

The teaching of art in adult education: an analysis from the experience in Cuiabá city, Brazil¹

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ABSTRACT

This article presents the results of a Master's study conducted at the Graduate Program in Education of Universidade Federal do Mato Grosso, which sought to understand how educational practices occur in the teaching of art in Youth and Adult Education in Cuiabá city, Mato Grosso state, Brazil, using qualitative, descriptive and interpretative methodology. Conceiving teaching in a constructivist perspective, based on the *triangular proposal for the teaching of art*, which emphasizes actual doing, reading and contextualization during the classes, we observed how the teacher acted as a mediator in the construction of the knowledge of Art. Such knowledge is important as education is grounded on the construction of knowledge, which is actually achieved by human activity and, in this case, art. Although some young and adult students had concepts of art that needed to be expanded, the teacher sought, through the contact with the different artistic expressions, to lead students to develop the concept that art is a human production, that is, an object of knowledge which has been an integral part of life since the dawn of mankind. She also sought to teach that learning how to read, how to understand a work of art, makes the students become competent readers who can produce meaningful interpretations of the world around them. Therefore, the concepts and practices of art produced by the students are important, as they are constructions of knowledge based on their life experiences.

Keywords: Teaching art; Youth and adult education; Educational practices; Concepts of art.

O ensino de arte na educação de jovens e adultos: uma análise a partir da experiência em Cuiabá (MT)

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RESUMO

O artigo apresenta os resultados de uma pesquisa de mestrado desenvolvida no Programa de Pós-graduação em Educação da Universidade Federal de Mato Grosso, na qual buscamos compreender como acontecem as práticas pedagógicas no ensino de arte na Educação de Jovens e Adultos (EJA) em Cuiabá, Mato Grosso. Como procedimento metodológico, o estudo fundamentou-se na pesquisa qualitativa, de caráter descritivo e interpretativo. Concebendo a docência em uma concepção construtivista, baseada na *proposta triangular para o ensino da arte*, ressaltando o fazer, a leitura e a contextualização durante as aulas, observou-se como uma professora agiu como mediadora na construção do conhecimento em arte. Esse conhecer é importante, pois a educação é fundamentada na construção de conhecimento e tem na atividade humana, neste caso, a arte, a sua concretização. Embora alguns jovens e adultos tenham demonstrado conceitos de arte que necessitem ser ampliados, por meio do conhecimento das diferentes manifestações artísticas, notou-se como a professora procurou desenvolver nesses educandos a concepção de que arte é uma produção humana, ou seja, objeto de conhecimento que faz parte da vida desde os primórdios da humanidade. Além disso, procurou ensinar que aprender a ler e a compreender uma obra são ações que fazem dos alunos leitores competentes para produzirem interpretações significativas do mundo à sua volta. Portanto, as concepções e práticas produzidas pelos alunos acerca da arte são importantes, pois são construções de conhecimento baseados em suas experiências de vida.

Palavras-Chave: Ensino de arte; Educação de jovens e adultos; Práticas pedagógicas; Concepções sobre a arte.

Introduction

This article presents the results of a Master's degree research developed at the Post-graduation Program in Education of the Federal University of Mato Grosso, in which we seek to understand how pedagogical practices happen in teaching art in a class of students in the Youth and Adult Education Center (CEJA) in Cuiabá, Mato Grosso, and concepts underlying those practices developed in art classes. As methodological procedure, the study was based on qualitative research, descriptive and interpretative approach. By this way, we seek to carefully observe and portray the perspective of the subjects, obtaining descriptive data in direct contact with the researcher who studied the situation, which favored the understanding of the central issue of the study.

Data collection and analysis tools used in this research were: I) interviews ¹ recorded with students of youth and adult education, which were later transcribed; II) written record of the lessons observed during art classes in the field book and through visual records of the practices of the teacher and artistic work of students; III) analysis of documents such as the Pedagogical Political Project (PPP) of the surveyed school; lesson plans art teacher, and Resolutions regarding the legalization of adult education in Brazil and in the State of Mato Grosso.

