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Imagining to Include: Educational Reflections Based on the Anne with an E Series.

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A B S T R A C T

This study aims to analyze the pedagogical reflections presented in the series Anne with an E, through a qualitative approach of a bibliographic and interpretative nature, grounded in authors who discuss teaching practice, inclusive processes, and the development of creativity in education. Set in the late nineteenth century, the series portrays a traditional and exclusionary educational system in which the protagonist, Anne Shirley, stands out for her imagination, intelligence, and sensitivity in the face of school and social challenges. The narrative raises discussions about the role of the teacher, social prejudice, the difficulties faced by students who do not conform to the standards of the time, and the ways in which the school environment may or may not contribute to the development of students' autonomy and self-esteem. The analysis focuses on the relationships between Anne and her teachers, the experiences lived within the school setting, and the pedagogical elements that either approximate or diverge from contemporary teaching approaches. As a result, aspects that contribute to a more inclusive teaching practice are identified, such as attentive listening, the welcoming of differences, the encouragement of critical thinking, and the appreciation of subjectivity. The study demonstrates how the character's trajectory can inspire educators to rethink their practices, fostering a more meaningful, empathetic, and transformative education. It is concluded that Anne with an E goes beyond the limits of a fictional work and constitutes a rich material for pedagogical reflection, as it raises issues that remain relevant in the current educational context, such as the struggle against exclusion, the defense of the right to education, and the importance of methodologies that value creativity and freedom of expression.

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R E S U M O

A presente pesquisa tem como objetivo analisar as reflexões pedagógicas presentes na série Anne with an E, a partir de uma abordagem qualitativa, de caráter bibliográfico e interpretativo, fundamentada em autores que discutem a prática docente, os processos inclusivos e o desenvolvimento da criatividade na educação. A série, ambientada no final do século XIX, retrata um sistema educacional tradicional e excludente, no qual a protagonista Anne Shirley se destaca por sua imaginação, inteligência e sensibilidade diante dos desafios escolares e sociais. A narrativa apresenta discussões sobre o papel do professor, o preconceito social, as dificuldades enfrentadas por alunos que não se enquadram nos padrões da época, e a forma como o ambiente escolar pode contribuir ou não para a construção da autonomia e autoestima dos estudantes. A análise se concentra nas relações entre Anne e seus professores, nas experiências vivenciadas no espaço da escola e nos elementos pedagógicos que se aproximam ou se distanciam das abordagens contemporâneas de ensino. Como resultado, identificam-se aspectos que contribuem para uma prática docente mais inclusiva, como a escuta sensível, o acolhimento das diferenças, o incentivo ao pensamento crítico e a valorização da subjetividade. O estudo evidencia como a trajetória da personagem pode inspirar educadores a repensarem suas práticas, promovendo uma educação mais significativa, empática e transformadora. Conclui-se que Anne with an E ultrapassa os limites de uma obra ficcional e se configura como um material rico para reflexões pedagógicas, pois levanta questões ainda pertinentes no contexto educacional atual, como a luta contra a exclusão, a defesa do direito à educação e a importância de metodologias que valorizem a criatividade e a liberdade de expressão.

Palavras-cheve:
Inclusão educational , educação de Professores, Pedagogia crítica, Ensino e imaginação,

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Introduction

The television series Anne with an E, inspired by Lucy Maud Montgomery's literary classic Anne of Green Gables, is set in the late nineteenth century and follows the story of Anne Shirley, a young orphan characterized by her vivid imagination, sensitivity, and remarkable intellectual abilities. Living in a conservative rural community, the protagonist faces situations involving prejudice, rejection, and difficulties adapting to rigid social and educational standards. Throughout the narrative, different conceptions of education, relationships between teachers and students, and conflicts are presented, highlighting how educational institutions can either reproduce inequalities or foster experiences of acceptance, autonomy, and human development. Although set within a specific historical context, the production addresses issues that remain relevant to contemporary education, particularly regarding school inclusion, the appreciation of differences, and the development of pedagogical practices committed to the comprehensive education of students.

In this context, audiovisual productions can be understood as cultural expressions that go beyond entertainment and offer opportunities for reflection on educational processes and social relationships. Television, cinema, and other forms of visual storytelling contribute to the construction of representations of schools, knowledge, childhood, and the role of teachers. Buckingham (2003) emphasizes the importance of media education, understanding that individuals' relationships with media content involve not only the consumption of information but also the ability to critically interpret its representations and meanings. From this perspective, analyzing an audiovisual production can provide an opportunity to question conceptions of education, identify social values embedded in narratives, and establish connections with situations experienced in school contexts.

This understanding is closely related to the perspective of Giroux and Simon (1988), who discuss the relationship between popular culture and critical pedagogy, recognizing that cultural expressions constitute spaces in which knowledge, values, and disputes over meaning circulate. The authors emphasize the importance of considering popular culture in educational reflection, particularly because of its ability to raise questions about the relationships between knowledge, power, and everyday experience. In this regard, the series Anne with an E presents elements that allow different conceptions of schooling and teaching to be discussed, demonstrating how certain practices can reinforce behavioral standards and silence individuality, while others encourage participation, creativity, and recognition of students' individual characteristics.

The use of audiovisual narratives in teacher education can also contribute to the critical analysis of social representations of teachers, students, and educational institutions. Vandermeersche, Soetaert, and Rutten (2013), in their investigation of representations of

teaching and the teaching profession in cinema, demonstrate that cinematic narratives offer opportunities to discuss educational stereotypes and different pedagogical conceptions. This approach makes it possible to understand that fictional representations should not necessarily be regarded as accurate portrayals of school reality, but rather as starting points for questioning practices, values, and expectations related to teaching. Thus, Anne's journey enables viewers to establish connections between fictional situations and concrete educational issues, fostering a critical interpretation of the relationships established within the school environment.

