

TEACHING ART IN THE CURRICULUM OF BASIC EDUCATION IN THE CURRENT CONTEXT: CONTRADICTIONS AND CHALLENGES

O ENSINO DE ARTES NO CURRÍCULO DA EDUCAÇÃO BÁSICA NO CONTEXTO ATUAL: CONTRADIÇÕES E DESAFIOS

LA ENSEÑANZA DE LAS ARTES EN EL CURRÍCULO DE LA EDUCACIÓN BÁSICA EN EL CONTEXTO ACTUAL: CONTRADICCIONES Y DESAFÍOS

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ABSTRACT: In the present article, we approach Art Education in Basic Education in Brazil, from two points of view: the education of the educator and the understanding of art used in official documents, and, then, we defend a formation in the field of the arts of the teachers of basic education, indispensable to the teaching work and the integral formation of children and adolescents. Supported by critical thinkers, we discussed the National Curricular Common Base (BNCC), regarding the sensitive dimension and the discourse of competences expressed there, and we defend an education in which aesthetics form the foundations of teacher training. When we analyze the BNCC, it is quite noticeable the lack of appreciation and place in the field of knowledge of the Arts. It is almost unbelievable that in the third decade of this millennium we have to affirm the teaching of arts and its repercussions at school, and its unquestionable contributions to human development. We thus highlight the formativeness of Art and the State's duty to guarantee the right to learn the Arts at school, ensuring an integral education to the student.

KEYWORDS: Basic education. Art teaching. BNCC.

RESUMO: *No presente artigo, abordamos a Educação Artística na Educação Básica no Brasil, sobre dois pontos de vista: a formação do educador e a compreensão de arte empregada nos documentos oficiais, e, para em seguida fazermos a defesa de uma formação no campo das artes dos professores da educação básica, indispensável ao trabalho docente e a formação integral das crianças e dos adolescentes. Apoiados em pensadores críticos, discutimos a Base Nacional Comum Curricular (BNCC), quanto à dimensão sensível e o discurso das competências ali expresso, e defendemos uma educação em que a estética componha os fundamentos da formação de professores. Quando analisamos a BNCC, é bem perceptível a falta de valorização e de lugar do campo de saber das Artes. É quase inacreditável que na terceira década deste milênio tenhamos que afirmar o ensino de artes e suas repercussões na escola, e suas inquestionáveis contribuições para o desenvolvimento humano. Destacamos assim a formatividade da Arte e o dever de o Estado garantir o direito de aprendizagem das Artes na escola, assegurando uma educação integral ao estudante.*

PALAVRAS-CHAVE: Educação básica. Ensino de artes. BNCC.

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RESUMEN: *En el presente artículo, abordamos la Educación Artística en la Educación Básica en Brasil, desde dos puntos de vista: la formación del educador y la comprensión del arte utilizada en los documentos oficiales, y, luego, defendemos una formación en el campo de las artes de los maestros de educación básica, indispensables para la labor docente y la formación integral de niños, niñas y adolescentes. Apoyados en pensadores críticos, discutimos la Base Común Curricular Nacional (BNCC), en cuanto a la dimensión sensible y el discurso de competencias allí expresado, y defendemos una educación en la que la estética sea el fundamento de la formación docente. Cuando analizamos la BNCC, es bastante notoria la falta de valorización y de lugar en el campo del conocimiento de las Artes. Es casi increíble que en la tercera década de este milenio tengamos que afirmar la enseñanza de las artes y sus repercusiones en la escuela, y sus incuestionables aportes al desarrollo humano. Resaltamos así la formatividad del Arte y el deber del Estado de garantizar el derecho a aprender las Artes en la escuela, asegurando una formación integral al alumno.*

