



The aesthetic in the formation of teachers

A estética na formação de professores

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Abstract

This research addresses issues related to the aesthetic formation of the teacher. Start form assuming that the aesthetic formation of teachers interferes in their behavior in the classroom, allowing a more sensitive view to educational problems. This research investigated the teachers in the early years, the municipal schools of Piçarras city, SC, Brazil, and how their participation in meetings of aesthetic education through the arts interfered in their teaching. The main objective was to analyze the impact of aesthetic formation activities promoted in the continued education of teachers in their pedagogic practice. This is survey of qualitative approach. In data collection we propose three actions: a) analysis of documents that guides the project, b) application of an instrument to delineate the profile of teachers, c) questionnaires application to teachers. These showed that through teaching art there were contributions in the field of knowledge, of which 50% reported changes in curriculum and 100% in the repertoire. Still, 90% showed

artistic experiences favored the new strategies, opportunities and subsidies for the classroom activities construction.

Keywords: Teacher formation. Culture. Aesthetics. Art.

Resumo

Esta pesquisa aborda questões relacionadas à formação estética do professor. Partiu-se da hipótese de que a formação estética interfere na sua forma de agir em sala de aula, pois possibilita um olhar mais sensível aos problemas educacionais. Esta pesquisa investigou junto aos professores dos anos iniciais da rede municipal do Balneário Piçarras (SC), Brasil, como a sua participação em encontros de formação estética por meio das artes interferiu no seu fazer pedagógico. O objetivo geral foi analisar o impacto das atividades de formação estética promovidas na formação continuada de professores na sua prática pedagógica, utilizando a abordagem qualitativa. Na coleta dos dados, propuseram-se três ações: a) análise dos documentos norteadores do projeto; b) aplicação de um instrumento para delinear o perfil dos professores; c) aplicação de questionários aos professores. Esses dados demonstraram que, por meio do ensino de arte, houve contribuições no campo do conhecimento, sendo que 50% indicaram mudanças no currículo e 100%, no repertório. Ainda, 90% evidenciaram que as vivências artísticas favoreceram a construção de novas estratégias, possibilidades e subsídios para as atividades realizadas em sala de aula.

Palavras-chave: Formação de professores. Cultura. Estética. Arte.

Introduction

I used to walk to school every day in the morning and when I get there fast fast I had to get in in the glass. Yes, it is, in the glass! Every boy or girl had a gass and the glass didn't depend on size of each one! The glass depended on class we used to study [...] We couldn't listen precisely what the teachers were saying, the teacher didn't understand what we talk... (ROCHA, 2011).

When the school is made of glass (*Quando a escola é de vidro*) is a shell work that allow us to think about how it is learned in school and in particular about the teacher formation. According to Nóvoa (1995), this is the result of an identity process that is a lifelong and the teacher careers construction, in which it should be considered that the teaching knowledge comprises by experiences knowledge, the knowledge in it and the pedagogical knowledge. For this reason, the trajectory of every teacher individual and the educative social practices need to be considered, because the appropriation of these knowledge by the teachers is a result of an historical process and such as, subject to several implications (ZIBBETTI; SOUZA, 2007). Portal and Franciscone (2007, p. 559) indicate the need of continuous formation be broader, “based on a new world view, committed to human development, in its entirety/ wholeness”, moving away from the idea of courses and lectures geared strictly to the overcoming of certain specific problems of teaching and learning act.

Duarte Júnior (2001) provoke us to think in a aesthetic education need, that is focused on our senses refine, where the school was not turned in a intellectual knowledge place, but also in a sensitive knowledge. This comprehension reveals an education conception as a human formative process which collaborates in the senses development and fundamental meanings for a sensibility appropriation, which allows a more accurate perception of the world. The sensibility is gotten through a process in which the own subject defines in its relationships and makes it develop it senses. The searching for the knowledge happens by several ways, and one of them is by the cultural properties access. By the art, the subject enlarges its reflection and perception capacity, as well as its sensibility. Vigotski (1999, p. 35) affirms that “what we are not in condition to directly comprehend, we can indirectly do, through allegory, and all psychological action of the art can be integrally summarized in the indirect aspect of this way”. In this sense, in the relationship between art and subject, the latter can relate to himself, enlarging his comprehension range of all that is around him. The aesthetic experience can be a way where the subject notices him in a better way as well as his surroundings.

