DISCUSSING AN ARTS EDUCATION BASED RESEARCH IN VISUAL ARTS: DESIGNARE THROUGH NARRATIVES, A/R/TOGRAPHY AND AUTOETHNOGRAPHY

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Paper

Description

This paper search to discuss the connections in-between the methodological approaches and analysis tools utilized in my Arts Education PhD ongoing investigation at University of Porto – UPORTO. I localize as an Arts Based Research considered specifically as an Arts Education Research Based in Visual Arts developing my research questions about drawing teaching in Visual Arts Teacher Education. The methodological approaches of Narratives (Bruner, 1991; Clandinin, 1986), A/r/tography (Irwin, 2004) and Autoethnography (Chang, 2008) are combined related to memories and discourses that emphasizes the notions of knowing or not to draw, rethinking the drawing teaching historically from curriculum, specialized literature and visual narratives. Documents, books and educational legislation about drawing and drawing teaching were studied and examined at bibliographical research. Focused at 1990s to present discourses that has influences at past premises of what is, how to teach and how to learn drawing at school, I argue some findings to four discourses emphasis. Field research has as objective to interpret by interviews of Drawing disciplines professors from Portugal and Brazil, chosen for their expertise, professional practice in drawing and relevant actuation in the area. The main aspects that characterize my discourse at theories and practices of Drawing teaching attempts to analyze the integration of bibliographical and field research experiences with my own reflections in the trajectory of organizing and writing the thesis.

Keywords: Drawing, Teaching of Drawing, Visual Arts Teacher Education.
Methodology

I understand the Drawing and teaching of Drawing through a Designare in this space of doctoral research as object of study has to do with some issues surrounding the need for emancipation, contributing and having commitment from the designations of artistic learning in Visual Arts Teachers Education.

From this point, I present as research objectives discourses and practices, revised from the aesthetic, psychological and philosophical aspects to the specific emphases that determine views on "I know to draw" and "I do not know to draw."

Based in the problem contained in the "I do not know to draw " and the need to investigate the Drawing, I systematized my research in seeking to understand the Drawing (concepts and cognition) and the Drawing action (in teaching and learning processes). Attentive to these understandings, the question that moved me in the research was:

What tensions remains today between discourses and practices in the teaching of Drawing in artistic education of Visual Arts Teachers in Brazil and Portugal?

I assumed that the Drawing professors, taken in this investigation as corresponding to individuals who teach in higher level courses in this area and act on their artistic education of Visual Arts, has a significant influence, whether through speeches, whether through practice, teaching Drawing to future Visual Arts teachers. By mentioning Visual Arts teachers, I mean the individuals who has graduation to working in the schools, with children and adolescents, whether in public education, or private.

Through a need to set a specific period in my study, I am interested on discourses and practices of Drawing teaching to the time between the 1990s and the present in both countries investigated: Portugal and Brazil. Therefore, I can mention that worries me the contemporary and how the Drawing teaching challenges are shared, faced and reflected.

Based on data collected and experiences, analyzed as the Drawing is perceived in undergraduate courses in the field of Visual Arts at the Federal University of Vale do São Francisco – UNIVASF and University of Porto – UPORTO.

I related discourse emphases on Drawing education on historical perspectives recorded from the educational legislation of the 1990s to today, interpreting issues with a look of Brazil to Portugal, and Portugal to Brazil. I chose this particular period due to the significant changes that can be observed in educational policies and curricula, paying attention to the influences that show as it was and the conception of Drawing in artistic
education of Visual Arts teachers.

In both countries, I focused on concepts, strategies and methodological contexts of insertion and analysis of the similarities and differences in views found. With that, I watched emphasized concepts in the discourses and practices, as well as indications of issues of scholarized pedagogy, decontextualized and uncritical and its possible breaches.

On the issue of resources and data collection, analysis and reflection are elements that constituted and come a qualitative approach (Knowles & Cole, 2008), who tries to demonstrate the problem and the research questions in a process that is developed in the use of methodological tools, reflecting and contextualizing about, in order to make a contribution to the debate in the areas of Drawing, Drawing education, Visual Arts and artistic education.

Then I search to trace a trajectory that revisit the concepts, issues, experiences. Thus, I had as instruments to build the research:

I) Bibliographic Search in the specialized literature in the areas of Arts/ Education, Drawing, Drawing Education, Art History, Teacher Education and Curriculum.

II) Field Research with interviews and research notebook use.

