

Art/Dance Teaching in the history of Brazilian education

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Abstract

This work aims to understand the constitutive process of Dance as an artistic language at school, delving into the constitution of pedagogical ideas in Dance teaching in Brazil and its recognition as an area of knowledge. Theoretically, the work constitutes a temporal trajectory, with an initial milestone in the institutionalization of Brazilian education through Jesuit action, in the mid-16th century, going through discussions about the aspects that influenced the teaching of art/dance at school, leading us to the context Brazilian education in the 20th century. The methodology is based on Bibliographic Research as a tool for reviewing and critically reflecting on theory, enabling interpretations of the objects of study as elements of educational research. Regarding the survival of the arts and their languages in the history of Brazilian education, the contexts and trends that influence educational parameters are considered, among them, the capitalist ideals that continue to influence education through the curriculum and the policies that are directed to it.

Keywords: History of Brazilian education. Art Teaching. Dance.

Ensino de Arte/Dança na história da educação Brasileira

Resumo

Este trabalho objetiva compreender o processo constitutivo da Dança enquanto linguagem artística na escola, desde a constituição das ideias pedagógicas do ensino de Dança no Brasil até seu reconhecimento como área de conhecimento. Teoricamente, o trabalho se constitui de um percurso temporal, com marco inicial na institucionalização da educação Brasileira pela ação jesuítica, em meados do século XVI, perpassando discussões acerca dos aspectos que influenciaram o ensino de arte/dança na escola, conduzindo-nos ao contexto educacional Brasileiro do século XX. A metodologia assenta-se na Pesquisa Bibliográfica como ferramenta de revisão e reflexão crítica da teoria, possibilitando interpretações sobre os objetos de estudo enquanto elementos de pesquisa educacional. Quanto à sobrevivência das artes e suas linguagens na história da educação Brasileira, consideram-se os contextos e tendências influenciadores dos parâmetros educacionais, entre eles, os ideais capitalistas que continuam a influenciar a educação através do currículo e das políticas direcionadas a ela.

Palavras-chave: História da educação Brasileira. Ensino de Arte. Dança.

1 Introduction

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With regard to the appearance of dance and the arts, in general, in the history of Brazilian education and schools, we can see different movements of ideals that make up the schooling project throughout history. Based on this evidence, this work is a discussion that makes up a fragment of the theoretical foundation of the master's dissertation defended by the author in the first semester of 2022. In this dissertation, he set out to carry out a phenomenological analysis of the sociocultural interpretations of the relationship between the body, gender and culture in the process of the constitution of male dancers, based on discussions about dance teaching in public schools.

In this research process, we also sought to revisit historical discussions in order to build reflections on the history of Brazilian education, which began in parallel with the colonization of Brazil by Europeans in the 16th century. Therefore, the main objective of this work is to deepen the theory of these historical issues and reflect on the history of dance in Brazilian education as an artistic language officially included in the Brazilian teaching curriculum. To this end, we propose to go through the constitution of the pedagogical ideas of Dance teaching in Brazil until its official recognition as an area of knowledge (Vieira, 2019).

Therefore, the historical facts presented here are aligned through a theory already consolidated by scholars in the field who dialog about these temporal contexts. Among the points of discussion are: the institutionalization of Brazilian education, in which Jesuit pedagogy was standardized by a general study plan called "Ratio Studiorum, officially published in 1599" (Vieira, 2019, p. 29), whose training program emphasized morals, intellect, religion and discipline; the main educational reforms that overlapped with the Jesuit educational method, replaced by the Reform of the Marquis of Pombal in the 18th century (Maciel, Neto, 2006; Vieira, 2019), which presented a modernizing educational policy, although it maintained some interventionist measures to control the monopoly of "economic and/or political sectors, in favor of the Portuguese elites and the State" (Pimenta, Merlo, 2013, p. 3); the institutionalization of Arts Education in Brazil in the 19th

century, with an emphasis on Drawing and Painting (Vieira, 2019); the regulation of Physical Education as a curricular component in elementary school (Marinho, 1943); the creation of private schools in the country (Leôncio de Carvalho Reform - 1879), a fact that later made it possible to teach Dance from the perspective of private education proposed by the Baron of Macahubas; and the Modernist and Post-Modernist movements in Brazil and their influences on the teaching of art/dance at school, which leads us to the Brazilian educational context of the 20th century, which had the republic as its form of government, a fact that contributed to the transformations in the country's public schools.

