



Art education in pedagogy courses: searching for human formation

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ABSTRACT. In this article, we started from the understanding of Art as knowledge in the education of the pedagogue-teacher and, for this purpose, the study of Art teaching in the education of academics was delimited as an object of investigation, empirically based on the courses of the *Instituto Tocantinense de Educação Superior e Pesquisa Ltda.* (ITOP/Palmas) and of the Federal University of Tocantins, Miracema Campus. The investigation was based on bibliographic, documentary, and field research; it was intended to analyze what is the contribution of the discipline of Art to the enrichment of human formation and the creative and critical capacity of the academic and aimed to unveil the theoretical-practical conception of Art teaching in the teacher-pedagogue training policy. In the course of the investigation, by adopting the method of historical-dialectical materialism, the socio-political and educational approaches were combined with the analysis of the specific aspects of these two courses, with regard to the Art teaching in the formation of the pedagogue. As a methodological process and as an investigation strategy for field research, a questionnaire was applied to the students of the courses under study. In the research, it was found that the approximation of the academics with Art happened, mainly, in the schooling process; these academics understand Art from a practical and utilitarian perspective, with a character of more instrumental formation than of human formation. Therefore, their teaching in the process of forming the educator must contemplate the understanding of Art as knowledge and not as a technique, since the epistemological and pedagogical concept that is defended is that of Art as knowledge and creation and its possibility of formation and humanization of the subjects.

Keywords: art; teaching; formation; humanization; pedagogy.

Ensino da arte em cursos de pedagogia: a busca pela formação humana

RESUMO. Neste artigo, partiu-se da compreensão da Arte como conhecimento na formação do professor pedagogo e, para tanto, delimitou-se como objeto de investigação o estudo do ensino da Arte na formação dos acadêmicos, tendo como base empírica os Cursos de Pedagogia do Instituto Tocantinense de Educação Superior e Pesquisa Ltda. (ITOP/Palmas) e da Universidade Federal do Tocantins, Campus de Miracema. A investigação foi fundamentada em fontes bibliográficas, documental e de campo; pretendeu analisar qual a contribuição da disciplina de Arte para o enriquecimento da formação humana e da capacidade criadora e crítica do acadêmico e, teve o objetivo desvelar a concepção teórico-prática do ensino da Arte na política de formação do professor-pedagogo. No decorrer da investigação, ao adotar o método do materialismo histórico-dialético, combinaram-se as abordagens sociopolítica e educacional com a análise dos aspectos específicos desses dois Cursos, no que concerne ao ensino da Arte na formação do pedagogo. O processo metodológico, como estratégia de investigação para a pesquisa de campo foi aplicado um questionário aos acadêmicos dos Cursos em estudo. Na pesquisa constatou-se que a aproximação dos acadêmicos com a Arte se deu, principalmente, no processo de escolarização; que compreendem a Arte numa perspectiva prática e utilitária, com caráter de formação mais instrumental do que de formação humana. Logo, o seu ensino no processo de formação do pedagogo deve contemplar a compreensão da Arte enquanto conhecimento e não como técnica, visto que, a concepção epistemológica e pedagógica que se defende é a da Arte como conhecimento e criação e de sua possibilidade de formação e humanização dos sujeitos.

Palavras-chave: arte; ensino; formação; humanização; pedagogia.

Enseñanza del arte en los cursos de pedagogía: la búsqueda por la formación humana

RESUMEN. En este artículo, partió de la comprensión del Arte como conocimiento en la formación del docente pedagógico y, para ello, el estudio de la enseñanza del Arte en la formación académica se delimitó como objeto de investigación, teniendo como base empírica los Cursos de Pedagogía del Instituto Tocantinense de Educação Superior e Pesquisa Ltda. (ITOP/Palmas) y la Universidad Federal de Tocantins, Campus de Miracema. La investigación se basó en fuentes bibliográficas, documentales y de campo; pretendía analizar cuál es la contribución de la disciplina del arte al enriquecimiento de la formación humana y la capacidad creativa y crítica de los académicos, y pretendía revelar la concepción teórica y práctica de la enseñanza del arte en la política de formación docente-pedagógica. En el curso de la investigación, al adoptar el método del materialismo histórico-dialéctico, los enfoques sociopolíticos y educativos se combinaron con el análisis de los aspectos específicos de estos dos cursos, con respecto a la enseñanza del arte en la educación del pedagogo. El proceso metodológico, como estrategia de investigación para la investigación de campo, se aplicó a los estudiantes de los cursos en estudio. En la investigación se encontró que la aproximación de los académicos con el Arte ocurrió, principalmente, en el proceso de escolarización; que entienden el arte desde una perspectiva práctica y utilitaria, con un carácter de formación más instrumental que de formación humana. Por lo tanto, su enseñanza en el proceso de educación del educador debe contemplar la comprensión del arte como conocimiento y no como técnica, ya que el concepto epistemológico y pedagógico que se defiende es el del arte como conocimiento y creación y su posibilidad de formación y humanización de los sujetos.

