



Mapping of art teaching trends in artistic language courses in Mato Grosso do Sul

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ABSTRACT. In the present work we aim to identify and map the teaching and learning trends in Art materialized in the Pedagogical Political Projects (PPP) of the initial teacher training courses in this field of knowledge, in person, in Public Higher Education Institutions, in the State of Mato Grosso do Sul. Such mapping is based on Theodor W. Adorno's definitions of training and semi-training. It is a basic exploratory research, procedurally characterized as documentary, with a quantitative-qualitative approach, that is, which aims to investigate the degree to which Art teaching trends are presented and in what ways these formative paths, expressed in PPP's, they are constituted as tendencies of teaching in Art in the proposed curriculum of these Pedagogical Political Projects. As a methodological path, we developed the study in three distinct and intertwined stages, namely: a) data collection from higher education institutions, in which we obtained the Political Pedagogical Projects that guide the undergraduate courses in Art in the State of Mato Grosso do Sul, b) analysis of these documents according to the trends of Art teaching characterized by Maura Penna (1999) and c) textual production presenting the obtained panorama, with theoretical and critical considerations. The results point to the risks found in a semi-formation, when there is an imbalance of one trend to the detriment of another. We hope that this essay can contribute to the emergence of new proposals for scientific work that have as a target your questions to the initial training of art teachers

Keywords: Political Pedagogical Project; critical theory of society; degree course; teacher training; art education.

Mapeamento das tendências de ensino de arte nas licenciaturas em linguagens artísticas, no Mato Grosso do Sul

RESUMO. No presente trabalho objetivamos identificar e mapear as tendências de ensino e aprendizagem em Arte materializadas nos Projetos Políticos Pedagógicos (PPP¹) dos cursos de formação inicial docente neste campo do saber, na modalidade presencial, em instituições públicas de ensino superior, no Estado do Mato Grosso do Sul. Esse mapeamento possui como fundamento as definições de Theodor W. Adorno sobre formação e semi-formação. Trata-se de uma pesquisa básica de caráter exploratório, procedimentalmente caracterizada como documental, com abordagem quanti-qualitativa, ou seja, que tem como intuito investigar em que grau as tendências de ensino de Arte se apresentam e de quais maneiras esses percursos formativos, expressos nos PPP's, se constituem enquanto tendências de ensino em Arte no currículo proposto desses projetos. Como percurso metodológico, desenvolvemos o estudo em três distintas e entrelaçadas etapas, a saber: a) coleta de dados junto às instituições de ensino superior, nas quais obtivemos os Projetos Políticos Pedagógicos que orientam os cursos de licenciatura presenciais em Arte no Estado do Mato Grosso do Sul; b) análise desses documentos de acordo com as tendências de ensino de Arte caracterizadas por Maura Penna (1999); e c) produção textual apresentando o panorama obtido, com considerações teórico-críticas. Os resultados apontam para os riscos de uma semi-formação, quando há desequilíbrio de uma tendência em detrimento de outra. Esperamos que este artigo possa contribuir para o aparecimento de novas propostas de trabalho científico que possuam como alvo de suas interrogações a formação inicial do docente em Arte.

Palavras-chave: Projeto Político Pedagógico; teoria crítica da sociedade; curso de licenciatura; formação docente; arte-educação.

¹ We inform readers that the 'Course Pedagogical Projects' analyzed in this article are being cited throughout the article as 'Political Pedagogical Projects' by a theoretical choice of authors who understand that every pedagogy has, in itself, even if not announced in an explicit, a political dimension.

Mapeo de las tendencias de enseñanza de arte en licencias en lenguas artísticas en Mato Grosso do Sul

RESUMEN. En el presente trabajo nuestro objetivo es identificar y mapear las tendencias de enseñanza y aprendizaje en el Arte materializado en los Proyectos Políticos Pedagógicos (PPP) de los cursos iniciales de capacitación docente en este campo del conocimiento, en persona, en las Instituciones Públicas de Educación Superior, en el Estado de Mato Grosso do Sul. Este mapeo se basa en las definiciones de entrenamiento y semi-entrenamiento de Theodor W. Adorno. Es una investigación exploratoria básica, caracterizada procesalmente como documental, con un enfoque cuantitativo-cualitativo, es decir, que tiene como objetivo investigar el grado en que se presentan las tendencias de la enseñanza del arte y de qué manera estos caminos formativos expresaron en PPP's, se constituyen como tendencias de enseñanza en Arte en el currículum propuesto de estos Proyectos Políticos Pedagógicos. Como una ruta metodológica, desarrollamos el estudio en tres etapas distintas y entrelazadas, a saber: a) recopilación de datos de instituciones de educación superior, en la que obtuvimos los proyectos pedagógicos políticos que guían los cursos de pregrado en arte en el estado de Mato Grosso do Sul, b) análisis de estos documentos según las tendencias de la enseñanza del arte caracterizadas por Maura Penna (1999) y c) producción textual que presenta el panorama obtenido, con consideraciones teóricas y críticas. Los resultados apuntan a los riesgos de una de una semi-formación, cuando hay un desequilibrio de una tendencia en detrimento de otra. Esperamos que este ensayo pueda contribuir a la aparición de nuevas propuestas de trabajo científico que tengan como objetivo sus preguntas para la formación inicial de los profesores de arte

