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## SCHOOL VISUAL PROJECTS, TEACHER TRAINING AND ACTION RESEARCH: INTEGRATED RESPONSE IN SELF-ECO- COMPATIBILIZATION TO EMERGENCY-CHANGE<sup>1</sup>

*Elisabete Oliveira*

Portugal, Painter. Group exhibitions since (1952) 1964. PhD, Universidade de Lisboa, in Educational Sciences.

Art educator. First Portuguese INSEA World Councillor, 1988-1997

National Curriculum Planner and Trainer of Teachers and Researchers. Current pro-bono Researcher, Universidade de Lisboa, Faculdade de Belas-Artes-FBAUL, Center for Research and Studies in Fine Arts-CIEBA. Around 10 books/parts of books and more than 100 articles published.

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**Abstract:** We are investigating the present quality curricular practices, teacher training and action research, specific to Art Education, with the following objectives: (1) To reflect on the immanence of emergence and change in what lives and develops in space-time; and the consequent need for self-eco-compatibilization in the teaching-learning process. (2) To understand the relational eco-nature of the teaching-learning process - and of art -; and its implications/need/challenges for curriculum planning, teacher training and action research, in the current system of flexibilization. (3) To analyze trends in current practices - with an emphasis on the 3rd Cycle of Basic Education and Secondary Education. (4) To update a characterization of curricular development over the last 70 years. (5) To detect problems and priorities for the qualification of visual school experiences, teacher training and action research. We will conclude by raising awareness of the value of visual school projects as intangible cultural heritage, revealing their time and culture and looking to the future, in transcultural and intergenerational realization.

**Keywords:** action research / intangible visual cultural heritage / project of work / teacher training / visual aesthetic education

## INTRODUCTION

We question the quality of school experiences, teacher training and specific action research in art education. For this reason, the objectives of this research are as follows: (1) To reflect on the immanence of the emergence of change in what is alive and develops in space-time; and the consequent need for self-eco-compatibilization in the educational, teaching-learning process. (2) To understand the relational eco-nature of teaching-learning - and of art -; and its implications/needs/challenges for Curriculum Planning, Teacher Training and Action Research in Art Education, in the current context of curriculum **autonomy flexibilization**. (AFC - MINISTÉRIO DA

EDUCAÇÃO, 2016). (3) To analyse trends in current practices, with an emphasis on the 3rd Basic Cycle and Secondary Education - collected in the ExplorEAUL Project (Exploratory of Art Education of the University of Lisbon), whose pilot we presented in a PhD (2005), published in 2010 and are currently deepening at CIEBA -, verifying developments in a three-dimensional / functional integral aesthetic context: (material / technological; social / communicative; ontological / organizing life); and as a contribution to a teacher's reference in the time of present flexibility. (4) Updating a characterization of the periods of curricular development over the last 70 years. (5) Detecting problems and priorities for the qualification of visual school experiences, teacher training and action research.

### 1. The immanence of emergence and change in what lives and develops in space-time; and the consequent need for self-eco-compatibilization in the teaching-learning process

We understand that everything that lives is necessarily changing, in space-time; for this reason, successful models in one context will need to be updated in the face of the emergence of new circumstances and (syn)energies, which, in order to correspond to reality, will require a process of **self-eco-compatibilization: eco-**, by bringing together knowledge in the near-global environment, in the dialogue between the actors. In art education, we believe that the necessary conditions autonomy in schools and a restructuring of the curriculum are the students' representations, listened to in a sustained way regarding the results of what they have experienced and what society demands of them, listened to among themselves and with the teachers; and that these and the schools - with the partner structures of the family, decision-making power and culture (in the broad sense), are self-documented about the development paths pursued, able to listen

to each other; and critically and adaptively appreciating what is reported by national and international experiences. (Useful reference: Ana Mae Barbosa, 2015).