2 Methodology

The methodological strategy of this study is based on bibliographical research, which allows the researcher to explore in depth subjects that have already been studied, with the aim of gathering theoretical knowledge about a particular problem, for which answers are sought (Fonseca, 2002).

The main theme is Arts and Dance in Brazilian education and its interfaces with the history of education, whose sections seek to build discussions about the body as a cultural and historical element in the context of ancient civilizations; and, in the context of Brazilian education, to portray: the school organization in the face of the Portuguese colonialist project, addressing the ways in which education was instituted in Brazil with the arrival of the Society of Jesus in 1549; the main educational reforms that took place after the expulsion of the Jesuits and their schools, among which the Pombaline reform and other reforms highlighting this discussion stand out; the context of imperial Brazil and its impacts on strengthening discussions about art; and, finally, a reflection on the modernist and post-modernist paradigms of the 20th century as influences on Brazilian educational thought.

3 The body as a historical and cultural element

When starting this discussion, it is necessary to broaden its historical scope in order to justify the paths that will be addressed here in the context of Brazilian education. The body, a fundamental element of this phenomenology, in which dance becomes a social and cultural element, is the materiality of the present and the past in which reality is produced and transformed (Ribeiro, 2013). As such, we need to situate it in its essentiality, since we will be discussing dance as a language that uses the body and which has great relevance for social development (Katz, Greiner, 2001).

The theory presents the body as an inseparable element of history and history as inseparable from the body and its effects (Connell, 2000). Although the vast collection of historical content that portrays humanity in the most diverse aspects shows us continuous changes in the concept of the body throughout history. We can start by mentioning the normality of the nudity of the body in the Greco-Roman context, which is evidenced in the sculptures left as marks of these civilizations; the deification of this body by the state, for its health, fertile capacity and athletic support, given that bodies were also instruments of combat in wars (Barbosa, Matos, 2011; Costa, 2011).

Later on, Christianity led us to a more restrained and paradoxical perception of the body: repressed by the church for representing the source of sin, but glorified in the example of Christ's suffering body (Barbosa, Matos, 2011; Costa, 2011). Thus, we have the renunciation of the body and all the activities that showed it as a repressive mark of the Middle Ages on corporeality in history, a fact that is due to the power of the Catholic Church over society at the time. It wasn't until the Renaissance, a transitional milestone between the Middle Ages and the Modern Age, that the body was given back its importance lost in the medieval period, when man began a process of rediscovery mediated by the arts, the latter already detached from the cultural monopoly of the Christian Church (Soengas, Zamorano, 2009).

In what is known as modernity, man becomes an object of knowledge and recognition, and the body becomes something dissociated from the mind, which sought to build a civilized man through self-control of his own body postures and behaviour. The body became the object of the mind's control (Campos, 2007). According to Soengas and

Zamorano (2009), in post-modern times the concept of the body continues to undergo transformations, becoming an object of the gaze, aesthetic enjoyment and consumption. "The physical is now broken down into muscles, buttocks, thighs, breasts, mouths, eyes, hair, genitals, hips, [...]" (Rosário, 2002, p. 300).

Having given an introductory context to this cultural body, we move on to understanding its social and historical marks, in which its appearance is marked by history at the same time as it is ruined by it, even though it has been evidenced as a means of language since the earliest times (Foucault, 2007; Tavares, 2005), and which further enhances the discussions of interest in this work on aspects concerning Western society and the construction of meaning about dance in the context of Brazilian education.

