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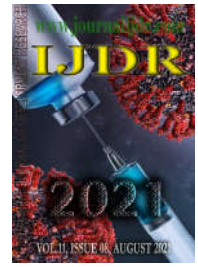
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RESEARCH ARTICLE

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TEACHING (AND THE PLACE) OF/ART IN THE CONTEXT OF PROFESSIONAL EDUCATION

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ABSTRACT

Historically, the teaching of art was aimed only at the Brazilian elite and later began to be incorporated in the field of professional education in order to provide the less favored classes with skills and skills related to the world of work, especially in the industrial segment. This scientific article seeks to perform a clear and objective analysis of the teaching of art in the context of professional education nowadays from this historical reflection, generating an understanding about the place occupied by the arts in the formation of the individual for life and for the world of work. To this end, a bibliographic research was carried out, which had the contributions of 16 other studies and publications on the subject. The results obtained revealed that nowadays the teaching of art for professional education is not aimed at the "training of artists", but rather to build values and identities and to generate knowledge and skills that will be useful in experience and professional experience. Contextualizing the teaching of art in the scope of the globalized world, it is said that the use of "digital art" techniques also contribute to the mastery of technologies and innovations by the professional in training, something that had gone from being a differential in the curriculum to become a true requirement of the world of work.

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INTRODUCTION

Professional education consists of a possibility of developing and training workers so that subjects can produce and generate conditions for their own existence through the sale of the labor force of capitalist society, producing socially valued goods and services and historically in a faster form of qualification than higher education (SANTOS; SILVA, U.S.; SILVA: 2020). Among the different fields of knowledge that make up professional education is training focused on art; in Brazilian history, the teaching of arts was at first restricted to elites in the Imperial context, starting to be valued later for the formation of workers from the less affluent classes for services to be developed in industry (BORTOLIN; BRANCHER: 2020). The present scientific article has as its general objective to perform a clear and objective analysis of the teaching of art in the context of professional education nowadays from this historical reflection, generating an understanding about the place occupied by the arts in the formation of the individual for life and for the world of work.

In order to promote the achievement of such a general objective, the specific objectives were defined in the following provision:

- Conduct a brief investigation on professional education from a conceptual and historical reading of it in the Brazilian case;
- Highlight historical aspects of art education in the field of professional training and for Brazilian professional education;
- Analyze the place of art teaching in the context of professional education of the new times, highlighting the importance of the arts for individual and professional training and contextualizing it from the perspective of the use of new technologies and innovations in the labor market.

The study was based on a bibliographic research, which does not consist of the mere transcription of the theses and arguments of other authors, but rather a consistent analysis of their contributions. In all,

22 study materials were collected for the present study, among scientific articles, publications of scientific journals, dissertations, books, among others. Of these, six materials were discarded for not contributing to the enrichment of the proposed analysis, generating a total of 16 publications that supported the view on art teaching in the context of Brazilian professional education. The justification for the elaboration of this study is based on the notion that the teaching of arts in professional education does not involve the "formation of artists" as musicians or painters (although it does not prevent it and even stimulates it), but rather the strengthening of the work identity and the acquisition of knowledge, skills and skills related to the arts and that can be used in the world of work.

Vocational educations: concept and implications: The starting point for the realization of the approach desired by the article is to promote the achievement of understanding the concept of professional education. According to Langhi et al. (2021, p. 301) research and analysis involving professional education includes understanding about "changes in essential paradigms that have been influenced by studies not only in the area of education, but also in psychology, neuroscience, sociology, linguistics and other sciences that explore human knowledge"; it is necessary to understand that education is not an island and should not be analyzed in a singularity character, since educational theories are enriched and fostered from the production of other fields of knowledge. According to Soares Júnior (2021, p. 2) from the trial of the Law of Guidelines and Bases of National Education (LDB; Law No. 9.394 of 1996) "vocational education was conceived as the possibility of integration with the different forms of education, work, science and technology and as the possibility of integration between vocational education and general education", being a perspective that seeks to overcome the duality between training for work and training for life, with a proposal that was the result of the action of teachers, intellectuals, scientific entities, among others. Ferretti e Silva Júnior (2000) highlight that professional education can only occur from educational, political and economic integration; the article uses the term "professional education in a society without jobs" in order to demonstrate the importance of socio-political and economic integration to foster professional education in a country such as Brazil, in which unemployment has always been and continues to be a challenge to be faced by the authorities, the private sector and civil society.