In aesthetic and visual arts education, with a focus on the 2nd/3rd cycles and secondary education, we note the transition from *exercise* practices to *work by project* (João Martins da Costa, in 1955), which became widespread in the 70s; and *project of work*, with increasing autonomy on the part of the students, especially since the 90s. With the April 25 peaceful Revolution, 1974, interaction with the community expanded and projects began to respond not only to personal development, but also to citizenship goals - of the school, the environment and cultural heritage. The process and specific skills in Visual Education and Visual Arts became instrumental for trans-disciplinary projects:

- At the exhibition *Partilha de Olhares (Regards Sharing)*- (ME, Web, 2019) - at the AFC National Meeting, at CAE da F. Foz, '19.06.04, we observed that, of the interdisciplinary projects of 87 Agrupamentos (Local School Groups), 49 (56%) highlighted Visual Education/Visual Arts; and the rest used their specific image and communication knowledge.

What is important to bear in mind is that this instrumentalization of Visual Education/Visual Arts does not empty the time-space of the respective specific learning, which on the contrary must be deepened.

As the President of the Mathematical Society (AR, Web, 2019) pointed out, *you can't be creative without knowing what to do*. There is an urgent need to safeguard specific *essential kinds of learning*, which we will reflect on. We need to be vigilant about the level of training envisaged and achievable by the proposals for curricular flexibilization - which led us to demand the specific valorization of Visual Education in a previous reductive CF proposal (Oliveira, 1999).

## 2. The relational eco-nature of teaching and learning - and of art - and its implications/needs/challenges for curriculum planning, teacher training and action research, in the context of today's AFC

We have centrally located the learning process in Visual Aesthetic Education in a world-view construct, interacting with successive areas of living - (1) Art-Technique-Science, covered by Philosophy/Aesthetics; (2) Education as a phenomenon of human communication/language; in turn (3), a phenomenon of survival and a human instrument; (4) and part of material environment: a System traversed by energy, from the *possible* towards the *imaginable*, in the tensions of absence/presence and existence/form (Oliveira, 2010). Alongside Complexity Theory, which has alerted us to the fact that everything has to do with everything, we will need to access the state of *flow*, which is conducive to creativity - (Csikszentmihaly, 2002); in order to conceive the necessary compatibilities in change - the new, which is important because it will be a response to the emergency in which our profession operates -, (Perrenoud, 1996). Only in this way, in the hologramaticity of the *entangled structures* of our *local consciousness*, will we grasp solutions from *our non-local consciousness* (Goswami et al., 1993). And to guide us, it will be necessary to reflect on the specific *essential kinds of learning* - ME/DGE (2019-2), taking into account the profile of the student leaving compulsory education - ME/DGE (2017); the PEEA, Aesthetic and Artistic Education Program - ME/DGE (2019-3); and the document on *aims-principles-axes* - ME/DGE (2019-1). We also propose, as a basis for reflection - (Oliveira, 2010), annotation 2019: the following - **Table 1:**

Essential Learning in Aesthetic-Visual Art Education:

Basis for self-eco-compatibilization in the context of Autonomy and Curriculum Flexibility.

**VISUAL AESTHETIC EDUCATION - Essential Learning Framework - Combination of approaches.** Portfolio work with continuous formative assessment, in self-eco-compatibility in the face of the emergency.