Palabras-clave: arte; enseñando; formación; humanización; pedagogía.

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Introduction

There is a growing number of productions that deal with teacher formation and that have been gaining significant prominence in education research. Even contemplating different themes and focuses, they aim to contribute to the discussions that deal with the limits and possibilities of the initial training of the teacher-pedagogue for the Brazilian educational system.

In an attempt to bring contributions to the understanding of teacher formation in the Pedagogy course, this text¹ focuses on the theme of Art as knowledge in the education of the pedagogue, and delimits as an object of investigation the study of the teaching of Art in the formation process of the teacher-pedagogue who will work in the area of knowledge of Art in Early Childhood Education and in the first phase of Elementary School.

Regarding studies in the area of Art and, in particular, in teacher training, Barbosa (2012, p. 13), when dealing with the 'absence of information sources', observes that there is "[...] not even a more general study of the teaching of art at a higher level in the 20th century". Therefore, this study, along with others, is proved to be important since it intends to initiate reflections on the complexity that involves the process of teacher formation, especially in the area of Art in the Pedagogy Course.

In this sense, the empirical basis of the study was the Pedagogy courses of the *Instituto Tocantinense de Educação Superior e Pesquisa Ltda.* (ITOP, 2011a, 2011b) and the Federal University of Tocantins (UFT, 2007), Miracema Campus. Thus, we sought to articulate the sociopolitical and educational approaches at the national level with the analysis of specific aspects of these two courses, concerning the teaching of Art in the training of the pedagogue.

In this guideline, we start from the premise that higher education courses should promote teacher formation so that they can understand the historical, social, cultural, and organizational aspects of society and link them to different areas of knowledge, as well as to that which pertains the teaching of the Art. This is essential so that alienation and the ideology of education is not reproduced as an instrument of adaptation to the current model of society.

Hence, when explaining the topic under study, considering the context of Pedagogy Courses at the national level and, in particular, the selected courses, due to the symptomatic loss of theoretical density of

¹ This text is an excerpt from the research carried out in the doctoral thesis defended in 2019.

artistic content in the curriculum of Pedagogy Courses, the research problem is to analyze the contribution of the discipline of Art to the enrichment of human formation and to the creative and critical capacity of the academic.

It is important to point out that human formation refers to the concept of humanization, that is, the process of formation of human qualities, of education, according to the historical-cultural perspective, which understands that the subject needs to be humanized, since genetic factors are not enough for this, and the humanization process occurs fundamentally through social interactions. Here is what Barbosa, Miller, and Mello (2016) say:

The humanization process happens with the appropriation, by man, of the socio-historical experience. The knowledge acquired during the development of human faculties and properties accumulates throughout the historical process experienced by men and is transmitted from one generation to another. These acquisitions are fixed as products of human activity, they crystallize as objectifications resulting from man's action on nature or some product left by previous generations. In this movement, man transforms his environment and, at the same time, transforms himself (Barbosa, Miller, & Mello, 2016, p. 9).

When considering Art as knowledge of what existed, what exists, the recognition of the human and the possibilities of the becoming-human and, therefore, its importance in the training of the teacher-pedagogue who works in kindergarten and early years of Elementary School, this article aims to unveil the theoretical-practical conception of the teaching of Art for the teacher-pedagogue formation in the curriculum policy of the Courses under consideration.