As per Carvalho and Bufrem (2006, p. 56), this human sense development is the main element in the humanization process. The individual “getting in touch with artistic experiences, brings all the acquire knowledge in his lifelong [...] the art in this context is part of culture and permits him experience, by his senses, unusual situations”. Watch itself and take conscience of its knowledge can make possible to the teacher be conscientious of its choices and notice itself in the personal and pedagogic formation. With this, the aesthetic formation is a possible way for the teacher enlarges his personal and professional experiences.

Considering that the aesthetic formation will interfere in his way of act in the classroom, because the classroom will make possible a more sensitive view to the educational problems, this survey investigates within Balneário Piçarras (SC), Brazil, teachers of municipal schools, how the participation in aesthetic training meetings interfered in the lead with the student and organize their pedagogic actions. The main objective of this survey is to analyze the aesthetic formation impact promoted in the permanent teachers’ formation in the pedagogic practice of teachers.

In contact with several artistic experiences and through them, the teachers can have new experiences, sensitize and reflect about their performance in the school environment. Having access to immaterial properties, appreciating a work of art, the enjoyer subject reflects on itself, on the world and in its actions. The artistic appreciation takes the subject to recognize itself in the context it is inserted, and this movement can take it to see also the other, a process of self-knowledge that will help it to develop its senses and broad meanings.

Contextualization of the research

It can be watched that the aesthetic education through the art is relevant in the teacher formation, because as it has the contact with art as an enjoyer, it will be a professional that notice its environment in a different way. This relationship between the enjoyer and the artistic object

can help it in the learning process mediation, increasing the teacher view, which by mean of an aesthetic sense appropriation; can glimpse other possibilities of learning, centered in the dynamism, creativity and research. By mean of aesthetic formation, the cultural and humanistic formation is enlarged, and this will corroborate to its mediator role, increase the cognitive horizons and its sensibility and perceptive capacity regarding the artistic phenomenon and the general formation questions. In the literature, it can be watched that the relationship between the art and the enjoyer implies in the formation and actuation of a teacher in the classroom:

Art allows the educator to build a pedagogical practice in which knowledge, imagination and expression are combined dynamically, benefiting the student performance, promoting the skills and imagination development, the creativity exercise and critic sense and the best absorption of class contents (CARVALHO; BUFREM, 2006, p. 48).

Based on these foundations, we promoted this research of qualitative approach, and in part of documental analyses. For data collection we executed three basic actions:

- a) analysis of guiding documents of the Project in the municipal schools, to know: objectives, conception, methodology and the project curriculum matrix;
- b) application of tool for composing the professional and sociocultural profile of teachers;
- c) application of survey, composed by open and closed questions for identifying how the participation in the aesthetic formation meetings by mean of art, interfered in the teachers classroom actuation.

The criteria for teachers choice was the attendance (minimum of 75%) on the formations, which altogether made 360 hours, during two years. For the survey analyses we adopted a methodology of Rose (2003), which predicts a delineation of a codification referential, the mechanical coding and the frequency table's construction for the content analyses.

For pointing more clearly and precisely the impact of these activities proposed in the teacher pedagogical practice, we established, after their speech analyses, the following categories:

- a) Category A: changes that the artistic experiences brought to the school curriculum and to the teacher repertory;
- b) Category B: artistic activities promoted in the school;
- c) Category C: the teacher conception of art;
- d) Category D: contributions that these activities brought to the pedagogical practice.

The subjects of the research were ten teachers of municipal schools in Balneário Piçarras, SC, Brasil, that work in the early years on basic education, number that refers to 25% of this category of teachers. This group choice justifies itself once this city presented Continuous Formation Programs, with a curriculum matrix focused in artistic experiences, developed during two years long. Regarding the group profile, this research showed that 90% of the respondents have bachelor degree concluded in Pedagogy, Habilitation in Children Education and Early Years, and 10%, this means, 01 teacher, was in graduation process. The data shows that teachers that work with the Early Years were suited to regulations (BRASIL, 1996) that demands graduation and not just professorship in middle level. This graduation sum up to the experience of these professionals, because 50% are for more than 10 years in the professorship. None of the respondents has less than one year of work. From them, 20% work between 11 and 15 years in the professorship and 30% for more than 15 years. The remaining 50% of the teachers involved in the research, 30% are in the professorship less than five years and 20% act between 6 and 10 years. Other relevant point is that 60% of the respondents dedicate only to the Early Years, which allows to these research subjects focuses their studies in this age students' necessities. Considering the other, 30% are divided into Early Years and Young and Adults Education and 10% act also with Children Education and Young and Adults Education.