Among the issues highlighted by the narrative is the tension between educational models based on strict discipline, standardization, and the unilateral transmission of knowledge, and pedagogical perspectives that value student autonomy and participation. This discussion is supported by Freire (1996), who criticizes the banking concept of education and advocates for an educational practice grounded in dialogue, critical reflection, and the recognition of students as subjects in the learning process. The school experiences portrayed in Avonlea make it possible to question practices in which teacher authority takes precedence over listening and participation, hindering the expression of individuality. In contrast, the pedagogical experiences represented by certain characters demonstrate the possibility of establishing more dialogical educational relationships, in which knowledge is constructed through interaction, respect, and appreciation of individuals' experiences.

The discussion of school inclusion broadens this reflection by considering that the right to education is not limited to access to and physical presence within educational institutions, but also involves effective conditions for participation and learning. Booth and Ainscow (2011) understand inclusion as a process of transforming school cultures, policies, and practices, guided by the identification and removal of barriers that hinder learning and participation. In line with this perspective, Florian and Black-Hawkins (2011) discuss inclusive pedagogy as an approach that seeks to expand educational opportunities for all students, recognizing diversity as a constitutive element of the school experience. These contributions make it possible to understand that building inclusive environments requires changes in pedagogical conceptions and in the everyday relationships established among teachers, students, and the school community.

The importance of teacher education in this process is also highlighted by Dal Bó et al. (2022), who, in systematizing master's and doctoral research on teacher education and school inclusion, emphasize teacher training, creativity, and collaborative work as relevant elements for developing pedagogical practices committed to students' individual needs. Similarly, Ainscow (2020) points out that promoting inclusion and educational equity requires identifying barriers to participation and learning, as well as transforming the institutional

conditions that sustain exclusionary processes. The report Inclusion and Education: All Means All, published by UNESCO (2020), also reinforces the need to address inequalities that interfere with educational opportunities, demonstrating that inclusion is a commitment involving different dimensions of education systems.

These discussions are reflected in the experiences of Anne and the other characters, whose stories reveal how prejudice related to social background, gender, economic status, and individual differences affects relationships of belonging and recognition. Mantoan's (2003) conception of inclusion helps explain the need to overcome homogenizing practices and reorganize educational processes so that differences are recognized as part of the human condition. Thus, analyzing the series makes it possible to discuss the school not merely as a place for transmitting content, but as an institution responsible for building social relationships, promoting participation, and recognizing individuals in their multiple dimensions.

Another relevant aspect of the narrative concerns imagination and creativity as important dimensions of development and learning. The protagonist frequently uses her imagination to attribute new meanings to everyday experiences, build relationships, and face situations of rejection. This characteristic, sometimes interpreted by other characters as a failure to conform to social norms, makes it possible to question conceptions of teaching that restrict learning to the reproduction of content and behaviors.

Vygotsky (2009) understands imagination as a psychological function related to experience and the human capacity to create new combinations from elements of reality. From this perspective, creativity does not represent a departure from knowledge, but rather an opportunity to reorganize experiences, construct meanings, and expand ways of understanding the world. This discussion can also be related to Dewey's (2010) contributions, according to whom experience is a fundamental dimension of the relationship between individuals and learning processes.

In light of these issues, it is important to understand how the representations in Anne with an E can contribute to reflection on teacher education and the development of inclusive pedagogical practices. The choice of the series as the object of analysis is justified by the diversity of educational and social situations it presents, allowing for critical discussion of different conceptions of teaching, power relations, processes of exclusion, and possibilities for transforming school practices. Furthermore, the connection between audiovisual narratives and theoretical frameworks in education offers an opportunity to broaden the debate on the use of cultural productions as resources for critical reflection in both initial and continuing teacher education.

From this perspective, the present study is guided by the following research question: How do the educational practices, interpersonal relationships, and processes of inclusion and exclusion represented in the series Anne with an E contribute to critical reflection on teacher education and the development of inclusive pedagogical practices? To address this question, the general objective is to analyze the pedagogical reflections prompted by the audiovisual narrative, considering the educational practices represented, the relationships established within the school environment, and the processes of inclusion and exclusion experienced by the characters.

By combining the analysis of the audiovisual production with theoretical frameworks in education, this article seeks to contribute to discussions on teacher education, school inclusion, and the appreciation of imagination in educational processes. It also aims to demonstrate how fictional representations can encourage questioning of traditional practices and stimulate reflection on an approach to education committed to diversity, autonomy, attentive listening, and recognition of students' individual characteristics.

Theoretical Framework

Traditional Education, Teacher Authority, and Critical Pedagogy

Understanding the educational practices represented in Anne with an E requires reflection on the different ways of exercising the teaching profession and organizing relationships between teachers and students. In traditional teaching models, teacher authority may be associated with centralized decision-making, the top-down transmission of knowledge, and the expectation that students reproduce previously established content and behaviors. From this perspective, the educational process tends to position the teacher as the primary holder of knowledge, while students are predominantly expected to listen, memorize, and respond to what is asked of them.

In contrast to this conception, Freire (1996) advocates an approach to education grounded in dialogue, problem-posing, and the recognition of students as historical subjects who participate in the learning process. For the author, teaching does not simply mean transferring knowledge, but rather creating possibilities for its construction. This understanding does not eliminate teacher authority; instead, it challenges authoritarianism and the idea that learning should take place through obedience and passive reproduction. The educator therefore assumes responsibility for mediating knowledge, encouraging reflection, and considering learners' knowledge and experiences.

This perspective remains relevant in contemporary discussions of pedagogical practice. Ramalho (2022), in systematizing elements of the pedagogy of the oppressed, emphasizes the dialogical dimension of Freire's approach and its relationship with formative processes that

promote participation and the active role of individuals. Thus, education can be understood as a practice that goes beyond the transmission of content, since it also involves critically interpreting reality and the possibility of transforming social relationships.

Recent international research also contributes to this discussion by highlighting the importance of dialogue in everyday interactions between teachers and students. Taylor and Hikida (2020), in analyzing classroom practices from a critical perspective, demonstrate that dialogue and problem-posing are constructed through interactions among individuals, rather than solely through the teacher's previously stated intentions. This indicates that critical pedagogical practice depends on the ways in which participants can express ideas, question perspectives, and construct meanings during school activities.

