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Teaching practices of undergraduate teacher trainers

Art in Pedagogy: A Multimodal Approach

Arte na Pedagogia: uma abordagem multimodal

Celio Roberto Eyng[a]
celio.eyng@unioeste.br

ABSTRACT

The text presented methodological procedures implemented in the subject "Art and its methodologies" in the Pedagogy Degree. The conceptual metaphor "studying is a journey" was used to describe an itinerary indicating the route taken during the meetings. From an enactment theoretical basis, it was argued that the experiences of making and enjoying artistic forms are intertwined with embodied cognitive processes. Based on this perspective, three teaching activities developed from a multimodal approach were reported: the search for correlations between sounds, gestures, and graphics in artistic creation; the search for continuities between the song, the illustration, and the role-playing; the production of visual, musical and scenic reinterpretations based on the reading and contextualization of images.

Keywords: Art and Education. Art in Pedagogy. Enactionism. Conceptual Metaphor Theory. Multimodal Approach.

RESUMO

O texto apresenta procedimentos metodológicos implementados na disciplina "Arte e suas metodologias" do Curso de Pedagogia. A metáfora conceitual "estudar é uma viagem" foi utilizada para descrever um roteiro com a indicação do percurso percorrido no decorrer dos encontros. A partir de uma base teórica enacionista, argumentou-se que as experiências de fazer e fruir formas artísticas estão imbricadas por processos cognitivos corporificados. Ao embasar-se nessa perspectiva, foram relatadas três atividades de ensino desenvolvidas a partir de uma abordagem multimodal: a busca por correlações entre sons, gestos e grafismos na criação artística; a busca por continuidades entre a canção, a ilustração e a dramatização; a produção de releituras visuais, musicais e cênicas, a partir da leitura e contextualização de imagens.

Palavras-chave: Arte e Educação. Arte na Pedagogia. Enacionismo. Teoria da Metáfora Conceitual. Abordagem Multimodal.

Art in Pedagogy: a brief account of a trajectory

Art in Pedagogy as a path with multiple crossroads. Which route should I take? To teach the specifics of my area of training or to succumb to polyvalence: a little of each area and, consequently,

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no in-depth study of the specifics? How do I reconcile artistic concepts and practices, theoretical discussions, and experimentation with sounds, gestures, graphics, songs, images, and scenes? How to balance the actions of talking and writing about art with the actions of making and enjoying artistic forms? And what methodological approaches should be implemented? Reading, contextualizing, and re-interpretating images? Sound sensitization? Musicalization for children? Theatrical games? Parallel expression exercises? After all: how can artistic knowledge and practices be included in the course's time frame: 68 class hours[1]?

Faced with the countless concerns that accompany the trajectory of teaching Art in the Pedagogy degree, we may have taken the "middle path": the search for exchanges between artistic areas and different methodological approaches. By embarking on a type of methodological eclecticism, in other words, by implementing the combination of approaches from the teaching of Music, Visual Arts, and Performing Arts, the risks of embarking on a dynamic and challenging process were assumed, which is far from the elaboration of a definitive method but is close to a structure called a "multimodal approach".

It is considered that a methodological approach is not a method; it does not involve a rigid step-by-step to be followed; it does not prescribe content and activities according to an age group. A methodological approach makes assumptions about procedures. The multimodal approach concerns the procedures for creating and enjoying art in a way that establishes imbrications between the various artistic modalities. Examples of artistic modalities are music, dance, theater, literature, cinema, and visual arts. Examples of three multimodal procedures used in class: the search for correlations between sounds, gestures, and graphics in artistic creation; the search for continuities between song, illustration, and role-playing; the production of visual, musical, and scenic reinterpretations based on the reading and contextualization of images. In the course of the text, the procedures will be described. For now, I'll tell you a little more about the journey we've been on so far.

The multimodal approach arose from the need to deal with polyvalence. Sometimes, the curricular impositions of many educational systems lead educators to teach content quite different from their training area. This is particularly noticeable in art teaching, where music educators teach visual arts, theater, or dance, which also occurs with professionals from other areas. In the case of generalist teachers, such as pedagogues, dealing with polyvalence is an institutionalized and recurring practice: it is part of the teacher training process to move through different areas and learn different teaching methodologies.