Regarding to the cultural formation of teachers, we aimed identify related data to the reading habits, about how often they go to cultural events and at the cinema, which movies they prefer to watch, and also their music preferences. In the reading category, the teachers cited which kinds of books they read most, having option for more than one alternative. The reading preference was kept between literature books, education and self-help ones, besides religious, scientific books and finally the booklets. Given that, the children's literature is largely used in the early years, it gets difficult identify if the teachers preference by literature is due to the children's books usage. The fact of the group cite education books as one of the most read materials, demonstrates that the reading for this group comes full of functionality, by its informative and formative role. About the quantity, 40% read from 2 to 3 book by semester; 30% more than six books; 20% from 4 to 6 books and 10% just one book. This data reveals a very meaningful number of books read, pointing to a class that privilege the reading action.

Regarding to the group participation in cultural events, 50% cited to have been participated, in a period of two years, only on activities developed during the formation courses promoted by municipal, once the city has not a theater building, neither cinema or art galleries, besides that Itajaí city – from 15 km – offers it. 40% rarely came to the cinema and 20% sometimes. Only 10% came often. Going to the cinema makes part of an everyday of a few. It is a public that keeps contact with cinema by the television or the DVDs location, having to fit to the market offer: 28% opted by comedy and 22% by romances. Other 17% opted by the drama and 11% chose the action and 5% watched thrillers. The educative movies got only 6% from the respondents, followed by the documentary with 6% and the epic ones with 5%. This profile reveals that the relation between teachers and aesthetic products happens in a very shy and diversified format, however in limited access conditions. The only index that shows a behavior pattern is the reading question, seen that this activity is intrinsic to the teacher.

This data points the need of cultural formation opportunities with inclusion in the formation programs, enlarging the access of teachers to the visual expositions, theater visiting, and storytelling and

music sections. Oliveira (2007) elaborated a study about the access to the aesthetic assets based on the problematic that the sense attribution to the aesthetic codes by people, gets away from the art. As per the author, the people gets far from art in general not because they don't have access, but because they don't domain its codes.

In this particular case, we have to mention the access importance to the art for the public build their references, because having not this access, there aren't a value criteria and based in emotions, neither an intuitive reading created from the individual feelings. The access is the first step to the public formation. This gets noticed when we evaluate the attendance in with they listen to music, 60% always and 30% almost always. The musical styles more cited were classical and popular music, we also had in the answers: 13% romantic, 13% gospel, 6% *bossa nova*, 6% country, 6% blues and 6% answered they appreciate all of them. We noticed here the coexistence of several musical tendencies, being the music present in several ways and formats; we observed how people transit among different genders, what can change their repertory and likes, since "The artistic appreciation is a cumulative process; you discover new interest points, however this doesn't mean that you need to negative what you enjoyed before" (SCHAFER, 1991, p. 21).

We concluded that the group has access to the music, but this doesn't mean, as Oliveira (2007) states, the domain of their refined aesthetic codes, even because there is a spraying regarding the listened musical genders; with this, it is noticed with the data that demonstrate the variability in the answers. It is important to highlight that besides the great expression of music listeners, we will see as follows that this is one of the instruments less used in the classroom, which take us to find out that, in this case, it is seen only as an entertainment.

These data show that the teachers' involvement with the artistic languages occurs mainly by that widely exploited by the cultural industry. In the conception of Peixoto (2003), the excluding logic of capitalist system makes the art far from the great public, the worker class, emphasizing the need of this context accessibility question.

Data analysis: contributions for the pedagogic practice

Art has a basic function of human education and not only by mean of logical and objective nature activities that he develops the necessary skills to act in the professional environment, as “[...] the art in the creative-enjoying process is source of humanization and education of the human being” (PEIXOTO, 2003, p. 94). Being the teacher a fundamental variable to make the learning process effective, a formation program needs, besides the professional formation, consider the teacher cultural formation. This allows, this way, to broadcast the pedagogical culture, taking into account cultural aspects that help the teacher perception regarding the ones involved in the learning process, of their pairs, of community and of the world that rounds it, re thinking the values around it, because the sensitive, the cognitive and the ethic are essential spheres for the human being formation.

