

Descriptive study on the continuing training of Arts teachers of state schools in the capital of Sergipe.

Estudo descritivo sobre a formação continuada dos professores de Arte das escolas estaduais da capital sergipana.

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ABSTRACT

This paper is the result of a Master's dissertation linked to the training of educators research line, at PPGED-UFS¹. The general objective of this study was to describe the position of Arts teachers in the face of their continuing training process. Its specific objectives are: to characterize pedagogical problems with regard to Arts teaching, with emphasis on their origin and how teachers solve them; to understand the connection that these teachers establish with regard to the multivalence of artistic languages; and to relate these issues with the professional life cycle with the aspect of motivation and demand for the realization of the different modalities of continuing training. The research is configured in a qualitative - descriptive approach. The instruments used to collect qualitative data were 30 questionnaires with closed questions and 10 semi-structured interviews. The theoretical basis of this research is organized from the understanding of continuing training as a deontological element of the teaching profession and the characterization of the teaching of the curricular component Arts. The results obtained demonstrate several aspects that may affect the planning of training practices aimed at Arts teachers.

Keywords: Teacher training; Continuing training; Arts teachers.

RESUMO

O presente artigo é fruto de uma dissertação de mestrado vinculada à linha de pesquisa formação de educadores, no PPGED-UFS. O objetivo geral deste estudo foi descrever o posicionamento dos professores de Arte diante do seu processo de formação continuada. Seus objetivos específicos são: caracterizar os problemas pedagógicos no que se refere ao ensino de Arte, com ênfase na sua origem e no modo como os professores os resolvem; compreender a conexão que esses professores estabelecem no que diz respeito à polivalência das linguagens artísticas; e relacionar essas questões com o ciclo de vida profissional com o aspecto da motivação e da procura para a realização das diferentes modalidades de formação continuada. A pesquisa está configurada em uma abordagem qualitativa, de cunho descritivo. Os instrumentos utilizados para a coleta dos dados qualitativos foram 30 questionários com questões fechadas e 10 entrevistas semiestruturadas. A base teórica dessa investigação está organizada a partir da compreensão da formação continuada como um elemento deontológico da profissão docente e da caracterização da docência do componente curricular Arte. Os resultados alcançados demonstram diversos aspectos que podem incidir no planejamento de práticas formativas destinadas aos professores de Artes.

Palavras-Chaves: Formação docente; Formação continuada; Professores de Arte.

Introduction

This paper is the result of a master's dissertation PPGED/UFS that deals with the continuing training of Arts teachers who teach at state schools in the capital of Sergipe, Aracaju. The aim of this study was to describe the position of Arts teachers in the face of their continuing training process.

In the scenario that involves numerous transformations in various sectors of human life, it is natural for a good professional, regardless of the area of activity, to reflect on his/her knowledge and craft. And that this professional also knows how to look for his/her own and efficient mechanisms to overcome the new challenges that are constantly presented.

Thus, this research is justified by the need to know more acutely the aspects that may, in a certain way, influence later planning and continuing training practices specific to teachers who teach Arts.

Bringing to the core of discussions the reality of teachers can improve the conditions for decision making regarding continuing training. Since studies in the field of teacher training affirm that for continuing training to be effective, it is necessary to provide coherence between the training practices with the demands that permeate the teaching practice, including their difficulties, problems and needs. In addition, we note the lack of solid knowledge that allows a diagnosis of the advances and difficulties of teachers in order to be able to plan more appropriate continuing training practices.

On the other hand, denying the importance of knowledge of the teaching reality in the planning of training practices, prone to fruitless continuing training practices, as confirmed by the specialized literature in the area. Therefore, we emphasize the relevance of this research work.

The investigation was carried out with 30 Arts teachers from the state elementary schools of the capital of Sergipe; they all answered a questionnaire, of which 10 Arts teachers were interviewed. It is important to note that all participants of the research signed the Informed Consent Form and furthermore the present research complies with all the requirements of the Research Ethics Committee, with the approved opinion number 3,741,282.