Similarly, Barak and Lefstein (2022) discuss the challenges of establishing conditions for dialogue in democratic educational environments. The authors draw attention to the need to consider not only student participation but also how rules and agreements for coexistence are established and how they may regulate relationships within the classroom. Thus, an approach to education committed to participation requires teacher authority to be exercised responsibly, with openness to listening and a willingness to recognize different viewpoints.

Guzmán and Larrain (2024), in investigating the transformation of pedagogical practices toward dialogic teaching, also demonstrate that adopting this perspective involves processes of learning and reflection on the part of teachers. It is not enough to advocate student participation in theoretical terms; it is necessary to develop practices that enable the exchange of ideas, argumentation, and the shared construction of knowledge. This discussion reinforces the importance of teacher education as an ongoing process in which teaching conceptions can be questioned and reconstructed.

In light of these contributions, teacher authority should not be confused with imposition or absolute control. Teachers play a fundamental role in organizing pedagogical work, but this responsibility can be combined with dialogue, attentive listening, and recognition of students' individual characteristics. This distinction is important for the analysis of Anne with an E, since the narrative presents different approaches to teaching and makes it possible to reflect on how certain practices may limit student participation, while others foster autonomy, creativity, and engagement in learning.

School Inclusion, Diversity, and Belonging

Inclusive education involves recognizing human diversity as a constitutive element of the school environment. From this perspective, schools must ensure that all students have access to knowledge, participate in educational activities, and are recognized in their individual

characteristics. This means understanding that inclusion is not limited to enrollment or the student's physical presence in the institution, but also involves their effective participation in learning experiences and in the relationships established in everyday school life.

Mantoan (2003) argues that inclusion requires a transformation in school organization and in the conceptions that guide pedagogical work. According to the author, students should not be expected to adapt to a rigid, previously established school model; rather, the institution must reassess its practices to accommodate differences. This understanding challenges teaching standards that classify students according to their difficulties and proposes an approach to education committed to valuing individual potential.

In the Brazilian context, the Brazilian Law for the Inclusion of Persons with Disabilities (Law No. 13,146/2015) establishes education as a right of persons with disabilities, ensuring an inclusive educational system at all levels and in all forms of education. Although this legislation represents significant progress, its effective implementation depends on changes in institutional practices, professional training, and the conditions provided for learning. Therefore, inclusion must go beyond legal guarantees and become a reality in the relationships and experiences of students.

Recent studies reinforce that the development of inclusive practices still faces challenges related to teacher education, school infrastructure, and the persistence of traditional teaching conceptions. Pereira and Coutinho (2023), in a systematic review of pedagogical practices in inclusive education in Brazil, identified obstacles that hinder the implementation of inclusion, particularly regarding teacher training and the structural conditions of educational institutions. The authors also point to the presence of traditional practices in everyday school life, highlighting the gap that may exist between inclusive principles and their implementation in the classroom.

Similarly, Franco and Freitas (2022) emphasize the importance of teacher education and action research in developing pedagogical practices in special education. Their discussion demonstrates that inclusion should not be understood as the exclusive responsibility of specialized professionals, but rather as a collective commitment involving the school community and requiring ongoing reflection on teaching strategies. Collaborative work and continuing professional development therefore become essential for identifying barriers and developing alternatives that address student diversity.

Another important aspect is the relationship between inclusion and belonging. Being at school does not necessarily mean feeling welcomed or recognized by one's peers and

teachers. Interpersonal relationships, expectations formed about students, and opportunities for participation directly influence how each individual experiences the school environment. In this regard, discriminatory practices, name-calling, isolation, and the devaluation of differences can produce experiences of exclusion even within institutions that formally identify themselves as inclusive.

The systematic review by Marconi, Santos, and Costa (2021), which examines Brazilian scientific production on inclusive schools and educational policies, highlights the need to bring legal provisions closer to the actual operating conditions of educational institutions. This discussion makes it possible to understand that inclusion depends not only on the existence of public policies but also on their translation into pedagogical and institutional actions capable of addressing different forms of exclusion.

Thus, inclusive education should be understood as an ongoing process of recognizing differences, confronting prejudice, and creating opportunities for participation. This perspective directly contributes to the analysis of Anne with an E, since the narrative presents characters who experience rejection, discrimination, and difficulties in developing a sense of belonging. The experiences of Anne, Cole, and Ka'kwet, for example, allow us to reflect on how individual characteristics, cultural differences, and social expectations can influence school relationships and processes of inclusion and exclusion. The series, therefore, offers elements for discussing the school's responsibility in creating environments that respect diversity and recognize every student as a rights-bearing individual.

Imagination, Creativity, and Learning

Imagination and creativity play an important role in learning processes, as they enable students to establish connections between knowledge, experiences, and everyday situations. In the school environment, these abilities should not be understood as characteristics restricted to artistic activities or as skills possessed only by certain individuals. They also contribute to problem-solving, hypothesis development, the expression of ideas, and the construction of different ways of understanding reality.

From a cultural-historical perspective, Vygotsky (2009) understands imagination as a human activity related to lived experiences. Creation does not emerge in isolation or independently of the social world; rather, it develops through the combination and reworking of elements of reality. Thus, imagination enables individuals to move beyond what they already know, establishing new possibilities based on their experiences. In the educational context, this understanding highlights that students' experiences constitute an important foundation for the development of creativity and the construction of knowledge.

This discussion remains relevant in research on school learning. Santos and Ramos (2025), in investigating creative imagination in early childhood education, emphasize the importance of intentionally planned teaching practices to foster imagination in everyday school life. The authors point out that playful and interactive experiences can contribute to children's learning and development, also highlighting the need to consider children's own perceptions of their experiences. Therefore, imagination should not be treated as a secondary element in the educational process, but as a dimension that can be stimulated through meaningful pedagogical activities.

Creativity is also related to the way teachers organize learning experiences. Rather than limiting pedagogical work to the reproduction of predetermined answers, educators can propose situations that stimulate curiosity, investigation, experimentation, and the development of different solutions. Leontjev and deBoer (2022) discuss the teacher's role in organizing learning environments that foster student development, considering both learners' own initiative and teacher mediation. This perspective reinforces that creativity does not depend solely on the freedom granted to students, but also on the pedagogical conditions established to enable them to explore and develop their ideas.

