THE DRAWING BETWEEN ARTISTIC/EDUCATIVE BRIDGES IN AN ART EDUCATION DOCTORAL RESEARCH

Flávia Maria de Brito Pedrosa Vasconcelos
Professor/artist/researcher - Federal University of San Francisco Valley – UNIVASF, Brazil
PhD Student of Art Education – Porto University – UPORTO, Portugal
PhD Scholarship CAPES, Brazil, Proc. nº 0581/13-5
flavia.pedrosa@univasf.edu.br

José Carlos de Paiva e Silva
PhD Advisor - Art Education Doctoral Program – Porto University – UPORTO, Portugal

Renata Wilner
PhD Co-advisor – Federal University of Pernambuco – UFPE – Brazil

Keywords: Drawing, Art Education, Visual Arts.

Description

This research intends to demonstrate the initial interpretations of my investigation at Art Education Doctoral Program in Porto University - UPORTO with PhD advisor of Dr. José Carlos de Paiva e Silva - UPORTO and co-advisor of Drª Renata Wilner from Federal University of Pernambuco – UFPE. Focused on drawing designed since curriculum guidelines at visual arts teacher training and the bridges between artistic/educative practices, I appropriate the arts-based research in arts education, as established by McNiff (1998), Marin (2005) and Hernández (2008) through an autoethnographic narrative (Ellis, 2004 e Denzin; 2006) dialogued with a professor/artist/researcher perspective rereading Irwin (2004) understanding. The investigation objective is understand drawing since curriculum guidelines in visual arts teachers training at Federal University of San Francisco Valley – UNIVASF and UPORTO, making an conceptual and historical comprehension, to after analyze understandings using interviews to drawing professors on those institutions. At thesis, with those references and drawings produced during observation and dialogues, I will reflect about the construction of drawing in the investigation. In this work, as an initial discussion about ongoing investigation, I describe the investigative methodologies with referenced authors that discuss about drawing, curriculum and visual arts teacher formation. Thus, I visualize that theories and practices can be constructed to think and produce drawing as indicative possibilities of quality in visual arts teacher training.

Methodology Approaches

According to Marin (2005), Hernández (2008) and Rolling (2010), I can infer that the arts are platforms that embraces and recognizes multiples discourses, especially in an arts-based research in arts education. So, I can interpret that the bridges in visual arts teaching training are crossed spaces by qualitative considerations between curriculum, experiences and the problem of this investigation. The autoethnographic narrative is a methodological potential tool to reflect about artistic/educative processes in an art education research. Ellis (2004) and Denzin (2006) explain this as demonstrating the autoethnographic narrative in a qualitative research that allows the development of an auto-reflexive discourse giving access to intersubjectivities, to events, data, documents and visualities.
This research uses auto autoethnographic narrative as: auto (considering the voice of investigator), etno (relation in-between drawing and curriculum) and graphic (interviews, texts and drawings produced during investigation).

A/r/tography (Irwin, 2004) is the basis to professor/artist/researcher construction, the theory unite to practice and its reflections, searching the observing of in-between spaces where can be found significant knowledge with visualities of drawings, situations, historical, social and spacial contexts.

**Expected Results**

This research seeks to contribute in a critical/reflexive dialogue about drawing designated since curriculum in visual arts teacher training, thinking between theories and practices, searching to realize:
- The building bridges of an arts-based research in arts education;
- The concepts, epistemologies and historical narratives of drawing in visual arts teacher training courses of Portugal and Brazil;
- The curriculum, its specificities and influences at visual arts teacher training through drawing;
- The artistic/educative bridges in theories and practices, analyzing discourses and experiences production of drawing, its designations and possibilities at a qualitative visual arts teacher training.

**References**


