

CREATIVE PEDAGOGICAL PRACTICE THROUGH DIGITAL CULTURE: THE JOURNEY REQUIRES A CRITICAL GPS

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Abstract: This article reflects on the contributions of digital culture to creative pedagogical practice based on a research and training project developed through Distance Education. The project proposed creating audiovisual narratives as a means of critically engaging with digital information and communication technologies (DICTs). The study's results underscore the importance of incorporating these artifacts into teacher training programs as instructional resources and subjects of study.

Keywords: Digital Culture; Creative Pedagogical Practice; Teacher Training.

PRÁTICA PEDAGÓGICA CRIATIVA POR MEIO DA CULTURA DIGITAL: A CAMINHADA REQUER UM GPS CRÍTICO

Resumo: Este artigo reflete sobre as contribuições da cultura digital para a prática pedagógica criativa, com base em uma pesquisa-formação desenvolvida por meio da Educação a Distância (EaD). A experiência propôs a criação de narrativas audiovisuais como forma de apropriação crítica das tecnologias digitais de informação e comunicação (TDICs). Os resultados do estudo destacam a necessidade de esses artefatos serem trabalhados na formação docente enquanto recursos pedagógicos e objetos de estudo.

Palavras-chave: Cultura Digital; Prática Pedagógica Criativa; Formação Docente.

PRÁTICA PEDAGÓGICA CREATIVA A TRAVÉS DE LA CULTURA DIGITAL: EL CAMINO REQUIERE UN GPS CRÍTICO

Resumen: Este artículo reflexiona sobre las contribuciones de la cultura digital a la práctica pedagógica creativa basándose en una investigación-formación desarrollada a través de la Educación a Distancia (EaD). La experiencia consistió en crear narrativas audiovisuales para apropiarse de forma crítica de las tecnologías digitales de la información y la comunicación (TDIC). Los resultados del estudio ponen de manifiesto la necesidad de trabajar estos artefactos en la formación del profesorado como recursos pedagógicos y objetos de estudio.

Palabras clave: Cultura Digital; Práctica Pedagógica Creativa; Formación Docente.

Received on: 2025-04-07

Accepted on: 2025-06-26

1 INTRODUCTION

Beba (beba)
Pois a água viva ainda tá na fonte (tente outra vez)
Você tem dois pés para cruzar a ponte
Nada acabou, não, não, não, oh
Raul Seixas (1975)

We have chosen to open this text with Raul Seixas's poem because, as the song excerpt emphasizes, we believe it is necessary to maintain a strong commitment to education that draws from the sources of resilience, determination, inquiry, transgression, and boldness, which are typical of rock. We figuratively speak of a mediation that enables access to the Global Positioning System (GPS) and its autonomous use. When we mention it in the context of the teaching-learning process, it's important to note that it doesn't always indicate the best route, thus demanding authorship, awareness, and critical thinking from its users. It's about creating paths! Some arrive faster; some are afraid to follow; some teach and cross the journey together, but there are those who spend their lives following the same itinerary.

From this perspective, this article reflects on digital culture's contributions to creative pedagogical practice. A research training program was conducted through an extension course offered via Distance Education (EaD, as it is called in Brazil and hereafter). Two professors, both affiliated with public universities in the state of Minas Gerais (MG), coordinated the project, which integrated the activities of a research group belonging to one of the institutions. From July to October 2021, the project focused on critically appropriating Digital Information and Communication Technologies (DICTs) in teaching practice by creating audiovisual translations based on the work "Pedagogy of Autonomy" (Freire, 1996).

Although numerous studies have examined the use of ICTs in teaching and learning processes, more research is needed to understand the reasons for this and how to appropriately use these artifacts as increasingly popular modern resources. It is important to realize that the desire lies not in the objects themselves, but in what they enable in terms of occupied spaces, interactions, influences, representations, and other aspects related to being, coexisting, having, knowing, expressing, and participating.