The article is divided into two parts. At first, we seek to present the most significant analyses of pedagogical practices used by the art teacher, in order to reveal how it develops teaching and learning of art with a group of Youth and Adult Education (EJA), a high school segment in Cuiabá, Mato Grosso. Then we present the analysis of the conceptions of the youth and adult education students about art. In this second part, our intention was try to understand which conceptions involved in the survey they had about art and how the pedagogical practices used by the teacher are justified.

The artistic expression

accompanies the very evolution of man. It is at school that the young and the adult people will socialize their experiences, develop new skills and learn new concepts and theories that will accompany them throughout their lives. Since most of these students already have a wide experience of life, they will be able to exchange experiences with each other, socializing and building knowledge.

Pedagogical practices in art in adult education

The education of young people and adults in Brazil has constituted, over the recent years, an important form of education that seeks to confront the social inequalities and school exclusion. In this sense, school has been an important mean for the inclusion of those young people and adults who, for several different reasons, were unable to start or continue their studies in basic education.

The student diversity present in adult education, consisting of different ages, professions and life experiences, provides a pedagogical and more flexible curriculum model, in order to fully meet the learning needs of the young and adults. This flexibility can be expressed as:

[...] Combinations of classroom teaching and non-presence in a tune with themes of everyday life of the students so that they can become generator elements of a relevant curriculum. (BRAZIL, 2000, p. 61).

For Di Pierro (2005), it is important to the education of youth and adults develop next to autonomy from socio-cultural changes more frequent nowadays, having in the right for education its most important tool for democratization. In this sense, not only seeking the right for a quality education, but the recognition that young adults are important subjects of education.

From this, education is indispensable for the exercise of

citizenship, cultural education and critical sense of the individual. In this reflection, according to Paiva (2007), youth and adult education does not become just a right but an emancipation of human development for participation in society as citizens.

On the other hand, the main EJA-related problems such as truancy, which causes the non-permanence of the student in school, cannot be considered specific problems in adult education, because it is something relevant to the entire Brazilian basic education (CANDA 2012). We think that, in order to understand the generally low self-esteem present in these students, a deeper reflection about the social conditions in which they are is required.

So we understand that art classes can be timely spaces for youth and adults work "disinhibition, low self-esteem, body awareness and the cultivation of sociality" (BRAZIL 2000, p. 61) as they are subjects that present different levels of learning, which must be observed by the teacher.

School exclusion is only one way of denying the right of the young and adults to know and experience the universal artistic experience, called by Canda (2012) *aesthetic illiteracy*, which refers to no contact or access of the individual to different art forms. Thus, the author contributes by saying:

The spaces for the production and artistic enjoyment have been historically denied to the popular classes. On the other hand, we consider that training for full cultural experience encourages the appeal and the appreciation of the artwork, as a set of symbolic and cultural knowledge. (CANDA, 2012, p. 16).

Therefore, we understand that the school environment can offer opportunities for appreciation and artistic production to the youth and adult education, as long as it has contact and access to different artistic languages. Another condition is that the teacher and the school can offer the student the opportunity to go through the aesthetic

experience, important for the process of teaching and learning and hence for building knowledge. Reflections regarding these related to art education in Youth and Adult Education instigate us to search for it in education.

During the teacher of art classes ²of this discipline, we observed that their pedagogical practices with the class of Youth and Adult Education were based on the *triangular proposal for teaching art*. Constant images, videos and biographies of visual artists were showed, contextualizing art history topics for reality of the young and adults and leading them out of the classroom to realize the artistic practice. In other words, students were the works of art after the teacher had contextualized the content in the classroom or in the video room. They used since artistic traditional materials such as brushes, paints and pencils to materials such as stones, sand and plants in artistic production.

To Contextualize, read and do. This is the proposal for teaching art in the design of the *triangular proposal*, which effectively seeks to build knowledge in art and is quite emphasized by the teacher during lessons with the class of adult education. From the 90s to the present day, this proposal is proving to be the main trend for teaching in Brazilian schools. Systematized in the late 1980s and put into practice at the Contemporary Art Museum of the University of São Paulo, in the period between 1987 and 1993, it has as main objective to meet the real needs of learning and knowledge of the art student through making art (creation/production), analyzing or decoding (reading images/ appreciation) the artwork and dealing with the context or information (art history/context) (BARBOSA, 1988). That's why one of the goals of this research was also to understand whether the practices used by the teacher are based on the proposal.

