

**PEDAGOGICAL CONTENT KNOWLEDGE IN THE TEACHING OF THE
CHRONICLE GENRE: AN EXPLORATORY STUDY**

***O CONHECIMENTO PEDAGÓGICO DO CONTEÚDO NO ENSINO DO GÊNERO
CRÔNICA: UM ESTUDO EXPLORATÓRIO***

***EL CONOCIMIENTO PEDAGÓGICO DEL CONTENIDO EN LA ENSEÑANZA DEL
GÉNERO DE LA CRÓNICA: UN ESTUDIO EXPLORATÓRIO***



Renata Faria ARAUJO¹
e-mail: renataaraujo18@yahoo.com



Patrícia Cristina Albieri de ALMEIDA²
e-mail: patricia.aa@uol.com.br

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¹ Adventist University Center of São Paulo (UNASP). Engenheiro Coelho – São Paulo (SP), Brazil. Professor of Portuguese Language in Secondary Education at UNASP.

² Professor in the Professional Master's Program in Education at the Adventist University Center of São Paulo (UNASP), Engenheiro Coelho – São Paulo (SP), Brazil, and Senior Researcher at the Carlos Chagas Foundation (FCC), São Paulo – São Paulo (SP), Brazil.

ABSTRACT: This text summarizes field research and aims to investigate the professional knowledge of Portuguese language teachers to work with the genre chronicle in high school. The theoretical framework is based on Pedagogic Content Knowledge (PCK), a construct proposed by Shulman and collaborators, about the knowledge base for teaching. This is qualitative research and the data were collected by filling out the instrument CoRe and through semi-structured interviews with two teachers who have been developing a chronicles project and a discussion group with students who participated in the project. From the data analysis, it was possible to identify that different elements of the PCK of the teachers could be mobilized in order to serve as theoretical and practical subsidies for initial and continued training of Portuguese language teachers to work with the genre chronicle in high school.

KEYWORDS: Teacher training. Pedagogic Content Knowledge Portuguese language. Chronicle.

RESUMO: Este texto tem como objetivo investigar os conhecimentos profissionais de professores de Língua Portuguesa para o trabalho com o gênero crônica no ensino médio. O referencial teórico tem por base o Conhecimento Pedagógico do Conteúdo (PCK), um constructo proposto por Shulman e colaboradores acerca da base de conhecimento para o ensino. Trata-se de uma pesquisa qualitativa, e os dados foram coletados por meio do preenchimento do instrumento CoRe, de entrevistas semiestruturadas realizadas por duas professoras que vêm desenvolvendo um projeto de crônicas e de grupo de discussão com alunos que participaram do projeto. A partir da análise dos dados, foi possível identificar que diferentes elementos do PCK das professoras puderam ser mobilizados a fim de servir como subsídios teóricos e práticos para a formação inicial e continuada de professores de Língua Portuguesa para o trabalho com o gênero crônica no ensino médio.

PALAVRAS-CHAVE: Formação de professores. Conhecimento pedagógico do conteúdo. Língua portuguesa. Crônicas.

RESUMEN: El objetivo de este texto es investigar el conocimiento profesional de los profesores de lengua portuguesa cuando trabajan con el género de la crónica en la enseñanza secundaria. El marco teórico se basa en el Pedagogical Content Knowledge (PCK), constructo propuesto por Shulman e empleados sobre la base de conocimientos para la enseñanza. Se trata de un estudio cualitativo y los datos se recogieron mediante la cumplimentación del instrumento CoRe y entrevistas semiestructuradas a dos profesores que han estado desarrollando un proyecto de crónicas y un grupo de discusión con alumnos que participaron en el proyecto. A partir del análisis de los datos, fue posible identificar que diferentes elementos del PCK de los profesores podrían ser movilizados para servir de apoyo teórico y práctico a la formación inicial y continua de profesores de lengua portuguesa para trabajar con el género crónica en la enseñanza secundaria.

PALABRAS CLAVE: Formación del profesorado. Conocimiento pedagógico del contenido. Lengua portuguesa. Crónicas.

Introduction

Society is in constant transformation, and in recent decades these changes have been significant, rapid, and intense. In this liquid context of unpredictable shifts, education, as emphasized by Bauman (2009), faces a unique challenge, since the changes currently experienced are fundamentally different from those that occurred in the past. In his words, “no turn in human history has ever confronted educators with challenges comparable to these decisive ones of our time. Simply put, we had never before been in a similar situation” (Bauman, 2009, p. 669). According to Bauman (2009, p. 667, our translation), “living in an oversaturated world of information is something we still need to learn.” In other words, it is necessary to learn how to educate human beings for this new way of living.