Triviños (1987) reckons that the method of historical-dialectical materialism, in its theoretical-practical approach, consists of an analysis of reality in a much more complex way since, in addition to taking into account history, it seeks the apprehension of social and material relations, which constitutes a possibility of analyzing the macro and micro social elements. Here is what the author states:

Historical materialism is the philosophical science of Marxism that studies the sociological laws that characterize the life of society, its historical evolution, and the social practice of men, in the development of humanity. Historical materialism meant a fundamental change in the interpretation of social phenomena that, until the birth of Marxism, was based on idealistic conceptions of human society (Triviños, 1987, p. 51).

Thus, this method expands the possibility of understanding the real conditions of existence and the knowledge that is built, to reach the concrete thought, pointing to the possibility of educational and social changes.

This investigation combined bibliographic, documentary, and field research to contemplate the theme, the research context, its materiality, and the perceptions of its external participants. Bibliographical research in the field of Art reveals the paths for the construction of its space in the school formation curriculum. Understanding the concept of Art in the teacher training process required knowledge of institutional documents, as well as of the Pedagogy Courses themselves, among others, which contributed to the study and reflection on the formation system. It also required knowledge of legal provisions and curriculum guidelines. The work materialized in field research in two Higher Education Institutions (*Instituições de Ensino Superior* – IESs): one private and the other public.

The necessary formation of the teacher-pedagogue in the field of Art

The different teaching methodologies, added to the various contents worked by educational institutions or teachers, also modify and/or (dis)qualify the teacher training process. Cruz (2011) presents the gap between the formation of subjects, called 'primordial pedagogues', who studied Pedagogy between the 1930s and 1960s, and those trained in preparation courses who came to work as teachers and researchers. In the reports of the pedagogues, the symptomatic loss of theoretical density is noticeable when they act as teachers, compared to the period in which they were academics. Cruz (2011) emphasizes that, over the years, studies of the classics of education have become secondary and, increasingly, students have been characterized by their little cultural knowledge.

In this direction, there is an impoverishment of the teacher training process in the 20th century and the beginning of the 21st century, a trend that has intensified. This is noticeable when we observe that academic formation is based on the conception of the teacher as a professional, that is, on a more practical and less theoretical training perspective. This is a notion that has been increasingly disseminated in recent years, based on the "[...] idea that the most important thing to be acquired through education is not knowledge, but the ability to constantly adapt to changes in the productive system" (Duarte, 2004, p. 47).

In addition to the theoretical emptying in teacher education and in the constitution of the social subject, there is the gradual loss of the capacity for creation, in the words of Kosik (2002), or inventiveness, according to Kastrup (2001). Consequently, learning is dissociated from creation or invention. From the understanding that inventiveness is not the privilege of artists and scientists, Kastrup (2001) emphasizes the call for a new treatment of cultural and artistic issues of school education and, in particular, of teacher education, which does not occur in an isolated way, but surrounded and influenced by contemporary social and educational transformations.

Thus, in addition to enabling the realization of the human condition, here Art is understood as a human creation that appears over time in different spaces and cultures. Art is considered as a specific form of knowledge produced by the subjects and that carry answers to several questions they elaborated in some historical context. Hence, when dealing with human cultural formation, based on Art, it is observed that it has a purpose, which changes as historically inserted subjects change.

Therefore, one starts from the conception that every artistic activity is in dialogue with culture, whether recent or old. Art is created and recreated, and its understanding cannot be dissociated from historical reality. If we see in Art a form that makes it possible to reflect the social context, it is also an interpretation of this reality. Artistic productions are a reflection of the historical consciousness of humanity, the result of the historically developed human sensitivity (Costa, 2001).

Through Art, subjects can understand the real conditions of existence more critically, representing it sensibly and bringing out its true essence. In this sense, Art enables the expression and creation of reality, as we see in Konder (2013) below:

Admitting the cognitive value of art, we will be forced to conclude that it provides particular knowledge that cannot be supplied by the knowledge provided by other different ways of apprehending the real. If we renounce the knowledge that art – and only art – can provide us, we mutilate our understanding of reality (Konder, 2013, p. 25).

Human formation takes place insofar as the world of science, philosophy, and art are part of the daily life of the being in formation. When considering that the aesthetic dimension does not come only from the field of Art, other areas of knowledge are important in the formative processes. However, it is in the artistic field, with poetry, music, paintings, and movie scenes, that the awakening of sensitivity to human phenomena is provided, whether beautiful or tragic, reassuring or disturbing, as they reveal their own facets and characteristics of every human being.

