

**WEAVING THE PLOT OF HISTORY TAUGHT IN THE CITY OF VITÓRIA-ES
(1970-1990)**

***TECENDO A TRAMA DA HISTÓRIA ENSINADA NO MUNICÍPIO DE VITÓRIA-ES
(1970-1990)***

***TEJIENDO LA TRAMA DE LA HISTORIA ENSEÑADA EN LA CIUDAD DE VITÓRIA-ES
(1970-1990)***



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ABSTRACT: It aims to identify the teaching knowledge and typologies of historical awareness present in the narratives constructed by History teachers, working in Basic Education, having as a reference the construction of the epistemology of professional practice defined by Tardif (2000) as the study of the set of knowledge used by professionals in your workspace to perform all your tasks. It is theoretically based on Tardif and Lessard's (2012) conceptions of teaching knowledge and Rüsen's (2007) historical awareness. We support the theoretical contribution of Cultural History and the research methodology of Oral History in Bom Meihy (1996) and Alberti (2013) by enabling the elaboration of records and documenting experiences, knowledge and practices of people regarding their experiences. We can infer that the way they worked in the classroom created the possibility of a teaching that aims to form historical awareness to act in the world, to be able to act and transform it.

KEYWORDS: History teaching. Historical awareness. Teaching knowledge. Teacher training.

RESUMO: *Objetiva identificar os saberes docentes e tipologias de consciência histórica presentes nas narrativas construídas por professores de História, atuantes na Educação Básica tendo como referência a construção da epistemologia da prática profissional definida por Tardif (2000) como o estudo do conjunto dos saberes utilizados pelos profissionais em seu espaço de trabalho para desempenhar todas as suas tarefas. Fundamenta-se teoricamente nas concepções de saberes docentes de Tardif e Lessard (2012) e consciência histórica de Rüsen (2007). Respalda-mos no aporte teórico da História Cultural e na metodologia de pesquisa da História Oral em Bom Meihy (1996) e Alberti (2013) ao possibilitarem a elaboração de registros e documentar experiências, saberes e práticas de pessoas a respeito de suas vivências. Podemos inferir que, a maneira como trabalharam em sala de aula, criou-se a possibilidade de um ensino que visa a formar a consciência histórica para agir no mundo, para poder nele atuar e transformá-lo.*

PALAVRAS-CHAVE: *Ensino de história. Consciência histórica. Saberes docentes. Formação docente.*

RESUMEN: *Tiene como objetivo identificar los saberes didácticos y las tipologías de conciencia histórica presentes en las narrativas construidas por profesores de Historia que actúan en la Educación Básica, teniendo como referencia la construcción de la epistemología de la práctica profesional definida por Tardif (2000) como el estudio del conjunto de conocimientos que utilizan los profesionales de su espacio de trabajo para realizar todas sus tareas. Se basa teóricamente en las concepciones de enseñanza del conocimiento de Tardif y Lessard (2012) y en la conciencia histórica de Rüsen (2007). Apoyamos el aporte teórico de la Historia Cultural y la metodología de investigación de la Historia Oral en Bom Meihy (1996) y Alberti (2013) al posibilitar la elaboración de registros y documentar experiencias, saberes y prácticas de las personas en torno a sus vivencias. Podemos inferir que la forma en que trabajaron en el aula creó la posibilidad de una enseñanza que tiene como objetivo formar una conciencia histórica para actuar en el mundo, para poder actuar y transformarlo.*

PALABRAS CLAVE: *Enseñanza de la historia. Conciencia histórica. Enseñanza del conocimiento. Formación de profesores.*

The origin of the wires

This article is the result of research carried out in the post-doctoral internship at the Federal University of Uberlândia - UFU and aims to identify and socialize teaching knowledge and the typologies of historical consciousness present in the narratives constructed by History teachers, working in Basic Education, having as a reference the construction of the epistemology of professional practice, characterized according to Tardif (2000, p. 13, our translation) by “[...] study of the set of knowledge actually used by professionals in their daily workspace to perform all their tasks”, in the history of history taught, between 1970 and 1990 in the municipality of Vitória in the State of Espírito Santo (ES).

To develop the research, we rely on the theoretical contribution of Cultural History and the research methodology of Oral History, with the aim of “[...] identifying the ways in which in different places and moments a certain social reality is constructed, thought and given to read” (CHARTIER, 1990, p. 17, our translation). We sought to identify, for example, the diverse knowledge that teachers mobilized in their teaching practice.