4 Art and dance in Brazilian education

Although Brazil's birth certificate is documented in the letter of Pero Vaz de Caminha, sent to Portugal at the time of his arrival in the lands in the last year of the 15th century (Morettim, 2000), the embryonic demarcation of Brazilian education of a formal pedagogical nature occurred with the arrival of the Society of Jesus in Brazilian territory in 1549 (Neto, Maciel, 2008). The territory at the time was already inhabited by indigenous peoples, so it is important that the educational relationships built between these peoples during this period are taken into account for the initial demarcation of Brazilian education. Although these relationships were not linked to literacy practices and scientific production, they were based on the 'principles of survival'.

4.1 The Jesuit school organization and the Portuguese colonialist project

The Jesuits, as they were called, belonged to a religious order founded in the first half of the 16th century, and according to Neto and Maciel (2008), they represented one of the main instruments of the Catholic Church in the fight against the Protestant reform that was fervently taking place at the time. They used strategies that were carried out through

missionary actions "seeking to convert the peoples of the regions that were being colonized to the Catholic faith" (Ibidem, p. 172).

In the case of Brazil, the schools, colleges and seminaries scattered throughout the territory were able to fulfill this mission, which had an important role to play in the Portuguese colonialist project to achieve Brazil's permanent status as a colony to maintain the consumer market for raw materials (Saviani, 2013; Silva *et al.*, 2016).

With these ideals, Brazilian education was standardized by a general study plan called "Ratio Studiorum, officially published in 1599" (Vieira, 2019, p. 29), which provided for a training program with an emphasis on morals, intellect, religion and discipline. For Miranda (2001, p. 100), the Ratio Studiorum was basically a methodological organization of the educational practices used in Jesuit institutions, that is, a representation of their own educational ideals, which, according to Vieira (2019), totally disregarded dance, even though it was an essential playful resource in the process of converting the gentiles in the fulfillment of the catechetical mission.

According to Vieira (2019), the general Jesuit study plan only included music as an artistic language, as it overvalued literary activities to the detriment of manual¹ activities, since the initial institutionalization of education in Brazil's colonial period prioritized the European and Catholic way of transmitting knowledge, disregarding the culture that already existed.

With the country's new socio-political configurations, educational reforms were proposed, the main purpose of which was to pay attention to the educational aspects previously omitted in the Jesuit pedagogy, which lasted for two centuries. This pedagogy was practically replaced by the Marquis of Pombal's Reform in the 18th century, when for the first time the state tried to take responsibility for education (Maciel, Neto, 2006; Vieira, 2019). However, dance had not yet been able to take hold in the context of the Pombaline school, although its action as a culture had manifested itself in other non-school spaces, such as "terreiros", streets and churchyards, as Vieira (2019) explains.

¹ According to Vieira (2019), manual activities were associated with slave labour and viewed with great prejudice.

With the death of the Portuguese monarch Dom João V in 1750, Souza (2011, p. 35) points out that the aspirations of the then heir to the throne, Dom José I, were "to leverage the country to the status of a nation-power and culture". This project was led by the Marquis of Pombal and his Enlightenment ideals, according to the author. Similarly, Neto and Tagliavini (2011) add that the Enlightenment was growing as an ideal that influenced the whole of Europe in breaking with the theocentric ideas of the Middle Ages. Although the strong influence of the church made it difficult for these ideals to enter Portugal, they were strengthened by the political management of the Marquis of Pombal as Prime Minister.

With regard to public education, some scholars of the history of Brazilian education indicate that there were two Pombaline reforms in public education: the reform of minor studies in 1759 and the reform of major or university studies in 1772 (Boto, 2010). According to Boto (2010), the Pombaline reform, in its different stages, "revolutionized the structure of Portuguese education. It closed the colleges of the Society of Jesus. It expelled the Jesuits from the Realm and its domains" (Ibidem, p. 293), breaking up a secular hegemonic education and opening up space for a teaching proposal that contemplated the aspects omitted from the Jesuit education model (Vieira, 2019).