A configurative review published by Whitton et al. (2025) broadens this discussion by examining different approaches to creative learning. The authors identify dimensions such as student autonomy, emotional engagement, collaborative relationships, and learning through experience and production. These elements demonstrate that creative learning involves more than carrying out different activities: it means actively participating in the construction of knowledge, connecting different forms of knowledge, and attributing meaning to what is learned.

Thus, imagination and creativity should be considered relevant dimensions of student development and teaching practice. When schools value curiosity, individual expression, and the opportunity to experiment with different approaches to learning, they expand opportunities for participation and knowledge construction. In this process, teachers assume the role of mediators and organizers of experiences that foster intellectual autonomy while providing guidance and pedagogical intentionality.

This understanding contributes to the analysis of Anne with an E, particularly in examining how Anne uses her imagination to interpret the world, express feelings, and attribute new meanings to her lived experiences. Her questioning and creative attitude encourages reflection on educational practices that value participation and recognize different ways of learning. The narrative also makes it possible to discuss how excessively rigid school

environments may limit students' self-expression, whereas pedagogical approaches that encourage dialogue and creativity can foster engagement with knowledge.

This discussion can be observed in the first season of the series, in the third episode, entitled But What Is So Headstrong as Youth?, in a scene in which students are invited to read a poem aloud in the classroom. When her turn comes, Anne displays enthusiasm and interprets the text expressively, using her sensitivity and imagination to attribute meaning to the reading. Although her participation captures her classmates' attention, the teacher interrupts her presentation and asks her to sit down. The scene invites reflection on a school practice that does not always welcome students' different forms of expression, highlighting the contrast between Anne's creativity and a pedagogical organization characterized by rigidity and control over participation. Thus, the sequence connects with the discussion on the importance of educational environments that value students' expression, imagination, and engagement with knowledge.

Hidden Curriculum, Power Relations, and Social Markers of Exclusion

The school is not merely a space for the transmission of systematized knowledge. In everyday school life, values, behaviors, expectations, and forms of interaction are also constructed, influencing students' development. Many of these forms of learning do not appear explicitly in curricular content or pedagogical plans, but are conveyed through rules, interactions, discourses, and institutional practices. This dimension of the school experience is related to the concept of the hidden curriculum.

Barrios Gonzales (2020) discusses the hidden curriculum in relation to the social relationships established in everyday school life, emphasizing that the practices and interactions within the institution also communicate values and conceptions about individuals and society. The author highlights that human rights education must consider not only the content formally taught but also the relationships experienced by students. Thus, attitudes involving respect, discrimination, silencing, or appreciation of differences can be learned through everyday school experiences.

The relationship between curriculum and power is also discussed by Vitiello and Cacete (2021), who understand the curriculum as a field shaped by disputes and intentional choices. The selection of knowledge considered relevant, as well as the absence or invisibility of certain topics, is not neutral. Curricular choices express conceptions of society and can contribute both to the reproduction of inequalities and to questioning certain forms of social organization. In this sense, analyzing the curriculum means examining not only what is taught, but also which experiences, identities, and forms of knowledge are recognized within the school environment.

This discussion becomes particularly important when considering gender relations. Freire (2019), in investigating the implications of the curriculum for social gender relations among elementary school students, demonstrates that school experiences contribute to the construction of behaviors, values, and representations of masculinity and femininity. The author shows that gender relations also manifest themselves in everyday interactions and in the ways conflicts are handled by education professionals. Thus, schools can either reproduce established patterns and inequalities or create opportunities to question them.

Discussions of gender and sexuality in the school context also appear in the systematic review by Santana, Messias, and Pinho (2021), which maps Brazilian academic research on the subject in basic education. The study emphasizes the importance of pedagogical practices that promote opportunities for reflection and critical questioning, allowing issues related to identities, differences, and social relationships to be addressed educationally. This approach helps us understand that remaining silent in the face of prejudice does not represent neutrality, since it may contribute to the persistence of discriminatory practices.

Similarly, Carrias and Almeida (2021) analyze the relationships between gender, power, and education from a poststructuralist perspective. The authors discuss how schooling practices contribute to the construction of identities and social representations, demonstrating that the discourses and norms present within educational institutions influence how individuals are perceived and treated. This reflection makes it possible to understand that certain expectations regarding behavior, appearance, and identity can function as mechanisms of control and exclusion.

A situation that illustrates these power relations is presented in the second season, in the fifth episode, entitled The Determining Acts of Her Life. In the scene, teacher Mr. Phillips humiliates Cole in front of his classmates by associating his behavior with characteristics considered feminine and ordering him to sit with the girls, prompting laughter and comments from the class. The situation reveals how certain social expectations related to gender are reproduced in the school environment through teachers' own practices. Rather than recognizing the student's individuality, the teacher uses his position of authority to reinforce behavioral standards and subject Cole to embarrassment. The scene illustrates the discussion of the hidden curriculum because it conveys messages, even though they are not part of the formal curriculum, about which behaviors are socially accepted and which are considered inappropriate. Thus, the narrative demonstrates how everyday relationships can contribute to the reproduction of prejudice and processes of exclusion.

In addition to gender issues, social markers of difference, such as social class, race, culture, and identity, also shape school experiences. Inequalities do not manifest themselves in isolation: different characteristics and social conditions may intersect and produce specific experiences of discrimination and marginalization. Therefore, a critical analysis of school relationships must consider the diversity of individuals and the social conditions that influence their opportunities for participation and recognition.

This discussion finds a particularly significant representation in Ka'kwet's story, especially in the third season, in the fourth episode, entitled A Hope of Meeting You in Another World. When visiting the school to which the girl has been taken, Anne realizes that Ka'kwet is subjected to an environment that seeks to erase her cultural identity. In one scene, the character is reprimanded for speaking her native language and is forced to speak English and participate in religious practices imposed by the institution.