This concern is directly linked to what Bauman (2009) terms the liquid society. According to him, young people tend to discard objects, clothes, accessories, promises, and even people. Education has not been immune to these modern perspectives, as knowledge itself has also become disposable, often conflicting with the current school structure, which frequently prioritizes the lecture format and treats content as absolute truth.

Bauman (2009) points out that attempting to instill in this liquid society knowledge that must be memorized, acquired, stored, and preserved as immutable would be nothing more than a waste of time. As Tardif and Lessard (2011, p. 111, our translation) note, “the school has not changed enough for today’s children. We have a new child in an old school.” Hence, there is an inevitable and urgent need to rethink and adapt school practices to create meaningful interaction with young people who have only experienced this new reality—an environment that demands interaction, critical thinking, reflection, and creativity.

When asked about the necessity for educators to adapt to a new system, Bauman (2009) responds with an analogy: smart missiles, once launched, recalibrate their trajectory if the target moves. Likewise, it is essential that teachers continually revise and rethink their teaching and pedagogical practices in response to students’ demands, carefully considering what should be maintained, discarded, or reconstructed.

This process requires teachers to mobilize their professional knowledge acquired through development and raises the question of what teachers need to know about the subjects they teach—not only to engage students with knowledge but also to employ strategies that ensure effective learning and enable students to construct and articulate the knowledge they acquire. Grossman, Schoenfeld, and Lee (2019) explain that both Dewey (1902) and Hawkins (1974) already emphasized the importance of teachers diagnosing students’ prior knowledge

and interests to expand their understanding. In this sense, “teachers need to understand deeply not only the content they are responsible for teaching but also how to represent it to students of all kinds” (Grossman; Schoenfeld; Lee, 2019, p. 170-171, our translation).

This article argues for the centrality of pedagogical content knowledge in both initial and continuing teacher education, drawing on Shulman (1987), who proposes a set of categories within teachers’ cognitive development, among them pedagogical content knowledge (PCK). This concept, which serves as the basis of his study, highlights the need to recognize teachers as subjects of knowledge and producers of intellectual capital. Thus, the argument advanced here is that the foundation of teacher education lies primarily in the repertoire of knowledge teachers possess and are able to mobilize.

In this study, the decision was made to develop a discussion on professional knowledge and, more specifically, on the PCK involved in using the chronicle genre in the classroom. The intention is not only to highlight the potential of this genre for developing students’ reading, writing, and language proficiency skills but also to provide both theoretical and practical support for working with chronicles in secondary education.

The aim of this article is to make explicit the teaching knowledge directly involved in working with chronicles in high school. To this end, the text is organized as follows: first, a brief discussion is presented on the teaching of Portuguese Language in contemporary contexts, focusing on the use of chronicles in secondary education, followed by the theoretical framework on teachers’ professional knowledge, with special emphasis on PCK. Subsequently, the methodological aspects of the research and its main findings are outlined, with the purpose of making explicit the PCK directly involved in working with chronicles in high school. Finally, the article concludes with closing considerations.

The teaching of Portuguese language in contemporary contexts and the chronicle

The foundations of Portuguese Language teaching in the classroom have long been the subject of debate. For a considerable period, grammar was prioritized in instruction. Later, grammar was excluded from classrooms, under the assumption that it did not provide competence in speaking, reading, or writing, which led to the opposite extreme. Questions persist today, particularly regarding whether grammar should be used in the classroom as a tool for learning.

According to Lorenzetti Neto (2006, p. 158, our translation), “knowledge of language, its codes, and its technologies is indispensable and, within this field, reading may be the most

important competence for acquiring information.” It is generally acknowledged that investing in reading within Portuguese Language classes provides the greatest benefits for both language learning and the development of linguistic skills.

Selbach *et al.* (2014, p. 52, our translation), when commenting on the rejection of methods that emphasize memorization of letters, words, and phrases, assert that “the axis of everything the student needs to learn will always be the text” and further add: “Portuguese Language, therefore, needs to move away from the tedious presentation of rules and lead students to learn through texts that challenge them, both in speaking and in deciphering” (Selbach *et al.*, 2014, p. 99, our translation).