In order to fill the educational gap following the expulsion of the Jesuits, in 1759 Dom José I published a charter² which, in addition to abolishing the Jesuit schools, provided for a general reform of minor studies, with the creation of free royal classes in "Latin grammar, Greek and rhetoric" (Rosa, Gomes, 2014, p. 46). According to the authors, this law also provided for the creation of the post of Director-General of Studies, whose function was "to enforce the provisions of the diploma, with all the royal teachers of these same subjects being subordinated to him" (Ibidem, p. 46). It is worth noting that this law made teaching the responsibility of the state for the first time (Vieira, 2019; Cardoso, 2004).

Pimenta and Merlo (2013) lead us to understand that this new educational policy, instituted by the Pombaline reform, had a modernizing character for education, but also

² "Royal Charter of June 28, 1759, which deprived the Jesuits of teaching and laid the foundations for a 'new' methodology for the Minor Schools" (Rosa & Gomes, 2014, p. 45);

included some interventionist measures to control the monopoly of political and economic sectors that favored the Portuguese elites and the state itself. This reveals the coexistence of an education with socio-political purposes that were not very different from Jesuit pedagogy, since this model of royal classes was consolidated through "schools founded by other religious³ orders, such as the Benedictines, the Franciscans and the Carmelites" (Niskier, 2001, p. 34), a condition that did not completely detach educational practice from religious principles at the time.

4.2 The context of educational ideas in Imperial Brazil

The institutionalization of Art Education in Brazil is linked to the historical milestone of the French Artistic Mission to the country (1816), whose aim was to "found a national iconography" (Pevsner, 2005, p. 9). Earlier, with the arrival of the Royal Family in Brazil (1808), several cultural and educational spaces were created in the country, including the Imperial Academy of Fine Arts, which, under the direction of French artists, ended up resulting in the institutionalization of Art Education in Brazil, with an emphasis only on Drawing and Painting (Vieira, 2019).

While the institutionalization of Arts Teaching in the context of Brazilian education occurred in the first decades of the 19th century, dance only arrived in basic education at the end of the century, incorporated into the rationalist conceptions of physical education present in Gymnastics practices, whose aim was to legitimize the idea of a sanitized and civilized body (Vieira, 2019). Physical education became a compulsory activity through the Couto Ferraz reform, regulated by an imperial decree that proposed "approving the Regulation for the reform of primary and secondary education in the Court Municipality" (Brazil, 1854, p. 45).

³ As a suggestion for further reading on the work of other religious orders in Brazil's colonial period, we would highlight Amorim's thesis (2011), entitled "A missão franciscana no estado do Grão-Pará e Maranhão (1622-1750): agentes, estruturas e dinâmicas" (The Franciscan mission in the state of Grão-Pará and Maranhão (1622-1750): agents, structures and dynamics). Retrieved from: <http://hdl.handle.net/10451/5393>

In this context, the initial historiographical ideas of dance in Brazilian education were introduced through Physical Education, which, as a curricular component in elementary school, should consist of practices of "cleanliness, exercises, positions and manners of the body, cleanliness and decency of clothing, as simple and economical as possible, dances and gymnastic exercises, orniculture, educational outings" (Marinho, 1943, p. 46).

Later, Marinho (1943) reveals that the subject of Physical Education also began to be included in secondary schools and military schools, in order to reinforce social hygiene practices, in which dance had the priority function of "teaching the 'hygienic' and 'eugenic' principles disseminated by German gymnastics [...]" (Bezerra, Ribeiro, 2020, p. 7).

With the Leôncio de Carvalho Reform (Decree No. 7,247 of April 19, 1879), which established private schools in the country, dance gained ground in the ideals of Abílio César Borges, the Baron of Macahubas. Abílio understood the role of the school beyond an intellectual and moralistic education, whose teaching should cover notions of the most varied types of knowledge: "[...] human, scientific, literary and, why not, artistic" (Vieira, 2019, p. 41).

At that time, the pedagogical proposals for education were geared towards private initiative, whose aim was to supply some educational aspects that the state was not satisfactorily providing (Vieira, 2019). Thus, the syllabus of the Colégio Abílio in Rio de Janeiro, inaugurated in 1871 and operating until 1880, stands out (Saviani, 2000). To this end, it is important to note, based on the systematic portrait presented by Saviani (2000), that studies were divided into two types of instruction: primary and secondary education.