When addressing the focus of professional education in Brazil, Pacheco (2012) presents the market as an instrument of social regulation, since regular education seeks the full formation of the individual, including for the exercise of citizenship and for participation in the formal labor market. Therefore, it is necessary to think of work as an educational principle:

Understanding the inseparable relationship between work, science, technology and culture means understanding work as an educational principle, which does not mean learning by doing, nor is it synonymous with training for the exercise of work. Considering the work educational principle is equivalent to saying that the human being is a producer of its reality and, therefore, appropriates it and can transform it. It is also equivalent to saying that we are subjects of our history and our reality. In summary, work is the first mediation between man and material and social reality. Work is also an economic practice, obviously because we guarantee our existence, producing wealth and satisfying needs. In modern society, the economic relationship becomes the foundation of professionalization. But from the perspective of the integration between work, science and culture, professionalization opposes the reduction of training for the labor market. Rather, it incorporates ethical-political values and historical and scientific contents that characterize human praxis (PACHECO: 2012, p. 67).

For Magalhães and Castioni (2019) professional education can be conceptualized as teaching and training that has the intention of empowering students with theoretical and practical knowledge, contemplating skills and/or competencies required by specific

professions or by the labor market as a whole. The authors defend professional education (even with criticism of its structuring in Brazil) as a possibility to coat students with skills and knowledge specific to the world of work, allowing them to be based on the moment of entry into it. Santos, Silva e Silva (2020, p. 174) conceptualize professional education as a "training possibility in which workers are trained to produce their own existence through work, turning to the generation of goods and services needed and valued socially and historically", understanding it as a faster form of qualification for the labor market than higher education.

In this sense:

[...] the conception of Professional Education that points to autonomy and emancipation of subjects could be a path that would allow young people to make existential choices according to their education. It is worth mentioning that, although the concept of Professional Education is structured and reproduced based on the scenario of impositions of labor relations in the capitalist world, it is necessary to defend a conception that does not strengthen the alienation of the worker. Thus, in the formative process, the integration between thinking and doing would be unified by the mediation of socially produced knowledge (SANTOS; SILVA, U.S.; SILVA: 2012, p. 174).

There is consensus among the authors of the present study regarding the need to understand professional education as a complex conceptualization; however, the definition will always be the understanding of preparing young people for the world of work and integration with different fields of knowledge, especially science and technology. In view of this brief exhibition, it becomes possible to provide an analysis of the teaching of art from the perspective of Brazilian professional education.

The place and teaching of art in the context of Brazilian professional education

In Morokawa's studies (2018) the author points to the impossibility of defining what is "art"; being art something that involves the presence of different cultures and artistic and social manifestations of different peoples, there is no widely accepted concept about what is and what is not art. Nor, the author of this study has the intention to define what art is, but rather to present a definition about art as a discipline and contextualize it in the field of professional education. Barbosa (2008) found that the teaching of arts had always been conceived as an experience, more related to the content itself than to the teaching-learning process, since the contents taught in the classes should assimilate and contribute to the proper understanding of the concepts present in the disciplines involved in the teaching of arts, through the affection in cognition. In Brazil, the teaching of arts has always fluctuated, having undergone a more consistent development after the second half of the twentieth century:

Historically, art teaching in Brazil fluctuates until 1961. The Primary and Secondary Education Program was determined and the university was given freedom to organize a curriculum. From 1971 to 1997, the curriculum of universities was determined and free of elementary school. Now, there is a moment of false freedom of the teaching of the arts (...), which is explicitly regulated only quantitatively, in the number of hours classes, but implicitly dominated by the content in the provão and the High and Elementary School determined by the PCNs (PERINI, 2015, p. 69).