Gradually, it became apparent that the "insignia" of polyvalence was increasingly marking the artistic practices developed with students on the Pedagogy degree and in extension projects. Since 2010, artistic-pedagogical experiments have been carried out in classes and continuing

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[1] Since 2010, the subject has changed nomenclature, according to the changes proposed in the Pedagogical Political Plan (PPP) of the Pedagogy Degree at UNIOESTE - Francisco Beltrão campus. Thus, the author currently teaches the subject "Art and its methodologies" but has also taught "Art and its manifestations" and "Theoretical and methodological foundations of art teaching", all in the fourth year of the degree. From 2025, with the latest change in the PPP, the subject was taught in the third-year classes, under the title "Art in School Education".

education courses with teachers. However, the preliminary experiments began much earlier, in Basic Education. From 2022 onwards, some strategies implemented became "classic" in pedagogical work. These strategies aimed to integrate the knowledge of the Visual Arts, Music, and Performing Arts. Obviously, a tiny and modest part of such complex and multifaceted areas.

The main influences of the multimodal approach are the triangular approach to teaching visual and cultural arts, systematized by Ana Mae Barbosa (2019), the sound sensitization and musicalization approach for children carried out by Murray Schafer (2011) and François Delalande (2017), the theatrical games proposed by Viola Spolin (2021) and the parallel expression exercises described by Louis Porcher (1982) and his collaborators. We should also highlight the influence of studies by Stanislavski (1983), Laban (1978), Ostrower (2014), and Zagonel (1992). Based on the ideas of these authors and their methodological approaches, imitations, repetitions, variations, and sometimes original creations were made, but they were not intended to supplant the specialized teaching of each artistic area. In short, the multimodal approach is a process open to artistic and pedagogical experimentation.

In building the multimodal approach, a considerable challenge has been to establish a theoretical basis that makes it possible to bring artistic knowledge closer together. The starting point is the idea that the experiences of making and enjoying artistic forms are rooted in embodied cognitive processes. Thus, from an enactionist perspective, it is understood that artistic creation and perception involve the performance of bodies in the physical and cultural space. This statement may seem obvious, but the consequences of this premise are still little explored at the intersections between art and education[2].

In the context of cognitive sciences, enactionism emerged as a theoretical strand that opposed the dominant model: cognitivism. In a nutshell, cognitivism understands the mind as a computer (Varela, 1990; Varela, Thompson, and Rosch, 1991). In this way, the brain functions as an information processor that operates based on inputs and outputs. Mental representations, understood as coded symbols, are the components of this operating system. On the other hand, enactionism has questioned these assumptions and argued that mental processes are based on a sensory-motor foundation, i.e. that judgments, inferences, concepts, and categories involve the activation of sensory-motor regions of the brain. Thus, as opposed to the idea of a "computational mind", enactionism defends the model of a "corporeal mind", in other words, it understands that cognitive processes are constituted, in their consciousness, as visual, sound, tactile, olfactory, gustatory, kinesthetic and proprioceptive mental images (Damásio, 2000). What's more, language abstractions and verbal-logical reasoning are rooted in sensory-motor systems (Gallese; Lakoff, 2005).

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[2] The author's first contact with enactionist theories was around musical cognition, especially through the influence of the work of Nogueira (2014a; 2014b). From then on, Johnson (1987; 2012) was a constant reference to base artistic-pedagogical actions in Pedagogy, given that his theory addresses cognitive processes such as perception, imagination, thought, and language. On the other hand, although enactionism has subsidized research in the areas of dance, theater, visual arts, and music, its use is still quite restricted in journals that promote dialogues between the fields of art and education.

