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ARTS, LANGUAGE AND INTERCULTURAL EDUCATION

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Introduction

[1] This article will consider whether the arts, as well as theoretical perspectives in the field of arts education, have a contribution to make to language learning, intercultural learning and intercultural dialogue. The aims of language teaching have broadened over the years from a narrow emphasis on functional goals to the inclusion of the development of intercultural competence and intercultural citizenship. This widening of perspective has been paralleled by an increased interest in the use of the arts in the teaching of language and interculturalism. The relevant theoretical issues that will be addressed in this article will be considered in relation to four questions. Are the claims for the value of the arts over stated? Does the use of the arts in the service of non-art outcomes run the risk of distorting the art form itself? Is there a danger that incorporating the arts in language education will distract from its central purpose? Are there any risks in employing the arts to support the teaching of interculturalism? Questions of this kind are useful because they can bring conceptual clarity to the fog that can arise when making the case for the value of arts in education. The positive enthusiasm that motivates arts advocacy is not always matched by sufficient lucidity about aims and competing priorities.

The value of the arts

[2] The first question asks whether the claims for the value of the arts are overstated. A cursory glance on the internet reveals claims that the arts in education, amongst many other outcomes, can improve problem solving, resilience, well-being, teamwork, confidence, school attendance, emotional intelligence, success in life, and performance in academic subjects. More specifically, in the context of language and intercultural education, it is claimed the arts can strengthen motivation, create enjoyment, develop vocabulary, increase knowledge of other cultures, enable freedom of expression, promote peace and create harmony. The intention here is not to question the truth of these claims but

to ask whether such over-generalizing can become counter-productive, lacking in sufficient focus to inform practice in the classroom. For example, it is often more appropriate to consider the impact of specific art forms (drama, dance, music, visual art) rather than formulate justifications based on the generic term 'art'.

[3] Wittgenstein (1958, p. 17) used the phrase 'craving for generality' to identify a common source of philosophical confusion. The 'craving' in question refers to the tendency to assume that a term such as 'art' refers to the same entity across all uses. The term 'craving' with its connotations of a deep-seated urge is well chosen because the inclination to generalize can be seen as both natural and necessary; without this ability we would struggle to understand, theorize or to communicate. But the word 'craving' also suggests that this process can get out of hand, when the formation of generalized rules and a 'contemptuous attitude towards the particular cases' takes thinking in the wrong direction (Wittgenstein, 1958, p. 18). In the case of the arts, a craving for generality can be seen in the attempt to formulate explanatory theories. The problem here is not in theorizing but in the attempt to provide a theory, a definitive account of the arts that draws narrow, restrictive boundaries to form definitions. Attempts to offer this kind of precision are invariably found wanting, as will be illustrated in the following brief description of some key theories.

[4] The theory of form argued that the defining characteristic of art was 'significant form' (lines, shapes, colours, rhythms, etc.) that could evoke emotional response. This view had its origins in the thinking of Kant (1928) but was given its main formulation by Bell in 1913. The theory designated art appreciation as the rarefied contemplation of form and was thought to have separated art too much from life's mainstream. It was therefore short-lived. In contrast, the theory of self-expression – often associated with Tolstoy (1995) – still has resonance in education. In its most extreme formulation it claims that artists in the act of creation pour forth emotion into a work in order to evoke a similar response in the percipient. The criticisms of this view were wide-ranging, and included the observation that many artists do not attest to such emotional perturbation in the act of creation (Lyas, 1997, p. 59). More nuanced theories of expression (e.g. Collingwood, 1938; Croce, 1992) rejected this view of the creative process but were still criticized because they tended to focus too much on inner experiences when providing accounts of art. Representation theories (that art's main defining characteristic is that it reflects reality) went out of favour with the advent of modern visual art, and in any case did not give a satisfactory account of all the art forms, not least music. Aesthetic attitude theories (that focused on the way art is perceived or contemplated) directed attention to the audience or spectator as opposed to the art object or artist, but the attempt to describe a distinct kind of attitude which demarcates the aesthetic from other types of experience was not convincing (Stolnitz, 1969). Institutional theories suggested that a work can be classified as art if a group of informed people confer the status of art upon it but were criticized as being circular (Danto, 2004; Dickie, 1983).