Palabras-clave: Proyecto Político Pedagógico; teoría crítica de la sociedad; licenciatura; formación docente; educación artística.

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Introduction

The most current discussions on Art teaching, as well as on teacher training in Art in Brazil have provided different questions among scholars in this field of knowledge, leading them to think, for example, about the teacher training courses. This implies, inexorably, inferring reflections on the trends of teaching and learning in Art of the initial teacher training courses in this field of knowledge, especially those aimed at training for formal education, i.e., the degrees in artistic languages (Visual Arts, Performing Arts, Dance and Music).

The research universe presented in this study has a geographic and institutional/formative delimitation. Regarding the geographical delimitation, the research locus is the State of Mato Grosso do Sul, which is composed of 27 federative units located in the Center-West region of Brazil. It borders five Brazilian states (Mato Grosso, Minas Gerais, Paraná, São Paulo and Goiás) and two South American countries (Bolivia and Paraguay) with the capital city of Campo Grande. As an institutional and formative delimitation, it is delimited by the initial teacher training courses in Art, in public and on-site institutions of higher education in the State of Mato Grosso do Sul. Neither pedagogy courses fall within this totality - because by training, they are licensed in pedagogy and not in Art - nor do distance learning courses. Thus, the courses listed below are the ones that make up the complete set of courses investigated by us: 1. Degree in Performing Arts and Dance, at UEMS - State University of Mato Grosso do Sul, Campo Grande campus; 2. Degree in Performing Arts, at UFGD - Federal University of Grande Dourados, Dourados campus; 3. Degree in Visual Arts - Qualification in Fine Arts at UFMS - Federal University of Mato Grosso do Sul, Campo Grande campus and, finally, 4. Degree in Music - Qualification in Music Education at UFMS - Federal University of Mato Grosso do Sul, Campus Grande. For Adorno (1995), education should not aim at the modeling of people carried out solely for the perpetuation of universalizing knowledge, but rather an educational process with an important political bias and, consequently, the emancipation of the student. In this way, Adorno equated education, emancipation and democracy by stating that:

Next, and taking the risk, I would like to present my initial conception of education. Obviously not the so-called modeling of people, because we have no right to model people from the outside; but also not the mere transmission of knowledge, whose characteristic of a dead thing has already been more than highlighted, but the production of a true conscience. This would even be of the greatest political importance; your idea, if you may say so, is a political requirement. That is: a democracy with a duty not only to function, but to operate as its concept demands emancipated people. An effective democracy can only be imagined as a society from which it is emancipated (Adorno, 1995, p. 141-142).

Transposing this premise to teacher training in Art, by surrendering to this modeling of people, the artistic languages that make up the universe of art in formal education end up becoming another instrument of alienation of the masses in the context of the educational system.

With regard, specifically to the teaching of Art, Penna (1999) identified three trends. They are linked to historical contexts and pedagogical trends in Brazil, however, according to the author and we agree with her, there is still the presence of these three trends currently coexisting, including there, not only the materialization of these trends in schools, but also focusing on the teacher training:

In a very schematic way, we can characterize the teaching of art by three central trends: the first, marked by the 'technical-professionalizing' approach; the second, which proposes 'art at school with a view to the full formation of the person'; the third, which seeks 'the rescue of language contents'. These trends mark the historical course of art teaching, and coexist, in our days, influencing pedagogical practices (Penna, 1999, p. 59, author's emphasis).

In this sense, we seek to map the teaching trends according to Penna, observing the initial formation of the Art teacher in public institutions of higher education in the State of Mato Grosso do Sul, present in the Pedagogical Projects of the degree courses and to describe some theoretical-critical considerations to the about such mapping.