In the context of Cognitive Semantics, Lakoff and Johnson (2017) inaugurated an unprecedented approach to understanding the interrelationships between human activity and verbal language. For these authors, human activity is embodied, and, consequently, so are cognitive processes. From this perspective, the Conceptual Metaphor Theory was developed, which considers that cognition is predominantly metaphorical. With this, it is understood that, whether in everyday life or in the different fields of human knowledge, such as Art, Science, Politics, or Religion, the meanings of words are constructed from conceptual metaphors, which allow mapping between different domains. An example of this is the conceptual metaphor "studying is a journey", which operates from the base domain 'journey' and the target domain "study". Thus, through this correlation between the domains, it is understood that, in the organization of teaching, there are points of departure and arrival in the discipline, stopping points for theoretical and applied studies, an itinerary indicating which route will be taken, and suggestions of trails that can be used. Furthermore, teachers and students are seen as "adventurers" who face the uncertainties of the path.

The textual production of the script, described below, aimed to establish correlations between artistic modalities based on conceptual metaphors with a broad semantic spectrum in the artistic vocabulary. Thus, we started from the idea that the notions of position and direction of bodies and objects in space are the basis of cognitive processes when perceiving or producing sounds, gestures, graphics, scenes, images, and songs, among others. Also, notions of the relationship between forces (balance, imbalance, contrast, symmetry, asymmetry, among others) underlie cognition in the game of visual, musical, and scenic creation. In this way, verbal elocutions are not understood as abstractions independent of sensory-motor experience, but as embodied processes with a wide range of semantic applications, such as when the terms "point and line" are used, which indicate relations of location and direction in (geometric) space, to think about other domains, such as temporal relations - the anachronistic and the synchronic in music - or the displacement of characters in the scenic space.

The script

An itinerary to be experienced wholeheartedly. The words indicate the route to be taken. The stopping points are strategic: at every moment, an invitation to discover - the sounds, the gestures, the graphics; the song, the illustration, the role-playing; the encounters with works and artists, with readings, contextualization, and integrated reinterpretations of images. A script to be read in movement: with accelerations and decelerations, comings and goings, repetitions and variations. At each point a theme; from each theme a proposal for a performance - the body as a platform for artistic experimentation; the body of the other as a partner in the game of creation. A roadmap for adventurers. Crossroads appear along the way: positions and directions are taken on the path of learning.

Starting point (8 h/a) - Art at school, art as a concept

At the starting point of the journey, the adventurers encounter two themes for study: art in school and art as a concept. The aim here is to build webs of meaning between the words from a tangle of affective memories and theoretical problematizations.

Art at school

The art "object" is inserted in the school "place". Bodies are inserted in places. Different objects (and bodies) are inserted into places. Examples of other containers for art are the family, the church, the community, museums, squares, shows, the media, and digital platforms. Notions of school places: classrooms, playground, office, canteen, auditorium. Notions of school times: grades; entry and exit times; teaching moments (preparing, implementing, evaluating); learning moments (paying attention, memorizing, understanding; abstracting and generalizing; doing, redoing, and doing nothing). What are the specific characteristics of art at school? Art at school as a specific subject, with specific objectives, content, and methodological approaches. Art at school as a set of skills and practices that cross other skills and practices. Art in school as an agency that promotes interdisciplinarity. And, to paraphrase Nietzsche (2017), art as what intensifies school life. Activity proposal - art at school as a tangle of affective memories or a web of shared meanings in social practices. A roll of a string is unrolled with the class; each person holds a point on the string, relates their affective memories about art at school, and passes it on; after collective sharing, categories are proposed - I studied music, I reread images, I did theater, dance, among others; people move closer and further apart based on the categories; in the end, the tangle of threads is undone and the impressions are shared among the participants; conceptual maps are produced to inscribe the "places of art" in society and the multiple uses of art in school teaching.

Art as a concept

Art: something difficult to define. For Jaider Esbell (2018b), art is a small but powerful word. Can art mean "so many things" that a definition becomes impossible? Or is it still worth looking for a consensus, however provisional, so that people can understand each other when they are talking or writing about art? How many words can be used to mean "art"? Creation, Expression, Communication, Knowledge, Technique, Form, Experience, Language. Each of them says something about art, but do they say it in the same way? The words and "things" of art involve positions - positions in a field. Art as a cultural field and the struggles for symbolic power. Artistic concepts are weapons (and traps) in the struggles waged on this battlefield: the disputes over legitimacy; the disputes over originality - artists, researchers, educators, critics, curators, and institutions and the different strategies for entering and leaving the systems - economic, artistic, educational. Activity

proposal - questions are posed for group discussion: Which art enters the educational system? What conceptions of art prevail at school? How does art fit into the capitalist economic system? Which art systems can you identify in contemporary music, visual arts, and performing arts? A round table discussion is organized to discuss the ideas presented. Positions are defended: will they change along the way?