The Triangular Proposal derives from a double triangulation. The first is epistemological, to designate the components of teaching/learning for three basic actions mentally and sensory, which is: creation (art making), reading of the art work and context. The second triangulation is the genesis of systematization itself, originated in a threefold influence, swallowing three other epistemological approaches: the Mexican *Escuelas al Aire Libre*, English *Critical Studies* and the movement of aesthetic appreciation coupled with the American DBAE (*Discipline Based Art Education*). (BARBOSA, 1998, p. 33-34).

In this regard, we emphasize that any "content of any visual and aesthetic nature can be explored, interpreted and operated through the Triangular Proposal" (BARBOSA, 1998, p. 38), while also allowing the teacher to research. Hence justified the fact that the *Curricular Proposal in the State of Mato Grosso*, with regard to teaching art, is also built on that proposal.

Humans have always used images to represent the reality that surrounds him, emerging hence the relationship between art and reality. Being young and adults *creators, authors* of their works, we can say that from the work done by adult education class, students were able to reflect a new human reality.

The artistic work of the students surveyed showed the creative process of each, giving rise to interesting works of art. An example is the sculpture of St. Benedict (Figure 1), a contemporary work made from the theme of religiosity very significant aspect in the context of *cuiabania* - term used to mark the identity of cultural expressions, ways of life and values in the city of Cuiabá, MT. It is a unique, ephemeral work as contemporary art allows, but drafted according to the technical procedures of the *Land Art* or Art earth - artistic movement emerged in the mid-twentieth century in the United

States, based on interference with the environment in the production of the work of art. These procedures were contextualized by the teacher in previous lessons for the implementation of sculpture. Therefore, it is important to emphasize that the procedures are varied, implicitly present in the elaboration of a work "and also unusual, especially when it comes to contemporary art, crossing boundaries between languages"



Fonte: registro dos pesquisadores.
(COUTINHO, 2009, p. 179).

Figure 1 - Sculpture of St. Benedict.

From these reflections, we understand that the art work was a dialogue and communication tool, in which the student of the youth and adult education could express his ideas, feelings, emotions that once objectified, were socialized and shared.

During the classes, the teacher told the students that art has several functions, including the denouncing, or toward the awareness of man in nature, so that it can preserve the environment in which it appears, meeting the *Land*

Art. He also said that when there was the nature, the man did not exist. She completed stating that the students should see art among its various languages, carefully, with a detailed look and not lost.

The teacher also affirmed that art is part of students' knowledge, and today there is a very rich cultural heritage and preserved for people to see and know the art of other times. She encouraged students to meet other themes and issues related to the arts, even after finishing the classes because, according to her, art contents change during the school year.

According to Coutinho (2009), mediation broadens the interpretation of the work. It is when new information - communication media, for example - are socialized to people and when the mediator - the teacher, for example - suggests instigating issues that may be significant to this guy on visual work, it helps to expand the interpretation and knowledge of the work.

In this sense, we believe it would be a rich and good opportunity for the young and the adult people to enjoy and participate in an art exhibition held with their jobs, because they were the authors of the works. It is also why we think not only in spaces such as museums and cultural centers for the youth and adult education student get access to. Yes, these spaces are very important. But the school can also offer this opportunity to educate the art of socialization, since it allows him suitable spaces for the realization and consequent exposure of these works, comprising not only the art as a field of knowledge and discipline of the school curriculum, but the very work done by the young and adults.

School, in the literate society, is an institution dedicated to the development of the individual, and to promote the meeting of what is universal in humans. All understanding, no matter how small it is, related to artistic expression, is a

social and historical construction. (ALVARES, 2012, p. 44).

A very important aspect to be highlighted in the teacher practice was the fact of pointing out, even briefly, works by Brazilian artists during the performance of work done by the students. In our view, this is very important because it removes some European hegemony so present in our society. The art teacher should not only enhance international artists, but also pay attention to artistic local, regional and national production. It is a way of valuing the art produced in Brazil which, incidentally, is very rich. Students need to have that contact, extend this knowledge.

In Mato Grosso state, specifically in Cuiabá city, there are great artists that stand out in the state, the country and abroad too, such as Gervane de Paula, Nilson Pimenta, Clovis Irigaray, among others. These artists were presented to the students by the teacher, which shows the importance the teacher gives the contextualization of the art produced at the place where those young and adults are inserted, so that they can know and understand the art produced in their country.