EMERGING STRUCTURING AREAS		
Dimensions and functions	ACTIVITIES	CONTENTS
	SCOPE Exercise / Punctual work / Project	Date: 2010+ Last revised: ‘19.06.11
	EMPHASIS	EMPHASIS
Material dimension - Technological function	<ul style="list-style-type: none"><li>. <b>Exploring the aesthetic qualities of formal organization</b> (apprehensible in empathy): Recharacterization and reorganization by recursion of the limit experience, of disorder</li><li>. Presentation of the <b>elements of visual form</b>: pregnancy; polar contrasts and interrelationships through: <i>Gestalt laws &amp; counter-effects</i></li><li>(Pro-unification in diversity): (Pro-plurivalence to chaos):</li><li>Interdistance Articulation</li><li>Equality Ambiguity</li><li>Closure Rupture</li><li>Continuity Fragmentation</li><li>Similarity Indeterminacy</li></ul>	<ul style="list-style-type: none"><li>. <b>Balance</b></li><li><b>Tension</b></li><li><b>Movement</b></li><li><b>Rhythm</b></li><li><b>Unity</b> (Integration)</li><li><b>&amp; Entropy, Chaos, Deconstruction and Reorganization</b></li><li>. Visual morphology and syntax</li><li>Shapes:</li><li>- <b>Pointed/Linear/of Surface</b></li><li>- <b>Volumetric</b></li><li>- <b>Spatial dynamics</b></li><li>+ Attributes:</li><li>- <b>Color-Light</b></li><li>- <b>Texture</b></li><li>- <b>Kinetics and Kinesthetics</b></li><li>. <b>Technique-Material - with emphasis on contemporaneity</b></li><li>. Predominantly Bodily-Manual:</li><li>- <b>Freehand drawing</b></li><li>- <b>Rigorous-geometric drawing, perspective</b></li><li>- <b>Painting, Printmaking, Ceramics (...)</b></li><li>- <b>Sculpture, Construction-Architecture, Installation</b></li><li>- <b>Movement-gesture and Performance</b></li><li>. Predominantly mediated - analog and digital</li><li>- <b>Photography, Video, Cinema, Multimedia, Virtual</b></li><li>- <b>Informatics-Internet (Image, blog, network)</b></li></ul>
	Social Dimension - Communicative function	<ul style="list-style-type: none"><li>. <b>Visual Language</b> Expression</li><li>. Observation, understanding and <b>representation, recording the real</b></li><li>. Problem solving by: <b>Recreation, design in graphics, object in 2D, 3D or 4D, functional</b></li><li>. Exploration in <b>synesthesia, transdisciplinarity</b></li><li>. <b>Interpretation - Appreciation - Criticism</b> in a national and global context, of:</li><li>- <b>everyday visual image/object</b></li><li>- <b>material and immaterial visual cultural heritage</b> (national and international)</li></ul>
Ontological dimension - Function of organizing life	<ul style="list-style-type: none"><li>. <b>Reflection - Synthesis - Internalization of the aesthetic experience</b></li><li>Fruition and provocation, in emotion-reason</li><li>. <b>Aesthetic intervention in the community - culture; dissemination of experience; intercollaboration</b></li><li>. <b>Sharing visual re-design-qualification solutions, in class, school, locality, nation and globalization</b></li><li>. <b>Documentary record and development tracks</b></li></ul>	<ul style="list-style-type: none"><li>. <b>Self-eco-discovery-in-citizenship Aesthetic re-creation - object and experience of emotion-reason</b></li><li>. <b>Tradition-Innovation</b> Position Socio-cultural responsibility</li><li>. <b>Eco-awareness - taking responsibility for the impact and risks of aesthetic intervention</b></li><li>. <b>Questioning and summarizing the process and methodology experienced</b></li></ul>

Training teachers to make decisions on CFA in their discipline and trans-disciplinary school projects points to the need for action research, using a methodology in which each teacher records and reflects on the processes they have followed and critically appreciate them with other teachers in the school, together with external experiences and with the community, in a comparative way: not in order to copy/uniform solutions, but in order to value possible compatibilities.

### **3. Analysis of a sample of recent visual projects from the 3rd Cycle of Basic Education and Secondary Education - collected in the ExplorEAUL-CIEBA Project, FBAUL: Trends**

We turned to schools, or cultural centers in partnership with them, that already have a history of relevant visual projects; or that we noticed because of their resonance in the local/national cultural context, and we tried to visit them.

We looked at 10 recent projects, checking out developments in an integral three-dimensional/functional aesthetic context:

- material/technological; social/communicative; ontological/ organizing life:

Convenience sample: Cases from the North (Valbom-Porto/: Régua-Douro) to the South of the country (Alentejo) and Porto Santo-Madeira Island.

The time we were able to give some teachers to send us images was short and, on the other hand, some of the teachers didn't have photographic records made, as we haven't yet managed/verified the *generalization* of: (1) the routine of a Planning including the systematic recording of the phases of the projects they guide, for close/global dissemination, as we have been calling for more than two decades - more intensively with our project at the Exploratory of Artistic Education at the University of Lisbon, piloted since our Ph D

Thesis in 2005 -; (2) the awareness that these documents can be part of, and be recognized as, Cultural Heritage. and also be recognized as National and UNESCO Intangible Cultural-Visual Heritage.