According to Bom Meihy (1996), Oral History presents itself as an efficient research resource, by enabling the creation of records and documenting experiences, knowledge and practices of people regarding their experiences and conceptions:

[...] is a modern resource used for creating documents, archiving and studies relating to people's social lives. It is always a story of the present time and also known as living history. [...] oral history presents itself as a way of capturing the experiences of people willing to talk about aspects of their lives while maintaining a commitment to the social context (BOM MEIHY, 1996, p. 13, our translation).

Considering the specificity of the theme of the present investigation, which aims to identify the historical narratives constructed by teachers in the classroom and stimulate teachers' memories about the epistemology of professional practice, the modality of Thematic Oral History was prioritized (BOM MEIHY, 1996), documenting narratives and teaching memories of specific experiences or processes experienced by the interviewees.

When eliciting memories, it is important to consider them not as something fixed and static, but rather in a constant process of (re)elaboration, as a careful and detailed work, as Bosi (1994, p. 55, our translation) clearly asserts, “[...] memory is not a dream, it is work. [...] Remembering is remaking, reconstructing, rethinking, with today's images and ideas, the experiences of the past”. This quote takes us back to our interviewee's narrative when he states that “[...] today, looking at the past, I have much more understanding and I always say: wow, I

should teach elementary school now [laughs] and not at that time, when I taught, right?” (FRANCO, 2020, np, our translation).

The fragment shows us this work of memory, in which times merge, as the content of memory may be the past, but the act of remembering and telling the story of the past is carried out in the present; therefore, the relationship that is established is a relationship between present and past (PORTELLI, 2010). It is from the present that we remember the experiences we had in the past. This allows us to understand the richness of Franco's (2020) speech, that is, the one who speaks in the present about the experience of the past.

For Bosi (1994, p. 66, our translation), in memory “[...] what it means remains. It remains different: sometimes almost intact, sometimes profoundly altered.” Sueth's narrative (2020) is in line with Bosi's (1994) speech, when he tells us about a moment in his training in which “[...] one of the lectures was with Rubem Alves [...]. He told me something that left me impressed [...] A teacher has to be a prophet of joy” (SUETH, 2020, np, our translation). At various points in the interview, Professor Sueth repeated the expression “prophet of joy”, demonstrating that the lecture marked and interfered, in some way, in his teaching practice. In this way, this teacher decided to make “[...] History not a heavy area. But an area that would give students the joy of learning about History. [...] To study what happened. Because we are living this. But do it all with joy” (SUETH, 2020, our translation).

Thus, our “[...] interviewees gave us their voice, it was not us who gave it to them” (PORTELLI, 2010, p. 7, our translation). Voices that constituted our raw material, the threads that allowed us to weave this text. And, to this end, in obtaining such threads, we established the following criteria for selecting teachers: that they had a degree in History and that they had worked in Basic Education in the Municipality of Vitória between the period 1970 and 1990. We reached these teachers through the recommendation of your pairs. When the teacher nominated another, he always referred to the commitment that this other had with education. We justify the choice of teachers based on the precepts defended by Alberti (2013, p. 40, our translation) in which “the choice of interviewees should not be predominantly guided by quantitative criteria, by a concern with sampling, but rather based on the position of the interviewee in the group, of the meaning of their experience”.

There were three teachers who kindly and generously offered to contribute to our reflections. The three signed the Assignment Term and Free and Informed Consent Form, and authorized their identification in the text.

Due to the historic moment experienced by the terrible coronavirus pandemic, we made the decision to carry out the interviews remotely. With the acquiescence of the participants, we chose to use the video conference application Zoom.us, with the day and time set for the respective interviews. With this agreement, we carried out the interviews, which were recorded. To guide you, we have prepared a semi-structured itinerary. For Thompson (1988, p. 260, our translation) “[...] questions should always be as simple and direct as possible and in common language”.

After carrying out the interviews, we moved on to the next stage, which was transcription, which lasted, on average, ten to twenty hours each. Thompson (1988, p. 297, our translation) points out that, when transcribing the interview, it is necessary to “[...] develop a new kind of literary skill that allows your written text to remain as faithful as possible, both to character and meaning of the original.” Furthermore, according to Meihy and Holanda (2019, p. 155, our translation) it is important that:

For the narrator to recognize himself in the text of the interview, the transcription must go beyond the rigorous passage of words from tape to paper. The literal transcription, although extremely necessary, will only be a step in creating the final text, which I call textualization because it is the way of honestly and correctly reproducing the interview in a written text.