Geraldi (1993) and Silva (2006) advocate for the use of textual genres as fundamental tools for teaching, given their capacity to foster reading and writing skills. Bezerra (2002) argues that working with textual genres enhances learning related to orality, reading, and writing across diverse types of texts. In this sense, teaching language through textual genres present in society has shown positive results in terms of student engagement, improvement in oral and written production, and students’ recognition of the social functions of language.

Furthermore, efforts to improve language teaching have been grounded in the use of textual genres that value students’ lived experiences. As Geraldi (1993) points out, the lack of connection between school activities and social life hinders learning. He also advocates for the use of students’ own texts as both the starting and ending points of the process.

Among the many textual genres that can and should be used in the classroom to foster interest in reading and writing—particularly those that reflect students’ personal lives and daily experiences while encouraging reflection—the chronicle genre was chosen for classroom work with high school students.

Diaféria (1981) describes the chronicle genre as a small oasis of pleasure, both for those who write it and for those who read it. He argues that the chronicle represents a cry of freedom and explains that the chronicler perceives what most fail to see, insisting on revealing emotions to those who, in the rush of daily life, overlook such experiences.

According to Moisés (1982), the word *chronic* derives from the Greek *choronikos* (related to time) and from the Latin *chronica*, meaning a list or account of events arranged chronologically. The chronicle is an important genre for students, as it enables them to recognize lessons and reflect on life’s events through the observation of everyday situations. Being an unpretentious and humanized genre, almost always imbued with humor, it invites

reflection. Without a doubt, it is one of the richest genres in contemporary Brazilian literature and certainly serves as an important gateway to literature for readers.

Teachers' Professional Knowledge and PCK

Lee Shulman, from Stanford University, a leading researcher in the Knowledge Base program, is one of the central figures in the American educational reform movement that focused on the foundation of professional knowledge for education. Shulman (1986, 1987) advocates teaching as a profession, recognizing that teachers draw upon a “knowledge base” when carrying out their pedagogical practice.

Among the categories of knowledge required of teachers proposed by Shulman (1987), PCK stands out. According to the author, this is what distinguishes a teacher from a mere subject specialist. PCK extends beyond content knowledge itself, encompassing the knowledge of how to teach it. In other words, PCK refers to a teacher's ability to transform subject matter into pedagogically powerful forms, adapted to students' diverse experiences and backgrounds.

According to Shulman (1987), PCK is the category that promotes the intersection of content and pedagogy, in terms of understanding how a teaching topic or subject is structured, represented, and adapted to students' varied interests and abilities in classroom situations. Referring to Portuguese Language teachers, Selbach *et al.* (2014), argue that teachers may transmit information, but they only *teach* when they are able to transform that information into knowledge in ways that challenge new ways of thinking.

It is important to emphasize that PCK is directly linked to the specific content of each discipline. As Shulman (2004) states, a teacher's greatest competence lies in mastery of their subject matter, as they are the holders of this specialized knowledge. However, content knowledge alone is not sufficient to develop strong PCK. For Shulman, practice is inseparably connected to professional knowledge, and teachers acquire pedagogical content knowledge through lived teaching experiences. Thus, pedagogical competence is tied to the transformation of specific content, while considering classroom realities such as context, students' difficulties, the curriculum, and educational goals. This corresponds, according to Shulman (1992, p. 12, our translation), to the need to build bridges between the meaning of curricular content and the construction of that same meaning by students. As the author explains:

[...] teachers accomplish this feat of intellectual honesty through a deep, flexible, and open understanding of the subject matter; by recognizing the

most likely difficulties students may encounter with these ideas; by understanding the variations in teaching methods and models that can assist students in building knowledge; and by remaining open to revising their goals, plans, and procedures as interaction with students unfolds. This type of understanding is neither exclusively technical nor purely reflective. It is not merely content knowledge, nor is it simply the generic mastery of teaching methods. Rather, it is a blend of all these dimensions and, above all, it is pedagogical.

According to Shulman (2014, p. 205, our translation), when a teacher transforms their understanding of subject matter into pedagogical representations that “translate into ways of speaking, showing, interpreting, or representing ideas so that those who do not know may come to know, those who do not understand may come to comprehend and discern, and those who are unqualified may become qualified,” there is a true combination of content and pedagogy. Teaching, therefore, necessarily begins with the teacher understanding what must be learned and how it must be taught. This process of learning to teach also occurs through the analysis of one’s own practice as well as that of other teachers.

