


## THE TRAINING OF PEDAGOGUES FOR THE TEACHING OF ART IN THE EARLY YEARS

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### ABSTRACT

In the Early Years of Basic Education, the teaching of Art is conducted, in large part, by teachers licensed in Pedagogy. However, the initial training of these professionals offers a superficial approach to the artistic field, limiting their performance. Given this, teachers must seek, through continuing education, new possibilities to deepen their knowledge and qualify their pedagogical practice. The text discusses the formative gap in Art in Pedagogy, reflecting on its impacts on teaching and pointing out ways for improvement through formative proposals that expand the repertoire and promote more meaningful teaching.

**Keywords:** Teacher Training. Art Teaching. Pedagogy. Continuing Education. Teaching Practice.

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## INTRODUCTION

Art and culture are forces that cross time, giving shape to feeling and thinking. They are expressed as languages that broaden horizons, favoring the construction of critical thinking and social participation. In the educational field, their presence is not limited to the transmission of knowledge but contributes to the formation of sensitive, reflective subjects capable of resignifying the world around them. As stated by Ana Mae Barbosa, (2010, p.99) "art in education, as a personal expression and as a culture, is an important instrument for cultural identification and individual development". When incorporated into teaching practice, they become instruments that enrich the learning experience, promoting teaching that values creativity, expression, and criticality.

In the first years of basic education, the teaching of Art finds its home through teachers licensed in Pedagogy. However, the space given to him in the initial training is brief. At the State University of Rio Grande do Sul, for example, the Pedagogy course reserves only two subjects in the field of Art: *Education and Arts*, with 60 class hours, and *Expression and Art in Early Childhood Education*, with 30 class hours<sup>5</sup>. Thus, those who already inhabit the classrooms need to seek, beyond the walls of graduation, new paths for improvement.

In the dynamic rhythm of the school routine, pedagogical teachers are often faced with challenges in the teaching of Art that were not fully addressed in their initial training. Given this, it is essential to continue learning through training that dialogues with their needs and concerns, expanding their practices and repertoires. When such formations cultivate dialogue, new paths are opened for the teaching of Art, allowing it to flourish on the school floor. For, "Art is not decoration. Art is cognition, it is a profession, it is a different way of interpreting the world, reality, the imaginary, and it is content" (Barbosa, 1991, p.4).

Here, then, are the questions that call us to reflection: Why is the field of art treated in a shallow way in the initial training of pedagogues? How can continuing education strengthen this craft, contributing deeper roots in this field? Would teachers with a degree in Pedagogy be interested in specific continuing education in the field of Art? From the attentive look of research and the teaching experience that guides us, we shed light on this

<sup>5</sup> Curriculum of the Pedagogy Course at UERGS. Available at: <https://www.uergs.edu.br/upload/arquivos/201607/06112315-grade-curricular-pedagogia2014.pdf> Accessed on: 31 Jan. 2025.

crossing, seeking to understand, expand, and resignify the role of Art in the training of teachers of the Early Years.

## **CHALLENGES ON THE SCHOOL FLOOR AND TEACHER TRAINING**

This organization of the teaching work reflects a strategy that seeks to meet the demands of basic education but also imposes challenges on the training and pedagogical practice of the teachers who assume this role.

The National Curriculum Guidelines for Pedagogy courses in Brazil establish that the pedagogue is qualified to teach Art in Early Childhood Education and the Early Years of Elementary School. As provided for in Article 5 of the Guidelines:

Art. 5 - The graduate of the Pedagogy course must be able to:  
VI – to teach Portuguese Language, Mathematics, Science, History, Geography, Arts, and Physical Education, in an interdisciplinary way and appropriate to the different stages of human development (National Council of Education, 2006, p. 1).

According to the Ministry of Education Portal, "the Pedagogy course is an undergraduate higher education course, in the modality of licensure and aims to train teachers to work in Early Childhood Education and the Early Years of Elementary School. It is that teacher who fully assumes the curriculum of the grade/year. According to the Law of Guidelines and Bases of Education, No. 9,394 of 1996, in article 62 it says that:

The training of teachers to work in basic education will be done at a higher level, in a full degree course, admitted, as a minimum training for the exercise of teaching in early childhood education and in the first five years of elementary school, offered at the secondary level, in the normal modality (Text given by Law No. 13,415, of 2017)

Professor and researcher Rosa Iavelberg (2018) comments: "The regent teacher, with a degree in Pedagogy and without a specific degree in one of the languages of the Art component, is still authorized to teach classes in all of them" (p.1). According to the current legislation, teachers with a degree in Pedagogy are authorized to teach the curricular component of Art, as stated by Iavelberg. However, the reality observed by these researchers reveals that these teachers face numerous challenges, resulting from initial training and deficient specialization courses, as found by Barbosa (2010):

The worst thing is that, as university professors, they are teaching or defending in front of their students, up to graduate school, a conception of art teaching that is at least 30 years behind in Brazil itself (Barbosa, 2010, p. 97).