By establishing a dialogue between the guidelines of Thompson (1988) and Meihy and Holanda (2019), we created the text with the narratives of our interviewed teachers, already with textualization, since, as Meihy and Holanda (2019, p. 155, our translation), “[...] the text must be 'clean', 'lean' and 'coherent' [...]", but without losing its original meaning.

That said, we present the teachers who were the subjects of this research. Professor FRANCO (2020) has a degree in History from the Federal University of the State of Espírito Santo (Ufes), a degree in Museology from the State University of Rio de Janeiro (UNIRIO), a master's degree in Education from Ufes, with a doctorate from the University of São Paulo (USP) and Post-Doctorate at the State University of Rio de Janeiro (Uerj). Professor VASCONCELOS (2020) has a degree in History from the Federal University of Espírito Santo (Ufes), with a Postgraduate Degree in Economic and Social History of Brazil at the Salgado Filho University and a Postgraduate Degree in Entrepreneurial Education at the Pontifical Catholic Pontifical University (PUC), and Professor SUETH (2020), graduated in History from the Faculty of Philosophy of Campos, with a Master's and Doctorate in History from the Federal University of Espírito Santo (Ufes).

Thus, in this article, we seek to weave the threads brought by teachers with other threads arising from scientific publications about teaching knowledge and practices.

The coming and going of threads: weaving the web of teaching experience and knowledge

In order to weave together the various threads that make up teaching knowledge, explained in the narratives of the interviewed teachers, who worked in the last three decades of the 20th century, we evoke for our dialogue the authors Tardif (2000), Monteiro (2007) and Fonseca (2003).

In Brazil, from the 1990s onwards, several studies turned their attention to the complexity of educational practice and teaching knowledge, taking as the center of their analysis teacher training beyond the academy, by understanding the importance of considering this in research. the personal, professional and organizational development of the teaching profession (BORGES; BITTE, 2017).

Failure to consider the teacher and his or her real conditions of action brings with it a lack of reflection on the plurality of knowledge that is mobilized in the exercise of the role and which, as a result of this lack of reflection, is, in most cases, confined to the privacy of isolated teaching experiences that, although they may have great validity and many contributions to the process of improving the quality of teaching, are not socialized and, therefore, are lost in the anonymity of each teacher (BORGES; BITTE, 2017, p. 36, our translation).

In the quest to give visibility to the complexity of knowledge constituted in (and for) the exercise of teaching activity, discussions on teacher training and professionalization and reflections on “teaching knowledge” were generated and systematized throughout the 1990s.

According to Tardif, teaching knowledge is plural, constituting an amalgam of knowledge: those that derive from the contribution that the human sciences offer to education and pedagogical knowledge and are transmitted by teacher training institutions; the knowledge of the disciplines, which incorporate social knowledge, defined and selected by the university institution and correspond to the different fields of knowledge; curricular knowledge, which is presented as a form of curricular programs and corresponds to discourses, objectives, contents and methods; and knowledge from experience, which, in turn, is constituted in the daily practice of the profession, in a context of multiple interactions (TARDIF, 2012).

For Monteiro (2010), such knowledge, when stimulated, contributes to the formation of knowledge allocated in a border zone by receiving contributions from different areas of

knowledge, such as the curriculum, general didactics, history didactics, and theory of history. This knowledge is defined as “plural, composite, flexible, temporal” (RASSI; FONSECA, 2006, p. 109, our translation), constructed throughout the subject’s personal and professional trajectory.

In this way, degree courses become places of reference to encourage the discussion of this knowledge that is part of the construction of the teacher’s personal and professional identity and ways of being in the future profession. Thus, the History teacher would be trained to master not only procedures of the historical method, but also a set of knowledge and skills that qualify him for the professional practice of teaching.

We sought to map and weave, based on signs and clues in the narratives of our interviewees, the fabric of teaching knowledge understood in this research as “[...] social construct produced by the concrete rationality of the actors, by their deliberations, rationalizations and motivations that constitute the source of your judgments, choices and decisions” (TARDIF, 2012, p. 223, our translation). We seek not to give subsidies to the teacher, to “detect the traps of memory” (FONSECA, 2003, p. 116, our translation), but rather to relax, remember and talk, without fear, about the mistakes and successes of their practice. In the reports of our interviewed teachers, issues that involved initial training, starting to teach, being a teacher came to mind, remembered with emotion and joy, but also accompanied by challenges.