PALABRAS CLAVE: *Educación básica. Enseñanza de las artes. BNCC.*

Introduction

We will discuss in this communication the Artistic Education³ in the initial years of Basic Education in Brazil, on two points of view: the education of the educator and the understanding of art used in the Brazilian official documents, and, finally, we will defend that the teachers of Early Childhood Education and Elementary School I must have important training in art in order to develop a satisfactory teaching work. We argue that the teacher must articulate the culture, the multiple languages, the literature and the children's imagination, moving well, in the universe of storytelling, in the singing of children's songs and sung games. We understand that the training should be continued, with constant improvement, in addition to the initial teacher education, articulating a minimal repertoire, in which the cultural heritage that the teacher needs to share with the child is included, at the same time the sensitivity and intelligence to dialogue with the experiences it brings from home and life.

We need to reflect on elementary school teachers and their challenges in educational work in children's education. In professional practice, the elementary school educator is challenged by children's creativity as one of the main characteristics of children's learning. However, there are different ways of understanding this principle of learning. In the Brazilian case we can see that the liberal, non-critical tendencies that populate our teaching methodologies throughout history, fallaciously, seem to oppose, when, for example, they oppose the excessive focus on content, from traditional school to spontaneous expression, from

³ We use this nomenclature *Educação Artística*, in Portuguese, to meet the direct order of discourse, without, however, failing to understand, that in Brazil, the expression Art Education brought under the American influence, in the 60s, of the subject Art Education, inspired significant advances in the area.

didactics of learning to learn, which today are widely defended by the official discourse of Brazilian teaching. Likewise, the alleged efficiency of technicality clashes with the time of imagination so necessary to the formative process of childhood. However, in the three paradigms, the teaching role is devoid of the totalizing character of the educational work, in which the teacher appropriates the historically elaborated knowledge, becoming able to articulate it fully in his daily practice in educational practice.

Both in traditional thinking, where contents are reproduced, without criticism or creativity, and in the spontaneous understanding of creativity, in which the individual is original by nature or gift, and the practice based on the achievement of robotic objectives and unrelated to social experiences and the child world, we are faced with ideological pitfalls by which knowledge of the field of arts is denied to teachers and students, education, causing unrecoverable damage to human formation.

Rancière, who defends the freedom to create as "[...] initiative of individuals and groups who, against the natural course of things, assume the risk of verifying it, of inventing forms, individual or collective [...]" (RANCIÈRE, 2015, p. 16). In the context of this perspective are the regulatory documents of Brazilian education, either in the curricular definition of Basic Education or in the definition of initial teacher education, they make use of a unilateral positivist discourse, which does not envision an aesthetic formation of the human being, in which art and culture are strengthened as essential components to the integral formation of students.

Both in teacher education and in Basic Education, normative documents have prioritized the formation of market-oriented competencies, in a clear option for the formation of a passive and submissive worker, based on a subject to a school perspective based on the fragmentation of work and knowledge (MENDES; MEDEIROS, 2021).

In addition to the limits of official pedagogical proposals with regard to broader training, it is observed that the practice of school education is diminishing of the principles as to the training that the norms sometimes rightly guide:

[...] application, in educational practices, of knowledge of developmental processes of children, adolescents, young people and adults, in the physical, cognitive, affective, aesthetic, cultural, playful, artistic, ethical and biosocial dimensions; was made in 2006, in the National Curriculum Guidelines for the Undergraduate Pedagogy Course, in a superficial way (BRASIL, 2006, our translation).

This superficiality is proven by observing the treatment given to young people in the working classes, who find a society far from considering an education of the sensitive, interested in preparing them as soon as possible for the world of work. In this context, the

devaluation of the field of art is an inevitable consequence, since art, by giving voice to feelings, ideas and forms proper to its authors, generates the conflict expressed in an originally Brazilian aesthetic, where the arts are articulated to the existential conditions in which its people find themselves. The oppression of the people walks *pari passu* with the denial of this being, if we see, recognize themselves and envision themselves as a producer of culture: "This was the case of the processes of deculturation already mentioned in which the population or part of it was subjugated and used by another as a mere energy resource of its productive system" (RIBEIRO, 1983, p. 137, our translation).