Due to the scarcity and selectivity of our sample, we don't intend to provide descriptive statistical coverage of the entire situation of Visual Education and Visual Arts in the 3rd Cycle of Basic Education and Secondary Education in Portuguese schools - an assessment that is up to the Ministry of Education to sustainly increase - and is beginning to look towards transdisciplinarity, as in *Citizenship* or *Ecology*. Through the Exploratory - (Oliveira, 2010), we want to detect the most innovative experiences, disseminating them not as a *model* but as a *referential*, increasing a culture of sharing with a view to valuate quality, aiming for excellence in guidelines for teachers and their partners and combating the danger of regression - in curricula, methodologies and school work project conditions -.

The selected cases allow us to see the high level of visual aesthetic quality currently achievable in - or with - public schools, already denoting interaction with the cultural context; and dissemination through exhibition, online registration and other media.

We present the most innovative projects that we found in this research, having verified in them a formative scope with increasing completeness and the following accentuation:

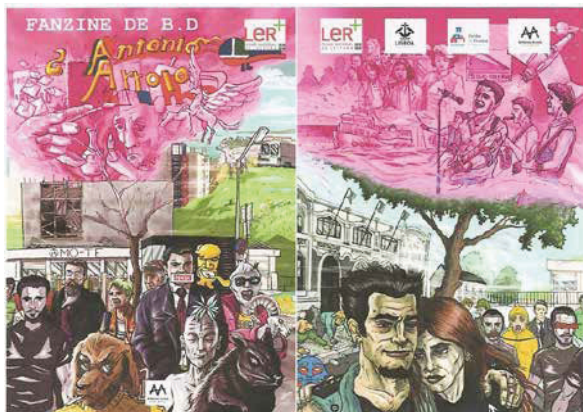
- **Trends - Referentials of visual school projects (main character):**

- (1)**Awareness of contemporary artistic imagery, with technological mastery, with a view to vocational realization and professional graphic training Photography - Drawing - Comics**





**Figure 1.** Theme: EU (Self), April 2019, Seomara da Costa Primo Secondary School - Amadora Oeste School Group. Supervisor: Samuel Pinheiro. Student-Authors: Duo - Beatriz Pires and Kristofar Yoshkov, Photography Technical Course 10th year, 16 years old. Photography with editing and drawing. Included in a vertical articulation exhibition from kindergarten to secondary school, open to the entire educational community and other groups visiting the school. Dissemination of the exhibition on the school's website and on the Arts group's Facebook page.



**Figure 2.** 100 Years of Escola Artística António Arroio – Lisbon (main Secondary Artistic School in Portugal). 2019. Advisors: Francisco Caldas and Vasco Parracho. Students: Collective of three 11th grade classes, about 17 years old. Fanzine-BD. Cover and back cover model to be published in May 2019, in partnership between the E. A. António Arroio with LER+ (National Reading Plan 2027), Lisbon City Council and Penha de França Parish Council, commemorating that School's 100th anniversary. (Credits to the 4 Institutions). Photo: Provided by Francisco Caldas.

## (2) Awareness of self and body - Sculpture



**Figure 3.** Theme: *I am the vessel molded by the potter's hands.* Sculpture. 2018-2019. Orient. Diogo Félix. Individual: Student-Author, Jeovana Olivença. 16 years old. 12<sup>th</sup> grade. Seomara da Costa Primo Secondary School - Amadora. Plaster sculpture (100 x 40cm). Process: Construction of a three-dimensional sculpture/object using plaster and reflecting on the body/self, as part of the Art Workshop course. Dissemination of experience: Exhibition at the Artur Bual Gallery, Amadora, as part of the *Arte na Escola* (Art in School) event, organized by C. M. Amadora (Municipality); with publication in *e-moções (e-motions)*, a book that brings together the most significant visual and written works produced during each school year at the (2019). Photo: Kristofar Yoshkov (Student on the same course).