Broad, sensitive, rigorous, critical, and, above all, unfinished education should be the goal of the proper training spaces. However, public policies aimed at the educational area reflect dimensions of the superstructure that design, decide and directly interfere in degrees in Pedagogy, in teacher education policies, and in the teaching of Art: “It is very rare that the educational reformers do not always want to make their own proposition of reform a general correction of the entire society” (Figueira, 1995, p. 11).

The National Council of Education (*Conselho Nacional de Educação* – CNE), in its Resolution n. 1, of May 15, 2006, instituted the National Curriculum Guidelines for the Undergraduate Course in Pedagogy – Licentiate, which caused the intensification of State interference in the teaching and in what concerns the curricular organization of courses and the obligatory nature of Art disciplines, among other insertions. This Resolution addressed the need for teacher education to be related to aesthetic issues and human education that is the result of political articulations of art educators. Art is now considered a mandatory curricular component in the Law of Guidelines and Bases of Education (*Lei de Diretrizes e Bases da Educação* – LDB) n. 9394/96.

The different pedagogical trends that characterize teaching in Brazilian schools permeate the teaching of Art in the 19th and 20th centuries. There was an essentially technical education, in which the art of drawing was seen as a way of improving techniques, aiming at the incipient industrialization of the 19th century. In the third decade of the following century, with characteristics of the *Escola Nova*, the concern with free expression and individual creation, added to the emphasis on development and ‘learning to learn’, were more important than learning the content (Iavelberg, 2008).

Currently, through educational reforms, teaching prioritizes practice over theory, with an emphasis on learning to instrumentalize the teacher, oriented towards a ‘knowing how to do’ and ‘knowing how to teach’, linked to the productive world. Official documents, such as the current LDB, the National Curriculum Parameters for the Pedagogy Course (*Parâmetros Curriculares Nacionais para o Curso de Pedagogia* – PCNs), the Pedagogical Project of Pedagogy Courses (*Projeto Pedagógico dos Cursos de Pedagogia* – PPCs), and the teacher education policies indicate which are the areas of activity of the pedagogue, outline the guidance on

their profile and curriculum organization presents the principles that guide the institution’s pedagogical activities and reveal the characteristics of the pedagogue that the institution aims to train.

Art constitutes an area of knowledge for presenting specific contents (History of Art, Aesthetics, Art, and Politics and Artistic Productions) and the need for its teaching. Therefore, Art is linked to the History of Art, of Education, and of the child, according to contemporary curricular proposals.

Thus, we treat Art as knowledge in the formation of the pedagogue, as we understand that, both in terms of preparation in the formation of the teacher-pedagogue who will work in Early Childhood Education and the early years of Elementary School, as well as in the quality of the formative content, Art is fundamental since it intends to contribute to the construction of theoretical knowledge given its importance for human development and the obligation of Art as an area of knowledge that makes up the curriculum of the Pedagogy Courses.

Academics and artistic perception

In the selected institutions for the research, the focus was on unveiling the teaching of Art in the formation of the teacher-pedagogue in the Licentiate Degree Courses in Pedagogy. In the empirical research, with the purpose of collecting data, a semi-structured questionnaire was applied² on the Teaching of Art in the Pedagogy Course to students of the courses in question³. The choice of this instrument is justified by understanding that it allows participants to express themselves freely and spontaneously. The application of the questionnaires is to bring to light the participants’ understanding of Art, to unveil the theoretical-practical conception of the teaching of Art in the training of the teacher-pedagogue.

The ITOP class had 16 (sixteen) students enrolled and, of the total, 11 (eleven) agreed to participate in the research. In Miracema, of the 25 (twenty-five) students enrolled, 18 (eighteen) participated in the survey, totaling 29 students. In order not to reveal the identity and not expose the research participants, the students were identified by the letters AC followed by a numeral, assigned after placing them in alphabetical order, during the systematization of the data.

During the development and analysis of the data, from the historical dimension, the movement and social and political contradictions, the limitations and possibilities regarding the complexity involved in the teacher education process were taken into account, especially in the area of Art in the Pedagogy Course. To identify the degree of interest in the discipline of Art, the data reveal that it is possible to consider that 91% of the total participants show interest or a lot of interest in the discipline of Art. In this sense, there was no expression of total disinterest, but of recognition. It is important to point out that the knowledge needed to be a teacher is a fundamental dimension in the training process, especially in the appropriation of historically produced culture.