Professor Vasconcelos (2020) describes the beginning of her initial training at a time of transition in the country.

I entered Ufes in 1983. And what really marked this period, when I entered university, was that period of transition that we were experiencing towards the re-democratization of the country. So, it was a period in which we saw a lot of things from the military government. There was still a lot of military government stuff within the university and that eagerness, that desire to learn more about freedom. To read Karl Marx more freely. To read Weber... and we understand all of this better. So, I say that it was a fruitful period, especially for those in the humanities, for History students (VASCONCELOS, 2020, np, our translation).

The Brazilian educational scenario, History teaching and the training of professionals in the field underwent significant changes between the 1980s and 1990s. Modifications and new restructuring of the curriculum, education and training, as well as the influences of “[...] new” historiographical trends that gained visibility with the country’s political opening process

(MOREIRA, 2003). These changes are present in our interviewee's speech when she mentions the period of transition and re-democratization of the country.

Professor Franco (2020, np, our translation) also tells us about his initial training:

I started higher education in 1975 when I passed the entrance exam in History here at the Federal University of Espírito Santo (Ufes), where I completed this course. [...] I only did a degree, I didn't do a bachelor's degree. If I remember correctly, at the time I studied I didn't even have a bachelor's degree. It was just a degree. As far as I remember, it was just a degree.

As previously mentioned, Professor Franco and Professor Vasconcelos completed their undergraduate studies at the Federal University of Espírito Santo (Ufes), while Professor Sueth completed his undergraduate studies in the state of Rio de Janeiro, as he narrates:

I graduated from the Faculty of Philosophy of Campos. And... because at the time, the History course was taught at the Faculty of Philosophy. Then I took my History course and graduated. At first, I taught History classes. But, before graduating and even after graduating, I also taught Portuguese and Mathematics [laughs]. At the time, this was allowed, it was in the 1970s [...]. I taught Portuguese and Mathematics for a few years. I was new, I was young and, from time to time, I even meet, on the internet, Facebook, my old students from that time, who were a little younger than me. Because I was young and taught seventh and eighth grade and also high school. It was the Accounting course. So, the students were all a little younger than me and, in the Accounting course, some were even older than me. From time to time, I have met several of them and established contacts. Everyone is done in life, well placed and everything. But they were Portuguese and Mathematics classes and then History classes too. I also taught at the same college where I graduated, I taught History at the Faculty of Philosophy of Campos. But then I ended up... I didn't dedicate myself to teaching anymore, I ended up traveling to the United States, I went to Europe. Take a tour of the world, right? And when I returned, in the 1990s, I resumed my teaching activities. And then, I come to Vitória (SUETH, 2020, np, our translation).

When talking about his training, Professor Sueth shares the beginning of his teaching, having already graduated as an undergraduate in History. But long before becoming a teacher, he tells us what he considers to be his first teaching experience.

Since I was a child, I have always loved passing on my knowledge to others. And I remember the first class I gave in my life. I was nine years old. And... my aunt Maria, who unfortunately has already died, was a regular teacher and taught primary school, in the interior, which is primary school 1 today. And one day she called me. Knowing that I had good grades at school, he asked me: Don't you want to teach a Portuguese class to my students? I remember that.... I think... I'm not really sure. But it was about "pronoun". So, I went with her. We took the train. It took half an hour to get to her school. I went along. And I gave my first "pronoun" class. I was nine years old. And, from then on, I enjoyed teaching (SUETH, 2020, np, our translation).

Sueth's narrative takes us back to the reflections of Tardif (2012), when outlining the plurality of teaching knowledge, as well as its origin, which are far from being produced solely and exclusively at the university. They can be external to the job of teaching and come even before the career itself. In the case of our interviewee, the experience comes as a result of the invitation made by “aunt Maria”, a member of the family who was a teacher, remembered with affection (due to expressions on the narrator's face) and a reference in his personal and professional life.

For Franco (2020), his beginnings in teaching took place in his early years, when he began studying History.

I'm going to talk a little about other experiences, because I didn't just have experiences at higher education. I also had experience with what we now call elementary education, which was in 1975. It was very common. I don't know if it's still very common. But at that time, I'm talking about 40 years ago [laughs], 45 years ago it was like that, we entered university and it opened up the prospect of working. And so I obviously, out of economic necessity, went to work. I needed to earn some money to survive, to support myself effectively and so I went to teach History in what we call elementary school today. At that time, we called it first grade and I taught grades five to eight (FRANCO, 2020, np, our translation).