This research is characterized by being of a qualitative descriptive approach, and parts of an epistemological understanding that the investigation of human phenomena is of a subjective order and therefore we have the goal of understanding how participants perceive their reality subjectively.

Theoretical Referential

The first aspect of the foundation of this research is to insert ourselves into the field of studies on teacher training. The appropriation of the boundaries of the field of research on teacher training becomes relevant because it allows us to achieve a certain homogeneity of specific definitions and favors the strengthening of the field of studies. (GARCIA, 1999) Thus, this investigation sought to insert itself and contribute, through the knowledge produced in this research, with the field of studies on teacher training.

By approaching specifically studies on continuing training, we realized that investigations on this theme have been presented with a great movement of expansion. We believe that this is the reflection of the changes driven by several educational reforms that are taking place in Brazilian education, such as the implementation of the National Common Curricular Base, New High School, among others.

By analyzing the meaning of the term continuing training, we understand that training means the act or effect of providing education, and the word continuing, means uninterrupted, then successive. Therefore, continuing training is a permanent process of development. Continuing training “is not something eventual, nor merely an instrument intended to address deficiencies in poor or low quality initial training, but, on the contrary, it must always be an integral part of the teacher's professional practice” (LARANJEIRA, 1999, p. 25).

The first point we need to stress about the aforementioned author's statement is about the understanding that continuing training is an integral part of the professional culture of teaching. We believe that the permanent improvement of the profession should be part of a professional deontology, since the teaching profession presents weaknesses in the clear and objective definition of what, in fact, constitutes the teaching profession. Therefore, we argue that the permanent posture of improvement would be pertinent to a profession that presents an overflow of functions.

When approaching the theme of continuing training, we perceive the existence of multiple approaches and dimensions, which consequently turns it complex to characterize. Based on the general overview of research on continuing training carried out by Candau (1996), a clear classification between two ways of thinking about the continuing process of teaching: the traditional model and the model based on the new trends of continuing training.

In the traditional model, training has a more general and uniform character, in which the training locus is the university. In this perspective, the university is traditionally considered as a place of knowledge production, since it is where new theories and more up-to-date knowledge are disseminated. In this model of continuing

training, the reality of the teacher is not considered as a primordial element in the planning of training practices.

The new trends in continuing training are located around three central axes: school as the locus of training, the valorization of knowledge of teaching experience and the stages of the professional life cycle of teachers. In this model of continuing training we can perceive an effort in the search for contextualized reflection, in which we consider the daily teaching as a source of content for the training itself. In this model, the difficulties and problems faced by teachers are considered as a guide for an organization of more relevant training practices in continuing training. According to Baptaglin et al (2014), it is important to put into question the daily challenges and difficulties of the school sphere and to discuss it so that the continuing training of the teacher enables learning focused on the needs of the subjects involved also taking into account their working conditions.

We can clearly see that the approach of teacher training to the demands of practice has been presented as an urgent and necessary challenge. Based on this assumption, this research sought to approach the reality of Arts teachers of the state schools of Aracaju, in order to describe aspects that may affect future research or training practices planning directed to this niche.

In the case of Arts teachers, it is already possible to foresee certain challenges that already exist and that are recurrently pointed out in research on teaching and, more specifically, on Arts teaching. To do so, it was necessary to investigate the structure and functioning of the Arts curricular component, from its history in the curriculum and how it is currently presented in the legal prescriptions on curriculum.

By following the historical course of Arts teaching in basic education it is possible to perceive a great process of fluctuations as the presence of Arts teaching in schools was - and still is - accompanied by a constant movement of self-justification.

Therefore, we can affirm that the curricular component Art has its specificities both in its content and in its legitimation in the school curriculum. The specificity of its content is marked by an intense debate about the structural incoherence of the component that is built based on the multivalences of artistic languages, that is, the

curricular component Arts has several artistic modalities as Music, Theatre, Dance and Visual Arts, under the sole name Arts.