This situation demonstrates how schools, rather than serving as spaces for welcoming and valuing differences, can be used as instruments of cultural domination and the silencing of identities. Ka'kwet's experience broadens the discussion of school exclusion, demonstrating that it does not occur only through interpersonal relationships, but also through institutional structures that disregard the history, culture, and ways of life of certain social groups. Thus, the narrative makes it possible to question the responsibility of education in promoting cultural recognition and confronting discriminatory practices.

Based on these contributions, it can be understood that the hidden curriculum and power relations are present in everyday school experiences, influencing the construction of identities and relationships among students. This perspective contributes to the analysis of Anne with an E, whose narrative presents situations in which social standards, behavioral expectations, and prejudice interfere with the relationships established among the characters.

The experiences of Anne, Cole, and Ka'kwet allow us to reflect on the ways in which gender, identity, cultural background, and social position can produce situations of silencing, discrimination, and exclusion. In this way, the series makes it possible to question the role of schools in addressing inequalities and their responsibility for building relationships grounded in respect and the recognition of differences.

Audiovisual Narratives and Teacher Education

Audiovisual narratives constitute important cultural expressions in contemporary society and can contribute to broadening discussions on education, society, and human development. Through images, dialogues, characters, and fictional situations, films and

television series present representations of different social contexts, allowing viewers to encounter experiences, conflicts, and perspectives that differ from their own. In the educational field, these productions can be used as objects of analysis and reflection, provided that they are not treated merely as illustrative resources, but rather as narratives that also express values, conceptions, and perspectives on reality.

Brum, Schmidt, and Santos (2023) discuss media and visual literacy as a human right in the school context and emphasize the importance of teacher mediation in relation to the content consumed by students. The authors point out that engagement with media requires skills that go beyond exposure to images and videos, involving the ability to critically interpret messages, understand their representations, and reflect on the meanings they convey. This perspective reinforces the need to prepare teachers to work with different forms of language in educational settings.

This discussion is further expanded by Couto and Albuquerque (2024), who analyze audiovisual productions created by teachers in the context of online education. Their study demonstrates that audiovisual media bring together visual, sound, and narrative elements that must be considered in their pedagogical use. Although the research focuses on the production of educational materials, its contributions help us understand that working with audiovisual resources requires intentionality and planning and should not be reduced to simply showing videos in the classroom.

In investigating media competencies in higher education teacher training, Pirillo (2024) also highlights the importance of understanding audiovisual language and its pedagogical elements. The research demonstrates that working with materials that combine images, sounds, movement, and text requires specific knowledge to ensure that these resources are used consciously. This reflection can be extended to the analysis of fictional productions, since understanding their messages depends on observing the narrative elements and representations constructed throughout the work.

In the context of teacher education, the connection between audiovisual media and education also provides opportunities for critical reflection on situations that are part of everyday school life. Martins and Coutinho (2025), in their investigation of teaching practices related to audiovisual production within a school-based film project, identify contributions of this experience to the integration of pedagogical knowledge and cultural practices. Their study demonstrates that audiovisual media can foster formative experiences and broaden opportunities for expression and participation in educational settings.

Thus, the use of audiovisual narratives in teacher education can encourage the analysis of different conceptions of teaching, interpersonal relationships, and situations involving inclusion and exclusion. By observing the characters, conflicts, and practices portrayed in these productions, teachers have the opportunity to question values, identify stereotypes, and reflect on the consequences of certain attitudes in educational contexts. This analysis does not mean regarding fiction as an accurate portrayal of reality, but rather recognizing its potential to raise questions and broaden understanding of the challenges facing education.

From this perspective, Anne with an E constitutes a relevant object of pedagogical reflection, as it presents situations related to teacher authority, diversity, creativity, gender relations, and different forms of exclusion. The journey of Anne Shirley and the experiences of other characters make it possible to observe how educational practices and social relationships are represented in a fictional narrative. Therefore, this study considers the series a cultural production that offers elements for problematizing conceptions of education and teacher education, connecting audiovisual analysis with the theoretical discussions developed throughout this framework.

Methodology

This research is characterized as a qualitative study of a bibliographic and interpretive nature, with the television series Anne with an E as its object of analysis. This approach was chosen because it makes it possible to understand the meanings, social representations, and pedagogical conceptions present in the audiovisual narrative, considering their relationship with contemporary educational issues. Qualitative research allows phenomena to be examined in their complexity, taking into account the contexts, relationships, and meanings attributed to human experiences. This aspect is particularly relevant to interpreting the educational situations represented in the production.

The series was selected because it presents situations related to the organization of the school environment, relationships between teachers and students, processes of exclusion and belonging, and different ways of understanding teaching and learning. Its narrative makes it possible to establish connections between fictional situations and theoretical discussions on critical pedagogy, teacher education, school inclusion, creativity, curriculum, and power relations. In this sense, the audiovisual production was considered a source of cultural and educational analysis, allowing representations of school, social relationships, and the characters' formative experiences to be investigated.

The research corpus comprised all three seasons of the series Anne with an E, examined in their entirety, taking into account the characters' journeys and the different situations related to educational and social contexts. The observation of the production aimed to identify narrative events connected to the research question and the established objectives. Although all three seasons constituted the complete research corpus, the interpretive analysis focused more closely on scenes considered relevant to the object of study, selected according to their relationship with the themes under investigation.

The selection criteria prioritized scenes that illustrated teaching practices, interpersonal relationships, manifestations of prejudice, pedagogical conflicts, and experiences of acceptance or exclusion. Scenes depicting creativity, imagination, autonomy, and resistance to established social norms were also considered. Conversely, situations unrelated to the research problem were disregarded, particularly those focused exclusively on personal conflicts or narrative events that made no significant contribution to the pedagogical discussion. This delimitation sought to ensure consistency among the audiovisual material examined, the theoretical frameworks, and the interpretations developed.