Vasconcelos (2020) also started teaching when he was studying the second semester of his degree in History.

I started just a few months ago, with one semester at college... I started at a public state school, when I was still far from teaching practice classes, which usually take place at the end of the course, right, Regina? Without having this knowledge of teaching practice, without having Didactics and still without the notion of what a methodology would be for us to be able to apply. It was all very difficult, you know. [...] And so I saw that I needed to learn all this and I hadn't reached that stage at university. So, I say that we learned a little bit, kind of by force (VASCONCELOS, 2020, np, our translation).

It is in this context, even before becoming a teacher, that our interviewees shape their teaching identity. For Nóvoa (1997), there is a connection between the teacher's identity and his historical context that influences the way he teaches. In this process, knowledge, theories learned in schools, teaching practices from old masters and colleagues are mixed in everyday situations. As Professor Vasconcelos (2020, np, our translation) points out, “[...] we ended up learning by observing other more experienced colleagues in preparing the class, in the classroom. I don't even know if it's correct for us to say this, but, at that time, we used the expression 'classroom control'. And so, they were very difficult years at the beginning.”

Professor Franco shares these memories, narrating that:

[...] when I studied at the infamous Borges Hermida, I don't know if you ever had access to any of Borges Hermida's books. But it was the bam... bam... bam ... of the time of textbooks. Borges Hermida was like that, you had the points and then there were the questionnaires. You had to answer those questionnaires. Back when I was teaching, we were already looking for books that suggested, that made some indications of other readings, you know, other texts to complement. Exercises that sought much more reflection, reasoning, which in my time was not possible as a student who was memorizing (FRANCO, 2020, np, our translation).

Professor Franco's narrative, if, on the one hand, shows us a teaching that valued memorization to the detriment of reflection, on the other hand, it points out important characteristics for the training of History teachers, which are reflection, criticality, character politicizing teaching work. These characteristics are rarely present, both in their training and in that of Vasconcelos (2020), perhaps due to the context in which they were inserted, that of the military dictatorship. This school experience made Franco (2020) search for contextualized and more reflective History teaching.

Sueth's narratives (2020) reveal to us a concern with the issue of discipline

[...] at the beginning, when I was teaching when I was 19, 20 years old, for example, to an eighth grader... I was very angry. Students tell me that I imposed myself a lot. Because it was a necessity. The age difference... it seemed to me that there was a need, because of the age difference, which was very small. If I didn't do this, I wouldn't be able to maintain discipline with them. But then, as time went by, I completely changed, so that at Ifes my relationship with the students was different, completely different, right (SUETH, 2020, np, our translation).

From the narrative we can infer that the challenges for teachers who are starting their careers are numerous. However, to overcome them, future teachers search their school and personal life history for knowledge, skills, beliefs and values, which structure their personality and their relationships with others, being re-updated, restructured, re-signified in the practice of their craft (TARDIF, 2012).

Therefore, thinking about how these teachers intertwined training procedures and practices of teaching and learning History was the guiding thread of this work. We seek to listen to them to find out what they did, within the real working conditions found to teach. We listened attentively to the teachers as they narrated their experience in the classroom, considered by them as one that “remarked a lot”, “which kept waiting for the day of that class to arrive” and which was “unforgettable”.

Teaching knowledge and practices: threads that intersect in the fabric of the history taught...

Although it is essential to know the content of the subject to be taught, the work carried out in the classroom is not limited to this disciplinary knowledge.

When entering the classroom, the teacher enters a work environment made up of human interactions. Interactions with students do not represent, therefore, a secondary or peripheral aspect of work with teachers: they constitute the core and, for this reason, determine [...] the nature of the procedures (TARDIF, 2012, p. 118, our translation).