This reality is not recent, when we ascertain the historical path of the presence of Arts teaching in basic education, it is possible to observe some slow advances and the maintenance of the incoherence of the initial training of Arts teachers with the curricular prescriptions. Since the Guidelines and Bases Law No. 5.692/71, Arts teaching becomes mandatory in schools, not as a school subject, but as an activity, and it was called Artistic Education. During this period, the Artistic Education teacher had an academic background of only 2 years, in which “he/she had to master four areas of artistic expression — music, theater, plastic arts and drawing, later replaced by dance.” (FONTERRADA, 2008, p. 218)

After the political mobilization of Arts educators, Arts teaching, through the Guidelines and Bases Law nº 9.394/96, becomes considered an object of knowledge, and no longer just an activity. Next, we have a detail of what constitutes the Arts curricular component through the National Curricular Parameters. Although this document means “a great breakthrough” (KOUDELA, 2002, P. 234), the multivalence of the teaching of artistic languages still remains. The official curricular documents deal with multivalence in an interdisciplinary way, but it should be noted that it is hardly found in any university, some graduation courses that encompass the four languages in a single degree. What actually exists are specific degrees in each of the artistic languages: music, visual arts, theatre and dance. If we have specific degrees for each artistic language, why should this teacher who has no training in other languages assume a component that goes beyond the scope of his/her initial training?

In addition, when analyzing the Curricular Guidelines of the four artistic degrees, it is possible to notice that these guidelines deal only with the specific knowledge of each artistic area, when talking about teaching, the text directs us to the reading of the National Curriculum Guidelines for Basic Education Teachers. Along with this, we also investigate the ENADE exams, since the objective of this evaluation is to follow the learning process and academic performance of university students in relation to the syllabus provided in the Curricular Guidelines of the respective graduation course. However, by analyzing only the tests that are intended for the degree in the artistic

field, we realized that the specific contents required in each course mentioned here deal with the particular knowledge of their artistic language, and no question was found that addressed in an interdisciplinary way the artistic languages different from their initial training.

It is important to remember that the National Common Curricular Base — BNCC, guarantees the right of students to have access to the four artistic modalities, and the duty lies on the responsibility of the Arts teacher. Although mandatory in the curriculum, the component is found in “peripheral fields” when compared to other compulsory components (NOGUEIRA, 2012, p.620)

In fact, this will reflect intensely on the process of continuing training of these teachers. According to the literature in the area, it is stated that this reality, consequently, promotes training activities that serve to fill gaps in the initial training of these teachers. In other words, Arts teachers seek training that can meet their difficulties in languages different from the one in their initial training.

Thus, through the structure and functioning of Arts teaching in Brazilian Basic Education. From its historical aspects about the presence of arts teaching in schools, it is possible to perceive a constant movement of fluctuations that is noticeable to this day. Through only the official documents, with all their contextualization it is possible to trace some pertinent challenges to begin thinking about the continuing training of Arts teachers. Thus, in this first moment, we highlight the absence of adequate training for the Arts teacher, and that the co-existence of four artistic modalities in the curriculum is an aggravating factor that runs through the training of the Arts teacher, since the search for continuing training to fill the gaps in his/her initial training so that this teacher can meet the curricular prescriptions.

Methodology

This study is an educational research which is integrated to the studies of the humanities and social sciences. Thus, educational research is not focused on objects, but on subjects. Investigating education is investigating the human being, so thinking

about the human phenomenon involves subjectivities. For this reason, a qualitative approach was sought for this research.

The justification for the emphasis on the qualitative approach is based on the existence of a reality to understand and deepen, taking into account the teachers' view on the phenomenon they are inserted in, and thus be able to deepen the knowledge about how participants subjectively describe their realities, that is, "the intention of qualitative research is essentially the understanding of behaviors from the perspective of the research subjects." (BOGDAN, BIKLEN, 1994, p. 16)

Thus, the research was carried out through a theoretical-methodological approach that seeks proximity to the educational realities and the daily lives of teachers, the target audience of this research. Thus, we focus on data of a subjective nature, originating from experiences and individual particularities of the subjects.

In this context of intents and referrals, the data was initially produced through the questionnaire with closed questions. Then, in order to expand the scope of contextual data of each response, we used an interview with a previously established script.