Shulman (1987) highlights the importance of drawing upon, in both initial and continuing teacher education, a repertoire of experiences he referred to as the *artifact of scholarship*. This repertoire encompasses experiences, practices, cases, mistakes, successes, and strategies employed by experienced teachers that can contribute to the professional development of educators at different stages of their careers. It represents an opportunity to learn from peers, abandoning, as Shulman (1987) points out, the individualism that is so common in the profession.

Thus, having access to other teachers’ pedagogical content knowledge in specific teaching situations is a way to enhance professional teaching practice. This occurs by making explicit the knowledge required to teach particular content to different students in diverse contexts. For this reason, the present study sought to deepen the understanding of Portuguese Language teachers’ pedagogical content knowledge in the teaching of the chronicle genre.

Methodology

Following approval by the Ethics Committee, two Portuguese Language teachers for the second year of high school—identified here by the fictitious names Maria and Gel—were invited to participate in the study. Both worked at a confessional institution in São Paulo and had experience using the chronicle genre in the classroom through a project carried out with students. In addition, students from the same school who had previously participated in the project were invited to join, with twelve students volunteering and obtaining parental authorization.

Two data collection instruments were used with the teachers: the completion—both individually and collaboratively—of the CoRe (*Content Representation* instrument), developed by Loughran, Mulhall, and Berry (2004), and a semi-structured interview. The CoRe was used to make explicit the teachers' knowledge regarding the use of the chronicle genre in the classroom. This tool provides a framework for investigating how teachers select content, encouraging reflection on strategies, methodologies, and socioeconomic and cultural factors. It raises questions such as: what teachers intend students to learn through chronicles, why they consider it important to work with the genre, what they know about it, and what difficulties and limitations students may face when engaging with chronicles. The semi-structured interview guide, in turn, included questions on the stages of working with chronicles, the challenges encountered, the potential of the genre, the professional knowledge required, and the sources consulted.

With the students, a discussion group was conducted. The purpose of this meeting was to create a space in which students could share their views on the approaches and strategies used by the teachers, the types of support provided, the ways in which the teachers sought to foster student engagement, and the perceived impact on their development in reading, writing, and language proficiency.

First, all the material collected through the CoRe, the interview, and the discussion group was transcribed. Based on these transcriptions, each data collection instrument was analyzed separately. Following this initial step, the CoRe and interview data were grouped together to form a single body of material containing the teachers' contributions. This was then compared with the data from the discussion group, culminating in a synthesis that considered the analysis of all instruments.

The presentation of the results was organized into three sections: (i) the first describes the teachers' perspectives on working with the chronicle genre; (ii) the second highlights students'

understanding of how they analyze the practices mobilized by the teachers when working with chronicles; and (iii) the third section presents a synthesis of the data, emphasizing the essential elements that constitute work with chronicles.

Teachers' perspectives based on the CoRe and the interview

Before presenting the collected data, it is important to note that, regarding the interview conducted with the two teachers, since the questions aimed at exploring classroom practices, the responses were integrated with the CoRe data in order to make their PCK explicit.

The first relevant finding from the CoRe responses highlights the potential and characteristics of the chronicle genre. According to the teachers, the chronicle has the potential to “develop a taste for reading,” serving as an engaging tool for this purpose. Professor Maria emphasized that students could produce personal accounts of their daily lives, using the chronicle as a form of expression or catharsis, an idea fully supported by Professor Gel. It is noteworthy that, in their individual responses, the teachers initially mentioned only the taste for reading as a potential outcome, but upon revising their answers, they added the taste for writing—an aspect that will be further emphasized later.

Professor Maria argued that the chronicle is a “more democratic text genre, which reaches any type of person.” She also stressed that, because it is a short and simple text with everyday themes, it can be read and understood with ease.

In light of Bauman's (2011) notion of liquid modernity—characterized by fluidity, disposability, and the need for self-expression—the chronicle and its features tend to be highly appealing and hold great potential. Its brevity, colloquial language, and reflective nature make it suitable for quick and accessible reading while enabling the expression of opinions.

To clarify the didactic choices and the stages of their work with chronicles, the teachers' own statements about their procedures were considered. The stages of working with the chronicle were described as follows: (i) introducing the genre through the reading of texts, highlighting its playful and interpretative potential; (ii) encouraging free writing, allowing the expression of personal experiences; and (iii) motivating participation in the production of a book, where students' writings and memories would be recorded and preserved.