In Adorno's view, the concept of education and teaching is opposed to the idea of molding the person to the capitalist production system - training "[...] people to passively submit to the process of market competitiveness [...]" (Correia, 2016, p. 112) -, that is, the training of people should focus on the entire educational process, as a continuous construction of clarification mediated by the training experience, i.e., the pedagogical action that allows the student to be freed beyond the reproduction of the prevailing social environment.

The content of the formative experience is not limited to the formal relationship of knowledge - of the natural sciences, for example - but implies a transformation of the person in the course of its transforming contact with the object in reality. For this, time of mediation and continuity is required, in opposition to the immediacy and fragmentation of the formal rationality objectified, of the identity in terms of the cultural industry. Thus, the formative experience presupposes an aptitude whose absence would characterize the present even more than the lack of formative content itself (Adorno, 1995, p. 25).

For the dialectical resignification resulting from the pedagogical action between conformation and criticism to take place, Adorno still defends that this relationship, inherent to the training process, happens in a mediated way within the binomial - adaptation and autonomy - which represents, respectively, the conformation of the person to the so-called social laws in force and the person's ability to freely criticize society, at the same time as self-criticism as a person. In this sense, training, for Adorno, always has a cultural dimension, as it is linked, among other aspects, to the historical perspective in which the person is immersed. According to Adorno (2005, p. 2):

The symptoms of the collapse of cultural formation that can be observed everywhere, even among the educated, are not exhausted by the inadequacies of the system and methods of education, under the criticism of successive generations. Isolated, indispensable pedagogical reforms do not bring substantial contributions. They could even, on certain occasions, reinforce the crisis, because they soften the necessary demands to be made of those who must be educated and because they reveal an innocent disregard for the power that the extra-pedagogical reality exerts over them. [...] Cultural formation now becomes a socialized semi-formation, in the omnipresence of the alienated spirit, which, according to its genesis and meaning, does not precede cultural formation, but follows it. In this way, everything is trapped in the meshes of socialization. Nothing remains untouched in nature, but its rusticity - the old fiction - preserves life and reproduces itself in an expanded way. A symbol of a conscience that has renounced self-determination, it stubbornly clings to approved cultural elements. Under its evil, they gravitate like something decomposed that is oriented towards barbarism.

When education does not provide a person with real emancipation, we can consider that, according to Adorno's precepts, there is a crisis in education that starts to overlap one dimension (adaptation or autonomy) to the detriment of another, so that one of them becomes a single, imposing and dominant model. According to Bandeira and Oliveira (2012), the development of monopoly capitalism characteristic of the 1900s and the access to new technologies created in the final decades of the 20th century favored the emergence of what they call 'new culture' - a universe in which products cease to have cultural (symbolic) value and are disseminated to the population as a simple exchange value (merchandising), as

simple artifacts of desire for consumption to adapt to the established social environment. Training in this scenario “[...] starts to be seen and understood solely as conformation with reality, privileging only the adaptive aspect, excluding the freedom of the person – spirit” (Correia, 2016, p. 118-119).

To this regressive process that prevents the person from having a real emancipatory formative experience, and that limits him to having a marketing 'vision' of culture imposed by the capitalist mode of production – which still explores the person as an object of reproduction of its same world as the limits –, Adorno calls 'semiformation' or 'semiculture'. For him “[...] semi-formation is the spirit taken by the fetish character of the commodity” (Adorno, 2005, p. 11). “In semi-training, objective contents are objectified and training itself is reified, that is, transformed into merchandise” (Correia, 2016, p. 12).

The formative experience, characterized by the difficult mediation between social conditioning, the moment of adaptation, and the autonomous sense of subjectivity, the moment of resistance, breaks with Auschwitz, which symbolizes the domination of the objectified collective over the individual and the formal abstract on empirical concrete. [...] The loss of the ability to carry out formative experiences is not a problem imposed from outside on society, accidental, nor is it caused by subjective intentions, but corresponds to an objective tendency of society, to the very way of producing and reproduce the same. [...] The relationship between object and living person is broken. In other words: the sensitive world and the intellectual world are no longer articulated in the work process, separating themselves as manual and intellectual work; therefore, they are also caught in the formative experience, which does not come to an end, sinking as 'semi-formation' (Adorno, 1995, p. 26, author's emphasis).

We also emphasize that semi-training is not characterized by an absence of training. The semi-educated person goes through a systematically 'educational' process, however, this training is commodified, managed according to the interests of capital, fragmented and with the purpose of further accommodating the person in its condition of subordination in a dominated society, that is, semiformed. “Semi-formation is the result of a systematic process of domination of cultural formation by the dominant political-economic mechanisms” (Bandeira & Oliveira, 2012, p. 230).