The questionnaire aimed to list the profile of teachers who teach Arts and, in general, to discover their position on continuing training. Aware that the questionnaire would provide us with an initial understanding of our research object, then data production was carried out through the semi-structured interview. The option of our research for the interview is justified by the fact that it is an instrument that allows access to subjectivities that cannot be observed through the questionnaire. According to Silverman (2009), the interview, when well structured, can favor research to reach a level of depth and complexity that is not available to other instruments.

For the definition of the research sample, we are based on the information present on the website of the Secretariat of Education and Culture of Sergipe, SEDUC. According to the information on the website, the capital of Sergipe holds 82 school institutions, in various modalities and stages. For this research, the relevant quantitative are only teachers who teach in the final years of regular elementary school, with a number of 35 schools being accounted for. As the Arts curricular component has a small workload, it is very common for each school to have

only one teacher, and even so, it is also common for the same teacher to teach in more than one institution to complete their workload in the education network. Thus, we managed to reach a sample of 30 Arts teachers, so that there were 30 questionnaires answered and 10 interviews conducted with teachers who teach Arts in schools of the state schools of Aracaju.

Thus, the criteria for inclusion of the research sample were defined as follows: only teachers who teach the curricular component Arts in Elementary School of the state schools in Aracaju.

After applying the 30 questionnaires and the 10 interviews, we based the data treatment using the Bardin content analysis criteria (2011). Thus, the content analysis procedures were organized in three phases. The first was pre-analysis; then the exploration of the material and, finally, the treatment of the results, with inference and interpretation. In addition, the contents of the interviews of teachers who teach Arts were organized based on a major theme, respecting the rules of homogeneity, relevance, objectivity, fidelity and productivity (BARDIN, 2011).

The justification for the restricted choice of only teachers who teach in elementary school was due to the fact that high school, at the time of the investigation, underwent debates and gross reforms in the structure and functioning of this educational stage. For this reason we believe that the research could be directed to specific paths of this stage, with changes still and not yet stabilized debates.

Results and Debates

In the first block of questions of the questionnaire we discuss the profile of teachers. Thus, it is observed that the majority of teachers, about 63% of the teachers who participated in this study, have between 7 and 25 years of experience in teaching. On average, all teachers who participated in the research have about 13 years of classroom experience. If we were to apply, in general, the theory of professional life cycles of teachers (HUBERMAN, 2000), most teachers are in the diversification phase. According to the author, usually the stage of diversification is characterized by the willingness of the teacher to innovate in the classroom, because at this stage he/she

feels more experienced, safe and stabilized. The teachers who are in this phase would be the most motivated, the most dynamic and are those who set out in search of new challenges.

The second aspect of the profile of the teacher responsible for the Arts component refers to his/her training. Despite the clear requirement of specific training to teach Arts, we still find teachers who do not have any training in the area they are teaching. About 23.3% of the teachers who answered the questionnaire claim that they do not have training in the area of Arts. Most teachers have training in Visual Arts, and the second majority are teachers with training in different areas to the Arts, such as degrees in Portuguese Letters, English Letters, History.

We can state that the incompatibility of teacher training is not only a problem in the Arts area, because the 2019 school census states that only 53.2% of teachers in Brazil have adequate training in the area they teach. It is important to emphasize that the lack of adequacy of the teacher's training with the area he/she teaches can generate negative consequences in the quality of the student's learning. "Systematic problems such as school dropout and backwardness seem to be accentuated when teachers teach components for which they do not have any compatible training" (COSTA, BRITTO, WALTENBERG, 2020, p. 369)

The third aspect that composes the teacher's profile deals with the amount of workload of these teachers. It is evidenced that most teachers have an excessive workload, about 36.6% of teachers work more than 40 teaching hours. According to Borcket al (2019), this excessive working hours are the result of the payment devaluation that lead teachers to complement their income, and consequently may lead to disqualification of the teaching-learning processes.

The second block of questions refers to the position of teachers in the face of continuing training. Even though most of the researches consulted state that there is a large number of continuing training practices, we still show through this research that the majority of teachers, 73.3%, consider it essential for teacher updating.

