

ARTICLE

THE ARTISTIC COMPETENCE OF VISUAL ARTS TEACHERS: A CASE STUDY IN PONTA GROSSA (PARANÁ)

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ABSTRACT: This work analyses the relationship between the artistic competence and the didactic-methodological procedures of Visual Arts teachers from secondary schools (students aged 11 to 14) in the city of Ponta Grossa-PR, BR. The aim is to reflect, above all, how the teachers' artistic appropriation shapes the teaching of art in basic education. In the manner of Bourdieu, it is assumed that the teachers' artistic competence results from the combination of social trajectory, academic training, and professional socialization. The case study is exploratory, with a qualitative approach, and seeks to triangulate bibliographic and documentary sources resulting from the application of a questionnaire, systematic observations, and semi-structured interviews. The universe is composed of four peripheral and central schools and the participants are four teachers with bachelor's degrees in Visual Arts working in classes from 6th to 9th grade. It is noted that the interpretation schemes available to teachers (which constitutes their culture) come from identity references with mass culture, but academic training is qualified by a Eurocentric figure that reinforces a hierarchical conception of art (attributed to the traditions of the great/high culture). The conclusions point out that, despite the guiding axes for the teaching of art in Brazil being multicultural, a model of cultural reproduction is reserved for didactic-methodological procedures (canonical dynamics with artists and movements of traditional European and North American iconographic expression) and practices globally valued by the education system (cult of content, textbook activities and tests aimed at direct application to college entrance examinations) contrary to the artistic essence itself.

Keywords: taste, artistic competence, teacher education, professional socialization, visual arts.

A COMPETÊNCIA ARTÍSTICA DE PROFESSORES DE ARTES VISUAIS: ESTUDO DE CASO EM PONTA GROSSA (PARANÁ)

RESUMO: O objetivo deste trabalho é analisar a relação entre a competência artística e os procedimentos didático-metodológicos de professores de Artes Visuais do ensino fundamental II da cidade de Ponta Grossa-PR. Pretende-se refletir, sobretudo, como a apropriação artística dos professores configura a docência em arte no ensino fundamental anos finais. À maneira de Bourdieu, parte-se do

pressuposto que a competência artística de professores resulta da combinação entre trajetória social, formação acadêmica e socialização profissional. O estudo de caso é exploratório, com abordagem qualitativa, e busca triangular fontes de ordem bibliográfica, documental e resultantes de aplicação de questionário, observações sistemáticas e entrevista semiestruturadas. O universo compõe-se de quatro escolas periféricas e centrais e os participantes são quatro professores licenciados em Artes Visuais lotados em turmas de 6º ao 9º ano. Consta-se que os esquemas de interpretação dos quais os professores dispõem (o que constitui sua cultura) advém de referências identitárias com a cultura de massa, mas a formação acadêmica é qualificada por uma cifra eurocêntrica que reforça uma concepção hierarquizada da arte (atribuída às tradições da grande/alta cultura). As conclusões apontam que, a despeito dos eixos norteadores para o ensino de arte no Brasil serem de base multicultural, são reservados aos procedimentos didático-metodológicos um modelo de reprodução cultural (dinâmica canônica com artistas e movimentos de expressão iconográfica tradicional europeia e norte americana) e práticas globalmente valorizadas pelo sistema de ensino (culto ao conteúdo, atividades apostiladas e avaliações com finalidade de aplicação direta a vestibulares), contrariando a própria essência artística.

Palavras-chave: gosto, competência artística, formação de professores, socialização profissional, artes visuais.

LA COMPETENCIA ARTÍSTICA DE LOS PROFESORES DE ARTES VISUALES: ESTUDIO DE CASO EN PONTA GROSSA (PARANÁ)

RESUMEN: Este trabajo analiza la relación entre la competencia artística y los procedimientos didáctico-metodológicos de profesores de Artes Visuales de la educación secundaria obligatoria de la ciudad de Ponta Grossa-PR, BR. Se pretende reflejar, sobre todo, cómo la apropiación artística de los profesores configura la docencia en arte en la educación básica. A la manera de Bourdieu, se parte del presupuesto que la competencia artística de profesores resulta de la combinación entre trayectoria social, formación académica y socialización profesional. El estudio de caso es exploratorio, con enfoque cualitativo, y busca triangular fuentes bibliográficas y documentales, resultantes de la aplicación de un cuestionario, observaciones sistemáticas y entrevistas semiestruturadas. El universo se compone de cuatro escuelas periféricas y centrales y los participantes son cuatro profesores con un título de licenciatura en Artes Visuales que trabajan en clases de 6º a 9º grado. Se constata que los esquemas de interpretación de los cuales los profesores disponen (lo que constituye su cultura) provienen de referencias identitarias con la cultura de masa, pero la formación académica es calificada por una cifra eurocéntrica que refuerza una concepción jerárquica del arte (atribuido a las tradiciones de la gran/alta cultura). Las conclusiones apuntan que, a pesar de los ejes orientadores para la enseñanza de arte en Brasil sean de base multicultural, son reservados a los procedimientos didáctico-metodológicos un modelo de reproducción cultural (dinámica canónica con artistas y movimientos de expresión iconográfica tradicional europea y norteamericana) y prácticas globalmente valorizadas por el sistema de enseñanza (culto al contenido, actividades apostiladas y evaluaciones con finalidad de aplicación directa a exámenes de admisión para universidad) en contra de la esencia misma del arte.

Palabras clave: gusto, competencia artística, formación docente, socialización profesional, artes visuales.

INTRODUCTION

This research analyzes the relationship between the artistic competence of Visual Arts teachers and the didactic-methodological procedures carried out in public and private elementary schools. It is based on the conception of teaching as a process that includes individual, historical, and collective events of socialization, in addition to events of formal preparation for the exercise of the profession (Marcelo García, 1999). The approach to the theme focuses on the elements of the experience, practice, and working styles of teachers that are extended to the teaching actions, on the contents covered

in the classes, on the instruction, and on the link with the school culture (Gimeno Sacristán, 1999). By discussing the cultural forms constructed, disseminated, and reproduced in the teaching environment, the work reflects the processes of socialization at the same time that it conceives the meaning of educational action and practices according to personal and social knowledge. In fact, it does not mean that the exercise of education is restricted to the boundaries of the interior of the school, but rather integrates the field of manifestations that reveal cultural expressions that encompass different specific social groups and school situations. For this analysis, Bourdieu (2007, p. 208) provides us with the idea that culture “constitutes a common set of fundamental schemes, previously assimilated”¹. Since the members share social schemes that generate and regulate types of practices that are established in the school organization, it can be seen, in the understanding of Gimeno Sacristán (1999), that teachers’ actions are structured, among other elements, according to circumstances internalized in the reproduction of the practice.