With the social isolation imposed by the COVID-19 pandemic and after the initial panic it caused, global movements emerged to understand this context and its relationship with educational processes. Teachers, students, and educational institutions quickly had to reinvent the educational



space in the digital environment and reevaluate the role of technology in education, as Prata-Linhares, Fontoura and Pimenta (2023) argue. The authors emphasize the crucial role of teachers in integrating DICT into their pedagogical practices, their importance in contributing to the deepening and creation of knowledge, the importance of creativity in teaching and learning processes, especially in times of crisis, and the need to adapt and reinvent pedagogical practices in the post-pandemic world. They conclude that searching for theoretical and practical support to provide pedagogical conditions for the appropriation of digital technologies in teaching aligns with expanding the human capacity to communicate, interact, create, and problematize—that is, with the integral development of individuals.

According to Kenski (2018), the growth in access to digital technologies places humanity at a particular moment in which knowledge, values, and practices are strongly marked by the transformations these artifacts bring to the times and spaces of interaction, fostering greater presence and participation in diverse social, economic, political, professional, and educational contexts. This phenomenon is known as digital culture or cyberculture.

As Santaella (2008) points out, culture is a human creation. Thus, cyberspace, or virtual space, can be considered a space because it is occupied by people and, therefore, is also cultural, as the subjects who occupy it influence and are influenced by new, multiple, and hybrid ways of being present. Contrary to some dichotomous discourses, the digital world is real and characterized by different presences and temporalities that expand, rather than exclude, traditional times and spaces. However, these spaces are characterized by social presences with specific characteristics of this context.

These changes interfere with formal education, even if minimally, due to ignorance and denialist positions, which include the phenomenon of misinformation (Taddeo; De-Frutos-Torres; Alvarado, 2022) - these changes bring discussions about what people do and how they act in cyberspace into basic education and university classrooms. Given the interrelationship between in-person and virtual learning, it is urgent to strengthen beliefs and practices that promote critically reading this context, which is strongly marked by media use (Buckingham, 2022), and enable appropriating the creative and interactive potential of digital languages in convergence with others (Silva, 2012).

Another important example of cyberculture's influence on education is Distance Education (EaD), a modality formally encouraged in art. 80 of the Law of Lines of Direction and Bases of the Education (LDBEN) No. 9,394 of 1996 (Brasil, 1996), and currently regulated by Decree No. 12,456



of May 19, 2025 (Brasil, 2025). The history of EaD in Brazil and worldwide shows that it has long existed informally, making use of various technologies (Nunes, 2009; Alves, 2009). Its current recognition and consequent growth are strongly influenced by the popularization of ICTs (Mill, 2010) and legislation (Brasil, 1996; Brasil, 2025).

This highlights the need for a theoretical and practical understanding of the relationship between education and digital culture, even before the period of social distancing resulting from the March 11, 2020, declaration of the Coronavirus Disease 2019 (COVID-19) pandemic by the World Health Organization (WHO). Revisiting this historical fact is timely, as it occurred at a time when countless health, economic, pedagogical, political, and structural challenges were overcome, enabling the continuation of educational activities thanks to the existing scientific repertoire regarding distance education and ICT-supported pedagogical mediation.

In this context, the term Remote Education (RE) emerged to describe the emergency strategy implemented to continue educational activities during social isolation. Although RE and EaD have differences, they share characteristics such as separation in time and/or space between learners and teachers, intentional planning, and a close relationship with the historical and social context (Velooso; Mill, 2024). RE is mostly mediated by digital information and communication technologies (DICTs), but due to socioeconomic limitations, it is not always consistently supported by these technologies (Prata-Linhares *et al.*, 2020). However, as Maieski, Casagrande and Alonso (2024) point out, the health crisis exposed the unpreparedness of many formal educational institutions to systematize the use of DICTs in favor of dialogical, interactive, and collaborative teaching and learning processes.

This scenario underscores the necessity of investing more in teacher training to foster the critical and creative use of digital languages in teaching and learning processes, as well as the democratization of access to these artifacts by a significant social class, as indicated, for example, by research data from the Regional Center for Studies for the Development of the Information Society (CETIC, 2021).