The research process was organized around two complementary components: a literature review and an interpretive analysis of the audiovisual production. The literature review involved identifying and reading works and studies related to critical pedagogy, inclusive education, teacher education, imagination, creativity, curriculum, and power relations. Contributions from authors such as Freire (1996), Mantoan (2003), Vygotsky (2009), Tardif (2014), Booth and Ainscow (2011), and Florian and Black-Hawkins (2011) were considered, along with more recent studies, such as those by Ramalho (2022), Barak and Lefstein (2022), Guzmán and Larrain (2024), Pereira and Coutinho (2023), Santos and Ramos (2025), among other researchers discussed in the theoretical framework. This stage made it possible to establish a conceptual foundation for interpreting the situations presented in the series and relating the characters' experiences to educational debates.

To guide the interpretation of the audiovisual material, four analytical categories were established in advance, based on the research objectives and the theoretical frameworks underpinning the study. The first, entitled The Pedagogy of Silence and Conformity: Traditional Teaching Practices, addresses situations involving authoritarianism, discipline, behavioral standardization, and restrictions on student participation. The second, Imagination as a Practice of Resistance and a Learning Tool, brings together manifestations of creativity, subjective expression, and the construction of meanings that broaden learning opportunities. The third, The Praxis of Inclusion: Breaking Away from the Existing Model, considers pedagogical experiences grounded in listening, recognition of differences, participation, and

appreciation of individual potential. Finally, the fourth category, Beyond the School Walls: The Hidden Curriculum and Social Markers of Exclusion, encompasses situations related to the reproduction of inequalities, prejudice, and power relations shaped by gender, social class, background, and cultural belonging.

The interpretation of the scenes was integrated with content analysis, drawing on Bardin (2011), who understands this procedure as a set of systematic techniques for organizing and interpreting communications, aimed at producing inferences about the material analyzed. In this study, the four previously established categories guided the thematic organization and interpretation of the selected scenes. The analysis considered narrative events, characters' attitudes, dialogues, and relationships established within the contexts presented, seeking to identify meanings related to the educational issues under investigation.

The interpretive process sought to establish connections between the situations portrayed in the series and the theoretical discussions developed in the study. Teachers' attitudes, students' responses, and the social and institutional conditions shaping school experiences were considered. Thus, the analysis sought to move beyond describing fictional events by developing reflections on teacher authority, autonomy, inclusion, teacher education, imagination, creativity, and social justice. The integration of the analytical categories with the theoretical frameworks made it possible to examine how certain practices can reinforce mechanisms of exclusion or foster more participatory educational experiences.

It should be noted that the research did not involve interviews, questionnaires, observations in school institutions, or the participation of human subjects. It was restricted to the bibliographic and interpretive analysis of an audiovisual production protected by copyright. No episodes were reproduced, nor were audiovisual excerpts included in the body of the article. Finally, it is acknowledged that, because the study interprets a single fictional production, its findings are not intended to be generalized. Rather, they seek to offer analytical contributions to reflections on educational practices, teacher education, and possibilities for building a more inclusive form of education.

Results and Discussion

The Pedagogy of Silence and Conformity: Traditional Teaching Practices

The school in Avonlea, under the influence of teacher Phillips, represents, in the narrative of Anne with an E, an educational model characterized by disciplinary rigidity, behavioral standardization, and the centralization of teacher authority. In the school situations presented in the first seasons, a pedagogical organization can be observed in which obedience to rules and the maintenance of discipline occupy a central position, while individual

expression and student participation are given little room. This representation allows for reflection on educational practices that associate the learning process with submission and the reproduction of behaviors considered appropriate.

A significant episode illustrating this dynamic occurs when Anne, after reacting to Gilbert Blythe's provocation, is forced by teacher Phillips to write the sentence “Anne Shirley has a terrible temper” on the blackboard. The situation goes beyond a simple disciplinary reprimand, as it exposes the student in front of her classmates and turns punishment into a form of public humiliation. Rather than seeking to understand the context of the conflict and encouraging reflection on the attitudes involved, the teacher uses his position of authority to impose a correction that disregards the student's feelings and perspective. The scene demonstrates how certain disciplinary practices can produce silencing and affect students' sense of belonging within the school environment.

This representation resonates with Freire's (1996) critique of the banking concept of education, in which the teacher occupies a central position in the transmission of knowledge and students are placed in a predominantly passive role. Although the situation portrayed also involves disciplinary issues, its interpretation allows for a connection with Freire's critique of the absence of dialogue in educational relationships. When authority is exercised without openness to listening and participation, students cease to be recognized as subjects of the educational process and are instead treated as individuals who must simply comply with instructions. In this sense, teacher Phillips's attitude represents a pedagogical practice that departs from a problem-posing approach to education, in which dialogue and the recognition of individuals as subjects are fundamental.

The discussion presented by Ramalho (2022), in systematizing the foundations of the pedagogy of the oppressed, helps broaden this interpretation, particularly regarding the dialogical dimension of education and the need to recognize individuals as participants in the construction of knowledge. From this perspective, the relationship between teacher and student should not be organized exclusively around the imposition of rules, but rather through the creation of conditions that foster reflection, participation, and autonomy. In the episode analyzed, the absence of dialogue prevents the conflict from becoming an educational opportunity, allowing punishment to take precedence over understanding the relationships established among the students.

It is important to emphasize that teacher authority does not, in itself, constitute an authoritarian practice. Classroom organization, the establishment of rules, and conflict mediation are part of a teacher's responsibilities. The problem arises when these responsibilities are exercised through humiliation, imposition, and disregard for students' individual characteristics. The narrative therefore makes it possible to distinguish pedagogical

authority from authoritarianism, demonstrating that maintaining discipline does not have to mean eliminating dialogue or individual expression.

Therefore, teacher Phillips's conduct serves as a counterpoint to pedagogical approaches grounded in student participation and recognition. Anne's experience demonstrates how practices centered on punishment and standardization can restrict autonomy and turn behavioral differences into grounds for exclusion. The analysis of this category thus shows that the school environment is shaped not only by the content taught, but also by power relations, forms of treatment, and opportunities for student participation. This reflection reinforces the importance of teaching practices that reconcile authority, responsibility, and dialogue, recognizing students as active subjects in their own development.