Primary education, which lasted three years, had Dance combined with Gymnastics at all stages, with emphasis on the education of the body as part of an integral formation strongly defended in such pedagogical proposals, considering that teaching at the Abílio Schools was primarily for men and only in the mid-19th century was it extended to women (Melo, Peres, 2016; Vieira, 2019).

Vieira (2019) reports that the practice of dance and gymnastics aimed to strengthen boys' muscles and make them more agile and robust (healthy mind, healthy body),

legitimizing the idea of a body that showed the marks of a sanitized and civilized people. We can see, therefore, that as a language, dance had not been effectively consolidated in the context of formal teaching practices at that time. It was only evidenced on the canvases painted by French artists, when they illustrated in their works the daily practices where dance was manifested, as we can recognize in the iconic paintings by Debret⁴ and other painters who starred in the French Artistic Mission in Brazil, as the theory reveals.

4.3 The influences of the 20th century on art/dance teaching in Brazilian education

The Brazilian educational context of the 20th century presents us with a new social reality, especially when considering the political fact of the establishment of the republic as a form of government, which contributed to significant transformations within the scope of public schools in the country, among which the following stand out as essential milestones: the implementation of elementary school in the Brazilian states; the Ministry of Education (MEC), Ministry of Culture and the National Arts Foundation (Funarte), representing a national organizational structure; the creation of the Education Guidelines and Bases (LDB), including the current LDB instituted at the end of the century (Law No. 9.394/96); the manifesto of the pioneers of New Education, which had a strong influence on educational reforms in the 20th century; and some other important milestones, as pointed out by Darius and Brum (2018) and Brum (2006). 394/96); the manifesto of the pioneers of New Education, which had a strong influence on the educational reforms of the 20th century; and some other important milestones, as Darius and Darius (2018) and Brum (2006) point out.

As well as being very significant for education, the 20th century was also very important for discussions about the arts in Brazil, especially with the Modern Art Week of 1922, a political and cultural movement in which "Brazil is taken by a climate of enthusiasm and renewal and through the actions of intellectuals and educators, changes in education

⁴ Danse de sauvages de la mission de St. José (Jean-Baptiste Debret, 1834), lithograph on paper. Retrieved from: <https://digital.bbm.usp.br/handle/bbm/3721>

begin to emerge with a view to reforming Brazilian education" (Araújo, 2010, p. 19-20). This represented a stimulus for the construction of a new cultural identity for Brazil in a new century, idealized by the aspiration for "a new language, a longing for a national art, with its own profile, the fruit of the time and the Brazilian environment" (Lima, 2020, p. 24).

However, faced with the awakening of this new century and the new aspirations for transformations in education, art teaching had drawing as its predominant practice in order to train for work. Therefore, teaching remained closely linked to the reproductive molds of education based on copying models, with the teacher aiming to achieve satisfactory motor coordination, precise strokes and the acquisition of techniques and cleaning habits that would be useful for the students' professional lives (Martins, Picosque, Guerra, 1998).

In addition to the prevalence of Drawing in Arts teaching practices, Vieira (2019) adds that in the first year of Getúlio Vargas' government (Second Republic), Orpheonic Singing became a compulsory subject in schools in the then capital Rio de Janeiro, as a way of meeting the interest in hegemonic content.

Later on, the Manifesto of the Pioneers of New Education, which affected the West around the 1930s and 1940s, reconducted the practice of Arts teaching by proposing ideals of free expression with the incentive to "freely create what you feel" and the break with "copying models", favoring the "spontaneous development of the student" (Melon, Cipola, 2019, p. 78). At this time, the ideal of Art as expressiveness was manifested and Dance began to have a slightly more accentuated place in teaching.

Although the reference to the renewed pedagogy of the American thinker John Dewey has great significance for the context of the arts in Brazil in the 20th century, discussions about Art/Dance linked to Saviani's Pedagogical Tendencies (2006)⁵ are not explored in depth. However, considering the reproductivist teaching model previously described by Martins, Picosque and Guerra (1998)⁶, and also emphasized by Fusari &

⁵ Non-critical theories (pedagogical trends: Traditional, New School and Technicist); and, critical theories (pedagogical trends: Liberating, Libertarian and Historical-Critical).