2 FUNDAMENTALS OF PEDAGOGICAL PRACTICE WITH TDICs

Teaching is not a neutral action because it is influenced by how education, teachers, students, schools, and learning are understood, as well as by the paradigm of the person and society to be constructed. We share Franco's (2020, p. 371, translated by us) conception, in which he recognizes pedagogical practice as an exercise that goes beyond teaching, "[...] it is a practice that is exercised





with purpose, with planning, with monitoring, with critical surveillance and with social responsibility”.

This work cannot be reduced to a bureaucratic mechanism; it is self-coordinated, systematized, and grounded in convictions (Franco, 2020). From this perspective, pedagogical practice is intentional, rigorous, politically conscious, and conscientious. It is a set of skills based on assumptions, whose choices are justifiable and made based on the relationship between micro and macro social realities.

Thus, digital artifacts must support pedagogical mediation by teachers. Based on Vygotsky (1991), we understand mediation as the relationships individuals establish with objects, symbols, and people to interact with others and the world and consequently construct knowledge. Therefore, resources, forms of representation, and social interactions must be intentionally systematized to promote learning.

Masetto (2006) lists the following characteristics of mediating teaching action: focus on the inter /learning of subjects; shared protagonism between teacher and student; predominantly formative and motivating evaluation processes based on the assumption of roles by those who teach and those who learn; respect and encouragement of student authorship; mastery of their area of knowledge; creativity; dialogic posture; attention, respect and appreciation of subjectivities; investment in various forms of expression and communication.

Teachers and students must witness formative experiences that embody these characteristics. Costa (2013) lists three necessary knowledge areas for this purpose: operationalizing resources to access and transmit information, exploring operational use to promote the learning of curricular content, and thinking about and using ICTs ethically, critically, creatively, and interactively.

In collaboration with Buckingham (2022), we understand critical education as the development of thoughts and attitudes based on a stance that is simultaneously analytical, investigative, questioning, and proactive. These aspects depend on the ability to create, relate to, and commit to one's context. Given the strong presence and influence of digital technologies in society, it is naive and negligent to consider them as either mere resources to be banned or overly valued due to their seductive nature, which is greatly exploited by market opportunism. Studying them is necessary to denounce problems and announce possibilities regarding the presence or absence of these artifacts in diverse social contexts.

As mentioned above, knowledge related to the use of digital languages in teaching and learning is not limited to the period of social isolation resulting from the pandemic. Much of what was done to

continue educational activities during this time built on the existing theoretical and practical foundation of distance education and ICT-supported pedagogical mediation. Nevertheless, it is important to consider the significance of this historical milestone in the development of these discussions.

Santos (2020) explains that RE predominated during this period, characterized by an emergency attempt to transpose traditional in-person models into cyberspace. The focus was on transmitting and assimilating content, and communication was restricted to the classroom. Although some political representatives ignored the socioemotional factor, it had a direct impact, as students' presence or absence was marked by loss, fear, insecurity, and sadness, as Nolasco-Silva and Lo Bianco (2022) point out.

Nolasco-Silva and Maddalena (2022) cite studies demonstrating that traditionalist paradigms are also prevalent in distance education, as evidenced by limited interactivity and an insufficient instructional focus on encouraging authorship in digital language use. Veloso and Mill (2021, p. 46, translated by us) clarify that

[...] the distinction between 'EaD' and 'remote education' involves legal, labor, philosophical issues, etc. In both cases, however, the basic conditions are met: separation in time and/or space between teachers and students and pedagogical mediation based on various technologies, especially digital ones.

Drawing on Paulo Freire's work, these authors argue that the integration of ICTs in education hinges on the individuals using them, their intentions, and their interests. Once we acknowledge that technologies are not neutral, we must collaborate to expose alienated and alienating concepts and practices and envision emancipatory possibilities.