The dominant sectors do not like to expose the wound caused by centuries of violence, contempt, discrimination and disrespect, much less if they want to reverse this order of things, because the maintenance of the privileges of the few needs the economic and social inequalities and cultural and regional discrimination of the Brazilian reality.

This is the formative profile in which our school reality submerges with regard to the place of the arts. In it, artistic learning is minimized, devalued, forgotten, purposely abandoned by education legislators and education managers, who want a Brazil and democratic institutions subordinated to the interests of the market.

The multiple artistic expressions, access to art in school, the development of broad and diverse taste, through the presentation of a basic and essential repertoire in basic education, all this should invariably start from the local context, where community life is established, and the individual, where culture and identity are produced. Because the school is given the task of developing the learnings and never oppress them, nor cast them (MENDES; MEDEIROS, 2021). The school is responsible for valuing the subjects and the repertoire constructed from the cradle, in lullabies, in the sung games pertinent to the first affective memories, which are developed through stories, short stories, sung games and in diverse cultural practices, which here passes through genres of indigenous, Afro and European origin. However, even today, the influence of a history from the point of view of the colonizer, recorded without the strength of culture and experiences of social subjects, stand out. As Darcy Ribeiro said, we were always a country facing outwards, in which the people do not see themselves, because it is invisible in official narratives, a kind of a proletariat external to its own place of work and culture.

[...] This is apparently the manifest destiny of countries historically structured as external proletariats that never come to exist for their people, while not preventing the past from conforming to the future, breaking the hegemony of the old ruling classes (RIBEIRO, 2008, p. 33, our translation).

The challenges of conceiving Afro descendant and Indigenous Brazilian cultures as a reference of the formation of the Brazilian people and, consequently, of the school teaching of arts in Brazil, are set and we must focus on them. Under a Eurocentric influence, much has been extinguished: people and practices. To make, languages, flavors, knowledge, which were appropriate without making references or forgotten, as unnecessary or undesirable. It is a game of hegemony, based on ideology and violence to deny social subjects of popular origin the right to be and reproduce their vast and diverse culture.

[...] we are witnessing the creation of a purer form of capitalism, practiced globally by administrators, who are colder and more rational in their decisions, abandoning affiliation with peoples and places (ORTIZ, 2000, p. 153, our translation).

The measure of this globalized model is the unmeasured advance of neoliberalism and the globalization of economy and culture, marked by the control and punishment of political and creative freedom, and suffocation of local identity. It is necessary to recover what survived as resistance to neoliberal logic and cultural and emotional colonialism allied faithful to the oppression of gender, race, social class and hegemonic codes of culture. After all, another globalization is possible, as Milton Santos (2001) affirms, a truly universal citizenship, united in the defense of the integral formation of human beings, nature and the planet.

Re-existence of artistic education in Brazil

Thinking about Artistic Education in the Brazilian context today is equivalent to reflecting on setbacks, advances and constant threats directed to the entire area of human sciences, which makes us speak of the necessary "re-existence of artistic education" in this dialogue with educational and curricular policies for basic education. In Brazil, this field of knowledge seems to have been forgotten about the teaching programs until the 1990s, when, as a result of LDB 9394/96, National Curricular Parameters (PCN) were created, starting to configure the arts subject as mandatory, no longer only as a complementary activity. Therefore, when we are aware of the threats that occur in the last decade, in which subjects of human sciences suffer medieval attacks, and more recently the Common National Curriculum Base – BNCC (2017) establishes fundamental setbacks to the field of knowledge, Arts. Such threats promote the reduction of training in arts, imposing a coup in the area, with a little more than 20 years in which it was demarcated by the LDB as an area of knowledge within the Brazilian educational system, forcing it to be, again, considered part of the area of Language, which leads

to the loss of the status of the area of knowledge, returning to being as it had been before the LDB of 1996.