Another aspect addressed by Adorno in relation to semi-training – and which constitutes an obstacle to cultural training – is that these discussions and problematizations have little impact on pedagogical literature, not being internalized in teacher training, semi-training them and, consequently, distancing his/her from the universe of continuous criticism in his working life. Adorno also reiterates that pedagogical literature itself has in its processes and constitutions quite evident marks of authoritarianism and standardization, characteristics that can be classified as semi-formative, as they present inhibiting aspects or that make the emancipatory experience impossible.

However, what is peculiar about the problem of emancipation, insofar as it is effectively centered on the pedagogical complex, and that even in the pedagogical literature, this decisive position is not found by education for emancipation, as one would assume – which constitutes something truly frightening and very clear. [...] With the help of friends, I followed the pedagogical literature on the theme of emancipation a little. But, in place of emancipation, we find a concept garnished in terms of an existential ontology of authority, commitment, or other abominations that sabotage the concept of emancipation, thus acting not only implicitly but explicitly against the presuppositions of a democracy (Adorno, 1995, p. 172).

After this brief contextualization, we proceeded with the mapping of trends in Art teaching in the PPPs of initial training in Art, in the presence modality, in public institutions, offered in the State of Mato Grosso do Sul, having as reference the definitions presented by Maura Penna (1999) and starting from these, we will approach theoretical-critical considerations through the concepts of formation and semi-formation developed by Theodor W. Adorno.

Development

A Political Pedagogical Project is an institutional document that carries information about the entire organization and functioning of an undergraduate course, guides the pedagogical routine, includes research and extension courses expressing the need to offer them, and registers a specific profile of graduates of this academic education. This orientation is expressed in Report CES/CNE 0146/2002, of 04/3/2002, when it establishes that:

Higher education institutions should, in the composition of their pedagogical projects, clearly define the elements that support the very design of the course, its full curriculum and its operationalization, highlighting the following

elements, without prejudice to others: - general objectives of the course, contextualized in relation to its institutional, political, geographical and social insertions; - objective conditions of offer and the vocation of the course; - workloads of teaching activities and completion of the course; - ways of realizing interdisciplinarity; - modes of integration between theory and practice; - forms of evaluation of teaching and learning; - modes of integration between undergraduate and graduate courses, if any; - lato sensu postgraduate courses, in specialization, integrated and/or subsequent graduation, and improvement courses, according to the evolution of sciences, technologies and the effective demands of professional performance, observing the peculiarities of each area of the knowledge and performance, by course; - incentive to research, as a necessary extension of the teaching activity and as an instrument for scientific initiation; - design and composition of internship activities, by course; - design and composition of complementary activities; - offering sequential courses and technology, when applicable (Brasil, 2002).

We can also point out that the Pedagogical Political Project can be understood “[...] as the course itself in motion, which conceives, every day, an educational work, discusses, in a participatory way, the problems, the possibilities of solution and defines the responsibilities personal and collective actions to be undertaken to achieve the objectives” (Borba & Luz, 2002, p. 38). Also, according to Vasconcellos (2009, p. 169):

The Political-Pedagogical Project (or Educational Project) is the institution's global plan. It can be understood as the systematization, never definitive, of a Participatory Planning process, which is perfected and materialized on the way, which clearly defines the type of educational action that is to be carried out. It is a theoretical-methodological instrument for the intervention and change of reality. It is an element of organization and integration of the institution's practical activity in this transformation process. [...].

Carried out in a participatory way, it is an attempt, in the context of education, to rescue the human, scientific and liberating meaning of planning.

In relation to other related nomenclatures, we have to say that we prefer the Political-Pedagogical Project to the Pedagogical Proposal because we understand that the first is more comprehensive, that is, it covers the most specific dimensions of the school (community and administrative, in addition to the pedagogical), to the most general (political, cultural, economic, etc.)

As previously mentioned, in this study we are using the trends in art teaching described by Penna (1999). The aforementioned author tries to characterize these trends in three main currents: a first, which she calls 'technical-professionalizing', a second called 'full training of the person or psychologizing' and, finally, a third, called 'rescue language contents'.

Following Penna's ideas, the first trend - technical-professionalizing - is linked to the methodological propositions of the Schools of Fine Arts, in the case of Visual Arts; and the Conservatory, towards Music. As for the Performing Arts, for example, we can mention the courses in acting for TV and cinema spread across the country. In all of them, there are quite characteristic contents of each artistic language, more focused on technical improvement, and whose pedagogical action has a professional focus, that is, it aims to train the artist for his/her performance in the job market.