Knowledge in art is understood here based on Bourdieu (2017) as a form of social distinction, in which the presence or absence of aesthetic dispositions impacts the possibilities of a true capital of artistic experiences. It should be clarified that the progressive interiorization of aesthetic codes, such as those referring to taste, acquired in individual history, through regular and intense contact, in the time effectively dedicated to the “knowledge-recognition” of art, are incorporated into bodies as durable mental structures (Forquin, 1982). Artistic competence is defined, based on Bourdieu and Darbel (2007), as the set of instruments and interpretation schemes for the appropriation of artistic capital. In the meantime, artistic competence refers to the association between aesthetic dispositions (the inclination towards things of taste), incorporated throughout the trajectory of life, and the instruments for decoding art that are acquired by rational methods and techniques.

It can be said that competence resides at the origin of the discrepancies between *habitus* and structures. If teachers have gone through a powerful socializing instance, such as the education system, and this, by the way, works as a “production apparatus of competent producers”, then they can be analyzed based on their competence (Bourdieu; Boltanski, 2015, p. 147). Here is a complementary factor: the properties of competence – guaranteed in all types of markets (education, work, economics, etc.) – accompany individuals throughout their life trajectory, resulting in discrepancies between the guaranteed competencies and the characteristics of duration or structural change of these markets that the agents occupy (Bourdieu, Boltanski, 2015). The explanation for this is essential, as it is not a matter of verifying whether one or another teacher has artistic competence, because it does not lie in the access to art – it is not the necessary condition for recognizing and appreciating works of art – but lies at the core of the very understanding of art (Bourdieu, 1996; 2010; 2017; Bourdieu, Darbel, 2007; Thiry-Cherques, 2006). It follows that artistic competence is culture internalized and made into a generalized disposition to interpret cultural works and behaviors. Therefore, artistic competence refers to the degree of appropriation of artistic capital under the conditions available in certain societies and in a given period (Bourdieu; Darbel, 2007). It is not by chance that the concept of artistic competence is configured both for agents socialized based on popular culture and for the different modalities of erudite culture (within a hierarchical model of culture), because the analysis continues to have the *habitus* as an articulator of the practices of cultural consumption and the species of capital, distinguishing the sense and meaning of the categorizations of tastes, according to the cultural movement of the territory in question (Canclini, 1980; 2011).

To develop the assertions enunciated, the methodological issues of the research are initially presented, then the participants are described. Next, the text brings the results emphasizing the teachers’ aesthetic dispositions, the taste and the cultural practices; the knowledge linked to initial training; and the aspects of professional socialization and school culture. Then, it discusses the relationship between artistic competence and didactic-methodological procedures. It concludes by evaluating not only the degree of understanding of art of the teachers, but also the degree of possession of the code that varies according to the correspondence between the construction of knowledge in art and the feeling of familiarity – not necessarily dealing with how the teachers were censored by the living conditions, but encompassing the meaning of the perceptions they have about the symbolic goods they teach in basic

¹ All quotations in this work were translated by us.

education. The little or no access to cultural spaces and the social boundaries attributed to art discourses, even among professionals in the area, have repercussions on didactic-methodological procedures and, in turn, on the conditions of judgment inherent to art. Often, teachers become mediators of art for students, not only in public schools but also in private ones. The latter are generally strictly linked to a pragmatic logic of training by evaluation, reward, and direct application to entrance exams and tests.

The importance of situating art from a horizon of cumulative cultural practices of *habitus* dispels the reductionist idea that artistic education is a space of distraction or recreation, especially because taste (the faculty of judging aesthetic values) guides the practices or goods of the agents to the positions they occupy in the social space. The traits that characterize the teachers' knowledge linked to the differential aesthetic experiences define aspects of artistic competence and constitute, in the didactic process guided by specific methodologies in the area of Visual Arts, procedures that the teacher uses to adapt the content and facilitate the students' understanding. Thus, the need for the study is ratified, since the combination of these factors is the necessary foundation to discuss the training of art teachers and their references for an aesthetic education of taste in the field of school disciplines.

METHODOLOGY

This research is based on the methodology of a case study, of the systematic type and an exploratory character, with a qualitative approach, which enables a deep and integrated view of a particular social reality capable of sustaining references to complex sociocultural conditions representative of the whole and seeking to triangulate bibliographical, documentary and sources resulting from the application of a questionnaire, systematic observations, and semi-structured interviews (Yin, 2010).

The research was carried out in Ponta Grossa-PR, a non-metropolitan medium city², and one of the only two Brazilian cities that fit this criterion (Scheffer, 2017). Ponta Grossa-PR was representative for having 40 public schools and 24 private schools of elementary school, high school, and vocational education, most of them with concentration and performance of Graduates in Visual Arts graduated from the Universidade Estadual de Ponta Grossa (UEPG-PR) – the only institution that trains teachers for the discipline of art in the entire micro-region of Ponta Grossa and the 19 municipalities of “Campos Gerais”. Having defined that the analyses in the context of school culture are not constituted outside the time and place where they act, the universe here is composed of four elementary schools, one central public school, one peripheral public school, one central private school, and one peripheral private school. The “central-peripheral” relationship does not concern the characteristics of the public and private systems, but the differences in the patterns of educational practices linked to the typologies of context, for example, concerning the precariousness of the conditions of the neighborhood, the absence of State action and the irregular organization of space, which results in the restricted scope of cultural and leisure spaces.

To select the four schools where data collection was established, the urban area of Ponta Grossa-PR was divided into neighborhoods, specifying the central and peripheral schools. On the map of the spatial distribution of the neighborhoods, according to the Corporate Geoprocessing of Ponta Grossa-PR (2019), state public schools and private schools overlapped, including the concentration of all Visual Arts teachers in professional practice in 2019 identified based on data made available by the Regional Education Center of Ponta Grossa-PR (2019). Ensuring that the research was developed within ethical standards³, for each selected school, a participating teacher was contacted, according to two criteria: to be a graduate of the Degree in Visual Arts at UEPG-PR and to be working in these schools in classes from 6th to 9th grade. In this work, the representativeness of the agent is valuable, because it expresses a group reference, a set of experiences typical of his/her group, not disconnected from his/her

² The medium-sized city is not the state capital, but it works as an articulator of regional centers. Ponta Grossa is located in the State of Paraná (Southern region of Brazil) and its population is estimated at 358,838 people (IBGE, 2021).

