O desenvolvimento da autonomia intelectual e moral nas aulas de arte do ensino fundamental II: aprendizagem socioemocional e a construção de valores morais

Fernando BRUZATTI[1]
Carmen Lúcia DIAS[2]

Resumo
Este artigo apresenta um recorte dos resultados de uma pesquisa de mestrado, desenvolvida sob a ótica da abordagem qualitativa com delineamento descritivo-explicativo, cujos objetivos foram analisar e compreender a concepção docente sobre o desenvolvimento das Competências Socioemocionais (CSEs) para a construção da autonomia intelectual e moral dos alunos do ensino fundamental II de escolas públicas. Foram utilizadas entrevistas semiestruturadas com professores de arte e com a coordenadora do Núcleo Pedagógico de Arte. Para a interpretação dos dados, recorremos à Análise Textual Discursiva. Os resultados apontam que os participantes encontram dificuldades para realizarem sua formação continuada e aprofundarem seus estudos acerca do desenvolvimento das CSEs, valores morais, autonomia intelectual e moral. Destacamos a preocupação que os professores apresentam em proporcionar um ambiente ético e respeitoso em suas aulas de arte e, sempre que necessário, recorrem às CSEs para resolverem conflitos entre os alunos e para prepará-los para a vida em sociedade.

Palavras-chave: Aprendizagem socioemocional. Valores sociomorais. Autonomia intelectual e moral. Professores de arte. Ensino fundamental II.

---

[1] Master in Education, Universidade do Oeste Paulista - UNOESTE. Presidente Prudente, São Paulo – Brazil. ORCID: https://orcid.org/0000-0001-8862-005X . E-mail: ferbruzatti@hotmail.com
[2] Doctorate and Post-Doctorate in Education, Universidade do Oeste Paulista - UNOESTE. Presidente Prudente, São Paulo – Brazil. ORCID: http://orcid.org/0000-0002-6521-8209. E-mail: kkaludias@gmail.com

The development of intellectual and moral autonomy in Art classes in Elementary School: socio-emotional learning and the construction of moral values

Fernando BUZATTI
Carmen Lúcia DIAS

Abstract

This article presents a selection of the results of a master's research, developed under the perspective of a qualitative approach with a descriptive-explanatory design, whose objectives were to analyze and understand the teaching conception about the development of Socioemotional Competencies (CSEs) for the construction of intellectual autonomy and morale of students from Elementary School II in public schools. Semi-structured interviews were used with art teachers and the Coordinator of the Pedagogical Art Center and for data interpretation, we resorted to Discursive Textual Analysis. The results point out that the participants find it difficult to carry out their continuing education and deepen their studies about the development of CSEs, moral values, intellectual and moral autonomy. We highlight the teachers' concern in providing an ethical and respectful environment in their art classes and, whenever necessary, they turn to CSEs to solve conflicts between students and to prepare them for life in society.

Keywords: Socioemotional learning. Sociomoral values. Intellectual and moral autonomy. Art Teachers. Elementary School.

El desarrollo de la autonomía intelectual y moral en las clases de Arte en la Enseñanza Básica nível II: el aprendizaje socioemocional y la construcción de valores morales

Fernando BUZATTI
Carmen Lúcia DIAS

Resumen

Este artículo presenta una selección de los resultados de una investigación de magister, desarrollada a partir de la perspectiva de un enfoque cualitativo con un formato descriptivo y explicativo, cuyo objetivo fue analizar y comprender la concepción del docente sobre el desarrollo de las Competencias Socioemocionales (CSE) para la construcción de autonomía intelectual y moral de alumnos de Enseñanza Básica nível II, en escuelas públicas. Se utilizaron entrevistas semiestructuradas con profesores de Arte y la Coordinadora del Centro Pedagógico de Arte; ya para la interpretación de los datos se utilizó el Análisis Discursivo Textual. Los resultados indican que a los participantes les resulta difícil llevar a cabo su formación continua y profundizar en sus estudios sobre el desarrollo de los CSE, los valores morales, la autonomía intelectual y moral. Resaltamos la preocupación que tienen los docentes en brindar un ambiente ético y de respeto en sus clases de arte y que, cuando es necesario, recurren a los CSE para resolver los conflictos entre los estudiantes y así prepararlos para la vida en sociedad.