## (3) Critical visual and citizen intervention

### (3.1) Qualification/sustainability in health and ecology



**Figure 4.** Theme: *School Canteen Panel.* Painting-Graphy in Mixed Technique. Scripto-visual work on display in 2018 in the canteen of the Secondary School Dr. Francisco Freitas Branco, Porto Santo Island (city).

About 3m wide. Coord.: Pedro Batista - Biology/Natural Sciences Group - in response to the need to enlighten students about health and food. Students: About 17 years old. This panel will cease to exist in 2019, due to the extensive refurbishment work underway in the school building. Photo: Elisabete Oliveira.

Observation of this case points to the desirability of the parietal school works being removable, making it easier to remove them for replacement, substitution or archiving, in eco-compatibility with the emerging change in location.

### (3.2.) With ecological accents



**Figure 5**· *Arrábida Storming* - Theme: *Arrábida Biosphere*. Mixed media - Collage and Painting: gouache and colour-pencil on paper at a scale of 1/100 of Picasso's *Guernica*, determined by a Schools competition: 78x35 cm. 1st Prize KID'S GUERNICA-AMRS - Secondary School. 2018. Moita Secondary School. Advisor: Alexandra Seabra. Students - Year: 10th, Class B1: Amanda Barbosa, Ana Margarida Silva, Andreia Pereirinha, Beatriz Miranda, Cátia Sofia Pereira, Florina Bobone, Jéssica Dias, Liliana Silva, Mara Joaquim, M<sup>a</sup> Miguel Oliveira, Mariana Rocha, Marta Reis, Samuel Finholdt, Sofia Domingos, Tiago Pedro, Emerson Pereira, Inês Castro, Jénifer Madeira and Célio Mateus. The model is projected onto a wall in the school. Photo: Alexandra Seabra.

### (4) Intervention in the Landscape/ Cultural Space - Interaction of Drawing, Theatre and Literature



**Figure 6** · *POLIATRO* installation (with 60 drawings), paper and wood, mobile. Secondary School Cacilhas-Tejo. Theme: *City* (Inspired by Cecília Meireles' poem- *City*). Cultural intervention in the Winter Garden, Bernardo Sassetti Room, of the Teatro Municipal de S. Luiz, Lisbon, at its invitation for *Os dias do Teatro-O Público vem aoTeatro, experiencing the theatre as a public space: from the urban space, questioning boundaries and porosities between outside and inside, public and private*. St. Luiz TM (2018). Supervisor: Prof. Miguel Brinca and Artist Susana Anágua. Students in 10th grade: Ricardo Gomes, Adriana Santos, Daniela Martins, Matilde Delfino, Isabel Correia, Inês Martins, Yasmine Oliveira, Mafalda Pedroso, Júlia Souza, Pedro Pinheiro, Gabriela Horta, Mariana Pereira, Sílvia Caxinda and Sara Pebre. Photo: Elisabete Oliveira.



**Figure 7· Ocean of words.** A collective visual mural-poem, for multiple readings, with phrases inspired by Ana Hatherly's drawing *The Breaking Sea* (1929/2015), reflecting the waves, the ocean and the sea: created and written with a brush by about 700 students from all the public school groups in *Almada Cidade Educadora* (*Almada Educating City*), with secondary school students also helping to improve the quality of the painting of the phrases. '17.06.08, Costa da Caparica next to the parking lot of Praia de Santo António. Conception/Coord. C. M. Almada, (Education and Youth Department and Casa da Cerca - Cº de Arte Contemporânea). Artistic and educational mediation: Bruno Lavos, Catarina Sá, Diogo de Calle, Duarte da Silva, Luís Simões, Marc Parchow, Margarida Botelho, Mário Rainha Campos, Sara Inácio and Sílvia Moreira. Photo: Elisabete Oliveira.