The first trend, focused on the technical domain and professional training, characterizes the teaching of Fine Arts Schools and Music Conservatories. Within this trend, the specific contents of each artistic language are apparently preserved. However, pedagogical practices present the same problems that have been pointed out so many times in relation to the way in which the traditional method is usually applied in the classroom: they are repetitive and mechanical practices that are clearly reproductive, which adopt fragmented, fixed, abstract and formal contents. And what is more problematic: such pedagogical practices aimed at the technical domain presuppose a previous familiarization with artistic languages, disregarding the social conditions that make them possible (Penna, 1999, p. 59).

In order to carry out our investigation, we then started to observe the PPPs that make up the initial formative role of the teacher in Art, in public institutions, in the State of Mato Grosso do Sul².

In the curriculum, we highlight the workload and the syllabus of each subject, in order to detect which curriculum components point more directly to this trend. Those that present, as provided in the project, contents and bibliography that are closest to the artist's technical training.

The highest index of disciplines and hours of professional technical character found was in the project of the Degree in Performing Arts at UEMS - State University of Mato Grosso do Sul (38.95%), fol-

² The PPPs mapped in this work can be found on the websites: 1) Licenciatura em Artes Plásticas (UFMS, 2014): [https://prograd.ufms.br/files/2017/01/Artes - Visuais - CCHS - c%C3%B3d. - 36348.pdf](https://prograd.ufms.br/files/2017/01/Artes%20-%20Visuais%20-%20CCHS%20-%20C3%B3d.%20-%2036348.pdf); 2) Licenciatura em Música (UFMS, 2013): [https://prograd.ufms.br/files/2017/01/M%20-%20C3%B3d. - CCHS - c%C3%B3d. - 59103.pdf](https://prograd.ufms.br/files/2017/01/M%20-%20C3%B3d.%20-%2059103.pdf); 3) Licenciatura em Artes Cênicas (UEMS, 2016): [http://www.uems.br/graduacao/curso/artes - cenicás - dança - licenciatura - campo - grande/projeto_pedagogico](http://www.uems.br/graduacao/curso/artes%20-%20C3%B3d.%20-%2059103.pdf); 4) Licenciatura em Artes Cênicas (UFGD, 2017): <http://files.ufgd.edu.br/arquivos/arquivos/78/COGRAD/PPC%20ARTES%20CENICAS%202017.pdf>.

lowed by the project of the Performing Arts course at UFGD – Federal University of Grande Dourados (37.23). Soon after, we have the Music Degree project (34.90%) and the Visual Arts Degree project (34.12%), both from UFMS – Federal University of Mato Grosso do Sul. The data show us, initially, that there is not much disparity between teacher training in Art when comparing these languages. All projects are, therefore, between 34.12 and 38.95%.

The second trend – full formation of the person or psychologizing –, seeks to bring artistic practices closer to the universe of education, in the sense of human formation, expressiveness and sensitivity of the person. According to Maura Penna (1999), this tendency is related to the so-called 'art-education' current, strongly related to the New School and which – dominant between the 1970s and 1990s – had a very polyvalent and psychologizing aspect of art teaching, contributing to a weakening of the discipline and a devaluation of Art as an area of knowledge.

The second tendency, with psychological sources, seeks broader educational functions for art, placing it at the service of the person's global education. It emphasizes creative freedom and personal expression, psychological states and the revelation of emotions, valuing the work process to the detriment of the product. [...] Many of the pedagogical guidelines of art education are directly influenced by the proposals of the "Nova Escola": relegating the transmission/acquisition of knowledge and cultural training, the student researcher of the "Nova Escola" is the student producer of artistic works, which he learns by doing. [...] However, the point is that such proposals lead to the popularization of pedagogical practices that emphasize expressive spontaneity, often falling into the purest *laissez-faire*, bringing as a consequence the emptying of the contents proper to each artistic language (Penna, 1999, p. 60, emphasis added by the translator).

Also according to the author, this trend is quite characterized by the enactment of Law 5692/71 (Brasil, 1971), which established art as a mandatory activity in schools in the old bias of Arts Education. This vision of teaching Art has multipurpose aspects in its pedagogical action, contributing directly to the dilution of specific knowledge about Art and also about artistic languages.

It is not only the conception of art and education of this tendency that leads to the emptying of contents, but also the educational policy itself, insofar as the wide diffusion of art-education proposals articulates the entry of Artistic Education (A.E.) into the schools, through Law 5691/71. The expansion of the A.E. is marked by the multipurpose proposal, which conceives an integrated approach to artistic languages and is foreseen in the normative terms both for the 1st and 2nd grades, as well as for teacher training – being exacerbated in the model of the short degree, which aims to train, even in a year and a half, a teacher capable of working in the 1st grade in all artistic languages (Penna, 1999, p. 60-61).