³ This study was approved by the Ethics Committee of the Federal University of Paraná, under the number CAAE 01819318.3.0000.0102, and by the Ethics Committee of the State University of Ponta Grossa, under the number CAAE 01819318.3.3001.0105.

structure and that has a direct impact on his/her life (Martinelli, 1999). Therefore, it is not a research with a large number of participants and its attribution requires knowledge of the social experience in its entirety, not only of the circumstances of life, that is, of the collective construction that “starts from the reality of the subjects and returns to them in a critical and creative way” (Martinelli, 1999, p. 27). The final years of elementary school are chosen because of the mandatory nature of the discipline of Art and because their workload is greater, compared to high school’s⁴.

After determining the four elementary schools and the four Visual Arts teachers, documentary research was carried out to identify and select sources on the training of Visual Arts teachers in Ponta Grossa-PR and at the national level, resulting in the compilation of the following documents: Statistical Notes of the School Census (2017); Statistical Synopses of Higher Education – Undergraduate (2017); Law of Guidelines and Bases (No. 9,394/96, No. 5,692/71, No. 11,769/08, No. 13,278/16); indexes of the Observatory of the National Education Plan (2017); National Curriculum Guidelines for the Undergraduate Course in Visual Arts (2007; 2009); National Curriculum Parameters of Art (1997); Pedagogical Project (until 2014/after 2015) and Curricular Matrix of the Degree in Visual Arts of the State University of Ponta Grossa-PR, all of which are freely accessible online on the UEPG Portal, the Ministry of Education Portal, the Portal of the National Institute of Educational Studies and Research Anísio Teixeira (a federal agency linked to the Ministry of Education) and the Observatory of the National Education Plan.

The questionnaire mixed open and closed questions and pictorial scale questions (represented by figures). To obtain greater quality in the answers, the first block of questions brought information on identification, socioeconomic level, family, sociability network, education, and profession. Later, it brought more specific questions about the universe of art and attendance. Following non-arbitrary logical principles, the questions related to works of art, painters, women artists, and avant-garde artists were selected according to the Visual Arts syllabus in the National Curriculum Guidelines for the Undergraduate Course in Visual Arts and National Curriculum Parameters for Art. In addition, they were careful to cover a variety of artistic styles and languages, ranging from classical to *pop*, from abstract to figurative, from modern to ancient. The objective was to be able to distinguish the cultural manifestations that represent the interests of the teachers and the value judgments for art and aesthetics. In some cases, it is even possible to obtain verdicts that are superficial or very dispersed in terms of understanding – especially with regard to the particular context of the teachers – but exceptional from the point of view of identification and familiarity.

The systematic observations were carried out in classes from 6th to 9th grade of the teachers participating in the research, covered a period of six months, and obtained authorization from the Regional Education Center of the State of Paraná. They advanced according to the following script: to identify how the teacher presents the content in Visual Arts classes; the resources and materials made available for artistic enjoyment; the frequency of cultural action in different social environments (visits to museums and exhibitions, monuments, libraries, theatre, galleries, cinema, etc.); how the teacher establishes the sequence of artistic practices in the discipline. In this procedure, the semi-structured interview was carried out individually and ensured the development within ethical standards, with questions focused on the following agenda: what they experienced and learned in the training in Visual Arts at the State University of Ponta Grossa-PR; which cultural practices and aesthetic conceptions the academic training environment provided; how they evaluate the teaching of Art in their school, also considering the curriculum with which they work. The empirical material was organized and explored, and five categories of analysis were defined – taste; cultural practices; training; profession, and teaching – established after data collection and approached according to content analysis supported by Bardin (1977). The data resulting from the questionnaire, the records of the observations, and the reports of the interview were analyzed from the theoretical, bibliographic, and documentary framework built during the research.

⁴ LDB No. 9,394 of 1996, states that the teaching of Art is a mandatory curricular component at the various levels of basic education. In Paraná, the State Department of Education determines two Art classes per week for elementary schools in the final years of the state basic education network (SEED, 2019). In the private school system, the number of Art classes per week is at the discretion of the school board.

Introductory data of the survey participants

To preserve the identity of the teachers, fictitious names were chosen to identify them, which were inspired by famous personalities of the Brazilian visual arts: Antônia (Fealizadeh), Vicente (do Rêgo Monteiro), Leda (Catunda) and Ismael (Nery).

Teacher Antônia (central public school) is 39 years old and, in addition to having a degree in Visual Arts, holds a bachelor's degree in Social Communication, a specialization course in Art, and a master's degree in History. She has been working in the state education network for 15 years. Antônia's (deceased) father was a military man and his last occupations were driver and mechanic. Her mother worked as a nurse and her sister (deceased) had a PhD in Physics. Although some people are more connected to friends, to the church group, or co-workers, teacher Antônia has her sociability network linked to her family. Antônia says – "I learned to write with my mother, I didn't go to preschool. My father was always very strict, he didn't help me, he only demanded things". The encouragement had come again from her mother – "my mother would take me books home from the library, then she started buying the books for me". As a child, she took German, drawing, painting, and crafts classes.

Teacher Vicente (peripheral public school), 29, has been working in the state education network for eight years. He has a specialization and master's degree in the area of Arts and Languages and aims to achieve a doctorate. When mentioning his parents, he remembers that they supported him – "my mother checked the notebook and helped with the homework, my father read comics about the old west. They bought hero comics and encouraged reading". His father went to primary school and his mother finished the 8th grade of elementary school. His sister also works as a teacher and has a master's degree. The Visual Arts initially came from an interest in cinema, but there was another reason: in childhood, his time after school hours was filled with drawing, painting, music, and sports classes.

Teacher Leda (central private school) is 28 years old, graduated and specialist in Visual Arts; she is the daughter of a saleswoman mother who has a degree in teaching (in some municipalities it qualifies for teaching in early childhood education and early years of elementary school) and an autonomous father who did not finish the 4th grade of elementary school. Her husband finished high school, and works as a barber and salesman. Her grandparents worked in the fields. She does not see the habit of reading in the family, and declares that the main activities carried out with her relatives were related to walks in the waterfall, parades and church parties. She did choral singing and choreographic body of the marching band as an extracurricular activity. Her family's expectation for her career in teaching is that she will remain employed. Leda owes her interest in the Visual Arts to the school. For her, participating in the FERA project (Student Network Art Festival), promoted by the government of the state of Paraná, was crucial.

Teacher Ismael (peripheral private school), 27, has been working as a teacher for five years. He decided to be a teacher "within the university". In addition to him, an aunt, two cousins, and his wife work as a teacher. For him, his aunt is the person with the highest degree obtained in the family – "Aunt Rosenéia is a master". Ismael's father and mother completed the 8th grade. His father's last occupation was as a doorman and his mother was a cleaning assistant. As a child, they used to go to church parties, movies, tourist attractions, and parades – "we tried to travel to new places, especially the beach". As a child, he practiced judo and soccer after school hours and outside of school, he attended extra classes in theater, drawing, and computer science. He was able to attend English classes from the age of 22 to 25. He has no specialization and master's degree, and preferred not to answer the question about the professional level he would like to reach – "Art and such, is still not quite right in my life". According to the teacher, the parents feel proud "despite not being so informed about the arts".