When we ask about the types of training they have attended the most in the last 2 years, most say that they have participated in lectures and academic events. In this case it is important to emphasize that this type of training is transient, eventual and

with a low degree of deepening. This aspect fits with one of the characteristics of the profile of this teacher who claims to have an excessive workload, the fact that explains the general preference for short duration courses.

Teachers also stated that the school did not promote any continuing training action. On this point it is important to emphasize the benefit that can be achieved with a management that encourages the teaching staff to constant improvement, although the task of self improvement is for the teachers and not for the school.

When asking about the factors that make it difficult for teachers to attend continuing training courses, two points were more evident. On the first, the teachers affirm that the school institution does not promote continuing training practices, on the second, the teacher states that they do not have time to participate in training.

As previously raised, the school has assumed very little of its role as a promoter of the professional development of its teaching staff. However, it is necessary to stress that continuing training must be part of the professional culture of teaching. In other words, the need to seek improvements and updating must be natural to the teacher, because regardless of the school not promoting training actions, the teacher needs, on his/her own initiative, to remain in readiness for a permanent state of improvement. This is a characteristic that should compose the ontological system of the teaching profession.

When asked about the main reason that leads them to seek continuing training, teachers claim to be the need to update themselves in the face of the novelties that arise in the educational field. About this it is important to comment on the great speed and infinity of knowledge that is mirrored in the modern world. The ephemerality with which ideas arise and quickly dissipate and are replaced by other novelties, which often are nothing more than fads. The need for teachers to update themselves because of the novelties that arise in the educational field must be well analyzed so that the teacher does not fall into the superficiality of educational fads.

In the questionnaire, teachers expressed their thematic preferences for continuing training. The most recurrent theme was related to specific content in the area of arts, followed by pedagogical knowledge. We infer based on the analysis of the structure and functioning of the Arts curricular component, that the preference of

continuing training that addresses the knowledge of Arts, is due to the difficulties in teaching based on the multivalence of artistic languages. That is, those who are in the music area want to learn how to develop contents of languages different from their own, in order to meet the requirements of curricular prescriptions. Therefore, there is no denying that the co-existence of the four artistic modalities in the curriculum is an aggravating factor that permeates the training of the Arts teacher.

In the question about the results achieved after continuing training courses, the majority, 56.6% of teachers answered that there was improvement, because continued training was efficient and changed their teaching practice, and 43.4% stated that for several reasons they did not achieve effective results in their teaching practices. The absence of effective results in continuing training occurs because they do not consider the reality of the teachers, thus promoting fruitless teaching practices.

After having the questionnaires answered by 30 Arts teachers, we used 10 of these teachers to perform the second part of data production: the interview. Thus, the contents obtained through the recorded interviews were initially transcribed in their entirety. Then, an attentive and careful reading of all the material was carried out, in order to highlight the evoked contents that addressed more directly to the objectives of the research. In possession of the teachers' responses, we organized the data and defined the categories.

The analysis was organized based on 5 predefined categories:

- Difficulties and Problems;
- Achievements in teaching
- Motivations for continuing training;
- Results achieved after training;
- Themes preferences for continuing training.

We believe that all these categories are factors that in one way or another affect continuing training, because from the knowledge of difficulties and problems we will be able to know a part of the reality of the teachers and thus have adequate subsidies to plan training practices more appropriate to them. In the category referring to the achievements we will understand about what the teachers consider a good result of

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their work, in this case we believe that the goal of continuing training is to help them achieve adequate results in their teaching practice. In the third category it is about knowing the motivations that drive teachers to carry out continuing training. In the fourth category we aim to know the effects and changes achieved in the teaching practice, after the participation of training practices already carried out. And the last category, in a more direct way, we aim to elucidate the thematic preferences for continuing training that teachers list as necessary for their teacher training.

The first recurring point in the teachers' speeches that refers to difficulties and problems is the lack of recognition of the curricular component, from the students to the school institution:

“Not appreciation of the component regarding to the area of knowledge; thinking that component as a hobby”. (TEACHER 6)

“The school thinks that the Arts teacher is the decorator of the school, in general they see us this way, from public to private schools.” (TEACHER 1)

Based on the teachers' speeches, we realize that we still live a kind of constant search for legitimization, no longer in the past, in the formal and legal aspects, but in the cultural aspect. Common sense still sees the presence of arts in school only as a hobby, entertainment, free time to draw, etc. In the literature review we saw that this is in fact constant, and our research confirms this reality.