First stop (12 h/a) - Point-based games and multimodal correlations

At the first stop, the adventurers encounter Point-based games and multimodal correlations. The aim here is artistic experimentation based on verbal propositions, which indicate possible paths in the game of creation - the choices are those of the passers-by.

Point-based games

Experimenting with notions of position and direction in space by using the terms "point" and "line" in multiple situations. Activity proposal - after the body warm-up, phrases are used to conduct Point-based games (many more can be created): a line runs through each point of my body; from one point to another I create lines in space (rectilinear, curvilinear, continuous, interrupted); vanishing points (looking in perspective - the body chases that point); points of view (different gazes - each one assumes a position); stopping points on a journey - when you pass point "x" you do...; when you pass point "y" you do... ...; when you pass point "y" you do. ...; from point to point, very slowly, you create a sinuous line; from one point to another, very quickly, you create a straight line; from note to note you take a melody for a walk - it descends and ascends through different points; facing an imaginary canvas you imagine reference points; a continuous line like a sound that never ends (or a constant note like the horizon line); many dots like very short sounds; points of convergence in space - all the lines go there or depart from there to other points.

Multimodal correlations

Artistic experimentation games based on the search for correspondences between sounds, gestures, and graphics/drawings. Activity proposal: establish multimodal correlations between reference planes in the stage space (low, medium, and high), sound pitch (low, medium, and high), and graphic-visual representation; between the continuity and discontinuity of gestures, sound duration (longer sounds or shorter sounds) and graphic-visual representation; between the amplitude and strength of gestures, sound intensity (very strong; strong; medium strong; medium weak; weak; very weak) and graphic-visual representation; between sounds, gestures and graphics: the body imitates the lines and shapes of the drawing; the drawings imitate the gestures; the sounds imitate the gestures and graphics; between the organization of the scenic and visual spaces

in their balance/unbalance relationships and the creation of a more or less dense sound texture. To complement this activity, multimodal correlations are proposed based on recorded music. The creation of graphic-visual representations and a gestural repertoire to establish correspondences with the sounds of Villa-Lobos' (1934) "*O Trenzinho Do Caipira*" and Satie's (1888) 'Gymnopédies' have become "classics" in the discipline. Thus, the class is organized into subgroups that create gestures and drawings/graphs correlated to the left and right hands of the piano or to the different sets of instruments in the orchestral arrangement, trying to perceive/correspond to the rhythmic, melodic, and intensity variations. In this way, we try to carry out "enactive musical appreciation", in other words, we work with the music to identify both the aspects that occur simultaneously - the sound texture - and the musical events that follow one another in time - the musical form.

Second stop (20 h/a) - Song, illustration, and role-playing

You reach the second stop. It takes a little longer here. The aim is to establish continuity between musical, visual, and scenic performances. Moments for rehearsal and presentation will be necessary. Trips back and forth to previous stops will be required to feed back into the creative processes through Point-based games and multimodal correlations.

The song

The song as a combination of words and music. Music tolerates lyrics and intensifies affections with rhythm and melody. The melody is like a journey that explores variations in pitch (upward and downward), intensity (louder and softer), and duration (longer and shorter notes). The tempo is a steady pulse at a given speed. Rhythm unfolds within the tempo and involves combinations of strong and weak sounds, fast and slow ones, with beats on the onbeats and offbeats. The lyrics - their verses, stanzas, refrains, and/or punch lines - are intertwined with the rhythm and melodic line. Activity proposal - arranging a song. The aim is to produce arrangements with musical instruments and voices for songs aimed at children. At this point, the class is subdivided into groups. Each group will select an animal-themed song for the activity (frog, cat, crab, spider, cockroach, butterfly, among others). At first, one of the songs is used as a learning model with the class. Other trails can be explored by the groups.