In the analysis of the PPPs that we carried out, we considered as the workload more directly linked to this second trend, the disciplines that deal with the formation of the person in a broad way, with the cultural aspects of society, and also those that focus on pedagogical knowledge, with the exception of those that correlate with the teaching of artistic language itself.

Regarding this second trend in art teaching, we can observe that in relation to specific language, the data indicate a difference greater than 50% in the number of hours offered between the Degree in Performing Arts at UEMS and the Degree course in Music at UFMS. The numbers also show that the Degree in Music at UFMS – Federal University of Mato Grosso do Sul, has a lower rate of workload devoted to the focus of psychology. At UFMS, the Music course has 13.09% and the Visual Arts course has 21.84%. Soon after, we have the Degree in Performing Arts from UFGD – Federal University of Grande Dourados with 21.90% and presenting the highest rate and the Degree in Performing Arts from UEMS – State University of Mato Grosso do Sul, with 27.37%.

The third trend described by Maura Penna – rescue of language content – is marked by the resumption of specific knowledge of each artistic language (Performing Arts, Dance, Music and Visual Arts). This trend appears as a counter-response to the versatility of the 1970s, 1980s and early 1990s and seeks to institute art teaching based on the specific contents of each artistic language, but without the concern for the technical dexterity of the professionalizing approach or the innocuous ideas of free expression of the tendency of psychology. An example of a construction based on this tendency can be found in the 'Triangular Approach', as a proposition for the teaching of Art based on the triad: doing, knowing and appreciating.

The third trend, which seeks to rescue language contents, is under construction. As a result of criticism of versatility and the emptying of A.E. practice, there is a need to recover the specific knowledge of each artistic area, which is even reflected in the repudiation of the name artistic education, in favor of teaching art – or ra-

ther, teaching music, plastic arts, etc. Originating in the field of visual arts, the best-known pedagogical proposal in this sense is the so-called triangular methodology, published by Professor Ana Mae Barbosa. [...] The most publicized experiences of applying the triangular proposal, including by the Art Project at school, start from the presentation of the work of art, which is historically contextualized and appreciated, with the creative work proposed from this work, as a re-reading. In this way, the artistic works – which had been expelled from the classroom by spontaneous practices in the name of creative purity – are back in their materiality, and are central to the work (Penna, 1999, p. 61-62).

In this way, we seek to find in the Pedagogical Political Projects which disciplines and their respective workloads fit into this third trend. In this panorama, we list the subjects and their respective workloads that are linked to the teaching of language itself, including the workload destined for the mandatory internship and the specific contents of artistic language, as well as the history of Art.

Observing the data, we can see that the degree in Music at UFMS reached the highest rate, with 52.01%, being the only project to exceed the 50% mark in this trend. In descending order, in addition to the aforementioned, comes the PPP of the degree in Visual Arts at UFMS with 44.04%. Then comes the Degree in Performing Arts from UFGD with 40.87% and, finally, the Degree in Performing Arts from UEMS reaching the rate of 33.68%.

Based on this survey, we can show how each course is configured in relation to the workload allocated to each trend in Art teaching mapped in Tables 1, 2, 3 and 4.

In order to have a more directive view of this panorama, we observe a graphic comparison of the PPPs on the trends (Figure 1): technical/professional, human/psychological training and rescue of contents elucidated in the previous tables.

When observing this panoramic result present in the graph of Figure 1, we can consider that the PPPs under analysis present a certain similarity when seen through pedagogical trends in Art. In all cases analyzed, we found the three trends in art teaching described by Maura Penna. “All of them are present, to a greater or lesser degree, in the training of future teachers of basic education” (Penna, 1999, p. 62).

Table 1. Table of percentage of workload in relation to the trend of teaching in Art - UFMS Degree in Visual Arts.

University	Graduation Course	Mandatory workload + internship	Trend	Workload (hour)	% in relation to the mandatory workload
UFMS	Visual Arts	2491	Technician/professional	850	34,12
			Human/psychological training	544	21,84
			Content	1097	44,04
			Amount	2491	100

Source: PPP Degree in Visual Arts – UFMS. Prepared by the authors.

Table 2. Table of percentage of workload in relation to the trend of teaching in Art - UFMS Degree in Music.