[5] This very brief summary does not do justice to the more subtle arguments, claims and counter-claims associated with each theory but is enough to point the way forward, that the resolution of the challenge is not in uncovering the correct theory but rather in abandoning the search. The process of evaluating theories in order to choose the most persuasive is deeply embedded in academic discourse and higher education teaching (despite lip-service to postmodernism), but forsaking this craving can be liberating. In aesthetic theory it means that all of the theoretical positions, instead of being rejected in the pursuit of a more convincing idea, can be used to illuminate understanding. In the context of education, teachers who were inclined to turn literature lessons into a form of social

studies to discuss issues needed a reminder of the importance of form to balance the preoccupation with content; the concept of 'aesthetic attitude' can highlight the importance of responding to art as a teaching objective to balance the emphasis on making art; theories of representation can help explain the power of an art form like drama but when their limitations are realized can lead the way to teaching methods that use imaginative, non naturalistic approaches. Abandoning the search for a theory also means that 'art' can be seen as an open concept that changes across contexts and through history (Weitz, 2004). The 'open' view of art paves the way for eroding the distinction between high and low art, and admits of new, hybrid art forms brought by the advance of new technologies. The less dogmatic approach also helps the realization that explanations of art that claim to be universal are often western and Eurocentric. [...]

[6] In the context of language and intercultural education, therefore, it is often more helpful to look at justification in relation to different art forms and specific contexts. That does not mean abandoning any generic talk of 'art' at all (for that, in itself, would be tantamount to trying to posit a 'correct' theory) but to be aware of the dangers of over generalizing. That is why small-scale empirical research projects are valuable because they highlight particular cases and contexts. Such projects are often accompanied by disclaimers that the results are not 'generalizable', but one of the strengths of this kind of research lies precisely in the fact that it deals in specific instances, and is alert to the influence of context. It is also important that practices in arts education are not immune to criticism, and are subject to scrutiny through empirical enquiry; generalized claims about the value of 'creativity' and 'imagination' can be used as a form of protective cover, insulating poor processes and outcomes against criticism.

[7] Focusing on specific art forms is not the only way to break down generalized claims into more pedagogically useful categories. The distinction between 'surface' and 'depth' can also help (Shusterman, 2002). The word 'surface' refers to 'impassioned immediacy of experience' that is often associated with encounters with art, and when applied to arts in education highlights that learning can be made more intense and immediate when the arts are employed in the learning process. The use of the arts may bring pleasure and enjoyment through heightened sensation that increases the motivation and commitment of the learners. The concept of 'depth' looks beyond experiential immediacy to embrace outcomes more associated with meaning and context. It acknowledges that cognition is invariably highly embodied and sees the need to integrate understanding, feeling and social engagement. It reinforces a more holistic view of learning that acknowledges the importance of bodily interaction. The use of the term 'surface' is not meant to imply 'superficial' or 'unimportant'. All teachers will attest to the value of alighting on forms of pedagogy that bring enjoyment to the classroom. However such outcomes may be better seen as contingent benefits of the activities rather than intentional teaching aims that are more integral to the process. This kind of distinction can help to inform practical teaching. For example, the use of drama in the language classroom may be fun but when employed in its richest forms beyond simple role play it can help learners understand that language can conceal as well as reveal meaning. The use of visual art may be motivating but can also enrich learners' experiences of language when it is seen as more than just an embellishment but as a way of reinterpreting language by making new connections and noticing differences. [...]