When schools began to perceive a greater involvement with the arts area, due to their inclusion as a compulsory subject, and, consequently, develop a school culture integrated to the training in arts, the political articulation in favor of the BNCC, 2017, with a strong purpose of emptying the most critical, plural and integral human formation, emerges. This project, from which the hegemonic classes have never moved away, imposes a cunning maneuver to relegate to the human sciences in general, and artistic education in particular to a background, since the arts make the student turn to himself, for the recognition of his place in the world, providing the citizen with elements to perform confronting the normative standards of culture and sociability. Therefore, reflecting and expressing a reading of its own world is not acceptable, nor recommended, by the current government that invests in culture while promoting medieval attacks on creative freedom and critical content sums of heavy oppressive structures. For all the inclusive, awareness-raising and transformative potential that Artistic Education has, it becomes a concrete possibility of safeguarding for the majority of the population disciplined to the conditions of exploitation and repression, while at the same time a danger to those who wish to subjugate the population to authoritarian, protofascist ideals, very common in the current supporters of this government (2019-2022). In addition to systematic and daily alienation campaigns, the institutions compose the project of docilely inserting individuals in the pragmatic logic of the market, and the implementation of BNCC is part of this project to introduce a certain competence that decreases the subjects for adequate performance in the world of work.

Within a colonial and patriarchal system, the broad and integral formation was never an agenda, so little became political (ARROYO, 1997). The sensitivity and free creation associated with a critical spirit had no spaces in traditional schools of conservative ideologies, aligned with the maintenance of the status quo and the private ideology of capitalism. The field of arts in the school was historically relegated to a subordinate place, of a minor thing, of little importance in the liberal pragmatic formation, becoming a mirage still distant, with precarious effectiveness in pedagogical time and teaching work. There are deliberate policies of emptying the arts in the school, which are mixed with resistance of insistent practices of attachments to culture and the arts, but concretely effected in the room in a few graphic exercises, some songs in early childhood education, which quickly disappear from school, some pieces made on commemorative dates etc.

It can be affirmed that when artistic education practices take place, they are the fruit of the willingness and enthusiasm of teachers who move worlds and funds to achieve more systematic and meaningful work, in the search for the training it considers necessary for children, and in an attempt to broaden the understanding of the curriculum with their teaching colleagues. Some initiatives have formed the resistance of which we want to speak and allude in a defense of art teaching at school, because it was affirmed by art teachers, who courageously fight for a multidimensional formation, in which aesthetics has an important place in the construction of a new human being, also affirmed by students who involved with the arts, they also boldly assert themselves as subjects through art, evidencing how important it becomes in their lives.

It was the resistance that secured the field of arts teaching some achievements until the second decade of the 21st century, when the legal-media-parliamentary coup that removes President Dilma Rousseff (2011-2014) and (2014-2016) legitimately elected in 2014 and prevented from governing, from a process without evidence. As part of this resistance, the struggle to maintain the subject of arts in the curriculum of basic education was in the first version of the BNCC. However, despite the efforts and great mobilization, the most that was achieved was to ensure that the subject did not disappear, but remained as a subject of arts within the area of Language.

It is necessary to understand the strategies that political and economic power uses for social reproduction in institutions diverse from the state apparatus, using ideologies, prejudices and discriminations that reinforce common sense in favor of capital and prevent the integral human formation of the popular classes (HOOKS, 2020). Creative freedom is a threat to the defenders of the capitalist, neoliberal, colonial and patriarchal world-system (GROSFOGUEL, 2008) and is therefore constantly attacked.

In the case of this return of the Arts, into the area of Language in the BNCC, at first glance may seem something harmless, naïve and disinterested, but unfortunately it is not. The hegemonic sectors of Brazilian society are in charge of putting political-ideological-professional education and training focused on the interest of the market, an education alienated, massified by the cultural industry and attuned to the world of work, so often mechanical, repetitive, industrial. The less reflective and more passive and functional individuals are, the more guaranteed perpetuation of a society founded on the exploitation of the worker and the cheap labor.