The reflection of this scenario is the predominance of limited pedagogical practices, such as the excessive use of photocopies for coloring and activities taken from the internet, based on common sense. In the teaching reality experienced by these researchers, each teacher in charge of the initial years has a monthly quota of 600 xerographic copies, mostly intended for Art activities.

Analice Dutra Pillar contributes with the statement (2014, p. 12) "Every educator who works with art needs, then, to find a way to deal with the basic principles of this language, without losing the complexity of art". In other words, practical activities cannot be applied based only on practice for practice's sake, contextualized work is necessary, as highlighted by current regulations:

The National Common Curricular Base suggests the Triangular Approach, in which in the curricular component Art:

Art leads us to processes of creation, criticism, aesthesia, expression, fruition, and reflection, on artistic forms and phenomena in their various manifestations, bringing the possibility of building personal poetics, ways of seeing and producing art, individually and collectively, with the due appreciation of research, experiences, and experiences, guided by the triangular approach (contextualize, to do and appreciate), through the objects of knowledge (contexts and practices, language elements, materialities, creation processes, aesthetic and cultural matrices, language systems, musical notation and registration, cultural heritage, art, and technology), proposed by the BNCC (Brasil, 2018, p. 53).

Art is a vast territory, where creation, criticism, and reflection dance in harmony, weaving invisible threads between feeling and thinking. It invites us to dive into deep waters, where every gesture, color, sound, or shape is more than an expression: it is discovery, it is the construction of internal and collective worlds. For this dive to be complete, it takes more than the creative impulse — it takes the attentive eye, the knowledge that illuminates hidden paths, revealing the subtle layers that make up artistic making.

Access to art through formal school is the beginning of a path to systematize, expand, and build knowledge in the different artistic languages that allow us to interact in the world in a differentiated way. It is the same type of right that guarantees access to Mathematics, Language, and Science that are present in the curricula. Art is knowledge, whose right is universal, art is a set of knowledge that is indispensable (Marques and Brazil, 2014, p.29).

The quote from Marques and Brazil (2014) invites us to reflect on Art as a fundamental and universal right, as well as the other disciplines that form the backbone of

the school curriculum. By placing Art alongside Mathematics, Language, and Science, the authors underline its essential nature for integral human formation. Art, as we proposed, is not just an aesthetic expression or an amusement, but a vast field of knowledge that unfolds and amplifies itself in the multiple forms of language that humanity has developed over time.

Access to Art through the formal school is, therefore, the gateway to a world of possibilities, a territory of knowledge in which we are invited to perceive the world differently. It is the bridge between the individual and the collectivity, between the interior and the exterior, and between the subjective and the objective. Art, in this sense, is an invitation to create new ways of seeing the world and understanding reality.

As the quote states, art is knowledge. And this knowledge is indispensable. By democratizing access to it, the educational system is guaranteeing the right to a richer and more plural view of the world, a view that encompasses sensitivity, emotion, criticism, and reflection. In this way, art is not a luxury or a secondary activity, but an essential good that, like mathematics or science, shapes the perception of the human being and contributes to the construction of a more empathetic and conscious society.

The educator, as an artisan of meanings, must conduct this crossing with the baggage of research, experiences, and experiences, weaving knowledge between the context, doing, and appreciating. It is in this intertwining that art reveals its power: in the sensitive listening to the processes of creation, in the appreciation of materialities, and in the cultural matrices that echo ancestral and contemporary voices.

With the attentive eye of research and the heart open to fruition, the act of teaching Art becomes an invitation for each student to discover their poetic language, drawing, in the world and themselves, new contours of beauty and meaning. Can a pedagogical teacher have this look? Reflecting as Pillar, (2014, p.13), the "artistic gaze is not a passive gaze that receives and registers the impression of things. It is a constructive look".

Without the construction of this artistic and critical look, would the teacher with a degree in Pedagogy feel safe to address the complexity of teaching in Art? Corroborating Cunha, (2006, p.11) "It is essential that educators know and understand the genesis of graphic-plastic development to organize plans that meet children's needs." How to acquire this knowledge, considering that the training provided by the Pedagogy course and Basic Education is often superficial?

It is worth remembering that the majority of the population had "Fine Arts" in school, often focused on handicrafts or some simplistic production of drawings, and rarely attended museums or exhibitions with their teachers [...]. If we think about forty school weeks, we reach 360 or 400 Art classes for each citizen who completed High School, not counting the years of Art teaching in Early Childhood Education or free courses and workshops parallel to school. What remained? (Marques and Brazil, 2014, p.23)

The text by Marques and Brazil (2014) provokes us to reflect on the discrepancy between the formal teaching of Art and its real appropriation by students throughout their school career. When Art is reduced to simplistic practices, often confined to craftsmanship or improvised drawing, it loses its transformative power and distances itself from its true educational potential. This limited approach, present in most schools, contributes little to the formation of a critical, sensitive, and deep look at the various artistic expressions that permeate our existence.

Art in education aims to develop the expression of feelings and emotions, to work with sensitivity and the possibility of a creative relationship with the world (...) The greater the opportunity to develop a growing sensitivity and greater awareness of all the senses, the greater the learning opportunity (Ferreira, 2008, p. 29-30).