Imagination as a Practice of Resistance and a Learning Tool

In contrast to the institutional rigidity represented by the traditional teaching model, imagination plays a significant role in Anne Shirley's journey. Throughout the narrative of Anne with an E, the protagonist demonstrates a distinctive way of perceiving and interpreting the world, attributing new meanings to everyday situations, objects, and spaces. What some characters initially perceive as excessive fantasy or inappropriate behavior proves to be a form of subjective expression and meaning-making. From this perspective, imagination is not merely a personality trait of Anne's, but an element that influences her relationships, identity, and learning experiences.

An example of this characteristic can be observed when Anne gives imaginative names to places she encounters in her daily life, such as the “Lake of Shining Waters.” By transforming ordinary places into environments filled with meaning, the character demonstrates her ability to reinterpret reality through language and creativity. This attitude reveals her own way of establishing connections with her surroundings, assigning emotional value to her lived experiences. Imagination, therefore, allows Anne to create possibilities for belonging, even in situations in which she feels out of place or unwelcome.

This dimension can be understood through Vygotsky's (2009) contributions, which address imagination as a psychological function related to human experience and development. From this perspective, creative activity does not emerge in isolation; rather, it develops from the experiences accumulated by individuals, which are reorganized and combined to generate new possibilities. Thus, imagination does not represent an escape from reality, but rather a way of interpreting it, reconstructing it, and attributing new meanings to lived experiences. Anne's journey illustrates this relationship, as her creativity is expressed in the way she interprets her surroundings and transforms her experiences into opportunities for expression.

Another relevant aspect is the creation of the storytelling club, organized by Anne and her classmates. This space represents an opportunity to practice writing, imagination, and the

expression of ideas beyond conventional school activities. Through the stories they produce and share, the characters find opportunities to develop creativity, build cooperative relationships, and recognize their own abilities. The club also demonstrates that learning can take place in different settings and through experiences that value student participation and authorship.

The experience presented in the series makes it possible to question pedagogical conceptions that recognize as legitimate only those forms of learning centered on content reproduction and the completion of predetermined activities. When creativity is disregarded or treated as a distraction, schools risk limiting students' opportunities for participation and development. Conversely, recognizing imagination as an important dimension of learning means understanding that individuals also construct knowledge through curiosity, expression, creation, and engagement with their own experiences.

This reflection can also be connected to Dewey's (2010) contributions, particularly his understanding that experience plays an important role in the educational process. Learning becomes meaningful when students establish connections between what they experience and the knowledge they construct. In the narrative, Anne's experiences demonstrate that curiosity and creativity can foster meaningful forms of interaction with the world, broadening learning opportunities beyond traditional school procedures.

Therefore, the imagination portrayed in Anne with an E can be interpreted as a form of resistance to expectations that seek to restrict individual expression and standardize behavior. By preserving her creativity and creating spaces in which she can share her ideas, Anne demonstrates that learning also involves creating, questioning, and attributing new meanings to reality. The analysis of this category therefore reinforces the importance of pedagogical practices that value imagination, authorship, and students' different forms of expression, understanding creativity not as an obstacle to learning, but as one of its possibilities.

The Praxis of Inclusion: Breaking Away from the Existing Model

The arrival of teacher Muriel Stacy represents a significant change in the organization of educational practices portrayed in Anne with an E. Unlike the traditional model, characterized by rigidity, excessive discipline, and the centralization of teacher authority, Stacy proposes an approach to teaching that values student participation, experimentation, and the collective construction of knowledge. Her outdoor lessons and hands-on activities demonstrate that the learning process does not have to be limited to the reproduction of content or to students remaining inside a classroom.

This approach is closely aligned with Schön's (2000) perspective, according to which professional practice requires continuous reflection in response to concrete situations that arise in everyday life. Stacy's work illustrates this reflective dimension, as she does not simply repeat established methods: she observes students' needs, experiments with alternative

possibilities, and recognizes that teaching requires openness to transforming one's own practice. In this sense, her approach challenges the idea that there is only one way to teach and learn.

Another important aspect is the appreciation of individual differences. By encouraging students to participate in collective activities, such as the science fair, Stacy broadens opportunities for engagement and allows different abilities to be recognized. This perspective resonates with Mantoan (2003), who understands inclusion as a process that requires the transformation of school practices, rather than simply placing students considered different within structures that remain unchanged. Inclusion, therefore, means reconsidering methods, relationships, and learning opportunities so that everyone can participate effectively.

The teacher's approach is also reflected in her recognition of Anne's and Cole's potential. By supporting Anne's written expression and valuing Cole's artistic sensitivity, Stacy demonstrates that students should not be assessed exclusively according to rigid standards of behavior or performance. Their individual characteristics can represent legitimate pathways to learning and participation in the school environment. This attitude helps challenge practices that silence, devalue, or marginalize those who do not conform to prevailing expectations.

From this perspective, inclusion cannot be reduced to expressions of acceptance or isolated acts of kindness. It requires a pedagogical praxis committed to participation, respect for differences, and the removal of barriers that hinder learning. The experience represented by teacher Muriel Stacy makes it possible to understand that transforming schools also begins with teachers' willingness to question established models and develop new ways of teaching. Thus, the series presents inclusive education as an ethical and pedagogical commitment in which recognizing each student in their individuality is a fundamental part of the educational process.

Beyond the School Walls: The Hidden Curriculum and Social Markers of Exclusion

The analysis of the series also makes it possible to understand that processes of exclusion do not manifest themselves solely through teaching practices or relationships established between teachers and students. They are also present in values, behaviors, and social expectations that are often silently reproduced in everyday school life. This dimension can be related to the concept of the hidden curriculum, understood as the set of norms, values, and behavioral standards conveyed through school relationships and experiences, even when they are not part of the officially planned content. Thus, schools can contribute both to social transformation and to the reproduction of inequalities present in society.

Anne Shirley's journey illustrates how orphanhood and poverty can become grounds for stigmatization. The character faces judgments related to her background and life story, and is frequently viewed through characteristics that society considers inappropriate. As discussed

by Caires and Oliveira (2021), experiences of this nature allow us to reflect on how social differences influence educational relationships and the development of bonds between individuals. A student's social status, therefore, should not determine how they are welcomed, respected, or recognized within the school environment.