University	Language	Mandatory workload + internship	Trend	Workload (hour)	% in relation to the mandatory workload
UFMS	Music	2338	Technician/professional	816	34,90
			Human/psychological training	306	13,09
			Content	1216	52,01
			Amount	2338	100

Source: PPP Degree in Music – UFMS. Prepared by the authors.

Table 3. Table of percentage of workload in relation to the trend of teaching in Art – UFGD Degree in Performing Arts.

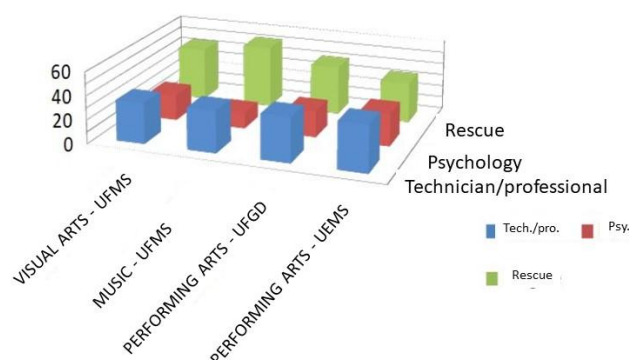
University	Language	Mandatory workload + internship	Trend	Workload (hour)	% in relation to the mandatory workload
UFGD	Performing Arts	3288	Technician/professional	1224	37,23
			Human/psychological training	720	21,90
			Content	1344	40,87
			Amount	3288	100

Source: PPP Degree in Performing Arts – UFGD. Prepared by the authors.

Table 4. Table of percentage of workload in relation to the trend of teaching in Art – UEMS Degree in Performing Arts.

University	Language	Mandatory workload + internship	Trend	Workload (hour)	% in relation to the mandatory workload
UEMS	Performing Arts	3230	Technician/professional	1258	38,95
			Human/psychological training	884	27,37
			Content	1088	33,68
			Amount	3230	100

Source: PPP Degree in Music – UEMS. Prepared by the authors.

**Figure 1.** Comparative graph prepared by the authors.

The project of the Licentiate in Music course at UFMS was highlighted, as it has a predominance of disciplines linked to the tendency to rescue content and a low index linked to disciplines with a focus on human/psychological training, which may indicate a more isolated training within the context of Art, with the sole focus on teaching the artistic language of the course, less centered on the broader pedagogical processes of basic education and on the formation of the person.

The tendency to rescue artistic languages in their specificity is already reflected in the proposals for courses – bachelors and licentiates – in each area. [...] If it is necessary to reorganize the courses according to the needs of each area, we believe it is also essential to maintain the exchange between them, as the pedagogical experiences in the different artistic languages – which have common directions, as well as differentiations – can be enriching in their intersection. [...] We believe, however, that the rescue of content needs to be articulated with a training that takes as its central and constant objective to enable for the complexity and difficulties of concrete pedagogical practice, in each artistic language, otherwise we will not be able to respond satisfactorily to the challenge posed to the teaching of art (Penna, 1999, p. 64).

The previous quote indicates that, in relation to teacher training in Art, it must be articulated beyond the specific language – among the possible encounters it has –, to other languages immersed in the universe of formal education, and also to pedagogical knowledge that meet the challenges of the daily professional teaching in this area of knowledge. The scenario of a Political Pedagogical Project that does not articulate this prism does not favor the development of an emancipatory formation in the sense that it may allow the graduates of the course, a limited and isolated view of art when inserted in the context of formal education. A project of initial teacher education in Art that contains a predominance of disciplines that aim only at the teaching of an artistic language, without considering the interdisciplinary and intersemiotic aspect of art, especially when related to education, also disregards important contemporary aspects of Art teaching in relation to cultural diversity, human rights and gender, for example.

In this way, a PPP predominantly based on the tendency to rescue content has a risk of semi-formation, because when it privileges, for example, training for the teaching of an artistic language to the detriment of more general pedagogical knowledge of education – such as planning, evaluation and pedagogical trends –, compromises the teacher training itself, since it is based on the relationship between theory and pedagogical practice. In addition, this scenario of dominance of a trend leaves little access to content more related to human formation, and also to knowledge that discusses contemporary social relations.

We found that the Pedagogical Political Project of the Performing Arts course at UEMS (38.95%) has the highest workload for the training of the artist, that is, the technical/professional trend. If, on the one hand,

artistic dexterity contributes significantly to the expansion of the creative possibilities of the future teacher, on the other hand, it poses risks to semi-training when predominant in teacher training in Art, as it fragments its application, forgetting the main point of licensure courses: training teaching professional to the detriment of the artist's training, which is more focused on technical courses in artistic languages or on higher bachelor's courses.