Regarding specific aspects of these classroom procedures, the teachers strategically described beginning work with the chronicle genre without initially naming it. This approach aims to capture students' attention by making them realize the genre's proximity to their own

lives, thereby stimulating interest and enjoyment in reading. In this respect, Professor Maria explained: “The first step is reading the chronicles without saying much. I say: ‘Guys, I brought a text for you.’ [...] ‘Shall we read it together?’ This way, they enjoy the text without worrying about theoretical issues.”

Tardif (2000, p. 17, our translation), when referring to the learning process, emphasizes that, as it is a human interaction, “motivating students is an emotional and social activity that requires complex mediations of human interaction: seduction, persuasion [...]”. For the teachers, it is essential that the instructor knows how to read the chronicle in class in order to foster motivation. In the words of Professor Gel: “[...] when a teacher begins working with chronicles, they must be the first to dramatize the text. The way you read the first chronicle in the classroom is fundamental to capturing students’ attention.”

After the initial readings and interpretations, the work progresses to more theoretical activities involving writing and mastery of the language. These include identifying the characteristics observed by the students themselves, providing writing tips, and studying the grammar of the language within the text. Possenti (1996, p. 39, our translation) argues that “technical or linguistic information, while important as a source of reflection, is less crucial than the willingness to reflect on it, and the willingness to learn is a prerequisite for teaching.” It is therefore fundamental that teachers encourage students to ask questions and engage in the development of their linguistic skills. In this process, the teachers evaluate and provide feedback on students’ writing: “there is an ongoing process of text revision happening simultaneously. They often come to ask questions. It is very common for them to ask me to read their chronicles. [...] They produce, and we observe and follow the process” (Professor Maria, our translation).

Professor Maria seeks to understand student learning through the production of chronicles under her close supervision, aiming to identify what has or has not been assimilated. She also revises the students’ texts through rewriting, understood as the “organized recording of ideas and information selected by the writer (writing) and a set of activities that include a period of reading and evaluating what has been written, receiving feedback from the teacher and/or peers, and rewriting the text” (Fuzer, 2016, p. 33, our translation).

The ultimate goal of the project is the production of a book of chronicles, with one text from each student, thereby reinforcing the social function of writing and valuing both their own work and that of their peers.

According to Shulman (1986), PCK is the knowledge a teacher must possess that makes learning easier or more difficult, in addition to an understanding of students' conceptions and preconceptions. Consequently, it is logical that points such as the difficulties and limitations of teaching through the chronicle genre should be presented and discussed in order to better understand the students' context.

The teachers affirm that some adolescents do not enjoy reading or writing, considering this to be a cultural issue, and show little interest in deeper interpretation. As Professor Gel explains: "[...] some students resist reading and become impatient with interpreting texts. Sometimes they believe that literature only represents the past and can only be produced by highly educated writers, etc. I want them to feel capable of transforming their daily experiences" (Professor Gel, our translation).

For this reason, the importance of connecting students' lived experiences to school practices, such as the production of chronicles, is always a valid attempt to spark or enhance the interest of those who lack motivation for reading and writing. Selbach *et al.* (2014, p. 33, our translation) state that "teachers help their students when they suggest associating studied themes with lived emotions." Understanding the context in which students are situated is essential for grasping their perspectives and devising effective teaching strategies.

Both in the teachers' statements and in their responses to the CoRe instrument, the purposes and values embedded in working with chronicles became evident. By committing to the genre, teachers inevitably influence their students, fostering the development of targeted skills. In the words of Professor Maria:

Of everything I have done at school over these 16 years of work, this is what works best. It is the project I believe in the most because I think it bears fruit for a lifetime. [...] If we had to choose just one project for the school, it should be this one, because it reflects across all other subjects and in the students' lives (Professor Maria, our translation).

Students' perspectives on the chronicle project and their analysis of teachers' practices

The purpose of the discussion group was to identify, from the students' perspective, the types of knowledge mobilized by teachers in the development of the chronicle project. To create a more relaxed atmosphere, the session began with icebreaker questions. Participants were first asked about their reading habits and favorite genres. The results were: romance, with eight votes, and fiction, with four. Additionally, poetry was mentioned three times; children's/young adult literature, fantasy, and news, twice each; and mythology, short stories, suspense, comedy,

documentary, biography, medieval stories, and chronicles, once each. Notably, the chronicle received only one vote as a preferred genre for reading—an important piece of information for this analysis.