It is never too much to emphasize that the advances achieved in the area of Arts, even by slow steps, was due to the affirmation of the mandatory subject in LDB 9394/96, which

allowed a gradual structuring of the field. Therefore, the setback of now with the current BNCC to something smaller within the area of Language, when the principle of integral formation demands a strengthening of cultural formation, is inadmissible. To remain this strategy of smallness the arts in the formation of our youth, making its minimum visibility disappear, extinguishes all the practice of conception and planning of the process of teaching arts in school. The resistance to this historical dismay must continue, because Brazilian culture is strong, and within the limits of the area of education we must cease attacks on our rich and diverse artistic and cultural manifestation, in favor of the affirmation of our identity as a people.

The school is still guided by a positivist, one-dimensional and scientific rationality, to the detriment of other philosophical, political and aesthetic dimensions, capable of promoting the broad and necessary humanity (MENDES; MEDEIROS, 2021). It is dismaying when we observe the cultural artistic baggage that our students acquire at the end of high school. The initial survey we do about knowledge acquired in arts by students when they enter the subject of Art-Education, in the Pedagogy Course, for example, is demonstrative of the insignificance of the field of arts in the dynamics of the basic school. The absence of knowledge in arts is the result of the devaluation of this area in the national curriculum, and it is necessary to move forward and find the possible ways to combat this forgetfulness to which they want to relegate the arts in school. It is necessary an important mobilization of the school community in the conception and struggle for a school and curriculum project, in line with the formation of our youth, in which art and culture stand out.

It is observed that the discourse of transversality that has a historical power contrary to the fragmentation of content has been appropriated by a neoliberal perspective in education interested in emptying emancipatory contents conquered in subjects in the area of human sciences, such as arts, history, philosophy and sociology. It is true that they could not completely extinguish the arts of the Basic School, as they wanted to do the creators of the BNCC, but what remained is more a discourse, than the real intention to develop knowledge pertinent to the field, but rather a way to keep in the document, but not accomplish great things in fact. That is, it leaves itself in the law to do nothing in practice, it is placed in a very generic way and creates a beautiful, seductive and ideological text, without giving the directions and resources necessary for the development of skills and poetics capable of motivating the creativity and inventive action of students, or understanding and expression in the arts.

When we look at how the field of knowledge arts is treated, in the National Common Curriculum Base (BNCC), it is quite noticeable the lack of approximation or place for it. The epistemology employed in the BNCC, provides centrality with thematic units, objects of

knowledge and skills, in the search for the acquisition of competencies by students, focused on citizenship and the world of work. We see from the face that the formative ideal is based on a conception emptied of citizenship, focusing on the dexterity necessary to work in the liberal social model, and passing off the poetics of the Arts.

By consolidating this hegemonic training project posted at BNCC, Artistic Education will be further diluted in learning experiences in Early Childhood Education and the Arts area reduced to only a part of the field of Languages in Elementary School. If today, when leaving the Basic School our students do not master the rudiments of the arts, whether in music, visual arts, dance or theater, after years of schooling guided by BNCC it will certainly be impossible to appropriate the fundamental elements of the artistic expressions of singing, theater, visual arts and other artistic languages.

It is regrettable to have to advocate in favor of agendas specific to a medieval context, having to affirm the defense of the obvious in the modernization of social relations, evidencing the benefits of teaching arts and its positive repercussions in school when approached with the importance necessary for the development of children and adolescents. However, we have not even reached the minimum in arts in Brazilian schools and we have already come across a legislation of Law 13.415/2017 – BNCC, which removes Arts as an area of knowledge, consisting as a part of language and without highlight characterization as an area of knowledge that is, with elements and with its own methods and codes.