It was found that the school reveals itself as an important locus of training in the field of Art, since most participants had contact and approximation with the area during their schooling process. In this sense, it was asked what understanding of Art they had, considering the possibility of selecting up to three alternatives. The alternatives were purposely indicated in order to verify whether the hegemonic conceptions of Art are present in school education and, therefore, in the understanding of academics (Table 1).

Table 1. Understanding of Art.

ALTERNATIVES	INSTITUTION		
	ITOP	UFT	TOTAL
	%	%	%
Way to boost imagination and creativity	73	78	76
Expression of the culture of peoples in the most diverse times and spaces	9	78	52
Relaxation and disinhibition instrument	27	11	17
Human manifestation on the perception of life, understanding of oneself and reality	36	50	45
Skill development: drawing, painting, and hand coordination	55	39	45
Way of disciplining the body and spirit in search of social harmony	27	28	28

Source: Author.

² Opinion n. 2677203, issued by the Research Ethics Committee.

³ At the beginning of the first academic semester of 2018, together with the coordinators of the respective courses, one (01) class was selected in which the students had not yet attended the subject(s) of Art.

It is important to point out that the term ‘creativity’, present in the questionnaire, refers to one of the terms used in institutional documents and in the daily life of formative processes and which are immersed in the proposal of the neoliberal ideal, which employs creativity in the perspective of flexibility. It should be noted that the epistemological and pedagogical conception that this study adopts is the conception of another perspective: that of Art as creation and its possibility of training and humanizing subjects.

In this sense, Kosik (2002) emphasizes that the capacity for creation is inherent to the human being, therefore, among the different human capacities developed historically, such aptitude is fundamental in the process of human formation. Through Art, it is possible to develop imagination and the creative capacity (Barbosa, 2008).

This idea proved to be different from the understanding that students had access to during their schooling, that is, the role of Art is to boost imagination and creativity, as indicated, both for ITOP students, in a total of 73%, and for Miracema, which add up to 78%. This attests to the liberal hegemonic understanding postulated and reproduced in educational processes in the country.

Due to the possibility of indicating up to three alternatives, 9% of the ITOP students and 78% of those from Miracema indicate the understanding of Art as an expression of the culture of peoples in the most diverse times and spaces. It is important to note that, according to Maciel, Ramon, and Faustino (2017), the material conditions of existence of the most different peoples cannot be excluded, especially those of the original peoples’ culture. This perception of students does not differ from another hegemonic liberal perspective postulated through the discourse of multiculturalism. As Malanchen points out (2014, p. 18)

The discourse of multiculturalism is, therefore, situated in this process of disseminating a worldview that, apparently, defends social inclusion, democratization, respect for cultural diversity, etc., but which, in reality, has as its main function the ideological legitimation of contemporary capitalism.

Twenty-seven percent of ITOP students indicated the concept of Art as an instrument of relaxation and disinhibition, against only 11% of Miracema. As a way of disciplining the body and spirit in search of social harmony, 27% of ITOP students and 28% from Miracema indicated it. The highest index, that is, 55% of ITOP students and 39% of Miracema understand it as skill development: drawing, painting, and motor coordination. These data reveal that prior knowledge in Art, especially at school, led them to understand that:

[...] the arts have a utilitarian, merely instrumental character. Drawing, for example, would serve to ‘illustrate works in Portuguese, science, and geography’ and to ‘form habits of cleanliness, order, and attention’; drawing, music and dancing can develop ‘motor coordination’ and ‘auditory perception [...]’; music is also remembered for its disciplinary character — ‘it serves to keep children quiet’ — or to distract and calm students [...] (Almeida, 2010, p. 11-12).

The understanding of Art as a technique still remains strongly rooted in the school imagination and dates back to the traditional pedagogical perspective, which sees it as a set of activities developed to “[...] be fixed by repetition, seeking improvement and motor skills” (Ferraz & Fusari, 2010, p. 27).