When asked about writing habits, nine students reported enjoying writing. As for preferred genres of writing, the chronicle stood out almost unanimously, with seven students citing it, followed by two votes for poetry and essays. Other genres mentioned only once included diaries, journalistic pieces, documentaries, reviews, and fiction. This reveals the clear predominance of the chronicle as the favored writing genre. Considering that chronicles provide opportunities for expressing opinions, personal feelings, and everyday experiences, one may ask whether this explains why so many students preferred the chronicle in the category of “writing.” As Bazerman (2006, p. 34, our translation) notes: “once students feel part of the life of a genre—any genre that captures their attention—the hard, detailed work of writing becomes irresistibly real, because the work brings genuine rewards when they are engaged in activities they consider meaningful.”

These findings raise questions about students’ preferred genres for reading and writing: Is the chronicle a genre they did not appreciate as much in reading? Did they fail to see it as a potential choice for reading? Did it appeal primarily as a genre for writing? During further discussion, all students indicated that the chronicle fosters interest in both reading and writing. At this stage, it can be inferred that students recognize the potential of the genre to develop both skills, even if their initial responses showed an imbalance—an aspect requiring further analysis.

Some features of the chronicle were identified by the students, who highlighted its lightness, informality, and connection to everyday topics as positive aspects. Emphasizing the genre’s subject matter and accessibility, students noted that, in this case, they often focus first on content and only secondarily on language rules, as will be seen in the grammatical category. Their reflections underscore the lightness and informality of the genre: “a chronicle is a more personal, more informal genre [...]” It was described as a moment to pause and say: “I can write about something that interests me, something from my life, and it won’t be wrong” (Lygia, our translation).

Regarding the development of reflective and critical thinking, the National Common Curricular Base (BNCC, 2018) emphasizes the importance of using genres that cultivate critical and reflective awareness in students. On this point, the document suggests: “the consolidation of mastery over discourse/textual genres already addressed previously and the expansion of the repertoire of genres, especially those that demand a higher degree of analysis, synthesis, and

reflection.” Students themselves highlighted this characteristic as a strength, demonstrating considerable sensitivity when discussing the matter, as illustrated by Jane’s statement: “(this genre) made us start reflecting more on events, and after I began writing chronicles, everything that happened in my life, I thought it could become a chronicle, and thinking this way is really cool” (Jane, our translation).

It is important to contextualize that, after the writing stage, students participate in the production of a book, in which each student selects their best chronicle for publication. This process culminates in a book launch event with an autograph night. For Selbach *et al.* (2014, p. 143, our translation), “it is always important, whenever possible, to move students from the role of spectators to that of protagonists.” Students strongly echoed this sense of protagonism: “after seeing my chronicle in the book and then hearing other people read it and say to me: ‘wow, that was really good, I really liked what you wrote,’ it felt amazing. I felt I had done something meaningful and that others appreciated it” (Adélia, our translation).

Maintaining the focus on teachers’ PCK, students were asked to recall actions by their teachers that helped them develop an appreciation for the chronicle genre. They began by mentioning research on chronicles and the reading of varied themes. Among their responses, Manuel’s stands out, as he appreciated when the teacher brought in preselected chronicles—clearly chosen for their appropriateness to the students’ age group—which the class read, reflected upon, and discussed together.

Another practice that resonated strongly with students was writing about feelings, lived experiences, and real or plausible situations. Initially, this was unfamiliar to them, as they were accustomed to receiving ready-made topics in other studied genres. However, they found the approach liberating, as Cecilia described: “what I liked is that when she told us to write a chronicle, I remember asking if we would have a set path to follow, a theme, and she said no, it was free. It was an open theme, and that was the most interesting part of the project” (Cecilia, our translation).

Before presenting the analysis of data on grammatical competencies, it is important to note that none of the students explicitly mentioned grammar-related issues. This is unsurprising, given that the genre is light and informal. Far from being a ruleless form, the chronicle enables the development of writing skills within the framework of students’ own texts—texts characterized by *alterity*, as defended by Geraldi (1993). In this process, students seek to improve their writing style with close attention to how the text is understood by the reader, to whom they address their writing, and how meaning is conveyed.