The arts and language education

[8] There is always the possibility that using the arts may form a distraction from the goals of language education (the third question). For example, there may be occasions when the pursuit of

quality in the singing, dancing or other art forms becomes an end in itself at the expense of the language learning. Such cases can be avoided by sensible, balanced teaching. However, underlying the more generalized statement that the arts are a distraction from language learning, it is possible to discern implicit theories about language education, and language and meaning. The generic term 'language education' has been used here to include both first and second language learning because the distinction between them is not important for the purposes of this discussion. The difference between the aims of first and second language learning has tended to be over-emphasized. On this view, broad aims were ascribed to first language learning (personal growth, cognitive development, communication, aesthetic learning) and narrower, more functional aims to second language learning (communication). A crude way of exposing the inadequacies of this view is to express it as follows: someone learns a second language in order to do what they can already do in a first language. Here there is no acknowledgement of the potential for cognitive, emotional, social, intercultural development in all language learning.

[9] Pedagogical approaches to language teaching have gone through different developments over the years, but the broad change of focus from the structures and forms of language to meaning and use was significant. This development has been underpinned by different theoretical formulations including, communicative competence (Hymes, 1967), constructivist and socio-cultural theories (Vygotsky, 1978), functional uses (Halliday, 1973), language as system and discourse (Kumaravadivelu, 2006). The discussion in this article will consider different conceptions of language through the work of Wittgenstein. Other theorists have also recognized the dynamic and fluid nature of language and its role in constructing knowledge, and Wittgenstein is perhaps less fashionable. However, the fact that he modified his views about language and meaning helps to underline the radical consequences of his later thinking (which is often underappreciated). His thinking also explains the inextricable integration of culture into language learning, and helps to make the connection with art. His views have significance not only for practice but also for how we think and talk about concepts such as 'art', 'culture' and 'language'. [...]

The arts and interculturalism

[10] [...]Traditional intercultural training courses that prepared people to visit other countries based on behavioural dos and don'ts have been widely criticized. They often presented national characteristics in fixed categories that were over-generalized and ran the risk of fostering notions of 'us' and 'them'. The categories employed were often based on quantitative research which, unless deftly handled, leads to rudimentary distinctions and, under the guise of objectivity, conceals underlying values assumptions. Intercultural training based on these models, by reducing simple social actions to causal explanations based on cultural rules and customs, stripped away the depth and complexity that is found in human interaction. (It will be argued that the arts has the potential to restore this dimension.) Such approaches reduce human encounters in such a way that gift-giving, for example, is not seen as an act of human generosity but only as a cultural custom, a symbol of status or as a function of being in a collectivist culture (Tynan et al., 2010).

[11] It has been suggested by some writers that the very use of the term 'culture' within theories of interculturalism can bring risks particularly when used to refer to national cultures (Holliday, 2010). When describing communication between people, the terms 'culture' or 'interculturalism' may direct attention to certain aspects of the encounter while concealing others that may be more significant, for example issues of power, social deprivation or other injustices. When culture is seen as the

determinant of behaviour, this can serve to reduce notions of individual agency and downplay the attendant moral implications. Over-generalized assumptions can influence the way people act (e.g. the lecturer who assumes that Chinese students are reluctant to contribute in class may unwittingly cause this to happen). A preoccupation with culture and the intercultural may focus too much attention on differences between people instead of acknowledging similarities (Dervin, 2016). [...]

[12] It was suggested earlier that considerable caution has to be exercised if the arts are used to learn about other cultures. Such risks can be mitigated by the use of critical and participatory approaches. De Bruijn (2019) has described an approach to the use of folk tales in the classroom that seeks to avoid promoting reductive notions of cultural difference. This means thinking about the tales less in terms of representation (tales representing other cultures) but by encouraging participation so that all children are given 'the opportunity to share their diverse knowledge and experiences during the reading' (de Bruijn, 2019, p. 329). The potential value of the arts for developing intercultural competence is not confined to the exploration of arts from other cultures. When the teaching of the arts is used to contribute to the development of a positive, enquiring, empathetic attitude to difference, then this is a very real form of intercultural education. The model of intercultural competences developed by Byram (1997) goes beyond knowledge and skills to embrace attitudes and values. It has at its heart a deeply moral intention. To acquire intercultural competence involves being able to 'decentre', to be able to question what is often taken for granted. An intercultural attitude is about curiosity, openness to others and a willingness to relativize and critique one's own values, beliefs and behaviours or to defamiliarize the familiar. An important element is to be able to see things in new ways. This is where art in its various forms can contribute, when it is taught in a way that fosters a generous and enquiring attitude that finds in the consideration of difference and diversity a constant source of inspiration, delight and constructive challenge.