On the other hand, there is a significant percentage of academics who understand Art as a human manifestation that provides a perception of life, an understanding of oneself and reality. As shown by the data, 36% of ITOP students and 50% of Miracema agree with this concept. This percentage demonstrates that, during the education process of the teacher-pedagogue, it is essential that, through the disciplines of Art, the future teacher understands the meanings of Art in the process of human formation.

For Luckás (1978), with works of art, subjects recall the past, relive the present and do it not as external facts, but as the essence of life itself. If “Art is a particular way of totalizing the knowledge obtained in life [...]” (Konder, 2013, p. 137), the data shown demonstrate that at least half of a group of students has this perception. This is valuable if we consider that there is a percentage that adheres to the pragmatic perspective strongly rooted in the formative spaces where there is the teaching of Art.

Another question was about the importance of Art for the formation of the subject in Brazilian society and in the schooling process. By allowing the indication of an alternative, as shown in Table 2, 5% of the students of Miracema attributed the importance of Art only to the artistic class and another percentage indicated that it was important, but with little influence on the lives of the subjects in the social sphere: 18% of the students ITOP and 5% Miracema.

Although the percentage above is not so expressive, as the IESs are meeting the emerging social concerns, based on the theoretical framework they adopt and considering the traditional educational purpose of the university, its social function in the production of knowledge, for the freedom to research, of learning and teaching and for human formation, it is displaced and, therefore, needs to be rethought.

Table 2. Importance of Art in the formation of the subject for society and in the schooling process.

ALTERNATIVES	INSTITUTION		
	ITOP	UFT	TOTAL
	%	%	%
Art is especially important for the artistic class	0	5	3
It is important but has little influence on the lives of individuals in the social sphere	18	5	10
It is important as it contributes to the individual's educational and transformative process.	46	68	59
It is important as it contributes to the development of skills: painting, drawing, motor coordination, and socialization	18	17	18
It is essential as it has a disciplinary and relaxing character	18	5	10

Source: Author.

Despite the dismantling of the university as a space for the production of knowledge and humanization, in the process of teacher training in Pedagogy Courses, especially in the disciplines of Art, it is necessary to understand this area of knowledge and its fundamental role in everyone's life, to the extent that this knowledge interferes in their lives. Therefore, it is for academics to teach that Art is constituted “[...] as a dimension of human life, present in all subjects in their creative capacity, enabling critical thinking, as it has the potential to illuminate the dreams of subjects and help make those dreams come true” (Scherer, 2016, p. 57-58).

Thus, Art, from the perspective of the formation of the subject, must be extended to each and every one. Furthermore, by understanding Art as an element that operates directly on the subject, it is also “[...] the reflection of social men in their reciprocal relationships, in their social exchange with nature” (Lukács, 1978, p. 296) and, which acts in a movement of mediation between the subject and social life.

Regarding the contribution of Art in the educational and transformative process, we observed that there was an important growth in the percentage of academics who indicated this alternative: 46% of ITOP academics and 68% of Miracema. The contributions of Art in the formation of the subject, since Ancient Greece, have generated reflections on its social, educational, and humanizing role. Art as knowledge needs to be socialized during schooling and intensified in the teacher training process.

The pedagogical conception that moves towards humanization and that best responds to the desires and needs of an education that includes the appropriation of historically produced knowledge is contained in the proposal of historical-critical pedagogy, elaborated by Saviani (2011). This conception should guide the pedagogical work of the pedagogue formative process, nowadays, as the role of training and humanization of teaching institutions, from elementary school to university, has not yet been fulfilled.

This pedagogical proposal is contained in the understanding of educational work as “[...] the act of producing, directly and intentionally, in each singular individual, the humanity that is historically and collectively produced by all men” (Saviani, 2011, p. 13). Therefore, it is up to the school to promote the humanization of subjects, generating in each one a historically constructed humanization, and it is up to the teacher to do so “[...] through their systematic teaching of accumulated knowledge, as is the case with content and necessary forms for the enjoyment and production of artistic works” (Assumpção, 2018, p. 25).

In the catharsis process, the moment of effective incorporation of cultural instruments and, consequently, of the transformation of the subjects' consciousness, the school institution, from the curricular contents of the teaching of Art, with the purpose of contributing to the development of the subjects and of the society that defends itself, “[...] must be different from what is already in the daily life of each student” (Assumpção, 2018, p. 136).