Gilbert Blythe also experiences situations of prejudice related to his family's economic instability. His journey demonstrates that material inequalities can influence how individuals are perceived and the opportunities available to them. Cole, in turn, represents another dimension of exclusion: his artistic sensitivity and gender expression, which do not conform to the prevailing expectations of his social context, become grounds for discrimination. His experience illustrates how rigid standards of masculinity can limit freedom of expression and undermine one's sense of belonging. These examples show that exclusion does not stem from a single condition, but can take different forms shaped by social and cultural factors.

Ka'kwet's journey broadens this discussion by presenting the effects of colonialism and racism on Indigenous peoples. The portrayal of residential schools intended for Indigenous children exposes practices of violence and cultural erasure, revealing how education can also be used as an instrument of domination when it disregards the identity, history, and ways of life of certain groups. In this case, the narrative goes beyond issues related to school coexistence and highlights the historical and structural dimensions of exclusion. It is important to recognize that the character's experience does not represent merely an individual conflict, but rather points to processes of oppression that affected entire communities.

Another relevant aspect is the presence of structural sexism, which can be observed in the devaluation of women's intellectual aspirations and life goals. As discussed by Melo (2022), the narrative makes it possible to observe how gender-related social expectations can restrict women's opportunities for participation. The characters' experiences demonstrate that access to knowledge and autonomy is also shaped by power relations that must be critically examined within educational settings.

These situations make it possible to understand that schools are not isolated from the inequalities existing in society. On the contrary, they can reproduce prejudice and hierarchies when they normalize certain behavioral standards, value some identities over others, or fail to recognize students' different realities. Therefore, building inclusive education requires more than methodological adaptations: it demands a critical stance toward the structures that produce silencing, discrimination, and inequality.

Thus, Anne with an E contributes to reflection on the social responsibility of education by showing that teaching also involves recognizing the power relations present in everyday life and questioning practices that prevent certain individuals from fully participating in school life. From this perspective, inclusion cannot be understood merely as individual acceptance,

but as a collective commitment to respecting differences, valuing identities, and building fairer and more democratic relationships.

Final Considerations

This study aimed to analyze the pedagogical reflections prompted by the series Anne with an E, considering the educational practices portrayed, the relationships established within the school environment, and the processes of inclusion and exclusion experienced by the characters. The analysis made it possible to understand that audiovisual narratives go beyond entertainment and offer meaningful opportunities for reflection on educational issues, particularly those related to teacher education, the appreciation of differences, and the development of inclusive pedagogical practices.

The results revealed the presence of different conceptions of education throughout the narrative. On the one hand, a traditional model can be observed through teacher Phillips's conduct, characterized by authoritarianism, behavioral standardization, and the silencing of students. On the other hand, teacher Muriel Stacy's approach presents possibilities for breaking away from this model by valuing participation, experimentation, creativity, and individual potential. This contrast demonstrates that teachers' pedagogical choices directly influence students' school experiences and learning opportunities.

Another aspect identified was the importance of imagination as a constitutive dimension of learning and human development. Anne's journey demonstrates that creativity should not be understood as inappropriate behavior or a deviation from school rules, but rather as a way of interpreting, reinterpreting, and understanding reality. In this sense, the character's experiences reinforce the need for educational practices that recognize different forms of expression and foster student autonomy.

The analysis also revealed that processes of exclusion extend beyond relationships established within the classroom. The experiences of Anne, Gilbert, Cole, and Ka'kwet demonstrate how factors related to social class, gender, cultural identity, and background can give rise to prejudice and limit individuals' participation in school and social life. The discussion of the hidden curriculum therefore reinforces that inclusion requires confronting inequalities and building educational environments committed to respecting differences and promoting social justice.

In the field of teacher education, this study highlights the potential of audiovisual productions as resources for critical reflection. Analyzing Anne with an E can help preservice teachers and education professionals critically examine their conceptions of teaching, their relationships with students, and the practices they develop in everyday school life. The purpose is not to regard fiction as a comprehensive representation of educational reality, but rather to use it as a starting point for discussing situations, values, and conflicts that also permeate educational institutions.

Nevertheless, the limitations of this investigation must be acknowledged. As a qualitative and interpretive study centered on a single audiovisual production, its findings do not allow for generalizations about the reality of educational institutions. The interpretations presented correspond to the analytical possibilities developed through the selected narrative and its dialogue with the adopted theoretical framework. As possibilities for further research, comparative studies involving other audiovisual productions are suggested, as well as empirical research investigating how teachers and students interpret these narratives and relate them to their educational experiences. Further exploration of the representation of Indigenous peoples through Ka'kwet's journey is also considered relevant.

It is concluded that Anne with an E constitutes a significant work for pedagogical debate because it enables reflection on the limitations of normative educational practices and the importance of an approach to education committed to inclusion, attentive listening, and the appreciation of human individuality. By connecting fictional narratives with theoretical discussions in education, this study reaffirms that teacher education requires sensitivity, critical reflection, and a willingness to recognize the different individuals who make up the school environment. After all, building a fairer educational system means understanding that teaching is not merely about transmitting knowledge, but also about creating the conditions for everyone to learn, participate, and be recognized in their differences.

Ethical Statement

This study was conducted in accordance with the ethical principles applicable to scientific research. Participation by respondents was voluntary and based on free and informed consent. Anonymity, data confidentiality, and the right to withdraw at any time were guaranteed. All sources used were duly cited, ensuring academic integrity and compliance with research ethics standards.

Conflict of Interest Statement

The authors declare that they have no financial, commercial, personal, or academic interests that could have influenced the results or interpretation of this manuscript.

Declaration of the Use of Artificial Intelligence

Generative artificial intelligence tools were used exclusively for language editing, reference standardization, and improving textual clarity. These tools were not employed to generate ideas, hypotheses, interpretations, analyses, results, or scientific conclusions. The authors confirm that the manuscript contains no content that has been fabricated,

manipulated, or produced entirely by AI, and that all information has been manually verified. The authors assume full ethical and scientific responsibility for the final content.

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Data availability

The data underlying the research are reported in the article

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