Conclusions

[13] The four questions that have formed the structure of this article have been addressed separately but there are themes that cut across them. The tension between the particular and the general is relevant to making, creating and theorizing about art, but also to the development of intercultural competence. The avoidance of any form of generalization about culture is both unrealistic and unnecessary. However, it is important to foster an awareness of the possible negative consequences of over-generalizing, and to seek to develop a positive attitude to difference. The arts can support these aims. This has in turn consequences for how the concept of teaching is understood. The use of aesthetic experience as a way of enlivening the classroom is fine as far as it goes, but there is a more transformational potential in the use of the arts when the concept of form is taken seriously. This has implications for the role of a leader or teacher whether as a teacher of art, as a teacher of language drawing on art forms in the classroom, or a community worker creating art in the community. What teaching means in this context is diverse, and includes, for example, directing attention to some aspects rather than others, setting tasks, demonstrating, explaining, questioning, challenging, prompting, providing background contextual information, making links. Above all, it requires careful judgment on when and how to intervene and support learners in the process of arts, language and intercultural education.

RESPONDA ÀS PERGUNTAS DE 1 A 3 EM PORTUGUÊS, DE ACORDO COM AS INFORMAÇÕES VEICULADAS NO TEXTO:

1. Considere os parágrafos [1 e 2].

Com base em Fleming (2023), de que forma mudaram os objetivos de ensino de língua? O que surgiu em paralelo à essa mudança? Cite alguns exemplos do que a arte pode promover na área educacional:

(1,5 pontos)

Houve a inclusão do desenvolvimento da competência intercultural e da cidadania intercultural. Em paralelo, surgiu o interesse no uso de artes no ensino de língua e interculturalismo. A arte pode fortalecer a motivação, promover alegria/diversão, desenvolver vocabulário, etc.

2. Considere os parágrafos [3 e 4].

Fleming (2023) toma como base Wittgenstein (1998) para discutir sobre o uso do termo “desejo por generalidade”. Apresente o problema apontado pelo autor e quais as principais teorias-chave descritas por ele que você considera mais relevantes:

(2 pontos)

O problema está na tentativa de desenvolver uma teoria, que dê uma perspectiva limitada às artes com limites restritivos para as definições. As principais teorias que ele apresenta são: a teoria da forma, que caracteriza a arte com “forma significativa” e pode trazer resposta emocional. A teoria da auto-expressão que tem ressonância na educação. Teorias de expressão que foram criticadas por focarem muito nas experiências internas. Teorias da representação que se apresentam a favor da arte visual moderna. As teorias de atitude estética que direcionaram a atenção para o público ou o espectador no lugar do objeto de arte ou do artista. As teorias institucionais sugeriram que o trabalho pode ser classificado como arte se o grupo de pessoas conferir a ele o *status* de arte.

3. Considere os parágrafos [5 e 6].

Explique o que pode ser enfatizado pelo conceito de “atitude estética” e pelas práticas na educação artística, de acordo com Fleming (2023):

(2 pontos)

O conceito de “atitude estética” pode enfatizar a resposta à arte como um objetivo pedagógico, equilibrando a ênfase na criação artística. As práticas na educação artística podem ressaltar a necessidade de que sejam sujeitas ao escrutínio através da investigação empírica, pois não devem estar imunes à crítica.

II. NAS QUESTÕES 4–7, ASSINALE A ALTERNATIVA CORRETA DE ACORDO COM AS INFORMAÇÕES VEICULADAS NO TEXTO.

4. Considere o parágrafo [7].

-Sobre a distinção entre “superfície” e “profundidade”, assinale a única alternativa correta com base no texto:

(0,5 ponto)

- A) A palavra “superfície” não tem relação com nenhuma área específica, mas quando aplicada à arte pode tornar o aprendizado menos intenso.
- B) O conceito de “profundidade” pode abranger resultados associados ao significado e ao contexto. (RESPOSTA CORRETA)
- C) O uso do termo “superfície” sugere sempre que se trata de algo superficial.
- D) O uso da arte visual pode não ser motivador no desenvolvimento das experiências dos aprendizes.