The permanent information - and the invitation to visit, issued by Almada City Council - state: *"This participatory work contributes to the requalification of this common space, celebrating the Portuguese language and poetry, creative writing and calligraphy, urban art and citizenship.*

#### **(5) Discovery of the singular at the collective - Film**

*After the technical initiation in photography and video, the students applied their knowledge: walking through the village of Sendim, they explored their favorite places, in a self-recognition and communication; and they were challenged to reorganize spaces (as happened in the old engineers' houses in Barrocal), sound, and scene creation and writing. (Our focus, also in Communications, in: Associação Portuguesa de Antropologia (2018) and I2ADS (2018).*

With identical guidance, production and framework, in 2015/16 this project was tried out at the Basic 2,3/Secondary School of the Vila Flor School Group - 8<sup>th</sup> Grade - Class: B - 19 students, 13-14 years old - Photography and video workshop: *Recording Vila Flor* for 24 hours along the course of the school year: this 27min. film, shown in the school auditorium, asked: *What do you love most? What are you afraid of? A dream? What would you do if it was the last day of your life?*

This experience brought places and inhabitants closer together: students, the school principal, teachers and educational assistants; and the town's inhabitants: shopkeepers, the elderly and the mayor.



**Figure 8 · Bios Biographies Project: What's unique about a collective. Photography and Video Workshop: Recording Sendim: Territories** (throughout the school year). Basic School 2, 3 of Sendim - Miranda do Douro School Group - Douro and Trás-os-Monte Municipalities -; partnership with the Douro Museum Foundation (Coord: Paula Preto and Education Service Production) and the EDP (Electricity) Foundation. 1916-17. 10 students, 14-17 years old. PIE-F-MISTO (Integrated Education and Training Program). 2nd/3rd cycles. The results were 13 films (3'/4') and a digital platform: *TERRITORIES*.

Photo: Film image by the students.



## (6) Expression/Visual Communication Potential in students with special needs

### (6.1.) Deafness

Shadows, Movement/theatre, Percussion languages, Portuguese sign language



**Figure 9** · Bilingue Project, 2018/2019: A sequenced program of meetings for experimentation and crossing Portuguese sign language and artistic education, based on the crossing of different languages and the languages of percussion, movement and theatre. Authored by the Educational Service of the Douro Museum, in partnership with the EREBAS program [Reference School for the Bilingual Education of Deaf Students] and the Peso da Régua School Group, João de Araújo Correia, from primary to secondary school (ages 6-17). It involved 16 students and 8 teachers and interpreters in eight 90 min. workshops, held every two weeks.

**Keywords:** Find | Invent | Stop | Breathe | Move | Unite | Tie | Touch | Listen; Matter | Scale | Dimension | Light | Self | Other | Pair.

Photo: Douro Museum Educational Service.

The Douro Museum's Education Service team told us that some of these students came from as far away as Chaves city (voyage of 88 km), and were provided with cab transport. This is a case that demonstrates the museum-school alliance's fight for educational quality, without exclusions due to the students' special needs or the difficulties of access in many places in the interior of the country.

### (6.2.) Deafness and Blindness/Low Vision

The works selected in the following project include *paintings by the advisor* (Manuela Frade); *poetry about the paintings by Saulo César Paulino da Silva*, poet and professor at the University of São Paulo; and *music composed from the paintings by the Brazilian musician and composer Adriano Adiala* (known as the Golden Boy of the Latin American Lip Harmonica).

Example of the proposal to 5<sup>th</sup> Grade students, *Poetic text 1*): Read and... rewrite the poem; make an illustration; write the poetic text in Braille; record a video in each of seven languages, reciting the poetic text and translating it into sign language... Portuguese, Brazilian, English, Spanish, French, Italian and German. One of the students' descriptions of the paintings inspired by Poetic Text 1 -: *There's a woman and a baby, a fish in a bowl, black and blue birds, four black moons and dead trees and lots of fish. There's a cougar hiding behind a tree and a river* (Frade, 2019).