Duarte (2016, p. 27) emphasizes that “[...] the more the actions carried out within schools are similar to the daily life of capitalist society, the more alienating school education becomes”. Teaching should be centered on the classics, on the theory that dialogues with practice, and not be reduced to a pragmatic conception of the educational processes that give everyday life the status of a guideline to be followed in teacher education processes, even because such a hegemonic conception does not contribute to rethinking and to pedagogical practice, as well as to the reflection that generates changes in the way of thinking about the real conditions of existence and the current mode of production.

Finally, the objective was to verify what expectations academics have about the contribution of the discipline(s) of Art to academic training, as they had not yet attended these disciplines. Given the possibility of indicating all the alternatives, the answers were arranged according to Table 3.

Table 3. Expectation about the contribution of the Arts discipline(s) to academic training.

ALTERNATIVES	INSTITUTION	
	ITOP	UFT
	%	%
Intensify creativity and imagination	73	76
Contribute to distract, calm and relaxation	27	47
To awake and intensify aesthetic and sensory sensitivity	27	47
Provide specific technical training in one of the languages: music, theater, dance, and visual arts	37	71
Expand the understanding of the world, political-cultural formation and change the way of acting in the family, school, and local community	91	65

Source: Author.

The data show that 73% of ITOP academics and 76% of Miracema expect the disciplines of Art to contribute to the formation to boost imagination and creativity.

It should be noted that the curriculum is the result of a process that reflects the interests of the ruling class and, therefore, it does not matter if the content is true, but who considers it true (Apple, 2008). Therefore, if Art, understood as the knowledge that awakens and intensifies sensitivity and sensory perception, is contemplated, from the ideal perspective of academics, by less than half of the students (47%) of the Miracema Pedagogy students and, in the case of the ITOP, the rate is even lower, with 27% of students, this indicates that the concept of Art has the character of a more instrumental formation than of a human formation.

This perspective was identified as 37% of ITOP academics and 71% from Miracema believe that their teaching can provide specific technical training in one of the following languages: visual arts, dance, music, and theater. However, it is postulated that teaching should contemplate the understanding of Art as knowledge and not as a technique, since it constitutes a curricular component that has its own content, has history, and is political.

Many voices are echoing the necessity of rescuing a redefinition of curricular practices, what Saviani (2011) calls 'scholar practice', the classic form of transmission-assimilation of knowledge aimed at the production of humanity. The formation of subjects and human *praxis* were directed towards the perspective of adapting technical and behavioral training to the mode of production (Shiroma, Moraes, & Evangelista, 2000).

In addition, a process of dissolution of thought was intensified with the pedagogy of 'learning to learn' (Duarte, 2004, 2016), constituting a prescriptive model (Rossler, 2005). Art, without political content, is no longer the engine that provokes critical reflection on subjects and society.

Regarding the expectation regarding the contribution of Art disciplines in academic training, 91% of the ITOP students and 65% of the Miracema ones pointed to the alternative of broadening the understanding of the world, political-cultural training, and changing the way of acting in the family, school and local community. These data reveal that the students also wanted an emancipatory education. Therefore, we observe an ambiguity in the students' desire.

Heller (2008) states that Art produces 'lasting objectives', and that the artistic reflection breaks with the spontaneous tendency of everyday thinking, which causes different ways to elevate thinking beyond everyday life. Thus, it can be ensured that Art, through its numerous forms of expression, allows the subject to exercise reflection and carries the ability to think about life, interfering in the way of acting in the social environment.

As for the responses of academics in view of the expectations about the Arts disciplines, they indicated the following items:

What I hope is that, during the course, I can clear up doubts about art, because, due to a lack of knowledge, I do not participate in cultural events that are present in society (AC3, UFT);

I hope that with the Arts discipline I can increase my knowledge in all the items I marked, that's why I marked the '5' (AC8, UFT);

To understand the various aspects that involve the field of art and distinguish something that may exist in each person (AC4, UFT);

In the construction of emancipatory knowledge, forming a critical reflective subject and the study of art is important in this learning process that is for life (AC10, UFT);

Art has a transforming element, which makes the individual have an evolution through art in the educational area (AC12, UFT);

The study of arts will be able to help me to read my students, understand their world at that moment and/or the 'emotions'. Of course, arts also help in the 'motricity' of students (AC10, ITOP - emphasis added);

It's always good to learn more and more, and new subjects are always welcome for our knowledge and learning (AC9, ITOP).