When asked about the main contributions the artistic experience and theoretical studies related to art brought to their formation, 100% of the respondents affirmed that there were lots of gains in the knowledge area, because they could enlarge their knowledge about these themes. Once this background contributes to the subject subjectivity constitution and consequently for its teacher profession, it is important that the cultural universe been amplified to think in an aesthetic education. Besides, 90% of this group declared that the themes favored the new teaching strategies construction, helping this way in the activities planning and organization of activities made daily in the classroom. *“A new strategy to be used in our scholar daily. To contribute and makes easier the learning process”* (Subject 2).

It was cited music, visual arts, theater, dance and puppets as proposal that now can make part of the classroom routine often. As per Veiga (2009), if in the social context, the subjects cannot notice the several cultural spaces of easy access, it is up to the school plan actions that make possible the school and cultural space integration, in order to understand that the scholar curriculum cannot be dissociated from the social context. It is interesting to point that 30% referred to the students interest increase by the class and cited that the students demonstrated more intensely

the use of creativity during these activities. In the answers, the teachers' didn't let clear the creativity conceptions, but indicated that the students had a more creative attitude with the covered contents. We observed that the teachers risked in elaborate different classes and with this, the students answered with more involvement.

In a course of continued formation, not always things the teacher searches are new, in many cases, it has to certificate itself about its actions, and aims for legitimation of its practices, as we can observe in the following statement: *"I didn't know extend to dare in the classroom with these proposal. I was shy, made by myself and though that I could be overacting. Now I know that I was not wrong, just needed support"* (Subject 6).

The statement of the subject 6 brings the school reality: the teacher sometimes is without an interlocutor to express its ideas and anxieties; because of this the continued formation must accomplish the role of being a space of exchanges among peers. The teacher's statements make evident that some of them already promoted the daily artistic activities, however, sometimes the lack of theoretical support let them insecure about these elements introduction. After the formation meetings, 40% of respondents considered themselves more secure about promoting the activities that resulted in aesthetic formation with their students, and their speeches pointed the relation between the sensitive knowledge and intelligible knowledge. *"Contributed to better performance of daily activities in the classroom, making the student concentrate more in the proposed activities"* (Subject 3).

We know that the teacher will prioritize the artistic activities in the class if lives aesthetic experiences and gets conceptual dominium of these areas. Asked if there was an artistic and cultural repertory increase, 100% of the teachers asked affirmatively, specially, by mean of field activity as visits to the theater and to the church. They even cited the activities involving music, contact with new reading texts and also the scenic and visual art. In other question, about the themes that more contributed to the human formation of teachers, all the artistic manifestation – music, literature, theater, cinema e folklore – were cited, demonstrating that each teacher had a different perception about each one of these themes.

The investigation also aimed to verify if there were changes in the scholar institution daily activities, based on developed activities during the course. The number of 50% of respondents said they didn't noticed changes in the school curriculum, neither in the daily activities; 20% affirmed that this change happened isolated, only in the classroom. This is the moment for a weighing that needs to be done: this group of teachers doesn't fell as participating of school management and note the classroom as a distant space from the school administration. The activities developed by the teachers are not noticed as curriculum activities in the school. That is why, that when asked about changes in the school curriculum, the answer is negative, as per our view, the change occurred in the class, and this is a remote space in the school management. Behind of this thought, there is a negative position about the school curriculum made in the action in the school daily activities. There is not as to ignore that all human action generate a transformation, or symbolic, or material or psychosocial. Who will determine the cultural curricular and extracurricular activities that will contribute in the aesthetic formation in the scholar context? In a participatory management, everybody contributes. We already affirmed that the scholar curriculum should not be dissociated on the social context; it is understand that the curriculum is the life in the school, what is registered in the documents, as daily and lived actions. Thus, the cultural, artistic and aesthetic formations need to be contemplated in the Pedagogic School Project.

Besides of declare that the thematic experienced make their pedagogic practice better, and that they are developing with more intensity the artistic activities in the classroom, when asked which artistic activities were best promoted by the school, 90% of the respondents indicated the storytelling and the reading circles. These activities are common in the scholar environment because the Department of Education of the city keep an institutional storytelling project, which runs all the schools. This finding demonstrates as the public policies can make possible the aesthetic education access ensuring to the scholar community the participation and effective involvement.