In this sense, the predominantly technical training, in a theoretical-critical analysis, refers to the adaptation of the person to an already existing knowledge and when dominant, it can incur in a scenario in which the possibility of experience becomes unfeasible, making future graduates impossible to the exercise of autonomy. "Technical rationality today is the rationality of domination itself. It is the compulsive character of society alienated from itself" (Adorno & Horkheimer, 1985, p. 100), and this is precisely the risk that is produced in a PPP with a view to a very technical training of the art teacher: that in the search for technical dexterity loses the possibility of experimenting, and consequently promoting in the students, other creative options of sensitive experiences, inherent to the process of artistic creation, leading them to be more instruments of reproduction of the dominant society.

Conclusion

Reflecting on the Pedagogical Political Project as a document that manifests, in addition to the provisions of the legislation, subjectivities in dialogue that are inherent to every educational/training process, and that, therefore, have in themselves a political position present in the registration of the professional or profile of the graduate, as well as in the curriculum, hours and menus, it was that we aimed to identify whether the trends in Art teaching and the teaching professional identity defined in these PPPs collaborate, or not, for what Adorno called cultural training and semi-training, in order to identify in which aspects the document denies itself.

When analyzing the Pedagogical Political Projects targeted by this research, we can see that a large part of their workload has strong links with the artist's technical/professional tendency, and this characteristic is still quite present in the training course of the degrees. In the case of the PPPs analyzed, in all the projects, we can also indicate that the disciplines aimed at the improvement/learning of artistic techniques, have little connection with education, that is, they present themselves as the artist's technical training, given the curricula and menus analyzed.

In this sense, given the scenario presented in this research, we can also point out that the projects of the degree courses in Performing Arts at UEMS, followed by the project of the degree course in Performing Arts at UFGD, present greater similarity with regard to the three trends of art teaching. And these projects, even if unintentionally, also present a greater balance between trends, in the distribution of workload in relation to the projects of the degree in Visual Arts and degree in Music at UFMS.

We can also infer that, to the extent that the development of teacher education in Art is considered something recent in Brazil, the courses have been contemplating the three dimensions of Art teaching described by Maura Penna (1999), and that this fact contributes to an emancipating formative experience, as it combines already established knowledge, such as the artist's technical training, with knowledge that explores aspects related to criticality, such as those that lead to research and creativity in the practical exploration of an artistic language.

With regard specifically to trends in art teaching, we emphasize that the projects analyzed have a certain similarity and include all the trends described by Maura Penna. We highlight possible excess workload in some projects for the artist's technical training, which can distance the future teacher from the universe of education, given that it remains more related to technical improvement. We can also alert to the predominance of the tendency to rescue content, which can be configured as an isolation of the area, in front of the entire educational context when it is closed in a single vision of art. In addition, when focused only on the teaching of a certain artistic language, teacher training can precarious the specific knowledge inherent to the professional teaching action, such as educational planning, organization of the pedagogical space and evaluation, for example.

On the other hand, we detected that there are some risks to the imbalance of the adaptation versus autonomy relationship when the project starts to have a certain dominance of one tendency to the detriment of another. An example of this is revealed when the artist's technical training becomes dominant in the course proposal. In addition, according to the data found, the exclusive training for the teaching of

artistic language is presented as the majority and, therefore, leaving aside contents and knowledge inherent to the theory and pedagogical practices that are fundamental in teacher training. These aspects can lead to the semi-formation of the Art teacher, leading to a pedagogical practice that will become one more element of affirmation of the imposed social reality.

Throughout this article, we can see that the PPPs analyzed have, to a greater or lesser extent, been reformulated in an attempt to meet the paradigm shifts that have been taking place in the teaching of Art, within the scope of basic education. In this sense, we emphasize that these changes are quite recent and that the implementation of these reforms in art teaching and, consequently, in teacher training in this area, will still require time and studies so that we can observe how these new assumptions will or will not be inserted, both in the proposals for initial teacher training in Art, and in the consequent educational processes arising from the teaching practice of the graduates of these courses.

Finally, we highlight the importance of carrying out studies after this one so that they can investigate how the aspects raised in this work are entering the daily life of teacher education in Art. Thus, field research and case studies can contribute even more to broaden the questions and understanding about the initial teacher training in Art, in order to enable the formation of an emancipated teacher, capable of building pedagogical processes in Art that are committed to an emancipatory education of the person.

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NOTE:

The authors declare that they are responsible for the conception, analysis and interpretation of results; writing and critical review of the content of the manuscript and also approval of the final version to be published.