It follows, therefore, that to teach you need to know. Know what, how and why to teach. This, in turn, involves and requires the teacher to mobilize a plurality of knowledge. Entering the classroom presupposes the before, during and after. And, as Schön (2000) rightly points out, these three moments must be permeated by the tripod of reflection in action, reflection on action and reflection on reflection in action. In other words, the before, marked by the act of planning the class, which presupposes the selection of content, its adaptation to the time and space of the class, the clarity of intentionality of the class to be worked on. It also involves the during, which would be the class itself, where the teacher must be attentive to the interaction with the students and the teaching strategies used, trying to observe whether the learning is taking place. And, also, it involves the after, which is the moment in which the teacher must have the sensitivity to evaluate the interactions established during the class, the receptivity of the didactic strategies developed and the students' interest in relation to the content covered. After all, “[...] teaching is working with beings, human beings, about human beings, for human beings” (TARDIF; LESSARD, 2012, p. 141, our translation).

It is therefore confirmed that in this endeavor, diverse knowledge is mobilized: disciplinary, curricular, pedagogical, experience, pedagogical tradition. This is knowledge that is intertwined in the daily work of reflection, whether individual or collective, enabling the reflection necessary for professional development at school or in the classroom.

When we listen to teachers' narratives about their knowledge and practices, in the exercise of their respective functions, it is possible for us to enter, together with the narrator, the interior of the classroom and the school. In these places, school and classroom, school culture is engendered in connection with its own dynamics, in dialogue with historical knowledge *stricto sensu* and with living history in the context of social practices, culminating in the production of school historical knowledge (MONTEIRO, 2007), which is produced in and by the dynamics of the school.

From this perspective, we sought to listen to the interviewed teachers, focusing on their teaching experiences. Sueth (2020) narrates with excitement, with a sparkle in his eyes, the class that marked him.

But there is one class, which I was hoping for the moment to come. Because all the students were like that, enchanted [emphasis on the word enchanted]. Not with the class, but with the topic of the class. [...] It was the French Revolution. But then, I had to give the entire French Revolution and the methodology that I used, during all these classes on the French Revolution, the methodology was: before giving the outline and with the data and the syllabus of the French Revolution, I told a story for them. A story that really happened. So, it was the story of one of Luiz XVI's daughters. What happened to her? And he emphasized the question for the beginning of the French Revolution when the revolutionaries invaded the castle of Versailles. Then at the Tuileries. Then in prison. Then in the 9 of Thermidor. Then she went to Austria. Then she returns, with her uncle, who was Luiz XVIII and she dies, if I'm not mistaken, in 1850. So, I told the story, emphasizing her trajectory. But when recounting the trajectory, all the data of the French Revolution was there. Of causes. Blow of the 9th of Thermidor, the Blow of the 18th of Brumaire. Everything was told in her story. When I finished the story, I would show the outline on the board of what I wanted to keep, of that. Not from her story. But what did the French Revolution have for them to keep? Our! But they were enchanted by the story that was told there. [...] And then, once the story was finished, the scheme of the French Revolution came in, the data they needed to keep and, soon after, a test came in with questions related to what I said in class, but above all, with texts for them to interpret (SUETH, 2020, np, our translation).

In the excerpt above, it is possible to identify that, to teach the content that was selected about the French Revolution, at a given moment in a given context, the teacher opted for a methodology, the narrative, considered the most appropriate, which he presents throughout his development relationship with disciplinary knowledge.

In the act of narrating “[...] the story of one of Luiz XVI’s daughters. [...] I told her story. But when recounting the trajectory, all the data of the French Revolution was there. Of causes. Blow of the 9th of Thermidor, the Blow of the 18th of Brumaire. Everything was told in her story [...]” (SUETH, 2020, np, our translation), chronologically the events were being told to give meaning to what was narrated.

This concatenation of the contents worked aimed at understanding the process of the French Revolution by the student, based on the teacher's selection of what was most important for the students to know.

Sueth's narratives reveal that his teaching approach, by relying on narrative as a teaching strategy, was used with the aim of getting closer to the student and making the class more attractive “Because all the students were like that, enchanted”, in the However, they also reveal

a constant concern about articulating the content to be taught with disciplinary knowledge, as well as the concern with what happens after the narrative: working on texts for students to interpret.

Regarding the teaching experiences developed in the classroom, Vasconcelos (2020) remembers the topic addressed “exploitation of child labor”, with reference to the work *Cidadão de Papel*.