In addition, the devaluation of Arts teaching in schools has as a consequence the lack of commitment of students and in many other cases there is indiscipline in the classroom as a consequence, let's see:

[...] “The lack of recognition of the importance of the component on the part of the students, and this generates the disengagement of the students”. (TEACHER 4)

“Unrest in the classroom”, [...] “bad behavior, lack of manners, disrespect to the teacher.” (TEACHER 8)

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School indiscipline is not a phenomenon present only in Arts classes. In this specific case, the reasons that generate this type of behavior in Arts classes, according to teachers, are these that were exposed through the speech of teachers 4 and 8.

So, which way do teachers solve the problem of indiscipline in the classroom?

[...] "I try to solve it by talking." (TEACHER 4)

[...] "I try to solve it through dialogue, but so far without success." (TEACHER 5)

[...] building a work on top of the student so that he/she recognizes the component with the value it has and through the student I get to the institution, then it is by the result of the student that the institution begins to see the component with other eyes (TEACHER 1)

We believe that the speech of teacher 1, is close to what we commented at the beginning of the analysis, the unstable environment of Arts teaching leads the teachers to try to legitimize themselves.

The second difficulty raised in the teachers' speeches is about the lack of adequate material for classroom practices. Let's see what the teachers' speeches are:

[...] "it lacks material so that one can work with the students." (TEACHER 2)

[...] "the main problem is the question of structure and the lack of specific materials for working with certain languages." (TEACHER 3)

"Lack of specific materials for classroom practices" (TEACHER 4)

"Lack of structure, materials" (PROFESSOR 6)

"Lack of logistics of work materials in Arts laboratory". (TEACHER 7)

[...] "we do not have a specific room, a workshop, we do not have Arts material" (TEACHER 9)

The absence of adequate didactic materials is a reality not only for Arts teaching, but the teacher who is constantly seeking for self improvements may find ways out for possible solutions like this, because the lack of materials for pedagogical practices is in fact an "inhibitory factor or even, impeding the teaching action, since the teacher directly depends on the resources he/she has to be able to develop the classes with good quality." (ZAMPERETTI, et al, 2015, p. 196)

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Another problematic factor that was raised by teachers refers to the training aspect of those who teach Art:

[...] teachers who are not in the area end up teaching the Arts subject, so this ends up losing a little, they don't manage to add and as a result the students come up with gaps that we try to seek the best knowledge (TEACHER 2)

[...] this question of teaching multipurpose Arts, I'm totally against it, I think it's a big backwardness, so you have content like this, interesting but shallow, you know, that's hard. (TEACHER 9)

After asking about the problematic and challenging aspects of the teacher's practices, we then turn to know the positive points, that is, the results and achievements in their teaching practice, and thus we can know what the teachers consider as a good result of their work, let's see:

[...] "the most important result is what happens in the student, not in me." (TEACHER 3)

I start building a work on top of the student so that he recognizes the component with the value it has and through the student I get to the institution, then it is by the result of the student that the institution begins to see the component with other eyes. (TEACHER 1)

From the teachers' speeches it was possible to understand the strong need to justify the Arts component regarding its importance and value, that is, to prove the importance of the Arts for the school community, it would be to achieve a good result in teaching practice. Therefore, the change of attitude of students towards the appreciation of the Arts component is considered an achievement.

In addition, we can realize in a very recurrent way the figure of the student as the objective, that is, it is in the result that the student achieves through the teacher that the results and the appropriate achievements of his teaching work are found.

Thus, we can confirm when the focus of their achievements is effectiveness in the development of their students, it really touches on the purpose of teacher training that we rely on in this study, which consists in the understanding that teacher training is not a process that is contained in the teacher, because the ultimate criterion of this course is the quality of teaching that students receive.