On the other hand, it is important to note that some texts worked out by the teacher with the students of the YAE, in our assessment, were superficial because it brought some incomplete or confused information about the themes and art content discussed in class, such as *Land Art*, Brazilian rock art and modern art, and some have not been read in the classroom. We observed that some examples brought by the texts were scored by the students, especially in practical classes, as in *Land Art*, which was a good thing.

Take texts to work with students, especially the young and the adults, is a way of instigating these subjects to the importance reading can

have in their lives, but for that it is necessary the teacher to make the student interested in reading and motivated to it. We believe that the reading habit can have cultural and family influence, but the student is the center of learning and the teacher should be the mediator so they can perform visual and textual readings that are critical and significant.

On each class observed the teacher had a different purpose. There were times when she only worked with printed texts, but most of the classes emphasized the artistic practice. There were also classes that were more explanatory and other more questioning. In other words, it was not just what the teacher explained, but also the questionings. Perhaps this explains why some classes do not have as much to do with each other. However, all should be guided by a common point: relate the topic to the earth issue, which was the educational project worked by the school in the quarter. Therefore, we believe it is important the teacher to question students about the art world, so that they can feel motivated:

[...] To question and find answers to questions about the artistic works from our midst, their authors, viewers, with a time-based context/regarding local and international space, can support the expansion and diversification of our practical and theoretical repertoire concerning the dimensions of the artistic process. During the course of these exercises analysis, comparison and contrast between Brazilian art works of our region and other regions and countries mobilize transformations in our knowledge reaching new "levels" of understanding in the field of art and its history. (FERRAZ; FUSARI, 2010, p 141).

According to the teacher's plan, which was quarterly, it was noticeable that she did not include all the required content for it in the period. We thought

this was due to the fact that the discipline of art has reduced working hours in the school curriculum, which can harm the students, making they lose the opportunity to learn and expand their knowledge. Therefore, it is important to give more attention to this subject in school, since it is an area of knowledge and promotes knowledge construction.

Young and adult can learn to appreciate an art work. The artistic knowledge is a learning that begins by observing a work. Then stakeholders need to continue this knowledge seeking the context of the work, author etc. We know that knowledge in art expands the understanding of the world and improves the ability of expression. This happened when students created their original works such as the sculpture of St. Benedict, very contemporary (Figure 1) and a good example of how the socio-cultural context of the city was worked into the school curriculum.

According to the work done by the YAE students during art classes, we can say that basically all were drawers, which shows how this language is still prevalent in society and visual culture. Even though drawings of observation, imagination or memory, people still represent reality through this language.

This observation leads us to say that the design language historically in visual culture is the basis for several productions and contemporary visual expressions - painting, printmaking, comics, graffiti etc. Hence its presence so strongly marked in the work of the YAE class, as it follows.

The output with the students to perform most of the work guided by the teacher made it possible to intensify social interactions among all, and have the opportunity to search and use different objects for artistic production, such as stones, sand, soil plants among others, as it can be seen in figures 2 and 3:



Fonte: registro dos pesquisadores.



Fonte: registro dos pesquisadores.

Figure 2 - Working on *Land Art 1*.

Figure 3 - Work on *Land Art 2*.

We also note that from the fact that the students carry a significant life experience, they were able to be more participatory in class. The teacher looked beyond some works done in the classroom and, establishing relations with the student's reality, centralizing education in their life stories, aimed at contributing to the process of teaching and learning.

To broaden the understanding of the pedagogical practices used by the teacher and uncover concepts that students of YAE had about art, we will next discuss, the significant analyses from

interviews made with the subjects of this study, which were recorded and transcribed.

What the Youth and Adult Education students think about art

The art education has an important role to provide young people and adults new experience, making individuals better prepared to realize the social environment in which they live and learn to understand it and interact with it, seeking an expanded understanding of art and their different languages.

While it essentially human, art is produced at one time, context, culture and society, which holds values, concepts, emotions, meanings and expression of the reality that surrounds it. Therefore, it:

[...] Stimulates intelligence and contributes to the integral formation of the individual, without having the focus on artistic training itself, therefore it can be considered that art arises as an important educational work for the human dimension. (QUADROS 2011, p. 55).