SOCIAL TRAJECTORY AND AESTHETIC DISPOSITIONS FOR TASTE

Visual Arts teachers' system of taste in matters of music and cinema is not accompanied by a simple sum of knowledge resulting from the diploma, but reveals an aptitude to discuss its purpose, making it dependent on the variation of the social environment. Teachers are clearly distinguished by their choices in the musical genre – electronic music, *pagode*, funk, pop, and classical music being the ones

they most appreciate. Antônia, Vicente, Leda and Ismael chose Rita Lee, The Killers, Anitta, Mc Kekel, Criolo and Racionais. However, two specific preferences are repeated among all teachers: Chico Buarque and Legião Urbana. Competence is higher, as agents take positions in other symbolic fields of art (Bertoncelo, 2019), therefore, the set of preferences in terms of cinema is not ignored.

Knowledge about film directors is not expressly required or taught by the school institution, so it is closely associated with the time and frequency of cultural action, and the cultural capital possessed. Teachers Leda and Ismael demonstrated that they know filmmakers closer to the popular taste, pointing out the following names: Steven Spielberg, Tim Burton, Quentin Tarantino, and Fernando Meirelles. Antônia and Vicente, with a higher degree of specialization in the subject, given that they have certificates in the areas of communication, journalism, literature, and cinema, mentioned Glauber Rocha, Martin Scorsese, and Woody Allen. Only the knowledge about film directors is insufficient to explain the taste for cinematographic works, it is also necessary to check the preferences in terms of film genres. For all teachers, the films watched range from comedy, thriller, drama, and history. As for *streaming series*, they prefer the American and British “Game of Thrones”, “Anne with an E”, “Chernobyl” and “How I met your mother”. The valorization of American stars, the dominance of idols and the specularity of the film subordinate the formation of aesthetic judgment. Obviously, in the same way that it affects teachers, this context is also inserted in the students’ experiences of aesthetic leisure. In the art classes observed throughout the research, especially those in which the theme was *Pop Art*, the most represented figures in the students’ drawings were Darth Vader, Joker, and Batman. The author Fernández de Arroyabe (2018) reminds us that the aesthetic experience is an experience integrated into the way of life, that is, it is an image of life and is a symbol of personal or collective existence. Fruition, creation, and production are consequences of the experience of contemplation. Just as the experience of the teachers is condensed in the delight of the popular works already made, that of the students, consequently, is materialized in a co-creative participation.

It is valid to state that the artistic enjoyment of teachers constitutes units that are differentiable from other social groups because they judge the works according to criteria of value subordinated to professional use. Unlike the other aspects addressed in the research, the teachers demonstrated safer tastes in the visual arts. When questioned about the painters, on the questionnaire, the teachers were more familiar with the best-known paintings, citing as an example the work “The Death of Socrates”. This was the second most cited, chosen by three of the four teachers (Vicente, Leda, and Ismael) as the one they most appreciate. However, when they had to pick the artists of their choice, they did not select Jacques-Louis David, the painter of that painting. For them, the choice of the work of art ends up being by the theme and not the quality or technique, since the organization of the scene in “The Death of Socrates” is very clear, with well-defined and immediately recognized figures. According to Woodford (1983), history and mythology offer worthy and grandiose themes to artists, and the reader can judge for him/herself to what extent the artist has been successful in his efforts to translate a dramatic moment. The painting becomes convincing to the point that the visual environment seems real to the eye, making it easier for the viewer, who does not need to try to solve the problems of execution of the painting.

The work “Snow Storm - Steam-Boat off a Harbour's Mouth”, by William Turner, was the most cited work, receiving the vote of the four teachers as the one they most appreciate. Landscape and seascape paintings, as well as historical and mythological paintings, are very attractive motifs to the eye, but also “serenely revealing of man’s place in nature” (Woodford, 1983, p. 14). This leads to another issue: judgment and opinion about abstract art. According to Bourdieu (2017), abstract painting allows for a whole game of meaning – the dispersion provided by the set of brightly colored and strongly contrasted spots is equivalent to a relaxed style of art, as it is in popular music. It is much easier to become familiar with the abstract, since all the characteristics of the work, especially the relationship of color to form and support, are not foreign to popular consciousness. The idea of an aesthetic pleasure is linked to the pleasure of sensations, hence the judgment almost always proceeds from the mixture of the attraction of emotions with satisfaction. Normally, the expectation regarding abstract representation is that it is a feast for the eyes, an impression of joy, as an experimentation of movement and color; not by chance, the paintings “Untitled Improvisation III”, by Wassily Kandinsky, and “Hirondelle Amour”, by Joan Miró, were the third and fourth most cited works by teachers among nine available options.

Also noteworthy are the declarations or confessions of goodwill expressed by the four teachers surveyed concerning abstract art – “I like to know”, “this interests me” and “it’s easy”. The abstract makes the work a more accessible art, different from the perfection of classical paintings, impossible to be achieved in the enjoyment and creative activity of art; it was not by chance that the two paintings rejected by all teachers were “Spring” by Botticelli and “The Deposition of the Cross” by Pontormo. This category of works tends to increase the distance that separates them from pure art, so their refusal lies not only in the lack of familiarity but in the frustrated expectation of deep participation, systematically disappointed by experimentation.

It is also noted that teachers include in their preferences all forms of art. When asked, in the questionnaire, “in art, what interests you?”, the four teachers stated the same answer: “I am interested in both contemporary and old art” or “I appreciate/like very much all types of art”. Their tastes do not escape those of the chapters of the books. Their point of defense is art and all the content they teach, ranging from ancient art (taught in the 6th and 7th grades) to contemporary art (taught in the 8th and 9th grades). This aspect can be reinforced by the fact that three of the four teachers answered that about one work they were interested, “above all, in its history or artistic movement”. For the Visual Arts teachers surveyed, the work of art is judged based on the function it performs. The image assumes the pedagogical function. Aesthetic judgment naturally takes the form of an acquired judgment, whose effort at recognition (“it is an impressionist painting”) is defined by the field of application: the classroom. It is noted that the school system inculcates “certain explicit and standardized taxonomies, fixed once and for all in the form of synoptic schemes or dualistic typologies (e.g., ‘classical/romantic’)” (Bourdieu, 2017, p. 66), keeping in memory practical classification schemes, associated with practical contexts.