I don't know if I'll remember all the details. But one class that really stood out and became almost unforgettable was a class I had with a fifth-grade class. Today would be the sixth year [laughs]. Very active students. And I worked with my elementary school classes on the issue of child labor exploitation. So, I used the book *Cidadão de Papel*, by Gilberto Dimenstein, a lot. So, I taught the students, to do this work with them, that within History it is important for us not to be paper citizens but to be conscious citizens. And one of the themes I used in this class was the issue of child labor exploitation. Because I saw those students, so young, starting to understand a little about their lives and everything. That it was necessary for them to know that there were children who were being exploited. Make them reflect on this. Because I said: if you know and reflect on this and understand the suffering of other children who work with this situation, you will grow and combat it. You will never let this continue to happen. They did all the research. Everyone had to read this book, right, *Cidadão de Papel* and draw an illustration. What they pointed out. Illustrate children being exploited. Those kids at the charcoal factory. Those children who cut their fingers while peeling cassava to make flour. So, what the children did and what they thought had to happen. This was their reflection and a way of illustrating what they saw, what the situation was and how they thought it should be. Then they had all the children playing, at school and studying (VASCONCELOS, 2020, np, our translation).

In the teacher's narrative, it can be seen that her class was organized from the perspective of the problem story. The starting point was a theme that generated questions for students to reflect on “the exploitation of child labor” and what “they thought had to happen”. In this way, the problem gave meaning to the content covered in class. By appropriating literature, its pedagogical practice gains potential for working with the formation of children's historical thinking.

As can be seen from our interviewee's narratives, the selected work, *Cidadão de Papel*, provided opportunities for children to exercise reading, reflection, interpretation and artistic skills: “[...] this was the reflection they made and a way of illustrating what they saw, what the situation was and how they thought it should be. Then they had all the children playing, at school and studying” (VASCONCELOS, 2020, np, our translation). Although the work mentioned was not illustrated, the teacher asked the students to illustrate the activities that they, based on the research carried out, reading the book and discussions in the classroom, understood

in relation to the topic being discussed. The result are drawings of children playing and studying.

In her narrative, we can identify that the teacher allowed the children to reflect on reality, question and raise hypotheses, as well as make observations about their reality and that of the children portrayed in the literary work. This type of activity is powerful, helping children understand that there are other times, other spaces and that other children can live a reality very different from theirs. They can also realize that there are permanence in the historical process, that there is still the exploitation of child labor. As Zamboni and Fonseca (2010, p. 342, our translation) point out, “[...] literature and history enable us to develop language, they provide us with clues, clues for understanding reality, our culture, our identity. They are mediators of/for human learning”.

The teacher's narrative signals the work of forming the historical consciousness defined by Rüsen (1992) as a necessary prerequisite for guidance in a given situation that demands action: the action developed by children to plead, demand their rights and not be a “paper citizen”.

In relation to the narratives presented by teachers in the classroom context, we can infer that “The thread of meaning is given by whoever narrates: the teacher” (MONTEIRO, 2007, p. 129, our translation). Thus, the thread of Sueth's narrative (2020) was to understand the process of the French Revolution, the thread of Vasconcelos' narrative (2020) was the exploitation of child labor. Let's see what the thread of Franco's narrative was (2020):

Look, one [class] really impacted me. I would say it was when I was teaching secondary school. (...) in the unit where I taught there was a director and I was teaching about the Vargas government. And he had some big windows, I remember that perfectly, and he stood in a window, outside watching my class [laughs]. And I thought about my responsibility to teach with the director lurking... And then, [...] I started talking from the present to the past. I started talking about weekly rest, working hours, the possibility of being sick and still receiving your salary. That you have the advantages that workers already had at that time. I started the class exactly like that and then I went to the Vargas government. So, I say, look, but then Vargas woke up in the morning and was very good and decided... today I'm very good and I'm going to think about the workers. Then, I looked for a connection with the workers' strikes, the worker's life situation, the demands, the struggles that will culminate. So I think I managed to make a connection, past and present. Make a connection to understand that historical characters should not be analyzed for good or bad. No one is just good or just bad. We have successes and failures. The Vargas government had mistakes, it did. There were successes, there were also. So that's what I wanted, for them to actually reflect. They would come to understand that whenever they see a historical fact that they seek to understand, there are many more nuances to what happened than what

happened. And understand that history is a process. Nothing happens overnight. I think this class really impacted me (FRANCO, 2020, np, our translation).

The guiding thread of Franco's narrative (2020) was the Vargas Government with a focus on labor issues. From the narrative, we can infer that the teacher conducts the teaching process for learning in line with that defended by Rüsen (2007), which is historical learning. This process is operationalized through experience, interpretation and guidance, which are also constitutive elements of historical consciousness:

[...] when it produces an expansion of the experience of the human past, an increase in competence for historical interpretation of this experience and the ability to insert and use historical interpretations within the framework of guidelines for practical life (RÜSEN, 2007, p. 110, our translation).