⁶ [...] In practice, the teaching of drawing in primary and secondary schools made analogies with work, valuing the line, the contour and the repetition of models that generally came from outside the country; the drawing

Ferraz (1999), it is important to clarify that, in the transition from the 19th to the 20th century, Arts teaching was governed by Traditional Pedagogical Trends, but that with the arrival of the new century, the ideals that supported traditionalism as a trend ended up being detached from the interests for 20th century teaching.

Passing through the events of the Vargas government (1930-1945), we enter the first ideas of postmodernity, understood from theoretical conceptions as a historical and philosophical ideal and a period of change in the practices and values of modern society (Ribeiro, 2018).

The postmodern paradigm, according to Avelino (2018), builds its relationship with education from the processes of globalization of society, which enables the gradual arrival of the various fields of knowledge in the Brazilian school through didactic-technological resources. The relationship between Art/Dance Teaching and post-modernity represents the "birth of a new social era", according to Anderson (1999, p. 18). The author also explains that the term only gained importance in the 1950s and became more widespread in the 1970s, consolidating itself as a paradigm for plural readings and reflections on society.

The transition from Modernity to Post-Modernity is marked by changes in these various fields of knowledge, including music, architecture, fashion, food, cinema and art.

We agree with Avelino (2018) and other scholars on the subject regarding the conceptual complexity - sometimes polysemic - of the term Postmodernity, which is why we have focused on highlighting the influence that this philosophical paradigm has on teaching concepts in Brazil, especially in the teaching of Arts/Dance at school. It is important to mention, however briefly, some milestones in the history of Brazil that are important in this discourse on education, including the enactment of the first Brazilian

of ornaments, copying and geometric drawing were aimed at preparing students for professional life and for activities carried out both in factories and in craft services (Fusari & Ferraz, 1999, p.30);

Education Guidelines and Bases Law⁷, Law No. 4.024, published in December 1961 by the then president of Brazil, João Goulart.

In its entirety, this law does not include the word 'Dance' anywhere in its text. In relation to the Arts, it only mentions in a single paragraph that "Education systems may extend its duration to six years, expanding the student's knowledge in the last two and initiating him/her in applied arts techniques, appropriate to sex and age" (Brazil, 1961, p. 51). This text was repealed by Law 5.692/71, which established the second LDB published in August 1971, in which Article 7 made it compulsory to include the subject of Art Education in the full curricula of primary and secondary schools (Brazil, 1971). This law has also been completely repealed by the current LDB, Law No. 9.394/96, which defines and regulates the current Brazilian education system, and which we will deal with with greater emphasis in the sequencing of this theoretical approach.

In this historical sequence of education, it is important to highlight Brazil's dictatorial period (1964-1985)⁸, which was marked by strong censorship and which naturally had consequences for the ideals of Art as an instrument of free expression, as explained by Melon and Cipola (2019) and also in recent research by Santos (2019)⁹ on the performance of Dance in the Military Dictatorship, presenting an overview of how this language was contextualized at that moment in Brazil's history. This study refers to the work of companies, groups and isolated artists who disseminated art/dance with a political slant.

Considering the practice strongly mediated by free expression from the 1960s onwards, Fusari and Ferraz (1992, p. 35) point to the performance of a very free Art Teaching "where everything was allowed" and, as a consequence, the prejudice and devaluation of Art as a discipline increased due to an emptying of content, according to Gralik (2007).

⁷ Law No. 4.024/61 - Original Publication. Retrieved from: <https://www2.camara.leg.br/legin/fed/lei/1960-1969/lei-4024-20-dezembro-1961-353722-publicacaooriginal-1-pl.html>;

⁸ Authoritarian and nationalist in character, it was a regime established with the military coup on April 1, 1964, until March 15, 1985, under the command of successive military governments. (Wikipedia, 2021);

⁹ Dance in the Military Dictatorship: reflections from the trajectory of Eva Schul. (Santos, 2019). Retrieved from: <https://wp.ufpel.edu.br/bcs/2020/11/03/tccs-do-curso-de-danca-inseridos-no-acervo-digital-da-biblioteca/>.