The second best practiced activity by the school is the body expression. From all teachers, 40% affirmed that theater is promoted by the school, followed by 20% for Physical Education and 20% for dancing. It's moment for jut that the teachers understand that theater is any scenario (drama) made or handmade by the students. We observed that the activities related to the theater are qualitatively more expressive, however when we refer to what happens, this data needs more details. About the lack of professionals graduated in this area, we understand that there is certain fragility on these concepts discussions at the school scenario. The teachers formation activities considered relevant this language and were promoted theaters activities, however, it can be noted that in the school, any activity linked to one "small presentation" is promptly considered as theater activity, which demonstrate the need of more experiences related to the scenic languages.

In the visual arts, the school works exposition and the painting activities counted 70% of the citations, and other 20% affirmed promoting, on the school, school works with videos. Historically, the visual arts, or simply arts, were significantly inserted in the scholar context. It is understand that this data is related to the art teaching history, which make its presence in the school since the manual activities, the handmade activities and techniques, as well as the intense formation of Arts teachers in discussion about the modern formation of teaching in this area. The learning proposal that promoted the use of work of art in the school, as main of articulation between art and culture, mobilized lots of teachers. We observed this data, considering this historical trajectory of this learning area. It is important to jut that with this data it is not possible to measure qualitatively about the painting works and activities, pointed by the teachers, it only indicates that from the artistic languages, it is one of the most promoted in the scholar context.

The music, according to the teachers' answers, is deprecated by the school. According to 70% of respondents, this is less used in the classroom, because on the school as general, it was only remembered activities as anthems, cited by 20% of respondents, parodies (10%) and linked to dancing activities (10%). These data reveal that, besides the music be an artistic language largely explored by the cultural industry, it makes part

of daily activities of majority as pointed before, it is low used as pedagogic resource or as aesthetic element of education in the school. Analyzing the Teachers Formation Project for the Early Years, we observed that for two years long, only four hours of music were offered and 2 hours of musical experience in the events, insufficient workload to mobilize teachers to see the possibility of having music as an effective activity at school. Joly (2003, p. 113) states that the “musical development is related to the other cognition processes as memory, imagination, verbal and body communication”. This justifies the importance of music being present in the school as one of the main formative element of the individual.

Besides the artistic activities not always being promoted in the school environment, it was necessary to investigate the professionals’ predisposition for these activities. Three questions were made in this sense. The former was about the possibility to the students participating of activities contacting arts. From the respondents, 80% affirmed being worried about allowing the contact of the students with the most diversified arts, but, in general, they tried make this into the classroom environment by texts, since there is a difficulty of displacement them to spaces where art occurs. The remaining 20% argued that already exists a teacher of art, which promotes these activities, demonstrating that understand that art needs to be worked by a specific teacher of this area.

Asked about the attitudes that teachers need to move artistic projects in their work environment, there is a shock again between the school and the professionals. As 50% cited the teacher important to demonstrate creative attitudes, initiative, technical project development, 40% waited a recognition and some school rapport, the end of the bureaucracy and the barriers imposed by the school.

Finally the last question is related to the teacher opinion. The respondents were asked about how the teacher can become a more sensitive subject and which implications this behavior can bring to the classes. Here, the answers were focused on the tripod school – teacher – student. From all people interviewed, 40% cited the importance of school changes overall and in the professional valuation. The remaining 60% considered that,

from the moment in which the teacher have a different view on the student will notice its potentialities and its talents, and can become a more sensible person and make better his pedagogical practice. Has this sense the alert made by Zibetti and Souza (2007, p. 251): “the knowledge of teachers only can be understand in relation with the structural conditions of their work”.

The replies indicated that the lack of an institutional cultural project, prevents the diversified activities development, as the ones they had contact during the formation course. As per Dayrell (1996) explanation, this shock between institution and professional takes part of several other shocks that constitute the scholar institution and, depending on the way as it occur, can bring benefits for the most of school actions. This deference between teachers and institution and the negotiation needs between the parts, that Dayrell understands as part of social construction, constantly cited by teachers.