The interviews with these individuals revealed, among other concepts, the art understood as human knowledge and expression of feelings:

It's a learning ... learning ... (I7)

Expression. Way to express yourself. (R3)

Knowledge ... Knowledge about everything, general. (S2)

Art is a way to express oneself. (T4)

For me art is joy, is the way to express the feeling we're feeling at that moment, sometimes moments of sadness,

sometimes joy, it is the expression of joy. (O9)

Art tries to convey to us joy ... I think it's very important in the life of people, on a daily basis. (R6)

Art is to express ... Any form, by drawing ... (M1)

In these lines, we realize that most students understand art as a way to express their feelings, and it is recurrent the term joy in their statements, but also as a way of knowledge, by emphasizing words like expression, knowledge and learning.

The art arouses different sensitivities. It can awaken joy, sadness, or even serve as a way and expression to denounce or criticize any social or political event occurred in society. However, it is important to note that one should not only conceive art as an expression of sensitive, as well as clarifies Barbosa (2008), because, that way, knowledge in the art will not be fully exploited. On the contrary, besides expressing sensitive, art should fully contribute to the cultural development of these students in the process of teaching and learning.

Therefore, "art is seen as language, expression, construction, knowledge" (FERRAZ; SIQUEIRA, 1987) and as a feeling (READ, 1987). These conceptions are present in the speeches of the youth and adult education students. In this reflection, art favored the development of creativity, imagination and critical sense of these important subjects of education.

Finding out that the student has knowledge in arts, with regard to languages and artistic experiences, also shows relevant to a good performance of the teacher, and to unveil how this knowledge is being built in art classes. It is also necessary to organize classes that can address activities involving artistic

practice and analysis of art in productions (FERRAZ; FUSARI, 2010).

When asked about what kind of knowledge in art is learned at school, many of the students stressed the languages which they had contact during their school life, with emphasis on the design and painting:

I learned to paint, learned to mix colors, it is also very cool, mix the colors I did not know before ... (C3)

Many things ... I learned a lot of drawing, painting. (E1)

It is design ... (J6)

Especially painting. The painting was for me the most interesting. It is one more knowledge we got. To tell the truth, you know the art by the colors, the primary colors and then you will ... drawing, highlighting more ... (J2)

Crafts, painting. (K8)

I learned that it's not just stand there painting ... even a doodle is a work of art, even people passing a brush there is a work of art. (V5)

The statements showed an interesting aspect: more than half of the students believes that the knowledge learned in art school is related to some kind of artistic language experienced at school, such as drawing and painting, the latter being the language that teacher worked more in art lessons with these students, despite their academic training is in music.

In this sense it is important to highlight that knowledge in art should not be geared to learning the artistic languages without being related to making, experimentation and information of art history, namely:

[...] When I talk about art know, I talk about a knowledge that the Visual

Arts is organized inter-relating the art making, art appreciation and art history. None of the three areas alone corresponds to the epistemology of art (BARBOSA, 2012, p. 33).

It is therefore necessary that this knowledge is related to learning the art forms based on dimensions of reading, process of making and contextualization. By building knowledge on art, which also involves understanding artistic styles, artists, materials and technical procedures used throughout art history, students of YAE can learn to perceive, think, analyze and distinguish the world around them, expanding its playability of reality.

The different representations of art in the social environment raise and influence the design that young people and adults have on art. We know that students live in an imagery society. The image of different languages invade their homes, work, in short, it is present almost anywhere, because they have a great power of representation, influence the art concepts formed by young people and adults. When they get to school, they bring these pre-formulated concepts according to their experiences with visual culture.

Nowadays, the young and the adults are faced constantly with various forms of languages such as verbal imagery (design, for example) among many others, important for human communication, which will be examples of how it can convey ideas, concepts and information to each other.

In this sense, language is directly linked to the act of communicating with each other, transmitting information and experiences that can be individual or collective. From this, art plays an important role in society to be the language that expresses and transmits more information and directions to people, because of the diversity of languages and existing artistic procedures in their field of knowledge.