Another point worth highlighting is that teaching grammar through students' own texts poses a challenge for language teachers, as it requires more individualized attention, tracking each student's production, and encouraging them to reflect on their writing. Nevertheless, it is a highly enriching practice, replacing traditional grammar-heavy lessons with reflections on language embedded in the students' own productions.

Data Synthesis

This synthesis begins from the perspective of the students and their context. Considering the unique characteristics of adolescents in liquid modernity, the chronicle contributes to their development through its fluid, everyday language. For them, breaking away from traditional school dynamics was both a challenge and a motivating factor, as the freedom of topic and expression could be explored.

Another key issue emerged: initially, students emphasized the enjoyment and development of writing skills when reflecting on their work with chronicles, whereas teachers placed greater emphasis on reading, without initially foregrounding the same skills.

Some points may be considered as interpretative possibilities rather than definitive explanations. First, from the teachers' perspective, reading may be inherently linked to writing. Thus, when they mentioned reading, they may also have been referring to writing. This may explain why, in preparing the overall CoRe framework, the teachers later decided to include writing, supplementing their earlier responses that had focused only on reading as the skill to be fostered through chronicles.

Another interpretation is that teachers may see greater potential in reading and even invest more effort in it, yet achieve less success, which in turn leads students to develop a stronger affinity for writing. Alternatively, it may be that teachers perceive reading as a more distant practice and therefore emphasize it as a greater concern. By contrast, from the students' perspective, writing may initially seem less appealing, but the chronicle, in some way, helped foster a greater appreciation for this skill. It is also possible that the teachers' specific practices encouraged writing more than reading, running counter to their own expectations.

At this point, it is important to consider another aspect of interest in this research, namely, the development of language use through work with the chronicle genre. In other words, the extent to which the use of chronicles in high school supports grammar instruction. In this regard, the teachers emphasize the rewriting of students' own texts when describing how they address linguistic competence. Conversely, the students do not mention rewriting at any point as a

significant practice for developing linguistic skills. However, they do acknowledge—albeit with some difficulty—the teaching of grammar through text production. This is not necessarily problematic, since they affirm that the teachers’ guidance during text production helps them reflect on grammar itself, introducing an element of alterity into this learning process.

According to the teachers, rewriting is a highly meaningful and important practice for the development of grammatical competence, given that learning takes place within the students’ own texts. Both teachers and students highlight lighter, more dynamic classes as a feature of this approach, which constitutes yet another strong motivator for classroom use, especially when considering the characteristics of adolescents in contemporary society.

It is important to emphasize that the combination of data collected from both teachers and students, aimed at elucidating the constituent elements of Portuguese Language teachers’ PCK with respect to working with the chronicle genre in high school, allowed for the adaptation of the teacher knowledge base in line with the studies of Shulman (1986) and Grossman³ (1990). This process supported the construction of a model for structuring knowledge for the teaching of chronicles, as presented in Figure 1.

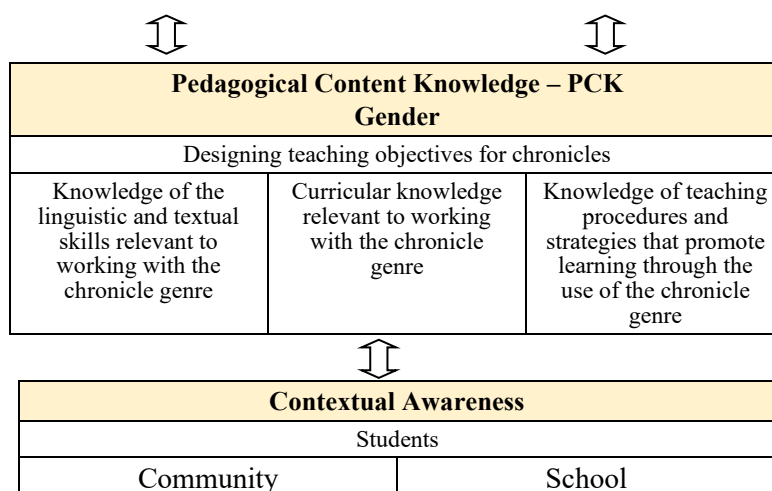
In Grossman’s (1990) model of teachers’ professional knowledge, PCK is regarded as core knowledge, interacting with all other domains. It comprises knowledge of students in relation to their understanding of content, knowledge of the curriculum, and knowledge of instructional/didactic strategies. PCK both influences and is influenced by other categories: content knowledge, general pedagogical knowledge, and contextual knowledge.