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The third point of the interviews refers to how the teacher relates to continuing training, what continuing training practices the teacher has already performed, and what were the motivations that mobilized him/her in search of training.

We can see in the teachers' speeches that motivation comes from the need to improve their teaching work. An aid to be able to overcome some difficulty in their pedagogical practices. It is also possible to perceive in the speeches certain reasons that are not of their own initiative, for example: teachers who participate in certain trainings because the majority of the other teachers are doing these trainings, because it is fashionable, not because of their real needs. There are also the cases of teachers who only participated because they were forced into doing it by the school institutions.

In this way it is possible to perceive a certain distance between teacher training and their reality, on the one hand teachers who follow educational fads, courses that promise miraculous results, and that will actually help the teachers achieve their goals in the classroom, on the other hand teachers who participate in training practices that are far from their realities.

Next, we asked the teachers about the impacts achieved after the participation of continuing training practices. The answers to this question are close to the one in the questionnaire, which also achieved similar answers. Yes, most teachers claim to have achieved some positive results after attending continuing training courses. In smaller numbers we also had teachers who said that they had not achieved positive results in their teaching practices, let's see:

No, because they are far from reality (TEACHER 2)

No, because the courses I took did not turn to practice in the classroom. They were theoretical. (TEACHER 5)

The last point of the interview is about teachers' preferences regarding what optimal continuing training should be. Aware of the challenges and difficulties experienced in the classroom and of what can encourage them to seek continuing training. We asked the teacher, what the continuing training for teachers who teach Arts in Basic Education should be.

When analyzing the teachers' responses, it is evident that the majority of teachers believe that continuing training should help the teacher acquire knowledge regarding the artistic languages that were not addressed in their initial training.

The second aspect that was also recurrent in the teachers' speech refers to the need for continuing training courses to emphasize the practical character of teaching. They affirm that most of the continuing trainings that they participated in had a more theoretical character, and thus, when they tried to transpose this knowledge into practice, the effective realization of the new acquired knowledge was not achieved.

In order to synthesize all the information reached in the interviews, we will present below a chart that was made and organized according to the categories adopted and the most recurrent answers provided by the Arts teachers:

Chart 1 — Interview Analysis Framework

CATEGORIES AND ANSWERS	
DIFFICULTIES AND PROBLEMS	<ul style="list-style-type: none"> • Lack of appreciation of the curricular component • Lack of suitable material for classroom practices • Gaps in training
PROGRESSES AND ACHIEVEMENTS	<ul style="list-style-type: none"> • Student Development
MOTIVATIONS FOR CONTINUING TRAINING	<ul style="list-style-type: none"> • It was proposed by the school • In order for the student to recognize the value of the arts • Help in deepening my teaching practice • Because of the difficulties in working content required by the curriculum • Taste and personal interest • Finance and Enhancing the professional level • Artistic Interests

<p>THE EFFECTS OF THE TRAINING CARRIED OUT</p>	<ul style="list-style-type: none"> ● Strengthened as a professional ● Organization of new ideas ● Think about the importance of the chosen content ● It did not achieve results because they were far from the reality of the classroom
<p>HOW SHOULD THE CONTINUING TRAINING BE</p>	<ul style="list-style-type: none"> ● To address the question of the multivalence of artistic languages ● About Artistic Content ● About indiscipline ● New Teaching Methodologies ● About Curriculum

Source: Author's elaboration.

The information produced through the interviews is broader compared to the data obtained by the questionnaires. Because by the use of interviews it is possible to access dimensions that are not attainable only with the questionnaire. Through the teachers' speeches it was possible to capture pertinent information that can certainly affect their continued education.

From the description of factors such as the most recurrent difficulties of teachers, their achievements, the way in which they solve problems, their motivations to seek continuing training, the results achieved in these training courses and their opinion on how continuing training should be. All this is relevant information that should be considered in the planning of training practices.

Final Considerations

According to the state of knowledge and the results achieved in the empirical part of the research, we identified that the most recurrent difficulties are: the incoherence of curricular prescriptions, with the initial training of this teacher. The curriculum is multipurpose, but the teacher's training is specialized in only one

language. As we can see, this generates a common problem in the area, teachers present difficulties in the artistic languages that do not make up their education, and thus they end up working these contents superficially, or seeking continuing training to fill this gap.