Denouncing the weaknesses present in in-person education, RE, and EaD is only authentic if accompanied by announcing necessary and possible paths forward. Breaking with educational paradigms based on memorization, reproduction, and unidirectional relationships requires blending a variety of technologies (classical and digital) to promote dialogue, critical understanding, interactive communication, a sense of belonging, participation, creation, authorship, and shared protagonism (Veloso; Mill, 2021; Nolasco-Silva; Maddalena, 2022). This epistemological and methodological advancement owes much to discussions about online education, in which interactivity is paramount and materializes in relationships that construct meaning (Silva, 2012; Santos, 2020). It involves producing presence, even when occupying distinct spaces:

The production of presence in the networked digital world is marked by the traces of authorship that we spread in many ways, with multiple languages, not all dependent on writing, image, or voice. Cyberpresences are hypermediatic and polyphonic narratives, woven into the contingencies of fluid relationships, from bodies that inhabit screens and screens that become prostheses, continuities of hands and eyes, amplifiers of memories, 'spacetimes' of sociabilities and subjectivations. Educating through them—through screens—is also allowing oneself to be educated by them and by those who inhabit them, transform them, signify them, educate them, and... (Nolasco-Silva; Maddalena, 2022, p. 9, translated by us).

The knowledge discussed here is technical, but also—and necessarily—intellectual, social, and political. Reflecting on and implementing them with due rigor requires pedagogical research committed to the specificities of digital culture, considering both its challenges and its possibilities for the exercise of citizenship and the construction of the desired society. How can this be achieved? Below, we discuss an experiment that sought to address this question.

3 PATHS OF A RESEARCH-TRAINING PROJECT

Faced with the challenges of continuing teaching and learning processes during the social isolation resulting from the Covid-19 pandemic, teachers from two public universities in Minas Gerais joined forces to develop a 60-hour distance learning course through research and extension, with the aim of experiencing and discussing the pedagogical use of DICTs. From July to October 2021, a research-training program was conducted with nine professionals: eight professors and one educational technician, all members of a research group focused on teacher training and learning in digital culture.

According to Macedo (2021), this type of research uses training as its starting and ending points. It is a form of action research whose planning and intentionality are committed to some kind of transformation, particularly in knowledge construction. For Santos (2019), it is a study in which all subjects are researchers of their practice and experience a process of self- and interactional formation. In cyberculture:

It's not enough to have access to a computer connected to the internet. In addition to having access to digital media and their infrastructure, it is necessary to experience digital culture with creative and citizen authorship. Knowing how to search for and process information on the net, transforming information into knowledge, communicating on the net, producing texts in various languages and media are fundamental skills for integration and authorship in cyberculture (Santos, 2019, p. 92, translated by us).

From this perspective, the process was planned, developed, and evaluated. In the Moodle



virtual learning environment (VLE), we systematized study materials in different formats and created spaces for clarifying doubts, completing activities, and participating in discussions. Over three months, we used the work "Pedagogy of Autonomy" (Freire, 1996) as a trigger for producing audiovisual narratives. The first phase, from July 30 to August 27, involved creating meme-like productions that translated significant passages from the opening chapter, "There is no teaching without learning." Many of these expressions addressed the challenges of teaching and learning during the pandemic, offering a critical perspective on the current historical moment and the political nature of education. Examples of these creations are shown in Figure 1.

Figure 1 - Memes "There is no teaching without learning"¹.



¹ It was not possible to translate Figure 1.



Source: Creations from the Paulo Freire course in audiovisual translations (2021).

Sensitive points emerged early on. Notably, there was a convergence of personal, professional, academic, and cultural repertoires. The examples above show the versatility of memes in discourse and how they encourage expression and critical and creative approaches to different topics in a succinct, playful way. The first example illustrates what Chagas (2022) refers to as political playfulness, as it uses humorous discursive strategies to advocate for a viewpoint that could support either progressive or oppressive ideas. In this case, the author of the meme clearly and ironically translated Freire's (1996) conception of freedom, which was not reflected in the actions of the government in power at the time. Lucía Maddalena, Couto Júnior and Teixeira (2022) add that, among other factors, developing solidarity strategies is required for learning and teaching online in cyberculture. Memes addressing problems arising from the pandemic exemplify this, as shown in the second production. These examples illustrate that memes "are crossed by questions, dilemmas, and problematizations that drive practices" (Terto; Carvalho; Santos, 2022, p. 124, translated by us).