Therefore, the expectation is to better understand what Art is; its contribution to critical formation; from the perspective of psychology, 'reading students' emotions'; and its utilitarian contribution towards developing motricity. In this sense, it is worth emphasizing the analysis by Iavelberg (2014) about the training and role of the pedagogue who will teach Art in Early Childhood Education and Elementary School:

Initial training in pedagogy, bachelor's and art degree courses should prepare teachers in the theoretical and practical fields to know how to teach, however, it is faced with the fact that the opportunity for internships is less than necessary [...]. In addition, today more is required from the training of art teachers because they need to know the history of art from a non-hegemonic perspective, have creative experiences in the languages they will work with, and know the genesis of the art of children and young people to observe learning, the focus of contemporary guidelines, linking this knowledge to the school's PPP (Iavelberg, 2014, p. 53).

According to Iavelberg (2014), the concern with the quality of training must be present at all levels and spheres of school institutions. It is vital to register that quality must center on the teaching of Art, but also on the attitude towards artistic achievements. The importance of Art and its teaching is defended by Smith (2005), who postulates the need for its teaching when this author states that:

[...] art deserves study as a particular subject, as a subject that has specific purposes, concepts, and skills. Art, as one of the human achievements whose power has been stressed since antiquity and whose strength is particularly attested to by totalitarian societies in their determination to control it, demands its own time and space within the curriculum (Smith, 2005, p. 98).

Art, as knowledge, which deals with properly human issues, is a discipline that, in its purposes, enables the academic to perceive and understand the subjective and collective aspects of human life. Through artistic creation, humanity reveals and registers knowledge that deals with impressions, sensations, perceptions, and feelings that are properly human. This is the main justification for teaching Art in teacher formation.

Final considerations

Art as knowledge and creation constitutes a form of expression and manifests the culture produced historically. Thus, it allows, at the same time, the expression, interpretation, and recreation of reality. This is its importance insofar as it enables the questioning of certain social contexts. We consider Art as a form of mediation to manifest the thoughts and actions of a group. If Art wants to fulfill its function, as Fischer (1977) wrote some time ago, it must deal with essentially human problems and indicate possible ways to improve training and humanization.

Therefore, as Art constitutes itself as a dimension of human life, its teaching at the undergraduate level should provide access to historically produced cultural goods, provoking thinking that leads to the understanding of reality, given its importance in the formation and humanization of the subjects and, by extension, in society. It is not enough for Art to be a mandatory component in school curricula, there must be a concern with its teaching, which is "[...] the meeting of various forms of human activity [...]" (Duarte, 2016, p. 59) and, based on the knowledge produced historically, what the educator "[...] produces is the teaching of this knowledge" (Duarte, 2009, p. 475).

The search for the conception of Art and the teaching of Art in the records of the history of education, in pedagogical trends, in the Legislation, in institutional documents, and in the data collected from the participants of this research, revealed that the conception of Art and the teaching of Art still contribute little to human formation. This is due to the fact that it is emptied of its function when considered as a utilitarian, instrumental substrate, or as a disciplining resource.

According to the survey data, the approximation of Art took place mainly in the teaching of Basic Education. Educational institutions continue to be the main locus of formation in this area, since most participants continue to have contact and approximation with Art, mainly in the schooling processes and during undergraduate courses.

In the field research, both when questioning the most diverse forms of access and experiences for the understanding of Art, as well as its importance for the formation of subjects, the data reveal that scholars understand Art and consider it important from a practical and utilitarian perspective.

This is an indication that the conception of Art for the students has the character of a more instrumental formation than a human formation. Therefore, their teaching in the pedagogue training process must contemplate the understanding of Art as knowledge and not as a technique since the epistemological and pedagogical conception from which this study adopts is the conception of another perspective: that of Art as knowledge and creation and its possibility of training and humanization of subjects.

It is the role of IESs, both private and public, to provide opportunities for the construction of cultural knowledge that leads to the understanding of a subject as a social and political being. The university has the function of promoting the expansion of the academic worldview, making use of contents that reveal the essential aspects for an integral human formation. From the perspective of historical-critical pedagogy, the contents that integrate school curricula must be selected to enable human emancipation.

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