Unable to escape these factors, three of the four teachers (Vicente, Leda, and Ismael) have preferences for artists (Da Vinci, Van Gogh, Dalí, Picasso, Renoir, Warhol were chosen) and movements (Cubism, Impressionism, Expressionism and Surrealism were selected) that are more canonical and of traditional European and North American expression. From another perspective, teacher Antônia made choices that marked her trajectory, preferring Ernst Kirchner, El Greco, Giorgio de Chirico, and Dadaism. This teacher moved away from certain typical painters and oriented her choices towards less popular artists, while the other participants showed a greater attachment to common artists and avant-gardes, with less risky preferences and identification with a more “school” culture. The fact is that access to the judgments of taste is still an effect of the instruction received: the more one has full possession of the school culture, the greater the condition for overcoming it towards a free culture (Bourdieu, Darbel, 2007). The same occurs concerning female artists. The average knowledge about women artists by teachers varies between Lygia Clark, Marina Abramovic, Anita Malfatti, Frida Kahlo, and Camille Claudel. The teachers stated that they detected the existence of these artists only after graduation, through professional socialization, books, the internet, TV, and in visits to the museum. Although they are part of the teachers’ judgments of taste, it was observed that this preference is not transposed to the methodological procedures in the final years of elementary school, since over the course of 6 months there were no debates about minority artists, especially black artists and women, in the classes they taught in the 6th to 9th-grade classes.

If there is a synthetic identification with regional, national, or Latin American art that crosses the tastes and cultural practices of teachers, mostly concentrated in representatives of Western Europe, the scope of academic training must also be reported. Especially because the work of appropriating art is not determined only by the dispositions acquired in the social trajectory of origin, considering that cultural capital can be guaranteed by the diploma, and the qualification of the profession presupposes the maintenance or continuous growth of the cultural capital acquired in initial training. Theme intensified in the following subtopic.

THE KNOWLEDGE OPERATED IN THE ACADEMIC TRAINING IN VISUAL ARTS

The teaching of art in Brazil is marked by a universalized artistic canon, which started from the European experience and later continued in pedagogical approaches, sometimes with a character of creation and experimentation in the *Escola Nova* movement (instituted from 1932 onwards), sometimes as a foundation for image reading and artistic making in the so-called triangular proposal (instituted from

1990 onwards) (Barbosa, 1989). In fact, the historical remnants remained in Brazilian education, submitted, until mid-1997, to a technicist approach, to free expression, to the disarticulation of artistic knowledge to the multicultural regional context, and to fragmentation into other school subjects.

Given this, it is verified that in the Curricular Guidelines from 6th to 9th grade of basic education-Art of the State of Paraná (2008), art information comes from a linear understanding of history. At the same time, the specificities of the curricular matrix until 2014 of the Degree in Visual Arts at UEPG are attributed to the traditions of great/high culture, reinforcing a strongly hierarchical conception of art. Thus, teacher training in Visual Arts, when it privileges national artistic historiography in the curriculum, does so according to the baroque and modernist contribution, because Brazilian studies focused on the baroque of Minas Gerais, from entries in Rio de Janeiro, Bahia, Pernambuco and Paraíba, and the modernism of the second decade of the twentieth century, from São Paulo, Rio de Janeiro and Minas Gerais (Marques, Mattos, Zielinsky, Conduru, 2017). The subjects considered central to good development in art come to be defined by arbitrary uses of culture as universal culture and, if integrated into the usual pedagogy, tend to predispose and perform a social function of legitimizing social differences (Bourdieu, 2017). Arbitrariness occurs in the process of concealment of the class that originates this cultural trend, and the educational institution, through the authority it confers on the pedagogical action and the contents it teaches, presents itself as a neutral culture, promoting an act of symbolic violence to those deprived of cultural heritage (Bourdieu, 2001; Nogueira, 2017).

This pattern is revealed in the daily practice of Visual Arts teachers, a place where the works of art of consecrated culture are seen as true. The pedagogical territory itself is, for teachers, the only territory where they have the possibility of mastering and being interlocutors of the culture generated by other artists; however, this implies the reproduction, in their fields of activity, of the “cultural dignity attributed to the work of art” (Porcher, 1982b, p. 188). The problem arises concerning the learning process, in which aesthetic values are artificially acquired and are defined according to artistic means foreign to the field of occurrence, which is Ponta Grossa, Paraná, as they state below:

I really like surrealism. Also [Giorgio] De Chirico, the Mexican muralists, but not necessarily that I work with them. There is the issue of Paraná art, if I'm not mistaken it's there in the 7th grade, I don't remember. I still don't know how I'm going to work on this. Last year I didn't get to work on this with them. In graduation I had nothing, I only learned later (teacher Antônia, central public school, individual interview).

What I realized is that textbooks try to interconnect, but this is terrible because it creates tremendous confusion in the student's mind. How will they understand that the Renaissance is a reference to Greco-Roman art? So, the chronological order is a facilitator and when it gets there in the entrance exam, it is chronological (teacher Vicente, peripheral public school, individual interview).

The focus is on European art, even when we research, right?! The artists are from Europe. For Brazilian art, I had to search on the internet. The students don't ask about any art other than European, they accept what we say, and there isn't much questioning (teacher Leda, central private school, individual interview).

Everything is this “Europeanization” that happens even in the faculty of Visual Arts. I didn't have anything about the art from Paraná, nothing about Eastern art... I'm carrying this difficulty to this day. Of Brazilian art that I have the most references to is modernism: Tarsila do Amaral, Anita Malfatti, Lasar Segall, Candido Portinari – older than this, not so much contact (teacher Ismael, peripheral private school, individual interview).

The absence of contemporary art is also revealed in teachers' statements, a theme little explored in undergraduate studies; thus having a training predominantly based on the interpretative analysis of a “history of historical images” (Huchet, 2014, p. 224). The complexification of this horizon, whose meaning can be evaluated by the arsenal of knowledge and classifications of the works, disturbs the artistic competence of the Visual Arts teacher because the generic or specific code of the art transmitted by the training is a tributary of the codes of the “art history of the great models” (Amaro, 2009, p. 18), which is a risk since they have to opt for a point of view that considers their own non-representation. Difficulties begin to appear for future teachers already in the undergraduate course,

evidenced by the fragility of the relationship between the pedagogical part and the theoretical artistic disciplines. They would be solved if they eventually walked together with the debate on the identity of the Visual Arts teacher. These and other evidence will be added to the analysis of the dimensions surrounding the teaching professional culture, explained in the following subtopic.