Bernardes and Schütz (2021, p. 99) argue that "the teaching of arts, when associated with this understanding of its meaning and meaning, is not a passing and ephemeral value, but universal and lasting in the continuous process of human formation"; when the teacher teaches arts or when the student teaches arts he lives and means the experience of access to the exercise of sensitivity of static creation, motivated by reflection, dialogue with different expressions and tastes or contextual.

The authors reinforce the teaching of arts not as an option or alternative, but as a true obligation of education in relation to the integral formation of the individual, which encompasses ethical and sociopolitical values as a whole from the discipline. In a study entitled "Teaching Art And Professional Education Women: A Case Study On The Professional School of Women of São Paulo", Barreto (2006) points out that it is a mistake to think of professional education and the teaching of arts as different perspectives, since the experience of art contributes to the development of discipline, dexterity and manual skills, fundamental skills for life and the world of work. Wittaczik (2008, p. 77) points out that the "phenomenon of professional education accompanies human practices, since the most remote periods of history", when human beings transferred their professional knowledge from an education based on observation, practice and repetition, for example in the manufacture of equipment, in the improvement of tools, making hunting and defense instruments and other artifacts that contributed to everyday life.

The emergence of art schools is pointed out by the author as a relevant historical factor that correlates art and professional education:

Human beings with their cognition and technology, throughout history, have managed to produce solutions to meet the challenges imposed in their daily lives, as well as in their relationships and interferences with other environmental components. From the dissemination of the schools of Arts and Crafts, the techniques began to be systematically disseminated in order to prepare generations for the continuity of the crafts. With the improvement and emergence of new technologies, there have been significant changes in the productive sector. In the educational area, innovations are in tune to account for the challenges that modernity, in particular, has presented daily. The legislation in force in Brazil, on the other hand, gives professional education agencies autonomy to organize curricula and the provision of technical courses, provided that, is properly referenced, the National Curriculum Guidelines. In this sense, Professional Education focuses on a curriculum based on competencies, with methodologies focused on projects or problem solving (WITTACZIK: 2008, p. 84-85).

According to Bortolin, Brancher and Paniz (2020) the teaching of art was configured as preparation for work at the end of the 19th century, being agreed upon by the ideas of personalities such as André Rebouças, Abílio César Borges and Rui Barbosa, serving the study of art in this context to apply work methods, such as learning geometric design, decorativism and the expansion of figures to be worked in the field of civil construction. These authors point to art as the genesis of Brazilian professional education, being destined for the preparation for the labor market, of the less affluent classes, something that is even reflected in the contemporaneity with the emergence and development of the Federal Institutes of Science and Technology with the advent of Law No. 11.892/2008, which established a professional education focused on the integral formation of the human being, articulated to the world of work and to the full development of the individual. In another study, Bortolin and Brancher (2020) point out that at the same time that art teaching had been worked in an elitist way in the imperial context, it began to be valued in the later, since it could, for example, contribute to the training of workers in the industrial sphere. The authors also highlight the importance of identity construction for work in the labor market, something that is enhanced and benefited by the teaching of art in the context of professional education.

Based on this understanding, it is possible to observe that the study of art in the field of professional education was not structured with the intention of "training artists", but rather of developing artistic skills and competences that can be used in professional activities. The above-mentioned authors highlight that relating the contents of arts in professional education with the student's life, providing a dimension of dialogue between knowledge and not the mere transmission of knowledge:

[...] in the context of the integrated curriculum, today, in professional education is no longer to apply techniques and methods in industries and labor markets, but rather departs from the human, aesthetic and ethical dimension. Art in professional education contributes to training in a global way where creativity, sensitivity, perception are important in all dimensions of life (BORTOLIN; BRANCHER: 2020, p. 100).