Another difficulty evidenced in the research refers to the depreciation of Arts in the school community. Teachers claim to have difficulties in dealing with a school culture that does not see the value and importance of teaching Arts in education. Through the teachers' speeches it was possible to observe that there is a vision of Arts as a distraction, as responsible for the decoration of the school and as something superfluous. This entails in several problems, such as the very low workload, disengagement and indiscipline on the part of students, lack of specific materials for the practice of teaching arts, among others. However, it is important to highlight that this factor reflects as a motivation for the teacher to achieve effective results and thus achieve a certain appreciation of his area. And this movement, undoubtedly, permeates the teacher's education, because the desire to improve and overcome difficulties is inherent to the teacher who understands continuing training as one of the essential elements for the principles of his/her professional culture.

The other difficulty found refers to the lack of time to be able to invest in self improvements, since we show that most teachers have a high number of professional ties. This consequently leads to the unavailability of teachers to participate in training practices. Therefore, it is necessary that continuing training plans consider this fact and that they can propose strategies to overcome this adversity, even though they know that this problem is of a general and cultural nature of the teaching profession.

In addition, it has been noted that Arts teachers have a very diverse initial training. We found teachers without proper training in the artistic area assuming the component. For example, we found English, Portuguese and history teachers who were responsible for the Arts component. However, it is important to point out that the vast majority of teachers have a degree in Visual Arts, it is the training that predominates mostly.

Regarding the position of teachers related to continuing training, we observed through their speeches the need for training practices that are closer to the realities of

teachers, and that are not excessively theoretical. In addition, teachers demonstrate a great need to fill their gaps in the field of artistic languages that differ from their initial training, this shows us that the multivalence of artistic languages is still very strong, because what is required in curricular prescriptions is in dissonance with their graduation. In addition, it was possible to perceive a recurrence that continuing training approaches the thematic of specific artistic content, and its transposition into the school curriculum of Arts teaching. Teachers also positioned themselves in favor of training that help them to deal with indiscipline of students in the classroom and together with that, training courses that address in a practical and supervised dimension of the New Teaching Methodologies.

The results obtained suggest that the process of continuing training also considers aspects of the reality of the teacher, and that from this it is possible to propose training practices closer to their difficulties and not only close to the theoretical scope of teaching practices. That theory and practice can be together as two sides of the same reality for it was evidenced that many teachers still claim that training practices are excessively theoretical, and far from their reality. Therefore, it is evident that teachers understand that continuing training is essential to the teaching work, but many of these continuing trainings still do not effectively fruit in their teaching practice.

Thus, the approximation of teacher training with the demands of practice has been presented as an urgent challenge for the field of teacher training. This is why it is necessary to know the factors of the reality of the teacher, because in this way it will be possible to promote more effective training practices that consider difficulties and achievements of teachers.

Based on the theory of the teacher's professional life cycle, it was possible to recognize the relevance of the data obtained from this perspective. However, it is important to highlight caution in generalizations, since it is necessary to work with greater acuity so that more accurate data can be achieved, which is not the focus of this work

The relevance of this research is due to the dissemination of the advances and difficulties reported by teachers, in addition, this way we can contribute in the field of

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research of teacher training that seeks, in the teacher, knowledge necessary to promote continuing training practices more consistent with their reality.

Given the importance of the subject, it becomes necessary to raise a topic that deserves due attention. Do we want to draw attention to the question of how Arts teachers come to each other? Artist or Arts teacher? This question arose during the interviews, because we realized by means certain choices and attitudes, that many teachers still live this dilemma, of being an Arts teacher or being an artist. In fact, this is a pertinent aspect that may somehow affect the students' learning process. Thus, it would be pertinent to investigate the extent to which this dilemma affects the school.

Therefore, we hope that this research can contribute to the discussions about the knowledge of the reality of these teachers, because we believe that with this produced knowledge it will help in making decisions regarding the continuing training of the Arts teacher.

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