The realization that, over the years, the student accumulates hundreds of Art classes and, however, the experience remains superficial, opens a field of questions about the real impact of this teaching. What remained? What has been internalized in a significant way? Art, in its multiplicity and depth, requires more than simple contact with its techniques and forms, it requires that the student be led to a true encounter with himself and with the world, through aesthetics, history, and criticism. However, the lack of solid and comprehensive training of teachers, combined with a restricted pedagogical practice, generates a gap, which extends beyond the classroom and affects the student's perception of the role of Art in their lives.

By addressing graduates in Pedagogy, who, by becoming class leaders, are qualified to work with Art in an interdisciplinary way, the text points to a formative void, that transcends technical skills. Many of these educators, despite their training, do not have the necessary cultural repertoire to awaken in students the awareness of the importance of Art. The teaching of Art is not only about the transmission of techniques but about cultivating an attentive eye, reflective thinking, and an aesthetic sensibility that recognizes Art as a tool for social transformation and human emancipation.

Therefore, the criticism here is not limited to the absence of training in Art, but to the

lack of a broader and committed vision of Art as one of the fundamental pillars of education. What is required is an educational process that goes beyond the repetition of methods and seeks to instigate curiosity, pleasure, and critical reflection, bringing Art closer to the student's daily life in a meaningful and lasting way. After all, for Aurora Ferreira (2008, p. 23), "the world needs creative, flexible people who can establish relationships with their environment".

## POSSIBLE PATHS

Therefore, a possible path would be pedagogues and teachers of the arts working in a collaborative process. "Pedagogues and specialists in the arts play different roles in the process of training students, and joint work can even favor this definition of the attributions of each professional in the school" (Figueiredo, 2017, p. 89).

The study, linked to bibliographic research, reinforces the importance of Continuing Education for pedagogical teachers on the possibilities of developing the curricular component Art in the Early Years. However, this Continuing Education cannot be generalized and vertical, but in a dialogical way through Culture Circles, starting from the difficulties of the group of participating teachers.

Paulo Freire, 2022, presents the concept of a culture circle as an essential pedagogical methodology for liberating education. The culture circles are spaces for dialogue and exchange of experiences, where participants discuss relevant topics of their realities. This method promotes critical awareness and active participation in social transformation, opposing traditional "banking" education and stimulating a collective and democratic educational process.

The Culture Circle presents itself as a structure capable of contemplating, in the context of continuing education, the need for communication and reflection in a group of subjects who wish to propose another reality to their collective. It takes the place of continuing education in which someone, sometimes unaware of the context, proposes something thought out and reflected to be implemented as an intervention strategy. One context project requires the participation of those who live it and know its hardships and possibilities from its reflection, and discussion so that it can be implemented and assumed with the necessary commitment (Tomelin; Rausch, 2021, p. 9).

According to Imbernón (2011), teacher training should articulate theory, practice, values, interpersonal relationships, and exchanges between peers, promoting new learning that influences pedagogical performance. This is because initial training, by itself, does not



meet all the requirements of teaching. Thus, reflecting on the school and the pedagogical work necessarily involves the critical analysis of the teaching practice itself.

In this sense, we strengthen the idea of continuing education based on Culture Circles, by listening to the needs, convictions, and beliefs of each participating teacher, and from this listening find possibilities to develop new perspectives about the teaching of Art, which meets the current legislation, but above all that is relevant to students, because "teaching requires respect for the knowledge of the students" (Freire, 2022).

Thus, by adopting the Culture Circles as a formative approach, we reaffirm the importance of dialogue and the collective construction of knowledge, respecting the experiences and perceptions of teachers. This process not only enables the resignification of Art teaching in the Early Years but also strengthens the autonomy of teachers in the search for more meaningful practices aligned with the reality of their students. In this way, continuing education becomes a space for exchange, reflection, and transformation, promoting an art teaching that goes beyond curricular fulfillment and constitutes itself as a right, a means of expression, and an instrument of humanization in the educational context.

## **FINAL CONSIDERATIONS**

Thus, recognizing the weaknesses of the initial training in Art in the Pedagogy course and the need for continuous improvement becomes fundamental to qualify the teaching practice in the Early Years. Continuing education emerges as a possible way to expand repertoires, deepen knowledge, and strengthen the relationship of teachers with Art, overcoming a merely instrumental or secondary approach.

It is essential to consider that Art should not occupy a peripheral place in education, but rather be understood as an essential field for the integral development of students. Teacher training, therefore, needs to value the aesthetic, creative, and critical dimension of Art, enabling teachers not only to teach it but also to experience it and integrate it in a meaningful way in their pedagogical practices.

By promoting spaces for reflection and learning, it is possible to resignify the presence of Art in Basic Education, contributing to a more sensitive, innovative, and dialogical education. Thus, this investigative and formative journey not only broadens horizons but also reaffirms the commitment to an education that recognizes Art as a right and a power in the construction of knowledge and citizenship.



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