So, we asked students what they

liked more in regard to artistic languages:

Music. Enough!
(H7) Music. (J6)

I like music! (L9)

Music, dance, cinema ... (M1)

Speaking of dancing, I was born dancing ... My brother ... that is my foster-father, who... my father left too early, then he, 10 years older than me, he took me as his son. So he was a born dancer of our regional music, so ... we lived music indoors, so we like a lot of dancing. Today I learn, because I never had art class so when a kid, and now back in the classroom I'm heading out the art, studying modern art, such as cubism, expressionism ... so things are new to me, but what I'm loving it, too, but the stronger the same dance. (O9)

My music and cinema ... I do not live without cinema! (R3)

Music ... (R6)

Music, but the teacher does not work. I like theater nowadays ... (V5)

The speeches of the students have left us surprised because, although the music is present in people's lives not only as an artistic and cultural event, but also as a leisure, almost all young people and adults responded that they liked music, one of the languages the teacher did not work during art classes observed, even if their training is in this setting. It was also not found in teacher planning any topic related to music. Therefore, we can say that she would hardly work with this language during the period of classes, even students having shown interest on this language, as the hours of discipline at school was greatly reduced compared to other curriculum subjects school.

The absence of this language was recognized by the student V5, who declared that the teacher did not work with music during art classes, which showed how much students are aware of the pedagogical work of the teacher in the classroom.

It is known that there are many languages of art that are imposed as important for the school to prioritize. But it is important that this is done in detail and in their specificities (IAVELBERG, 2003), even knowing, from the speeches of the students and the observations *in loco* carried out in the field of research, students had contact primarily with drawing and painting. When they were asked about what they liked to do in art classes, young people and adults described:

I like to paint ... In her classes, I think it's pretty cool. (C3)

Watch a video and do a work after the video is very good. (E1)

I love watching the videos. (J2)

Painting is very cool! (K8)

I like painting! (L9)
Ah ... Draw. (J6)

I do not like to write, no. Art class is something of arts. (L5)

Copy matter. Copying I do not like. (R3) Write. (R6)

The same part of the design. (S2) Draw it. (T4)

More than half of the students said not to like drawing and writing. Also understand that being art class, do not need to be committed to writing, but its practical class. It turns out that, as a historical problem, in which art in the

school curriculum addressed virtually practical classes, students today are surprised when classes take other codes such as writing, for example. It is then necessary that the teacher knows how to handle this situation by proposing dynamic, creative and interesting classes, so that students do not continue to think that art class is just practice.

When she shows us videos. (M1)

To paint. (S2)

According to their reports, students like most to paint, perhaps precisely because painting is the language most used by the teacher during class. For some students, such as E1 and M1, they prefer watching videos, which were the times when the teacher contextualize the subject worked in the classroom, showing students pictures and information about the history of art.

Then we ask the young people and adults about what they did not like to do the art classes. The responses were as follows:

To draw. (E1)

Regarding the fact of drawing, we realize that in some classes, because they have alleged that the teacher could not draw, it was avoided practicing such activity, performing it just as leisure outside of school, as might be found in their speech. Often this type of the student's reaction of, especially when dealing with practical classes because they require skills to develop certain activities. However, for art education what matters is not whether the student draws or does not draw, if he knows or not how to perform certain artwork, but if he can learn and develop his cognitive, aesthetic and cultural training.

Even those students who spoke that do not draw anything are able to learn to look at a work of art, learn to

raise questions about the work, such as: how the artist made the work? What time is it? Simply launch this learning, take the first step. You need to enable the young to adult learning and knowledge of art.

You can teach like to learn art with art itself (IAVELBERG, 2003). Thus, to promote better conditions of human life in the natural and social environment. So it is necessary that the young adult has contact with art, to have the opportunity to make artistic experimentations, which can learn and know the art by practice and reading, and not just watching. But to do so, there must be adequate space for the development of artistic practice.