A possible path...

Tempo organizes the meter into beats. Example: beat 1 – strong, beat 2 – weak (much of the traditional children's folk repertoire can be interpreted in duple meter, meaning the rhythm is counted in two beats); in sync with the tempo, rhythmic ideas — whether identical, similar, or contrasting — are explored using instruments; if the rhythm is Brazilian, why not explore the offbeats? You play on the offbeat when you emphasize notes *between* beats, such as between beat 1

and beat 2, or between 2 and 1; from point to point (note by note), the melody (melodic line) carries the lyrics on a journey — stressed syllables tend to fall on strong beats, and unstressed syllables on weak beats (musical prosody); thinking about sound density? Too many sounds can clutter the song. The voices must be heard! It's important to learn the value of silence! One or more voices may sing the main melody; when all voices sing the same melody, this is called *monody* — everyone follows the same melodic line; music as a journey: at one point along the path, there is silence. At another, the volume rises. At the end of the song, short and strong notes bring it to a close. Is this a rule? Not at all!

The illustration

The illustration tells a story in the form of images, which may or may not be accompanied by written text. And there are so many songs about animals that can be illustrated! The frog who doesn't wash his feet and has foot odor. The "lagoon-singing" cururu frog. The crab and its existential doubt: is it fish or not? The cockroach that shows off and lies. The butterfly that makes chocolate in the kitchen. The cat that deserves to be respected. Activity proposal - produce an illustration for the lyrics of the song that was arranged earlier[3].

A possible path...

The creative process is not without its influences. In this sense, it is important to look for visual references. Get to know the visual production of Mahku (Museu de Arte de São Paulo Assis Chateaubriand, 2023), a movement of Huni Kuin artists whose paintings aim to translate the meanings of Huni Meka singing. Get to know the illustrations produced by Henry Matisse for the book "Jazz" (Matisse, 2017), originally published in 1947, which use the cut-and-paste technique. Some guiding questions can lead to visual perception in this contact with the works: How do the artists distribute the colors? How are yellow, red, blue, and green, among others, distributed? Is there a balance in this distribution? And the shapes: are they symmetrical or asymmetrical? Do they combine figuration and abstraction? Are they rich in detail or do they simplify the objects? Do the figure and background harmonize? In which directions does the eye wander through the image? Next, after defining the support and materials, how about mixing Mahku with Matisse and creating an original work to illustrate the song?

Role-playing

Role-playing involves acting out a story. Theatrical improvisation games help formulate the plot. One criterion is followed: verbal elocutions need to be congruent with bodily actions. Some

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[3] These are references to Brazilian folklore songs that were very prevalent in the childhoods of many Brazilians. "O Sapo Não Lava o Pé", "Sapo Cururu", "Caranguejo", "A Barata Diz que Tem", 'Borboletinha', "Atirei o Pau no Gato".

questions need to be answered bodily: Where is the scene taking place? Who is being played? What are the characters doing? During the improvisations, the different aspects worked on during the lessons are taken up again, such as the relationships of position, direction, and balance in the scenic space, the variations in tempo (speed) of the bodily actions, the search for correspondences between the music (sound design) and the scenic performance based on the planes, points, and lines that you want to highlight in the construction of the characters. Activity proposal - dramatize the song arranged and illustrated earlier using theatrical improvisation games (Who? Where? What?). Role-playing. Role-playing

A possible path...

Role-playing can emphasize aspects that were not dealt with in the original lyrics. It is suggested that the plot be developed from improvisation games and that, during this process, the characters address themes such as socio-environmental problems, hygiene habits, or interpersonal relationships. Point-based games are resumed with the aim of contributing to the construction of the characters' bodily actions, which can be animals, plants, and/or inanimate beings such as wind and rain, lagoons, and tides. It's possible to assign new roles to characters who weren't included in the lyrics: the frog, the frog's wife, and the "human" uncle who pollutes the pond with pesticides; the spider lady and the butterfly who came flying in from another song to warn about the heavy rain that was approaching. Would it be acid rain or a flood? The characters could quote lines from the songs in their speeches. The vocal and instrumental arrangements and the illustrations produced earlier could be combined to create the drama. And don't forget other aspects that can be explored depending on the time and material resources available, such as make-up, costumes, props, scenery, lighting, and sound design.