PROFESSIONAL SOCIALIZATION AND ARRANGEMENTS OF SCHOOL CULTURE

It is recalled that the experience of education can be considered a dimension assumed by all agents involved in a culture, considering that there is an intersection of personal schemes with social structures – a necessary justification to reflect on teaching, teacher training, and the practices undertaken in school spaces. Product of a system related to a socially structured environment, apprehended in experience and observation in the form of regularities, educational practices affect not only institutions, but also the specialized collective of teachers, reflected in the processes of professional socialization and in the school culture (Gimeno Sacristán, 1999; Marcelo García, 1999).

The data gathered from the interview show that the process of professional socialization of the graduates of the Degree in Visual Arts at UEPG-PR, regardless of the administrative type of the school (public or private), is structured based on the pedagogical planning, the formative meetings and the confrontations of the discipline of art in the school context. Not only the aspects of work influence this ordering, but also the factors external to the classroom, such as, in public schools, the political commitment of the state to continuing education, and, in private schools, the professional development program.

Teachers' reflection about the pedagogical planning they develop is structured based on three nuclei of meaning: class, content, and test. Immediate apprehension exposes that the choice of the subject to be planned has its own inertia and does not lend itself so easily to the teacher's free intention. Planning strategies necessarily go through phases of limitations, since the teacher explores his/her work within a code determined by the number of classes, subject dispositions, and type of evaluation, contrary to the artistic essence itself, which, instead of overturning the steady divisions of the disciplines, endorses the impediment of the aesthetic construction of tastes and preferences in art (Porcher, 1982a; Blot, 1982). An influence can be perceived from the school establishment: in the public school, the planning follows the guidelines of the Department of Education of the State of Paraná; and in the private sector, the planning is in line with the demands of the "school workbook". From the perspective of planning, it is also noted that there is a proximity to the word "autonomy", present most of the time in the discourse of teachers who work in private schools, since they do not submit their projects to the decisions of the supervision. It may be that there is autonomy there, however, it is worth questioning whether this autonomy is compromised as it follows an imposition of the didactic material content and the classification of the school in the rankings of approval in the entrance exam.

It is necessary to remember that private schools focus on teaching materials that prepare students to enter university, through good performance in the entrance test. In this way, planning in private schools is submitted, on the one hand, to the expectations of the family and the impositions of the high school curriculum. On the other hand, in public schools, it is consolidated less autonomously, because it imprints the regulatory policies assumed by the State, to be complied with by the directors of the institutions, but with a lot of flexibility in relation to didactic resources, since they are not limited to a single category of textbook. In this sense, art planning in the public and private network is part of professional socialization in the relationship with the school culture, because the preparation of the work is not reducible to the teacher's *habitus* of origin, but occurs through the conditions of updating the *ethos* objectively adjusted to the functioning of the institution and the organizational structure of the school, that is, the very adherence to the presuppositions of the specific space.

It was, above all, the art classes observed in public and private schools that allowed us to verify in which context the teaching distanced, more or less, from the students' symbolic identity. Considering the rhetorical and poetic characteristics of the classes, those conventions of teaching that order combinations between elements of the artistic process, public school teachers can encompass a larger set of social and historical conditions of an artistic work and present classes with significantly broader content. It is a matter of evading the issue by stating that private school teachers, due to the

material employed, have fragmented content choices, covering up the fact that this division of art is homogeneous. The activities and tasks proposed by the textbooks are already given and operate from universal and timeless definitions of art, so teachers tend to develop an idealistic and instrumental characterization. In public schools, the recreation of culture by teachers is given to students to a greater degree, verified by a greater emphasis on discussions about spaces and languages in movement, and productions of images about the city or a local social framework. In addition, as public school teachers follow a teaching career plan, they present continuing education certificates and higher levels of qualification or title, for reasons of functional progression and magnitude.

By understanding that professional socialization permeates personal, class, institutional, and social levels, the need to keep up with the demands that teachers share is confirmed (Gimeno Sacristán, 1999). These are the confrontations that lead teachers to perceive how the discipline of Art is permeated in their daily professional lives, revealing that the obligation in basic education does not give Art a strong identity in the educational system. It should be noted that no significant differences were found in the professional socialization from the central-peripheral designation of the schools, because it was detected that the problems related to the cultural and curricular legitimation of the Visual Arts are common to the professional socialization of all teachers. It is necessary to mention that the results corroborate a secondary subject in the school system, because it is not seen in Art, naturally, results integrated with a broader context in the social field of students (employability, for example).

Knowledge in art will not only serve for the discipline but for their lives. Some students don't know the basics of the basics and then I tell them "how do you want to learn something in art if you don't respect your classmate, if you don't understand that the desk you're using can't be vandalized?". And, on the other hand, how do I want them to learn if they are hungry, if they are beaten at home, if they are the stinky ones in the class, and here comes a government that says they have to know how to interpret and read (teacher Antonia, central public school, individual interview).

After a while, [the students] realize, but we have to insist. Persistent work with art. I've never had it here, but at the other school where I teach, a student said "How am I going to use this?", wow! I talked about how art is important in people's lives. I said everything that has to do with art, I kind of made it clear that without art you cannot live. Not to mention that I listed the professions in which art is important (teacher Vicente, peripheral public school, individual interview).

It's something I always tell them [students], that it is the most important discipline that humanity could have. Let's say that three students are interested, a very small portion, however, they have many classes: they have music lessons, piano lessons since they were little, dance lessons that their parents end up paying for, a cultural issue that ends up adding, they end up getting to know classical music, they end up getting to know modern, contemporary dance, because they pay for it, not because they are interested in appreciating it. It is a challenge for students to understand that they will use it in life, it is present in everything. It is this awareness of the students, which is the most important subject always. On this issue, it is a matter of society. The logic is much more valued (teacher Leda, central private school, individual interview).

I had a problem with a father and a mother coming here saying "How was it scored if Art doesn't do anything?" Then, I had to show that, in fact, it was their son who did nothing, not that Art did nothing. I think it's the depreciation by the general public. I still fight with students nowadays when I ask about the importance of art. There is always a student, a funny one, like: "I can live without art". Then, I ask: "ok, but you listen to music, you watch soap operas, you read poetry, you go to the theater, because here there are people who participate in the cultural night, in the theaters. Or you have paintings hanging on the wall at home, you can't live without art" (teacher Ismael, peripheral private school, individual interview).