The emptying of the Arts in the BNCC, has a real objective of reducing it in such a way as to make this area subsume, removing its prominence and hiding the characteristics that make it distinguish itself from any other area, even being language, has exclusive forms of presentation and method. This is the case of music and its immateriality, conductor of meanings and elements that are unique to them, irreducible to the field of Language, and whose transmission of symbols and codes propitiates transcendence not in a linear and cognitive way. The language itself spoken or written needs to be coated with a sensitivity and poetic feature, to enter the world of the Arts and prepare individuals for the proper look of this field, which differentiates it from the precise use that discourse must have to make good use of the word.

The strategy of not positioning the Arts with its place of area of knowledge, in elementary school, or even, in Early Childhood Education, of presenting itself only as a constitutive part of language learning experiences, and without at any time emerging as a place of importance that it should have in the education of children, makes the teaching and learning of arts are devalued by the school, by the whole of the faculty, by the students and parents of

students, and not recognized by the state its necessary permanence in the teaching legislation, as an area of knowledge, which contributes to reify their programmed irrelevance.

We can say that the lack of a precise place for this content is extremely compromising for human formation, especially in the formation of young people who are more sensitive and knowledgeable of the culture of which they are part. The reductionism of a field of knowledge and culture so essential the formation of a new type, more complete and more human, has severe implications in self-esteem and self-awareness, indispensable for the constitution of a better society, higher culturally, as so much needs and deserves the Brazilian people.

Faced with the Brazilian political context, which expands in society a strong appeal of authoritarian ideas, we face historical challenges to reverse the numerous barriers to access to the arts at school. The school community has to exercise the autonomy to take care of the formation that feels to be more integral, broad and human, assuming the leading role in the production of the school's political pedagogical project. As a result of this assumption, a discussion about the formative limits imposed by the BNCC should be part of the daily life of the school, so that a collective awareness about the objectives of educational praxis in the school is constructed. And thus, to explore all the contradictions that the praxis and the school provide, from the struggle to reverse the setbacks imposed by BNCC in the field of arts teaching to the exploration of the learning spaces that is still in the curriculum, indispensable to an integral training of students. It is necessary to maintain the achievements achieved, and dare in the resistance to guarantee art in school, deepening the ludicity in Early Childhood Education, expanding the sense of language in elementary school, and insisting on the previous achievements of the space itself to systematize and form in a subject of arts. After all, "We cannot analyze the development of aesthetic sensitivity unless from the objectively existing aesthetic richness. And the appropriation of the objectively existing cultural legacy, in its most developed expressions, requires systematized educational work (SACCOMANI, 2016, p. 41).

We wish to affirm urgently, that we need a didactic-methodological proposal for the teaching-learning of the arts in primary school, maintaining the advances made in the Guidelines of Early Childhood Education, and by the foundations provided by the National Curriculum Parameters to elementary school teachers in the last 20 years. We know that the teaching-learning of the arts in Brazil has historical problems, however it is necessary to advance on a minimum basis of knowledge of arts, which guarantees our students the necessary integral training. Hence the warning: "teaching must lead to the overcoming of elementary forms of spontaneity, in directions to self-mastery of conduct and to higher psychic functions through the appropriation of culture" (SACCOMANI, 2016, p. 42, our translation).

The understanding of the creativity and education of the artistic as something that takes place spontaneously, without the constitution of an intentional process of knowledge and practices of culture and art is a form of unaccountability of the primary role of the school in the democratization of the knowledge accumulated by humanity, and also of non-virtuous formation of our children and youth.

It is imperative to advance in the learning of arts in early childhood education through the playful in elementary school, through the integrated arts, Brazilian Culture and Interculturality. The socialization of learning experiences, valuing spaces of ludicity and aesthetics in the early years of schooling, should introduce the child into the world of the arts from the first school activities through singing, dance, popular festivals, traditional, popular and sung games and toys. The affirmation of the cultural repertoire of our country articulated to the cultural heritage of humanity is an imperative in the search to educate for art, poetizing the school and making it identify with student longings.