What would this orientation be for practical life? Build historical meaning based on the interpretation of your world and yourself, an idea defended by Rüsen (2007) as narrative competence. Thus, the student's narrative can be constructed based on their own knowledge about Getúlio Vargas' government in dialogue with the teacher's narrative, enabling other narratives that can guide practical life. Rüsen (2007) understands narrative competence as the ability to narrate a story through which practical life receives an orientation in time. We can cite, as an example, the labor achievements during the Vargas government, their continuation and new guidelines for the demands of the work in which the subject finds himself inserted.

Another issue that we see being addressed in Franco's narrative (2020) is historical empathy, when he refers to historical subjects — “historical characters should not be analyzed for good or bad. No one is just good or just bad.” Lee (2003, p. 20, our translation) works with the concept of historical empathy which can be understood “[...] as an achievement — something that happens when we know what the historical agent thought, what their objectives were, how they understood that situation and if we connect all of this with what those agents did.” The author also warns that “[...] historical understanding is not itself a feeling, although it involves the recognition that people have feelings” (LEE, 2003, p. 20, our translation).

In this sense, the teacher's narrative signals this historical understanding when recalling the class: “[...] Vargas woke up in the morning and was very good and decided: today I am very good and I will think about the workers”. As he continued his class, Professor Franco (2020) built a narrative that led Vargas to make a determined decision, seeking a connection with the workers' strikes, the workers' living situation, demands for improvement, etc. Therefore, the Historical empathy is not related to feeling what the subject felt, but rather understanding which

actions are motivated by social, cultural, political and economic factors and the relationships that establish subjects in the historical process at a given historical time (LEE, 2003).

Like Monteiro (2007), we recognize that these teachers were agents and subjects of their teaching practice, which implies mastery of knowledge, the result of a personal process; autonomy in relation to what they did, related to the social and cultural context built in the development of the profession and associated with dispositions and conditions of the historical moment they experienced.

The fabric is ready, but not concluded

In this text we seek to identify, based on the experiences narrated by the interviewed teachers, what teaching knowledge was mobilized in their respective practices, with the aim of revealing the historical narratives constructed in the teaching of History in the last three decades of the 20th century in the city of Vitória. In the narratives presented, we seek to weave the aspects that dialogue with the constructions of historical narratives in the classroom, with becoming a teacher, having as a guiding thread his professional teaching training crossed by school, social and family experience.

By understanding that becoming a teacher involves human activities and interactions, which take place in certain times, spaces and cultures as holders of personalized and situated professional knowledge, we are going beyond the understanding of reducing it simply to the cognition of teachers (TARDIF, 2012).

Thus, by listening to the narrative of each of the teachers, I bring the individual threads in the historical moments they experienced, allowing us to interweave them to build the plot presented here, surrounded by dictatorship, political reopening and new theoretical and methodological trends, for example, the narrative of Vasconcelos (2020) when addressing the problem story. Franco's (2020) narratives reveal teacher resistance when debating many topics in the classroom, however, it also highlights the limit to holding such debates with students.

Our teachers' narratives about their classroom practices give us signs and clues about historical narratives, which bring characteristics of historical consciousness. Rüsen (1992) formulates four types of historical consciousness: a) in the traditional type, traditional orientations present the temporal totality as a continuity of life models and pre-written cultural models beyond time; b) the exemplary type refers to past experience in the form of cases that represent and personify general rules of temporal change and human conduct; c) the critical

type allows us to formulate historical points of view, distinguishing them from historical orientations held by others; d) in the genetic type, different points of view can be accepted because they are integrated into a comprehensive perspective of temporal change.

The narratives allow us to affirm that the interviewed teachers sought in their historical narratives to problematize the selected teaching contents, establishing relationships with the students' daily lives, as well as with the daily lives of other people, in other times and in other places.

From the teachers' narratives, we can infer that, with the way they worked on History, the possibility of teaching History was created that aims to form critical-genetic historical consciousness: critical, because teachers were able to compare situations related to certain historical events from different temporalities, and genetics, because they appropriated historical knowledge with approaches that aimed at differences, changes and continuities in the historical process (SCHMIDT; GARCIA, 2005). Thus, the History taught was seen as a tool to act in the world, to be able to act in it and transform it.

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