There is a consensus on the valuable effects of teaching art, but "one cannot ascend to the meanings of these effects if the school dynamics combined in the daily life of the school are left aside" (Freires, Pereira, 2018, p. 14). To this must be added the situation in which students find themselves, judged based on papers, tests, grades, and certificates with repercussions on school classification, whose goal is identified in rigid and counterproductive concepts (Bourdieu, 2015). The dynamics presented go beyond the teaching methods and content, but it concerns an entire educational system that favors an

irrelevant view of this discipline among the others that make up the school curriculum, a discipline that, for example, is less required in entrance exams and selection processes. There are also precarious aspects regarding educational effectiveness and equity, especially in public schools, in the sense that there are not the best conditions necessary for students' learning and performance. On the other hand, according to the results, the effects of the indifference of students, parents, guardians, and the school community to the artistic subject are independent of the institution, whether public or private, since the four interviewees suggest the same type of marks and traces in professional practice.

The confrontations of the discipline of Art in the school culture are an example of how professional socialization in the area also permeates the social recruitment of students and the school community. It means that teachers start from this unawareness of the isolation of Art within themselves since they do not find the existence of a cultural initiation in the school *course* or in the families (Bourdieu, 2015; Porcher, 1982a). In the manner of Bourdieu (2007) and Porcher (1982a), the principles of stylistic division that constitute teachers' knowledge of the artistic universe can predispose didactic-methodological procedures to the expectation that the work provides the keys to decipherment. This is followed by a more confusing meaning of art for the most unprovided students – children from socio-cultural environments have disadvantages in accessing artistic works. The students' understanding of the expressive qualities of art also defines the teachers' ability to respond to the values that constitute the whole of an artistic experience. Teachers' activities are subject to barriers and regulations that do not focus only on the curriculum, continuing education, or the marginal position of the discipline in the school but are integrated into the global value of artistic experiences or the social inequalities of cultural needs. That is, the didactic-methodological procedures of Visual Arts teachers do not borrow only the individual aspects of artistic competence, but also the experiences and familiarities of the students promoted by the properties of origin.

THE RELATIONSHIP BETWEEN ARTISTIC COMPETENCE AND THE DIDACTIC-METHODOLOGICAL PROCEDURES OF VISUAL ARTS TEACHERS

In the form of knowledge that can be restored by all teachers subjected to the norms and formulas taught, the appropriation of art tends to be submitted to the form of a global aesthetic style directly apprehended in the practices. Through the research indicators, it is possible to affirm that the didactics associated with methodologies in Visual Arts tend to follow a model of cultural reproduction. In fact, it is possible that the fraction of teachers who did not receive significant capital directly from the family, considering the importance of the survival effect of the acquisition mode, might use the knowledge most recognized by academic training, which is the knowledge organized in the repertoire of art of imported models; their tastes are equivalent to those of a textbook chapter and their relations with painting come from the effect of “studentization” (Bourdieu, 2017). If the space of tastes, cultural practices, and lifestyles of teachers assume the references of the initial training in Visual Arts at UEPG-PR, then it means that their pedagogical practices are also equally displaced from Latin American and national references.

Divided between the tastes of trends and the tastes of will, the teachers of Visual Arts, despite having the same undergraduate degree, endowed with the same initial academic training and the same useful skills (directly necessary for the exercise of their functions), often make different choices, both in the preferences of an artistic nature and in everyday preferences. It can be seen that teacher Antônia transmits and is more qualified for the hierarchical body of knowledge that constitutes art, largely because she had easy access in her social trajectory. It is noted that teachers Vicente, Leda and Ismael have a more “school” relationship with art and with more common preferences. Because they are deprived of this kind of sense of application, they identify themselves with the more eclectic cultural consumption of a culture acquired by chance from reading and elective meetings, however, this does not mean that they should be condemned. By the way, due to the fluidity of messages and because it comes from the same cultural industry, this category of cultural consumption reciprocally influences all social classes in today's societies. These three people, Vicente, Leda and Ismael, as teachers of acquired knowledge, have a relationship of familiarity with the art of greater dissemination and mass cultural segments, while Antônia makes more unusual choices. Even so, the social conditions for the constitution

of the appropriation of the four participants are removed from the hegemonically established context in which the works are part.

Many competencies expressed by teacher Antônia are granted by the diploma, exactly as they occur with teachers Vicente, Leda and Ismael. The diploma can guarantee access to the specific knowledge bases where all practical or applied knowledge is found (Bourdieu, 2017). This context is evident by the “self-taught” relationship that all four teachers maintain with culture, since other instances – professional socialization and consequences of work (preparation and lesson plan and didactic material with which they deal) – affected the acculturation process. For all cases, the educational acceleration that the profession itself makes possible works as a practical disposition of the teacher that intensifies the attitudes and aptitudes for the recognition of art.

This is undoubtedly the explanatory principle for the aesthetic dispositions of Art teachers. Even though teacher Antônia presents a greater identification with works and artists who are less popular or not very close to mass culture, her variations in taste come from cultural goodwill because it is entirely defined by the imperatives of ascension. As the cultural practices of the four teachers from Ponta Grossa are adjusted to their inferior position in the field of production and in the art cycles, due to the distance they have from the core of the cultural values of the hierarchical products they teach, knowledge in Visual Arts is a tributary of training in relation to everything they have and everything they hope to obtain. It is believed that the cultural capital of origin and a higher education diploma guarantee possessions, treatments, opportunities, and, consequently, a greater degree of specialization in professional practice. However, there is not a single explanatory category for the formation of teachers’ artistic competence, such as those that separate class and culture (for example, teachers have an average or popular taste), because the hybridism that Brazilian culture offers cannot be interpreted only by the taste of necessity or taste itself. Thus, there is not only the utilitarian taste defined by the relationship of deprivation with other lifestyles, but, in this case, there is a point of hybridization between the cult, the massive, and the popular that affects teachers’ artistic competence, also justified by the access to the market of symbolic goods made available today by the impact of new technologies in the cultural sector (Canclini, 2011).

It would be illusory to think that the artistic competence formed by the conjunction between social trajectory, academic training, and professional socialization does not affect the didactic-methodological procedures used by Visual Arts teachers, from which the art class is derived, since even the arts are divided by the analysis of tastes. Therefore, it is inferred that the artistic competence of Visual Arts teachers is directly related to the didactic-methodological procedures undertaken in the final years of elementary school. The art movements and schools of the syllabus of the Degree in Visual Arts (predominantly of European character) appeared in the genesis of the taste of origin of the teachers and in the classes from 6th to 9th grades in public and private schools, reinforcing a triad of artistic precepts divided into aesthetic hierarchies. When professional socialization is considered to be part of the structure of teachers’ artistic competence, it means that the other two instances, aesthetic dispositions and academic titles, can only be evaluated by the degree of development of the action in the school system. The vitality of artistic competence is weakened more quickly or not by the institution in charge of organizing cultural incitements. In fact, returning to Bourdieu and Darbel (2007), the performance of artistic competence depends on its distribution in the instances in which it is imposed, therefore, if the task of cultural transmission is neglected by the school and attributed only to the family and the initiative of the teachers, there is a risk of emphasizing that the social advantages and disadvantages are always cumulative.