**Figure 10** · Inclusive Art Project. 2016/2019 in progress: This is a painting project with aim of enabling all people to perceive selected works of art, providing means for the blind, deaf and deaf-blind - in interaction with painting, poetry and music. Guidance and Photo: Manuela Frade. Students at the present experiment: 5th grade, from Évora School Group N<sup>o</sup>s 4 and 2; in the latter, there are deaf and low-vision students -. [https://padlet.com/pintora\\_mlarfrade/hdaknbvcj4tc](https://padlet.com/pintora_mlarfrade/hdaknbvcj4tc)

At the Matéria Prima 6<sup>th</sup> Congress, we already mentioned this project (2016-2017), with the interpretation of a poetic text by the 7th grade Visual Education students. Of the Évora School Group N° 4: the difficulty of its Exhibition continues, namely due to the lack of a space in Évora, without barriers to access, in coherence with the inclusive sense of this experience.

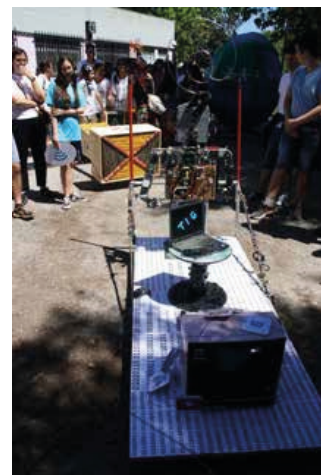
### (7) Current Cultural Heritage and holistic transdisciplinary interaction

We consider the following *Travel and Multiculturalism* Project to be referential: its Theme derived from the celebrations of the 500<sup>th</sup> anniversary of the circumnavigation voyage by Ferdinand Magellan. Supervised by Cristina Pinto in the Disciplines of *Visual Education* and *Visual Arts Workshop*, it was taken on by the Valbom School Group, from kindergarten to 12<sup>th</sup> grade and in all areas of knowledge; and also giving place to students with special needs. It included the parade of countless *travelers* with masks, suitcases, hats and other props invented between *Visual Education* and *Portuguese Language*, from the main Secondary School to *Lugar do Desenho* (Painter Júlio Resende's Foundation in Valbom), at the door of which the Students of the various Boards, on '19.05.14, presented performances; and where Cristina Pinto then made the main guidance to the setting up of two exhibition rooms with all the props created - in addition to the multidisciplinary works displayed - with background of multicultural music, by 12<sup>th</sup> grade students in *English*.

From Cristina Pinto's evaluation of this School Group Project: *The reactions to the activity couldn't have been better. It seems to me that this format, which allowed more people to take part in the inauguration, be part of it or watch it (because classes stopped) and have fun at the same time, was very rewarding. There are lots of photos being shared, circulated on social networks and installed on the computers in the teachers' lounge. And it seems to me that this year the exhibition at Lugar do Desenho will be even more popular.*



**Figure 11** · Voyage and multiculturalism: *Nau Catrineta* - Imaginary machine/boat. 11<sup>th</sup> grade Visual Arts Workshop at Valbom Secondary School, coordinated by Cristina Pinto; in conjunction with Physics and Chemistry. One of the objectives was to apply movement to the machine, which has a bicycle inside and wings, and gave a performance at the opening of the Lugar do Desenho, with the poem *Nau Catrineta* - from which it got its name - symbolizing the arrival of the Portuguese sailors on land. Photo: Elisabete Oliveira.



**Figure 12** - Virtual journey. Robot made from computer parts and an altered television set, made in the Discipline of *Visual Education*, by 9<sup>th</sup> grade students in a previous year, when they worked for a competition promoted by ISEP, with the theme *Recycling is an art*. Coord. Professor Cristina Pinto: The machine in display, also includes a computer and telephones; it was made by the ICT (*Information and Communication Technologies*) class, representing a virtual journey. Photo: Elisabete Oliveira.

#### 4. Updating the characterization of the periods of curricular development in Visual Aesthetic Education in Portugal for Adolescents, from the '40s to the transition to AFC

We characterized 7 main Periods (P) (Oliveira, 2010:73): P1 - Pro-imagination (... - 1947) / P2 - Education through Art (1948-1970) / P3 - Formal (1970-1971) and Experiments until 1974 / P4 - Cultural-Communicative (1974-1975) / P5 - Integrated-Envelopmentalist (1975-1990) / P6 - Functional-Technological (1990-2001/4) / P7 - Interactional-Eco-Technological (2001/4- ...). For all of them, we have summarized, from the respective Programs: CD - Capacities to be developed; and CO - Objectives: operationalization of students' competences

In P7: CD - Arts Literacy. Appropriation of the elementary languages of the Arts; and their understanding in context. Development of the capacity for expression and communication; and creativity. CO - Competences in Fruition-contemplation; Production-creation; and Reflection-interpretation.