The school must provide the young and the adult not only the construction of knowledge in art, but also enable the expansion of this knowledge, to visit art museums, exhibitions of artists, diverse cultural expressions, among many others. In this sense, he was asked students if participating in cultural and artistic events:

I go to cinema. (E1)

Attend. ... Dance theater cinema ... concerts... for sure! (H1)

Only concerts. (I7)

I'm going to take my children ... I'm going to the movies with them. (J2)

Yes. Often ... Concerts, enough. (J9)

I will ... Where have I go to the SESC Port has art there, dance, part art, music, part art ... theater ... I'm always in theater, movie theater . (J9)

Certainly, I've been to several plays, I already attended the theater of Universidade Federal de Mato Grosso, the Cuiabá city movie theater when it

opened. (O9)

Yes, I attend. I am a member of Chorinho here, here the Choro Club, attend the Chorinho weekly play there too. Play guitar, percussion ... (R3)

The film, yes ... I love to listen to music. (R6)

Yes. All of what there is at SENAI, the Pantanal events, always when there is some exhibition at the mall. (S2)

I go to the movies with my colleagues, my friends. (T4)

I got to go to concerts ... like theater too. (V5).

Most students attend cultural and artistic events, especially *concerts*. However, we had the attention called to the fact that nobody mentioned places like museums or art exhibitions.

Art is theory. Art is practice. Art is an aesthetic wonder that produces knowledge. Therefore, the artistic knowledge enables cognitive skills throughout life (QUADROS, 2013). Regarding the young and adult, these experiences are unique of their experiences accumulated over their lives. Thus, it is because art is present in different forms in society that proved relevant to know and understand how it interfered and was manifested in the lives of young people and adults during art classes.

Final considerations

Conceiving teaching in a constructive concept based on *triangular proposal for teaching art*, the teacher acted as mediator in the construction of knowledge in art for the young and adult learners. This meeting is important because education is grounded in knowledge production and has human

activity, in this case the art and its achievement.

The make of the YAE student is very important to building and expanding knowledge in arts that develops gradually from the contact with artistic expression, for his aesthetic and cultural training. But for that, we need the mediation of the teacher, who can organize, prepare, analyze, present and discuss the different artistic procedures worked in the classroom, because the main axis of teaching and learning in this context is the student, so this should be the focus.

Although some young adults have demonstrated concepts of art that need to be expanded through the knowledge of different artistic manifestations, the research showed that the teacher sought to develop with these students the idea that art is a human production, therefore an object of knowledge that makes part of human life since the beginning. Furthermore, she tried to get them to learn to read the work through doing, seeking to form competent readers to understand the different visual texts present in their social environment, producing significant interpretations of the world around them.

The drawings about art produced by the students are important because they are constructions of knowledge based on their life experiences. However, we understand that one of the young and adult forms to expand knowledge and hence their aesthetic experience, is attending museums, cultural centers and liking to do that, so they have a full contact with art in its pure form. But to do so, it is necessary to eliminate the gap between this type of art designated in society as elitist. Everyone deserves to have access to and contact with the universal, not just a minority.

The discipline of art should provide students with the Youth and Adult Education these experiences, making individuals prepared to

understand the social environment in which they live and interact socially, getting to know new and different languages and cultures. It is necessary to have contact with different artistic expressions and make use of them for different purposes.

We found that students were able to produce significant and quite contemporary artwork, which contributed so they could know a little more of the artistic universe - quite unknown to most of them - and also to broaden their aesthetic experience, and become more participatory in class.

The young and adults build knowledge through what they do. The teacher is the main mediator to produce this knowledge and mobilize the student's desire to learn. The teacher is responsible for this learning and training process. Thus, we understand that the teacher tried to mediate the production of knowledge in art in YAE, having as parameter the *triangular proposal for teaching art*. The language used by the teacher in class were the drawing and painting, which reinforces the dominance of the visual arts in art classes in Brazilian basic education.

Cultural and artistic spaces such as art museums can enable the YAE student to further increase this artistic knowledge. But we understand that this knowledge can also be produced in school. Hence the importance of both the teacher and the teaching to adequately mediate this process by offering real opportunities for the young and adults to learn and enjoy art. Through this knowledge, they can reflect and question the aesthetic standards present in the locality where they live.

Art is an interdisciplinary knowledge. In addition to providing knowledge to all areas, it contributes and brings meaning to teaching and learning in school education. Art is essentially a human production, so it is important at school.

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1 - The interviews with the subjects in this study met the ethical procedures established for scientific research, respecting their anonymity.

2 - The teacher holds a degree in art education, major in music. It is effective teacher in the state of Mato Grosso 18 years ago, 15 of those dedicated to Youth and Adult Education.

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