Third stop (12 h/a) - Image readings, contextualization, and reinterpretations

At the third stop, we find the typical procedures of the triangular approach mixed "with a slight touch" of the multimodal approach. We don't stay here long. The experience of this third stop is taken as a model for reading, contextualizing, and reinterpretation images at the last stop of the course, where there is a longer encounter with Contemporary Indigenous Art and Afro-Brazilian Art[4].

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[4] The teaching model, based on integrated image readings, contextualization, and reinterpretations, concerns aspects of the didactic organization, in other words, the methodological procedures that serve as a reference for the continuity of artistic-pedagogical work. In this way, the readings, contextualization, and reinterpretations of Van Gogh's (1889), "The Starry Night", as teaching strategies, are generalized to different works, artists, concepts, and practices; what is generalized are the methodological procedures and not the meanings of the works, practices, and concepts, which require new experiences and experimentation. In turn, the stops proposed in the itinerary aim to produce cumulative knowledge, which contributes to improving ways of making and enjoying artistic forms. Point-based games and multimodal correlations are therefore seen as recurring procedures, which provide support for the different moments of the subject because they consider the specificities of each proposed activity, i.e. verbal utterances are modified and adapted to the contexts in which they are used.

Image readings

Image reading involves observing a visual composition based on the description and analysis of its different constituent aspects. The main objective of image reading is to enhance artistic perception. There is no "magic formula" to trigger this process. We do not work with "single truths" about "artistic reality." Therefore, different ways of producing image readings are proposed. These emphasize the relationships of position and direction in space, together with the relationships of force and balance between the different elements (shape, color, line) and their possible personal and sociocultural meanings. Proposed activity – produce image readings for Van Gogh's "The Starry Night" and then study the context and carry out integrated artistic reinterpretations.

Image reading 1

Description and analysis of shapes. Shapes involve the delineation of physical bodies, be they objects, natural phenomena, or living beings, be they geometric figures, stains, or abstract graphics. In the case of "The Starry Night", you can recognize the shape of the houses, the church, the moon, the stars, the cypress tree, and the mist, among others. One way of thinking about the organization of two-dimensional visual space – with width and height – involves describing the positions the shapes occupy: what can you see on the left side of the canvas? On the right? In the top right-hand corner? At the bottom right? At the top of the screen? And the planes in perspective (the optical illusion of depth): what do you see in the foreground, in the background?

Image reading 2

Description and analysis of colors. Colors are visual sensations captured by the eye when light is present. You can identify which colors are predominant in the image, how the colors are combined by the artist, and in which parts there is the greatest luminosity. The image can also be read using color classifications in terms of type (primary, secondary, and tertiary) or temperature (warm, cold, and neutral), as well as other common classifications such as complementary or analogous colors. Is there a relationship of forces between the colors in the visual space? How does the artist distribute the colors in his brushstrokes?

Image reading 3

Lyrical description of the work. How about writing a poem or poem based on your observation of "The Starry Night"? There are many ways to let the lyrical self overflow in words: a more intimate, more concrete, or more surreal style. In this way, you can describe how the work affects or explores the graphic and sonic aspects of words.

Image reading 4

Ideas and feelings aroused by the work. In this respect, you can agree and disagree all you like: it's interesting to see how people can attribute very different values to the same work. What ideas and feelings does "The Starry Night" provoke in you?

Image reading 5

Description and analysis of lines. Lines are visible or imaginary traces that delimit objects and establish their outline or differentiate specific areas. It is known that Van Gogh, at the time he was working on "The Starry Night" (1889), organized the visual space by balancing a vertical line (the cypress tree) and a diagonal line (the mist behind the mountains). In this structure, the artist explored the notion of movement, especially the action of the wind in the environment, which is expressed through the painter's sinuous lines. Thus, the lines can be classified as continuous or discontinuous (broken), rectilinear or curvilinear (sinuous), and also in terms of their position (vertical, horizontal, diagonal). How about describing the main visible and imaginary lines in "The Starry Night"?