Observing the following decade, at the peak of the Military Dictatorship, the implementation of Art Education as a subject by the 1971 educational reform presents as one of its central objectives the development of students' ability to understand the various artistic languages, according to Pintor and Bertoletti (2017). Although this study does not aim to question the compulsory nature of a subject with such a free bias in a context of extreme repression and censorship, it is important to ask about this fact, even if mediated by other readings.

Therefore, in this relationship between Art/Dance Teaching and Postmodernity, considering the social discourse of the 1960s and later, "the practice of art in public elementary school, without the guidance of a specialist, was dominated by the suggestion of themes and drawings alluding to civic, religious and other celebrations determined by the official education system" (Sá, 2013, p. 69).

5 Conclusions

The aim of this study is to create a theoretical overview of Brazilian education in order to understand the constitutive process of dance as an artistic language in formal school teaching, as well as to revisit the history of education as a means of reflecting on how dance and the arts in general were viewed from the perspective of the country's educational policies since the institutionalization of teaching in Brazil's colonial period.

We consider the fact that Brazilian education has totalitarian influences along European lines, given that Brazil was colonized by Portugal. Therefore, its education was established through the actions of the Jesuits, whose practices and policies were directly related to the Catholic Church, which was also interested in the religious colonization of the peoples who inhabited the territory. Thus, we have education shaped by traditionalism, whose educational actions reproduced missionary rites, such as expository practices, pre-defined moments, among other aspects strongly highlighted in traditional pedagogy.

Thus, it is clear that the education disseminated by the Jesuits complied with the principles of the Portuguese colonialist project, with the aim of conditioning Brazil to

maintain the consumer market for raw materials in order to meet the capitalist demands in the accumulation of wealth of its colonizer, according to Saviani (2013).

The form of European colonization, and consequently of providing education in Brazil, disregarded the existing culture in the territory, seeking as its main focus the catechization of the indigenous people. As a result, the very language of art that could have been evidenced in the initial processes of Brazilian education was totally ignored and suppressed by educational practices strongly influenced by the religious precepts of the secular Catholic Church, which suppressed the body and its cultural manifestations throughout the Middle Ages.

The two hundred years of Jesuit education and more than three and a half centuries of traditional teaching in Brazil left a very strong mark of traditionalism and its strands on Brazilian education, an aspect that influenced and influences the socio-cultural thinking of the arts in the country's historical-educational context, especially with regard to questions about the body and its manifestations in the contemporary context.

The educational reforms that took place after the two centuries of Jesuit teaching in Brazil were significant for the pedagogical ideas of a national education that broke with the theocentrism erected in the Middle Ages. However, the theoretical context shows us that these reforms did not potentially differ from Jesuit pedagogy, given the relationship between these new educational proposals and other religious orders, maintaining the education-church link.

Imperial Brazil represented significant importance for discussions about art in the country, especially after the creation of artistic spaces in the country with the French Mission led by Debret. Among these revolutions was the institutionalization of art teaching in Brazilian education, even though the teaching was centred on drawing and painting, disregarding the importance of other artistic manifestations for the country.

With the republic, which was established at the end of the 19th century, there were significant changes in public schools in Brazil, especially with the creation of ministries, laws and guidelines influenced by ideals based on the renewal of education, and special attention paid to culture and the arts in the country. This fact attributes great importance to

the 20th century in the artistic sphere, due to the fervor and enthusiasm of a new Brazilian cultural identity influenced by the ideals of modernity and post-modernity as paradigms.

In discussions about the survival of the arts and their languages throughout history, especially in Brazilian education, it is necessary to take into account the contexts and trends that influence the parameters for what is observed or aimed at in education. The political, social and economic aspects, as well as the ideals preached by capitalism, seem to have a bearing on this perception of the arts that has been built up in Brazil since its inception, and which continues to influence education through its curriculum and the policies that are directed towards it.

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