There were frequent reports of difficulty expressing oneself outside traditional academic frameworks using digital resources. It is no coincidence that this research-training commitment to creative practice shares Nolasco-Silva's (2019, p. 83, translated by us) understanding that teaching is not limited to teaching content, as it requires know-how that "intersects with translation, design, public speaking, and, why not say, the performing arts." It is worth emphasizing that, from the Freirean perspective that underpins this study, the technique of teaching is not merely cosmetic and/or mechanical but rather relies on the partnership between decency and beauty, as it is political-pedagogical (Freire 1996).

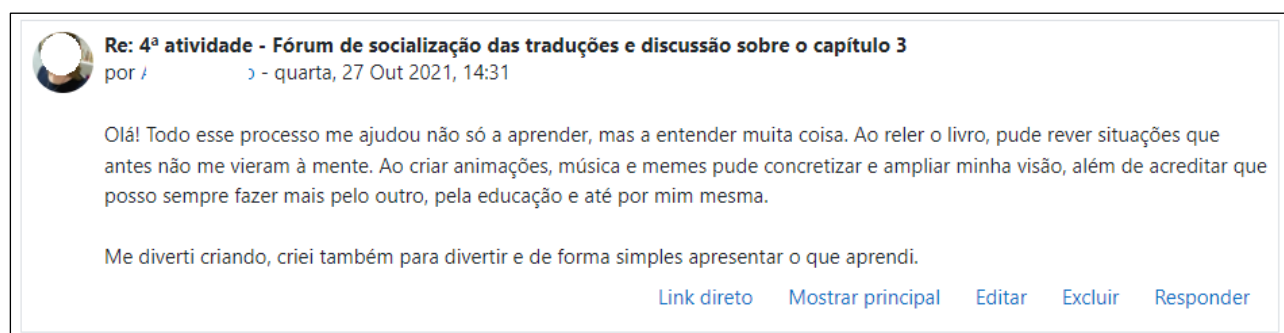
Doubts only emerged during the first synchronous meeting on July 30th. Despite the frequent discussion of problems in the forum to encourage dialogue, exchange, and sharing, interactions were

concentrated at this time. The reduction of the VLE to posting assignments and using synchronous meetings for summaries and question-and-answer sessions required discussion to overcome the behaviors Santos (2019; 2020) denounced as the transposition of traditional in-person educational practices to the virtual environment. Reports revealed students' reproduction of experiences from in-person and distance education processes. This highlights the need to invest in new paradigms to rebuild beliefs and practices.

From August 27th to October 1st of the following month, work focused on creating an authorial record in a freely chosen format through which students could reflectively express and articulate a previously experienced situation with the approach presented in the second chapter of the work entitled "Teaching is not transferring knowledge." Questions were recorded in the VLE, and interactions were distributed more evenly throughout the period. Video productions predominated, with diverse narratives, such as music, dialogue, and presentations. During the reflections, emphasis was placed on the challenge of expressing oneself in more open and hypertextual ways. As Nolasco-Silva and Maddalena (2022) argue, interactive appropriation of digital languages requires disobedience and invention in the face of prevailing models.

From October 1st to 29th, the final chapter, entitled "Teaching is a Human Specificity," was discussed through animations portraying real-life situations through simulated dialogue between avatars. As in previous productions, inspiration was presented to spark ideas and demonstrate support for the operational aspects, which still needed improvement from some course participants. Participation in the forums increased, as did the depth of reflection and the originality and creativity of the productions. The report below corroborates this analysis:

Figure 2 - Interaction of teacher AB²



Source: Translation socialization forum and discussions on chapter 3, of the Paulo Freire course on audiovisual translations (2021).

² It was not possible to translate Figure 2.