Content *knowledge itself encompasses* both the subject matter to be taught and its syntactic and substantive structures. Knowledge of syntactic structure implies that the teacher understands what legitimizes new knowledge when it is introduced into a discipline—that is, the features and potentialities of working with a specific genre, such as the chronicle. Substantive structure knowledge, in turn, concerns the theoretical frameworks, the internal structure of the discipline, the principles of conceptual organization, and the epistemological elaboration of concepts.

Figure 1: Professional knowledge for teaching the chronicle genre

Content knowledge: genre, its characteristics and potentialities			General Pedagogical Knowledge			
Genre	Syntactic structures (characteristics/potentialities of genre)	Noun structures	Students and learning	Classroom management	Curriculum and instruction	Others

³ Pamela Grossman is part of Shulman's research team. In 1990, she redefined the categories he had proposed in 1987.



Source: adapted from Grossman (1990, p. 5).

General pedagogical knowledge encompasses teachers' understanding of students and their learning processes, as well as skills related to classroom management and curricular knowledge, both horizontal and vertical. It also includes other issues associated with the teaching and learning process.

Finally, contextual knowledge refers to an in-depth understanding of the environment in which the teacher will operate. This involves knowledge of students both individually and collectively, the administrative and pedagogical organization of the school, as well as the social and cultural particularities of the community in which the school and its students are embedded. This means that teachers' knowledge must be adapted to these specificities, as occurs in the work with textual genres among high school students.

At the core of Grossman's (1990) model lies PCK, which encompasses conceptions regarding the purposes of teaching a particular content. In other words, when a teacher is able to define the necessity and the objective of addressing a given topic in the classroom—in this case, the chronicle. This understanding requires teachers to know how students comprehend the subject matter being taught; that is, to understand their experiences and conceptions, their reasoning processes, their possibilities and difficulties, as well as other variables that may influence students' learning of the content presented in instructional contexts. Such comprehension is essential for structuring meaningful learning experiences, which entails designing ways of representing and explaining the subject matter. For this purpose, knowledge of the linguistic and textual competences relevant to the chronicle genre is fundamental.

Curricular knowledge also forms part of PCK, which involves considering the curricular materials available for teaching a given subject and their relationship with other curricular content. In the case of the chronicle genre, curricular knowledge enables teachers to prepare

and organize the content to be taught while taking into account the particularities of the teaching and learning context. Finally, PCK is also composed of knowledge of didactic procedures and strategies that foster learning through the chronicle genre. This includes the use of examples, demonstrations, analogies, metaphors, experiments, and activities that make the content more accessible to students.

As illustrated in Figure 1, PCK is not simply constituted by knowledge of each of these categories in isolation but rather by the transformation, integration, and combination of them. In this sense, PCK is a complex construct, as it encompasses a set of implicit, dynamic forms of knowledge that require cohesive and articulated mobilization. PCK is, therefore, learned, and according to Grossman (1990), its development begins with classroom observation during the schooling process, followed by initial teacher education, specific courses, and actual professional practice. Thus, the development of PCK occurs along a continuum, within a transformative perspective. It is in classroom practice—through moments when teachers reflect on their own practice or that of their peers, with student learning as the central focus—that personal PCK is constituted and transformed.

Final considerations

Based on the theoretical and practical perspectives on PCK presented here, this study sought to highlight its importance in understanding professional teacher development, considering PCK as a theoretical framework that helps elucidate the foundational knowledge of teaching. Investigating Portuguese language teachers' Pedagogical Content Knowledge in relation to the chronicle genre, as well as explicating the professional practices they mobilize, aims to provide useful insights for both novice and experienced teachers regarding the potential for developing reading, writing, and language mastery skills, thereby enhancing high school students' learning.

To consolidate this understanding, we highlight the moving words of student Clarice (our translation), expressed during the discussion group:

I think the chronicle should be given greater prominence and be more valued. At least from my perspective, in today's society, people are not reading as much [...] because the Chronicle can make reading more accessible to everyone. And the chronicle has the power to bring back into our society this incredible culture and richness [...] because our lives are becoming faster, it feels like everything is contributing to us not having time. And since the chronicle is something we can identify with, being short, addressing our daily

lives, it can awaken in future writers the feeling that they too can write something—and perhaps that person might become the next Machado de Assis.

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