

# EDITORIAL

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### CURRICULUM: space for reflection and power

Criticality and boldness in constantly engaging in self-criticism were the key words that guided the invitations to contribute to the fourth issue of *Journal of Teaching in Arts, Fashion, and Design*, a young, irreverent journal that seeks to highlight the relevant discussion of teaching and training in these areas amid the many articles and publications on fashion, arts, and design.

Thus, the discussion of the central theme of this issue was structured with few articles, but we hope it will lead to good discussions and reflections. After all, the curriculum was not always defined as an area of education to be studied, and even when it was, it was much more to serve the administration of the school system than an intellectual necessity. However, it is a complex social process, with multiple expressions and dynamics, as it is constructed over time and under certain conditions.

In the relationship between teaching and learning, the curriculum is an important ideological vehicle, sometimes preserving and sometimes disrupting the established order. The development of this important tool, which is mandatory in formal education, cannot be reduced solely to the choice of content and subjects that will make up the curriculum, even though, in many cases, the lack of preparation of the team responsible for its development suggests that this is its function. Linked to public education policies, as well as to the vision and mission of the educational institutions that will apply it, the production of a curriculum goes far beyond the shallow perspective of which subjects and in what sequence will form the course in question, since a curriculum involves processes of reproduction and production of life, subject to an ideology, a worldview, and a political-pedagogical position.

Since 1937, with the emergence of the School of Fine Arts in Rio de Janeiro, followed by the inauguration of Industrial Design teaching at ESDI in 1963 and the emergence of the first Fashion course in 1988 at Santa Marcelina, we have seen different forms of relationship between these areas of knowledge, which have been either present or relegated in the curricula developed. To date, there is no National Curriculum Framework for the field of fashion, which creates inconsistencies between the desired professional profile and the overall objective of the courses, leading to further discrepancies between the curriculum, syllabi,

and bibliographies adopted. In general, many curriculum proposals are directly inspired by other established courses and, without taking into account local realities and the human and infrastructure resources available, create Pedagogical Political Projects and curricula that are doomed to fail to fully achieve their objectives, all of which reveals processes of conflict or acceptance and incessant curriculum reforms.

This dossier aimed to bring together research, texts, and experiences that focus on these processes, resistance to what has been imposed, involvement, and omissions in the construction of curricula for higher education courses in Fashion, Art, and Design in Brazil.

To this end, we are pleased to publish the following texts: "Construction and legitimization of a field of knowledge: Fashion Design in Brazil," by editor Cyntia Tavares, whose thesis on the same subject is a reference in the field, often cited by professionals in the area; by Professor Taisa Vieira Sena, we have the text "Gamification: teaching and learning strategy in competency-based curriculum"; followed by "Methodological experiment for the teaching-learning process of women's flat pattern making: teaching x student praxis in the fashion design course at UFC" by researchers Maria do Socorro de Araújo, Araguacy Paixão Almeida Filgueiras, and Walkíria Guedes de Souza. Concluding the dossier section, we have the text by Maria Aparecida Clemêncio, "Considerations on curriculum, diversity, and affirmative action in the academic space."

In the Transversal Openings section, we are pleased to publish texts by Maria de Fátima da S.C.G. de Mattos and Rita de Cassia Soares de O. Sanzzannaro Pereira, followed by the work of Grazyella Oliveira de Aguiar, after a relevant text on Inclusive Fashion in Fortaleza by Araguacy Paixão Almeida Filgueiras, Maria Fabíola Fonseca Mourão Teixeira, and Fernanda Cristina Castelo de Lima Martins. Concluding this section is a text by Lucas da Rosa, Valdecir Babinski Júnior, and Icléia Silveira entitled "Fashion design and education through sensitivity: analysis of a pedagogical practice."

This edition also features an interview with Professor Sandra de Fávero on curriculum reform and teaching experiences, whose words lead us to reflect on the challenges that Visual Arts curricula present in contemporary times. In a statement given to doctoral students Paula Correia and Tatiane Rebellatto, the printmaking professor concludes this June 2019 issue, which we hope will be both informative and enjoyable for everyone.

With best wishes for much reflection, editors Cyntia Tavares (UFC) and Mara Rúbia Sant'Anna (UDESC)