The teacher's record shows that the transformation was driven by creativity, the mobilization of socio-affective aspects, freedom of self-expression, and a reevaluation of beliefs. Through self-assessment, aspects such as a challenging opportunity for learning, discovery, and deepening were highlighted; the need for more time to study and more synchronous meetings; recommendations for expanding and continuing the proposal; recognition of the work's potential to rethink pedagogical practice; and gratitude for the opportunity.

Given this, we believe the work lived up to the transformative nature of research training, as advocated by Macedo (2021). All participants played a leading role in their training, working alongside their peers. Presence and absence, voice and silence, and creations in various formats to construct and express meaning were constant focuses of the reflections it provoked, as were continuous interactions beyond praise, agreement, or disagreement. After all, this was not a computer science course, but a process of appropriating digital languages, which involves technological fluency but is focused, above all, on political-pedagogical aspirations.

Researchers such as Santos and Sá (2022) argue that improving the quality of education depends on investing in school infrastructure and ICTs, as well as providing ongoing teacher training to facilitate the adoption of these technologies. The authors' study reveals that teachers lack the theoretical and methodological knowledge necessary for the curricular integration of ICTs. Maieski, Casagrande and Alonso (2024) add that pedagogically appropriating ICTs is directly related to the social role of education in overcoming transmissive, authoritarian, and instrumentalist practices. We agree with these interpretations and emphasize that this appropriation requires placing technology at the service of critical and creative teaching practices that are political, pedagogical, and conscientious by nature.

4 CONSIDERATIONS

Through research and training, this article aims to reflect on the contributions of digital culture to creative pedagogical practice. One of our key findings is that technological modernity alone does not guarantee improvements in teaching and learning quality. The pedagogical use of digital languages is directly linked to the educational paradigms that guide teaching practices. Critical and creative experiences must be experienced by both teachers and learners from a progressive perspective that views DICTs as both a resource and an object of study.





Teaching and learning in, with, and through digital culture requires recognizing its specificities and committing to institutional, collective, and individual responsibilities. Failing to address the challenges and opportunities presented by the current technological landscape means neglecting the political role of education and, thus, contribute to social exclusion, misinformation, increased inequalities, weakened citizenship, and polarization between demonizing and fascinated discourses about technology. Teacher training is undoubtedly one necessary path to addressing these issues.

The pandemic has exposed the fragility of infrastructure investments and ongoing teacher training, while also highlighting the urgent need for teachers and students to make critical and creative use of ICTs. This reality underscores the need for a partnership between education and digital culture with theoretical and practical foundations based on interactivity, presence, intervention, and the use of multiple and hybrid languages. Studies on distance learning and pedagogical mediation supported by ICTs demonstrate that connections with critical pedagogy and online education research are essential for developing inclusive practices. These practices are rooted in protagonism, authorship, critical understanding, and conscious action, fostering a more inclusive society. In this context, strengthening the pedagogical appropriation of digital culture in both in-person and distance learning settings is crucial. The research and training developed reaffirm this commitment to critical, creative, and transformative pedagogical practices.

By publicizing this work, we join forces with those who reject criticism for criticism's sake and the idea that technological modernity solves all educational problems. Returning to Raul Seixas, we aspire to be part of the group of sincere nonconformists who refuse to concede defeat and instead raise their thirsty hands and begin walking again. After all, it is through facing challenges that education is made daily. While the connection with music has a poetic character, these aspects cannot be romanticized as heroic discourses do. Rather, they must be denounced in order to press for advances in teacher training, better teaching conditions, and the democratization of access to, as well as the critical and creative use of, a wide range of technologies, especially among the working classes.

In the face of the challenges of pedagogical practice, reflective teaching requires a critical and active stance on the realities to be uncovered; it is a political act of responsibility and awareness that requires a change in personal and collective attitudes. We recognize that this perspective must continue to inform new research on the relationship between education and digital culture. The development of the work reported here exemplifies our commitment to this pursuit.

Special Thanks and Support

To the Minas Gerais State Research Support Foundation (Fapemig) and the National Council for Scientific and Technological Development (CNPq).

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