III) Drawing Production in the construction of a poetics in-between the investigative process.

Theoretical Framework

Rethinking the questions exposed at this encounter: 1) What kind of knowledge is being produced and in what ways can be produced? and 2) What may be and what may be not Arts Based Research and Artistic Research?, I can contextualize my doctoral investigation through a derivation of the both points of investigation, I utilize the concepts in an Arts Education Research Based in Visual Arts, reviewing points discussed by Viadel (2005).

The knowledge being produced in this kind of research give attention to visual and written narratives that are connected between bridges of research problem and the questions that contain the trajectory of why, how and which kind of contribution the research is being made and intends to brings to the field.

I appropriate written text and images as an Arts Education Research Based in Visual Arts, stimulating the use of Drawing images or images that compares, tells a history of teaching drawing, to give other interpretations that the written narrative cannot support in thesis.

These are visual narratives, emerging from canonical, traditional aesthetic view to
contemporary artworks and other visualizations that the reader can built through the act of reinterpretation (Foucault, 1988). They express and dialogue with the text, not illustrating it, but expanding points and connecting meaning bridges.

As methodologies of research, I choose to unite Autoethnography (Ellis, 2004; Chang, 2008) and A/r/tography that relates, analyses and reflects through visual and written narratives and give access to understanding the context of Drawing and Drawing teaching.

The Autoethnographic is concentrated to describes my relation with the environment of research, arguing about how drawing teaching can bring and amplify possibilities to teaching and learning critically at Visual Arts Teaching Education using my professional experience as a bridging point.

The Autoethnographic Narrative has the lenses that focus the research problem adding the Autobiography with Ethnography (Reed-Danahay, 1997; Spry, 2001) in which it selects and organizes critical understanding of collected data through documents and interviews. With these data, the Autoethnographer researcher produces a reflective analysis and description in narratives that take into account the experience and its intersection with the context investigated.

A/r/tography can be considered a qualitative methodology for Research in Art/Education Based on Visual Arts and was developed and published by Canadian researcher Rita Irwin. It means thinking and the theoretical and practical to make the union work and visions of the artist (production) to the researcher (search) and the teacher (teaching) and may be part of the same professional identity in construction and operation.

The A/r/tographic panorama is permeated through the becoming at learning to draw and learning to teach Drawing, reviewing contiguously and didactically ways of line at surface, developing abilities and competences of reading, imagining and creating images.

It is a dialectical perspective that makes up theories and artistic practices, educational and investigative connecting and talking in a space in-between. Since this is a key concept of this methodology, is determined as a compromise by which these processes are seen in their complexity, being established by the perception and the questions experienced in concrete experiences (Irwin & Springway, 2008).

This space in-between, translate the notion of bridge, where the Drawing is observed and considered, revisiting experiences of thinking the produce and teach in the Visual Arts Teachers Education. Visible bridges and historicized of geographic territories, the emphasis in the speeches, explicit and implicit to the bridges which were analyzed paying attention to the relations of similarities and differences, converging Brazil and
Adjunct to this, the need to understand the formation of the Visual Arts teacher's figure, translating the concept of professorality in Pereira (2013) with the becoming in Irwin and Springway (2008), the role of the teacher/artist/researcher, between trajectories in teaching, research and artistic creation with artistic/educative practices and its possibilities of dialogue in Drawing teaching at the Higher level (universities) in Visual Arts.

Therefore, these methodological approaches and tools at the investigation are embodied as part of a process to legitimize the employ of written and visual narratives in an Arts Education Research Based in Visual Arts, conceiving theories and practices or thinking drawing, producing drawing and Drawing teaching not as distant disciplines of knowledge, but as vehicles that transports different and richer ways of knowing when dialogue one another.

**Expected Results**

This research seeks to contribute to amplify the debate about Drawing, from a critical/reflexive and cognitive dialogue in-between theories and practices, bridging to:

- The connections in artistic/educative practices;
- The use of visual and written narratives as parts that can dialogue each other given different possibilities of meanings in an Arts Education Based Research in Visual Arts,
- Contextualize and confront the tensions in-between "I know to draw" and "I do not know to draw" discourses and practices of Drawing professors and their influences at Visual Arts Teachers Education in Brazil and Portugal and
- Produce a relevant investigation that can point to other issues and problems of Drawing and drawing teaching that I could not handle because of my research focus, demonstrating Drawing as an expanded and necessary knowledge for the Visual Arts studies.

**Bibliographical References**