Context

The piece "The Starry Night", created in 1889 by Van Gogh, is in the Museum of Modern Art in New York. The dense tactile texture, with brushstrokes full of paint, is less noticeable when looking at digital reproductions. Within the context of technical reproducibility, a concept created by Walter Benjamin (2018) to deal with the circulation of images on an industrial scale, perhaps some of the work's "aura" is lost - the experience of entering the museum to observe, for example, the dense brushstrokes of the original painting. However, with the dissemination of images, expanded indefinitely by digital means, "The Starry Night" (1889) has become known worldwide. There are many perspectives from which it can be analyzed - from its formal properties (lines, colors, shapes, textures), its symbolism, its importance in art history, or even its economic or sentimental value.

The usual classifications produced in Art History say that Van Gogh was a post-impressionist painter and a precursor of Modern Art. But what do these terms mean? We started from the idea defended by Bourdieu (1996) that artistic concepts function as weapons in the dispute for symbolic power. The nomenclatures that have come down to this point were generally motivated by conflicts between different positions, sometimes more transgressive, sometimes more conservative, in the disputes over legitimacy and originality in the artistic field.

The work "The Starry Night" shows very different characteristics from the Impressionist works of painters like Monet. The Impressionists, in an attitude of transgression and rupture with academic traditions, began to paint outdoors and prioritized the effect of sunlight on the perception of objects. The colors, captured with loose brushstrokes, became more important than the outline

of the drawing [a set of reproductions of Monet's (s.d.) works is presented as a prototypical example of the impressionist style in canvas painting].

Initially, the term "impressionism" was used with a negative connotation: a blunt criticism of the absence of clear contours in pictorial representation. Over time, "impressionism" came to mean a set of characteristics of a way of making art, especially by French painters in the last quarter of the 19th century, but which has repercussions to this day; you can still find artists who paint in the "impressionist" style and, for many historians, impressionism was the first typically modern artistic movement, in other words, the one that caused a break with the notion that it was up to the artist to represent reality, based on the conventions established in the academies.

Although Van Gogh, at the beginning of his artistic career, was familiar with Impressionism and painted "Impressionist-style" paintings, he sought something quite different in the following years: his work emphasized the expression of his interiority concerning the people and landscapes he represented. Other artists of the period also made inroads into impressionism and followed different paths, such as Gauguin, Cézanne, and Seurat. Post-impressionists are a group of artists who developed very personal styles in the period between the last group exhibition of Impressionists in 1886 and the start of the modern avant-garde in the early years of the 20th century and who, each in their own way, broke with pictorial academicism and exerted an important influence on the formation of Modern Art.

Image reinterpretations

What does it mean to create a reinterpretation? At first, one might think that reinterpretation involves producing an original work that engages in dialogue with a reference piece. Thus, when selecting an image such as "The Starry Night", its formal structure is preserved, while new combinations, interpretations, and/or updates are created.

Visual reinterpretation, a widely recognized practice in educational contexts, involves producing an original image that structurally presents characteristics of another image. These visual reinterpretations may be created using the same medium — for example, painting a version of "The Starry Night" — or through other media such as photography, sculpture, collage, or performance.

Musical reinterpretation of an image, in turn, involves searching for correspondences between sound creation and one or more visual images. This can take the form of soundscapes that accompany the image, created using various resources such as recorded sounds/noises combined with live sounds or excerpts from pre-recorded music.

Scenic reinterpretation may encompass both visual and musical elements, such as when scenes are created in which the set design, costumes, and sound design are all developed based on a single image or a group of images. In scenic reinterpretation, core elements of the performing arts — such as scenic space, characters, and plot — are blended with visual, musical, and literary components.