We are now considering a transition period to P8 - AFC (when this is generalized to all schools in the country): In this period, the PEEA - maintains the *Development of Creativity*, making explicit the *Aesthetic Sense* and *Contact with Different Cultural Universes*; and maintains the competences: *Fruition - Contemplation, Interpretation - Reflection* and *Experimentation - Creation*.

We will only add *Dissemination - Community Sharing* to these competences, after evaluating their results.

#### 5. Detection of problems and priority factors for increasing the quality of visual school experiences, their teacher training and action-research

In the feedback of the APECV Working Group that we read in AR - AR, Web (2019): Students - taking into account the areas of competence of the profile on leaving compulsory education, should be able to:

*Projects that encourage: Understanding the arts and cultural diversity (history, aesthetics; criticism; production and dissemination) / Learning questioning processes / Learning critical analysis processes / Exploring problem-solving processes / Exploring multimodal communication and expression processes with digital and analog technologies / Exploring creative processes inherent to the arts and design / Exploring transversal themes through the arts / Developing artistic processes for civic intervention in the community.*

For this growing environmental-social-cultural implication of the Projects, strengthening the students' competence for a strong specific training - visual aesthetic-artistic - evoking Boaventura Sousa Santos' recommendations on *habitus* (Santos, 1994; 2017), we consider that the Teachers will need to continuously improve their *habitus*, seeking alternatives for refreshment, innovation and progress, through dialog and learning with others, especially with the emerging epistemologies.

## CONCLUSION

We share the opinion of the APECV Working Group that the generalization of the AFC, as far as visual education and the visual arts are concerned, will require: Maintaining or increasing the workloads which, reform after reform, are increasingly being shortened!

There is also an urgent need to update the current programs for visual arts subjects in the 2nd and 3rd cycles and to eliminate the current learning targets in Visual Education.



In secondary education, it will be necessary to revise the matrix of the scientific-humanistic Visual Arts courses.

We also suggest the creation of an optional Art/Design subject in general secondary education for students who do not take art in their specific education

We believe that the new programs should foster educational practices of interpretation, creation and dissemination, based on contemporary arts, architecture and design, which problematize issues of identity; local and global citizenship; cultural heritage; and environmental sustainability.

And we've added two urgencies:

(1) Having observed the growing emphasis on transdisciplinarity; and a *micro-pedagogy* of bodily appropriation of the atmosphere, energy and tensions of the theme of the projects, through gesture/movement and involving the group: activities that explore this instrumentality cannot and should not be a substitute for specific artistic aesthetic training, for everyone's daily life and to be developed throughout life; and the same should be understood for the contributions of partnerships.

(2) The teacher could, if he or she hasn't already so, start planning and *making happen*, after each resulting work/product/dynamics, a phase of sharing, of self-eco-compatibilization, in order to validate, improve and apply this result: this phase should include the continuous portfolio and the files of each *innovative* project, in an active-archive, that we want to co-constitute, as a referential, in the Exploratory. Awareness will be raised of the value of visual school projects as intangible cultural heritage, capturing their time and culture and envisioning a transcultural future.

## THANKS

Image credits: C. M. Lisboa; E. Sec. Artística António Arroio; LER+/ Plano Nacional de Leitura 2027; and Junta de Freguesia da Penha de França - permission to publish the front and back covers of the 100 years of Escola Secundária. Artística António Arroio, May 2019 edition -. (On sale at the School Stationery Office).

Gonçalo Magalhães (our photo of the student-driver of the Nau Catrineta cycle, Valbom Project) and his mother, Arminda Silva.

Supervisors of all Projects - providing data; and photos, if so marked in the Captions -.

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