The school needs to be charming and thought-provoking, in a pedagogical proposal in which the curriculum is permeated by art in Early Childhood Education and Elementary School I, providing children with a happy and constructive trajectory of learning art and culture, entering the universe of imagination, words and senses, through the signs and symbols discovered in a fluid and fruitful way. And in this sense, artistic poetics have an expressive pedagogical dimension of broadening horizons, as Highlighted by Umberto Eco (1991, p. 243, our translation): "[...] No one will want to doubt that every work of art concretely expresses a poetics that to understand a work you need to understand the poetics that govern it."

Luigi Pareyson (1997), in *The Problems of Aesthetics*, emphasizes that the person when expressing a creation reveals in the work a style, a way of forming. The work tells us, expresses the personality of its creator, the very personal trait of the author lives in his creation. In this way, the formative subject forms and is formed by aesthetic experience. Because of its formative essence, art is indispensable content in the school environment, because it is "pure formability", according to Luigi Pareyson. It nourishes itself from the whole environment, from the civilization of its time, reflected in the artist's personal creation. In it are present the way of thinking, living and feeling of an entire era, the interpretation of reality, attitude towards life, traditions and struggles of a historical period. Thus, within the school the bond of Education with Art is irrefutable, because through art, relationships can be established with community cultural practices, through games and popular songs, for example, and emerge the world around it first, through interculturalities weave an understanding and reading of the world, in a growing, that student making so much needs.

Therefore, it is up to us educators to guarantee the place of the Arts in school, since the first years, experiencing games, songs and narrations, of the most diverse stories, fertilizing the school world of arts, in a special and meaningful way. There is even the premise in the text of the BNCC, with regard to the Fundamental Teaching of Arts, that the child should: Experience the ludicity, perception, expressiveness and imagination, resignifying spaces of the school and outside it in the scope of Art⁴. Clearly it is proven here, that this goal clashes with the smallness of reducing the teaching space of arts, diluting in the area of Languages.

In the process of affirming the field of the arts in basic education, we have to question the contradictions, references to the ludicity and imagination present in the legal document. The new law even prescribes something broader from the formative point of view, but it is necessary a regulation, a transformation of the BNCC into curriculum, legislation on which we can reflect and intervene in a propositional way, ensuring in the curriculum a relevant artistic practice in school, of solid and creative aesthetic formation.

Another gap, or contradiction of the BNCC, is the mention of the six dimensions of the arts in school: *creation, aesthesia, criticism, expression, fruition and reflection*, without ever having reached what the triangular proposal, suggested by the PCNs, proposed by highlighting the dimensions: knowing, enjoying and reflecting in the teaching of arts. The purposes without an evaluation of previous curricular policies denote fragile intentionality in achieving objectives. So, it doesn't matter if we have big goals if we don't build the conditions of achieving them in practice.

It is widely known that the curriculum is a field of power struggle (ARROYO, 2013) and educational perspectives. The teaching of arts in the Brazilian educational system has never appeared as a priority, so the struggle for its valorization is permanent, and therefore, the serious problems that BNCC creates for the area of human sciences in general and the arts in particular, cannot count on the acquiescence of educators and educators committed to quality public education and guided by the interests of society, and not the market. We believe in a necessary resistance that guarantees the right to learn the Arts in school, because it is the duty of the State to ensure an integral education of the student.

We need to guide teachers and educators on the importance of arts training for our children and youth. We need to sensitize and mobilize the school community about the greatness of human formation, and seek to collectively build a broad curriculum, rich in social and cultural experiences, broad in formative dimensions. We need to discuss how much art is

4 Available: http://portal.mec.gov.br/cne/arquivos/pdf/rcp01_06.pdf. Access: 10 Apr 2021.

needed for free, critical and autonomous training, and how important school can be in this formation. In the strength of the school, the school community and the teaching of human sciences and the arts it is possible to organize a curriculum process for the construction of another legal framework that effectively values the systematization of the teaching of the arts in primary school.

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