In this regard, all the teachers highlighted in an interview that they encounter barriers to transposing concrete aesthetic experiences to the teaching of art (organized visits to the theater, the museum, and exhibitions) because cultural activities in elementary school only occur once a year or when those responsible for this organization define and give the means to carry them out (having funds, time and transportation). Bourdieu and Darbel (2007, p. 98) assert that this state of affairs in art education is an “expression of the hierarchy of values of the education system and, perhaps, the entire social system”. The fact that artistic education is discredited by the educational goals that converge in public policies of basic education, confines art teachers to a canonical dynamic, as they find prestige only in the universe of what is globally valued in the school organization, manifesting tendencies alien to their own identity references and disciplines more respected by the education system, such as Portuguese and Mathematics.

This contributes to limiting teachers to the cultural actions they indicate, leading them to take refuge in the cult of content, in the intellectual exaltation of art movements, in homogeneous cultural valorization, resulting in an even more unattainable art-education. It should be mentioned that the discipline of Art also owes its inferior situation to the fact that society attributes to art a body of concepts that tend to inspire a certain familiarity as if they were inherited aptitudes or virtues, which do not reveal themselves to anyone. Moreover, since the pedagogy for the multiplication of opportunities for accessing cultural activities is directed according to the cultural requirements of the school, then this devaluation has a structural affinity with the very logic of the formal teaching project, which aims to preserve the values of cultural privilege, instead of creating conditions for the diversification and aesthetic enrichment of taste (Bourdieu, 2015).

FINAL CONSIDERATIONS

Initially, in order to situate the collected data in the horizon of artistic competence, it was necessary to use theoretical approaches on aesthetic dispositions of countries with a homogeneous cultural tradition (from the use of Bourdieu's theory) – and this panorama configures one of the limitations of this work. The Brazilian and Latin American conjuncture needs a theoretical model that accounts for the historical specificity of a hybrid class structure and that discusses the participation or exclusion of the individual from the artistic process of production, distribution, and consumption, their place of power and aesthetic sensitivity in this cycle. It is understood that the recognition of erudite culture and the categories of restricted goods as “legitimate”, as described by the author, do not build all the marks of distinction of Latin American countries. This would lead to excluding the dynamics that guide the manifestations of popular culture and the formation of a hybrid class structure in all social strata of Brazil. In any case, there are many Brazilian interpretations of Bourdieu's concepts, for example, about *habitus* and cultural capital, however, there are few references that analyze the operations on the origin and development of the concept of cultural competence. So, on the other hand, the research was promising, as it gave an explanatory meaning to the term “competence” in Bourdieu's theory, enabling discussions in the academic field and providing parameters for updating according to the symbolic distinctions of Brazilian society.

Secondly, the history of art that appears in the syllabus of the undergraduate course in Visual Arts and in the guidelines of the discipline in basic education in the state of Paraná is not entirely grounded in the construction of contemporary Brazilian identity-territory. It happens that the weakness of a figurative tradition in the field of Visual Arts in Brazil contributed to the incorporation of references provided by art models from Italy, France, the Netherlands, and England, even contradicting the triangular proposal of the National Curriculum Parameters of Art, whose principles are to read, do and appreciate from the contextual aspects of production and manifestation in which the student and the teacher are inserted. The diffusion of Brazilian aesthetic knowledge took place from the implementation of the universal in the country, that is, the study of local and Brazilian cultural production was submitted to the universal aesthetic manifestations of art history. Therefore, there is a contradiction between the official documents supporting the development of art in the Brazilian educational project (supported by the bias of cultural interpretation and contextualized action) and the curricular matrices for the training of Visual Arts teachers (based on the rigor of artistic historiography of a central-western figure).

Thus, the artistic competence of Visual Arts teachers from UEPG-PR is determined by the volume of aesthetic disposition that the agents have – inscribed in the very structure of *habitus* – and by the quality of professional training and socialization – derived from strategies for the acquisition of specific knowledge and educational continuation – that is, the closer they are to the interpretation of artistic codes if the intensity and modalities of accumulation obey a specific logic of artistic capital, as capital founded on the knowledge and recognition of art. It is evident that the volume of artistic competence of Visual Arts teachers in Ponta Grossa-PR comes from identity references with mass culture, but the quality comes from outside references– of Western European and North American art. Visual Arts teachers learn and teach codes that they do not have. The aesthetic experience they acquired through academic training is not supported by the available interpretation schemes – those that allow us to understand what is familiar as endowed with meaning – and vice versa. This ambivalence does not

make them less cultured or condemn their competence to something erroneous but deprives their didactic-methodological procedures of the pure phenomenal materiality of the representations or the realism of the works, because, among other reasons, the categories of art that the teachers have at their disposal (what constitutes their culture) are endowed with a meaning, but this meaning has no relation to the qualified force of their work.

In light of this issue, students' understanding of art becomes insufficient or there is a "false" appreciation of art because they hardly go beyond the level of recognition to the level of delight and pleasure that art presupposes. For example: *readymade art* – the name given to the object "found" and unclassifiable until the arrival of Marcel Duchamp in New York – is frequently studied in the 8th and 9th grades of elementary school. It is a New York story. When learning about the avant-garde art of Manhattan, a Brazilian may find it meaningless, because they are devoid of the values to identify the schemes of the hurried, instantaneous, and automatic world of New York, which was the ideal place for Duchamp to attack the purely visual sense of the visual arts and "pull the rug" from under the French avant-garde. It reinforces that the teachers' didactic-methodological procedures are inferior, not because of the lack of artistic competence, but because they are armed with a figure that is external to them, resulting in the application of inappropriate categories for Brazilian students who are far from artistic traditions.

By the way, this does not mean that teachers should not approach works from the great universal repertoire, but isolating the preparation for this repertoire also isolates them from a cultural contribution as mediators of knowledge. Historicizing an artistic creation does not only mean relativizing it to its own genesis or to a false eternalization but also placing it in the social history of the field, restoring it to the social conditions of its genesis and to a sociology of the conditions of the constitution of the private aesthetic disposition, that is, in what the work designates, achieves and is prolonged in the perception of the public. Undoubtedly, it is considered necessary to make imaginative use of the international artistic itinerary, recording the images in the structures of the context of creation. However, claiming its presence responding to the needs of the place where it is taught, and underlining its contribution to the local culture, transcends typically scholastic symbolizations, as it allows us to go beyond sensitive knowledge to the domain of understanding.

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The authors declare that there is no conflict of interest with this article.