5. Considere o parágrafo [8].

-Com base em Fleming (2023), pode-se afirmar em relação às artes no ensino de línguas:

(0,5 ponto)

- A) A busca pela qualidade no canto, na dança ou em outra forma de arte precisa estar sempre aliada ao ensino de língua.
- B) Há evidências de que raramente se consegue diferenciar as teorias implícitas sobre o ensino de línguas.
- C) A diferença entre os objetivos da aprendizagem da primeira e segunda línguas sempre tem sido feita de forma adequada, pois os objetivos das duas são funcionais, ou seja, apenas a comunicação.
- D) Entender que uma pessoa aprende uma segunda língua para fazer o que já sabe na língua materna é a maneira mais direta de confirmar a existência de inadequações das visões sobre o ensino de primeira e segunda línguas. (RESPOSTA CORRETA)

6. Considere o parágrafo [9].

-Sobre as abordagens pedagógicas do ensino de línguas, o autor afirma que:

(0,5 ponto)

- A) As abordagens do ensino de línguas têm passado por várias evoluções ao longo dos anos, que envolvem apenas a mudança de foco na língua.
- B) Wittgenstein é um dos teóricos que não reconhece a natureza dinâmica e fluida da língua.
- C) Para Wittgenstein, há uma conexão inquestionável entre cultura e ensino de língua , que ajuda a estabelecer a ligação com a arte. (RESPOSTA CORRETA)
- D) A forma como pensamos e falamos sobre os conceitos de “arte”, “cultura”, “língua” não estabelece conexão com a prática.

7. Considere o parágrafo [10].

- Com base no autor, qual a alternativa correta sobre a formação intercultural:

(0,5 ponto)

- A) A formação intercultural tem sido bastante criticada quando reduzida simplesmente a regras de conduta sobre o que fazer e o que não fazer. (RESPOSTA CORRETA)
- B) Os cursos tradicionais de formação intercultural nunca apresentaram categorias rígidas.
- C) Ao considerar a formação intercultural baseada em modelos com categorias rígidas, a interação humana era entendida em toda a sua profundidade e complexidade.
- D) As artes, dificilmente, tem potencial para restaurar a dimensão complexa da interação humana e da formação intercultural.

III. CONSIDERE OS PARÁGRAFOS ABAIXO E JULGUE CADA SENTENÇA COMO VERDADEIRA OU FALSA, DE ACORDO COM AS INFORMAÇÕES VEICULADAS NO TEXTO. (0,5 PONTO CADA QUESTÃO)

Sentenças	Verdadeira	Falsa
a. [Parágrafo 11] O uso dos termos “cultura” ou “interculturalismo” sempre enfatizam de forma positiva os aspectos significativos, como questões de poder, privação social, entre outros.		X
b. [Parágrafo 11] No lugar de se dar ênfase às semelhanças entre as pessoas, pode-se ressaltar, principalmente, as diferenças, quando há uma preocupação em excesso com a cultura e o intercultural.	X	
c. [Parágrafo 12] O modelo de competências interculturais desenvolvido por Byram (1997) limita-se ao conhecimento e às competências e não envolve atitudes e valores.		X

d. [Parágrafo 12] A arte pode contribuir na aquisição da competência intercultural, quando é ensinada de uma forma que promova uma atitude generosa e questionadora, possibilitando encontrar na diferença e na diversidade fontes de constante inspiração, prazer e desafio construtivo.	X	
e. [Parágrafo 13] O artigo conclui que a tensão entre o particular e o geral é relevante para a produção, a criação e a teorização sobre a arte, no entanto, não contribui para o desenvolvimento da competência intercultural.		X