According to Gerhardt and Corrêa (2017) art in professional education is thought today from a technological perspective, which involves the creation and artistic editing, for example, from resources such as photoshop photo editor software. Thus, the "teaching of art" and the "teaching of digital art" is not different, we have been used by such authors, from the boissand scope of professional education in order to reflect on values and knowledge that will underpin not only the individual's life in the world of work, but that will also enrich him in his personal life. For Ritter and Eltz (2020, p. 145) from professional education "an integral formation for the world of work and life reverberates, engendered from the recognition of the historical-cultural processes that are established in society", and art in this scenario is something that has in its languages the tools of access to possible transformations and the occupation of space that can represent the gaze of the subjects who compose and promote hope and others values in a collective transformation movement. In their case study, which addressed the relationship between art and professional and technological education, the authors considered that:

In addition to a set of concepts and perspectives that interpret relationships between work process and social alienation, within the scope of the academic program through which research was proposed in professional and technological education, the theoretical path developed aligned the subject and his reality. In addition to providing subsidies for the analysis of research data, it aligned understandings about the perception of society in the class constitution movement, as well as in the social constitution, through interculturality (RITTER; ALTZ: 2020, p. 145).

However, there is consensus among the authors used in the preparation of this study about the relevance and space occupied by art in the field of professional education: it is committed to the full and integral development of the human being, not being specifically aimed at training artists as musicians and painters (although it is not an impediment to such training), by way of example, but rather to reflect and base not only skills and artistic practices, but also skills and values to be explored by citizens in the context of their experience in the world of work. The teaching of art today, however, has acquired multiple facets: when we explore the development of illustrations from the domain of digital tools, to name another example, we are not only developing the subject's artistic and aesthetic skills: by mastering technologies, the individual will be better prepared for the nuances and challenges of an increasingly competitive labor market in a globalized world scenario in which the technological domain ceases to be a to become a professional requirement.

FINAL CONSIDERATIONS

As seen, in the history of arts education in Brazil, it was initially reserved for the national elite, but soon came to be incorporated as a precept for professional training in the industrial segment. In this second scenario, the development of manual skills that could be explored in large industries was the guiding guide of arts studies for individual development for the world of work. Over time, the teaching of arts for professional education intensified and developed, as new arrangements and new configurations emerged of an increasingly dynamic and competitive world of work. Precisely for this reason, the teaching of arts is currently aligned with the incorporation and use of new technologies for the professional segment, as in the case of artistic education focused on digital tools, having been approached the example of using Photoshop software in chapter 3. However, throughout history the "place of art" in professional education has been resonated and assumed new facets:

art is not only contemplated as something aimed at acquiring skills, but also as an element tied to one of the fundamental pillars of professional education: the full and integral formation of the individual, with competencies, skills and values that will contribute not only to their performance in the labor market, but that will also enrich the individual's own life. Thinking about the teaching of arts at first can pass a mistaken conviction that it serves to "train artists" as sculptors, musicians, poets and actors; in fact, the teaching of arts goes far beyond this possibility of artistic formation, going against the human spirit in order to enrich and promote the integral formation of the subject. Of course, contact with the arts in professional education does not discourage the artistic craft, but this is not the main objective of its insertion in the curriculum.

Building an "identity" is something fundamental for the contemporary professional and the teaching of arts is inserted in professional education precisely to promote the construction of individual identities, leaving individuals more autonomous and independent in their process of improvement. This individual identity is also artistic and cultural, passing through the values and questions of artistic education in the segment of professional education. In view of all the above, from a historical reading of the place occupied by the teaching of arts in the field of professional education, it has been that nowadays it becomes even more relevant, since it achieves two fundamental purposes:

- a) Promotes the construction of the individual identity of the subject, positioning him as a transforming agent and generating the full and individual formation of the same, something essential for the world of work and for life;
- b) It also encompasses today's new professional skills, such as the field of technologies, something that is no longer a competitive differential in the labor market and has become a real professional requirement.

The world of work is dynamic and has gone throughout its history throughout countless transformations, but art has always occupied a prominent place for it, echoing throughout history (not only Brazilian, but also worldwide) as something fundamentally recognized today. The present study sought to present the teaching of art in the context of professional education yesterday and today, demonstrating that art has always occupied a prominent place in the labor context. In fact, it is revealed that art has come to occupy an even more relevant place in the context of contemporary professional education: it is no longer associated only with the acquisition of artistic skills and skills for the industrial segment, but rather committed to the integral formation of the human individual, whether in the work environment or outside it.

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