It is valid to remember that the access to the art and to the culture is a basic right if citizens, it is guarantee a minimum life quality pattern to them, as affirms Peixoto (2003, p. 46), “as more access condition to the cultural world – art, philosophy and science -, more genuine human the human gets”. Jaeger (1994) presenting the formation history of the human being in the ancient Greece, point as the arts were formative elements for sensible knowledge and contributed to the human general formation, its cognitive, ethic, aesthetic and politics formation, because they emphasized the reflexive and speculative thought. It is time, so, to rescue this discussion in the school environment.

Some more results: final remarks

And from now on, we would go as it: no glass,
Everyone could spread itself a little bit; it was not need stay hard.
Miss Insanity, that besides the name was not crazy,
Said shy:
- But, Mr. Hermenegildo, will it succeed?...
He so, not disturbed:

- We start trying this.
After, we try other things...
And it was this way that in my land the school started to change!
(ROCHA, 2011).

Promoting the change movement in the school, similar to what we can appreciate in the Ruth Rocha's narrative, by mean of teachers formation, does not depend on, clearly, of actions that establish a formation program, as we saw in the beginning of this article, the teachers knowledge are composed by experience, and pedagogic knowledge. "The education process has as *background* a complex social historical, personal, and professional net which need to be considered when we investigate the teachers knowledge" (NEITZEL; FERRI, 2011, p. 63). The effort to establish a straight relationship between the teacher and the art, by mean if a program, is the first step to be highlighted in this research. The understanding about the art is one of the possible means to aesthetic development of teachers, made possible the selection of activities that take into account the contact with works of more diversified art's languages. Regarding the changes that artistic experiences brought to the school curriculum and in the teachers repertory, 50% of respondents indicated one change on the curriculum and 100% indicated repertory increase. The artistic activities introduction in school daily activities is measured by most of teachers that pointed a routine that already "inspire" a little of art. We can affirm that even the teachers' don't signaling clearly, there is a positive change in the curriculum, maybe not in the curriculum as grades matrix, and scholar contents, but the curriculum here understand as a dynamic space of cultural, social and politics choices.

This is possible to be noticed in the artistic activities promoted in the schools indicator, which reveals a meaningful increase in the music, literature, theater and visual arts thematic. We registered that teachers pointed the storytelling, reading circles and Reading simply employment, amplifying the reading spaces; they signaled that inserted more histories drama, folk dances, theater, rhythmic gym, and indicated

more students works expositions, painting, arts workshops, panels, images and videos reading.

In front of these data, we can notice that curriculum is not only a technic area of subject's choices, but also a dynamics space in which appears the most different elements that made the school. As the teachers transform their repertory, these interfere in their choices to teach their students. This modifies meaningfully the teacher action, because this intimate relationship between what is known and what is thought, and is showed also by the art conception that gets evident. We observed that 70% understand the art as enjoyment, which demonstrate that teachers amplified their view and no more consider as a receipt to be followed in the classroom. Still, 30% understand art as content. Understanding art as enjoyment changes radically the way to lead with it in the classroom, because the activity must center in the appreciation and reflection. This does not mean to discard the idea of art as knowledge, but don't let aside the aesthetic aspect that constitutes art and look for establish a necessary link between the sensitive knowledge and the intelligible knowledge, premise explored by Duarte Júnior (2001).

We noticed that there is a fight in the school interior to understand the place of art in this context, in several times it was seen as entertainment only, in some other moments as a technique to be applied for skills development; and also could notice moments in which historical content as over the own work of art. What we seek here is to emphasize in the art, the relationship between the subject and the artistic object, understanding that historical knowledge, is part of the process, however there is not space for the over position of this a relation of enjoyment with the art. Only the approach with the art guarantees a closer relationship with it. Neitzel and Carvalho (2011, p. 114) emphasize that "a continuous formation course for teachers focusing the culture and the general formation, justifies itself because more than an essential element for reflection, art contributes to amplify the subject perception field by the immersion it provokes".

This research signalizes that artistic activities brought humanistic and pedagogic contributions in the teachers formation, and point to the need of an education that valorize the full human being development, which notice that sensitive knowledge are not supported by intelligible knowledge, which demands as per Duarte Júnior (2001), a comprehension of education as an human formative process. To this author, the education makes to the human being possible to develop senses and meanings that guide its action in the world. Still, the education transcends the school walls to the cultural context where we are in.

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