Activity proposal – to produce a "living canvas" using Van Gogh's "The Starry Night" (1889) as a reference. At the first stop of the course, we worked on the correlations between sounds, gestures, and graphics/drawings. Then it was time to take up what had been developed and explore new creative possibilities in conjunction with theatrical improvisation games focusing on Who? Where? and What? Thus, the different elements on the screen became characters that interacted with each other, based on the focus proposed at each moment: who am I (the wind, the cypress tree, the moon, the church bell, among others), where am I (the construction of the place based on bodily actions and the relationships of position, direction, and balance in space), and what am I doing in this place; the collective performance develops from improvisation; excerpts from the image readings are recited; drawings of each of the elements are produced and function as an unconventional musical score for the creation of soundscapes; music is selected to set the "living canvas" and encourage visual and scenic creation. Chopin's (1832) "Nocturne in E flat major op. 9 n. 2" and Debussy's (1905) "Clair de Lune" were used to set the mood for part of the collective performance.

Ponto final (16 h/a) - Festival of Reinterpretations: Contemporary Indigenous Art and Afro-Brazilians

At the end of the route, a Reinterpretation Festival was proposed, based on readings and contextualization of images related to Contemporary Indigenous Art and Afro-Brazilian Art. Here, the aim was to create integrated artistic re-readings that explore different materials and supports such as scene construction, sound design, scenery, video art, performance scenes with simultaneous projection of audiovisuals, and photography, among others. The aim was also to encourage discussion about the different aspects involved in artistic production, such as gender, class, and ethnicity issues. To support the processes of reading and contextualizing the images and the construction of reinterpretations, we recommend two texts: "*Makunaima: My Grandfather in Me*" (Esbell, 2018c) and the chapter "*A Retomada*" from the book "*Rever Debret*" (Leenhardt, 2023).

Festival of reinterpretations

Activity proposal - to produce integrated artistic reinterpretations based on the reading and contextualization of "It Was Amazon" by Jaider Esbell (2016), Jaider Esbell's illustrations for the book "*Makunaimã: O Mito Através Do Tempo*" (Esbell, 2019), the works "*Re-antropofagia*" (2019) and "*Natureza Morta 1*" (2016) by Denilson Baniwa; the work "*Sentem para Jantar*" (2021) by Gê Viana, the work "*candomblé*" by Djanira (1957) and a set of paintings by Heitor dos Prazeres (2024) depicting city scenes and characters. The students select the images they most identify with to continue the work. As the actions unfold, other works and/or artists are selected for comparative image readings or to bring new perspectives to the creation process, such as when the inversion of values, carnivalization, and/or historical anachronism are emphasized in the integrated retellings.

A possible path...

Select one or more reference images; produce image readings to identify the elements of the visual composition (color, shape, line, reference points, symbologies); contextualize historical and cultural aspects related to the artists and works selected by gathering information from websites and magazine articles (image reading and contextualization activities provide input for the production of the script, costumes, soundtrack, among others); identify the elements of the images that will be emphasized in the reinterpretations; discuss possible updates, interpretations and new combinations for the images; collect/produce a sound-musical repertoire to accompany the images; integrate knowledge and practices in the form of integrated artistic interpretations; present the results.

Art in Pedagogy: final notes

The path is only realized by walking. Among so many possible bifurcations, the trails proposed in the itinerary are points of reference, points of support, meeting points, and, sometimes, mismatches. The uncertainties of the route challenge travelers in the adventure of making choices in the game of creation. In this journey, the guide words, based on their metaphorical structure, indicate the directions to follow. There are many meanings in art: positions, directions, and relationships of strength and balance have been the main aspects emphasized in the search for correlations between sounds, gestures, and graphics, between song, illustration, role-playing, and the creation of integrated artistic reinterpretations based on the reading and contextualization of images. So, given the virtual possibilities of the path, a multimodal approach has been taken in Pedagogy. There is no guarantee that, at other times, the path will be followed in the same way. After all, other works and artists, concepts and practices, materials, and supports may emerge along the way. The course ends at 68 hours: is this the end of the journey or the beginning of a new one - one in which the students become educators and the artistic-pedagogical experiences develop, in their own way, in other places?

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