Palabras clave: Aprendizaje socioemocional. Valores sociomorales. Autonomía intelectual y moral. Profesores de arte. Escuela Primaria Nivel II.

Introduction

With the implementation of the Base Nacional Comum Curricular (National Common Curricular Base) (BNCC) in 2017, which defines the organic and progressive set of essential learnings that all students must develop throughout basic education, it is evident that there is a concern with the development of students' holistic education through the General Competencies of Basic Education (BRASIL, 2017). However, when referring to cognitive skills, the BNCC also highlights the importance of Socioemotional Competencies (CSE), considered a "novelty" (in Brazil), since intellectual or cognitive skills have long prevailed in the teaching and learning process, especially in traditional teaching models. This coordination intellectual/affective dimension is essential for the development of students' intellectual and moral autonomy.

It is worth noting that, in the realm of CSEs, socioemotional learnings are crucial and require sociomoral values from the perspective of moral psychology. These values are fundamental for being and living for oneself and others, based on justice, solidarity, honesty, respect, cooperation, and care. Thus, we can consider the integration of these two fields of knowledge the CSEs and sociomoral values as a regulation of the former and, as previously mentioned, essential for the construction of intellectual and moral autonomy. Autonomy that is learned in practice, through interactions with peers and methodologies that promote reflection, creativity, critical thinking, and democratic relations.

Regarding the BNCC, the document provides some guidelines on what should be included in students' education to address the challenges of modern life.

> In the new global scenario, recognizing oneself within one's historical and cultural context, communicating effectively, being creative, analytical, participatory, open to new ideas, collaborative, resilient, productive, and responsible requires much more than merely accumulating information. It demands the development of competencies to learn how to learn, manage the increasingly available information, act with discernment and responsibility in digital cultures, apply knowledge to solve problems, have the autonomy to make decisions, be proactive in identifying data and seeking solutions, and live and learn with differences and diversities (BRASIL, 2017, p. 14).

Tognetta (2012) points out that the BNCC includes aspects that have always been part of school life but were not observed in Brazilian curricula.

Revisiting what we discussed earlier about the connection between socioemotional competencies (CSEs) and sociomoral values as a regulation of the former, which are important for building intellectual and moral autonomy, it is pertinent to elaborate on our understanding of values.

According to Piaget (1920/1994), a value consists of an affective investment that directs individuals' actions towards a particular direction; moral values are the affective motivations embedded in actions, rules, principles, and judgments. Related to cognitive development, the psychogenetic construction of values traverses the path from heteronomy to autonomy.

According to Araújo and Puig (2002, p. 122),

> Values are constructed based on the projection of positive feelings directed towards objects, people, relationships, and oneself. They help individuals have guided and coherent behavior, allowing their decisions to be more conscious and autonomous. Values act as conduct guides necessary when individuals encounter controversial situations.

We understand that values are presented as positive feelings, affective values attributed to things, relationships, or people. Their purpose is to serve as a reference for conduct in controversial situations that individuals face in their daily lives. Thus, we conclude that moral values are the result of significant experiences we have, and these values depend on the quality of the various relationships we establish with each individual.

In light of this, the objectives of this research were to analyze and understand the teachers' conceptions about the development of Socioemotional Competencies (CSEs) for the construction of intellectual and moral autonomy in students of the final years of elementary education in public schools.

Historical Aspects of Art Education

In the early 20th century, art education focused on technical mastery, aimed at immediately qualifying students for the workforce. This approach explains why art education in schools was based on subjects such as drawing (geometric, natural, and pedagogical), manual work, choral singing, and music. "[...] The teaching of drawing acquired a utilitarian sentiment, aimed at technically preparing individuals for work, both in factories and in artisanal services" (FERRAZ; FUSARI, 2009, p. 28). Other artistic expressions, such as theater and dance, were only developed through school performances to celebrate commemorative dates and festivals.

Until the 1950s, the teaching and learning situations in art classes were based solely on reproductive content, disconnected from the students' social realities. Knowledge was centered on the figure of the teacher, with students being mere spectators who replicated activities without critical engagement. It is important to note that art education had been part of the official school curriculum

in the country since the 19th century and underwent significant changes over time, reflecting the historical and political contexts of each era.

The first Brazilian Law of Guidelines and Bases of Education, LDB 4.024/61, did not address art education specifically, but included only a few references to the subject:

> The national education, inspired by the principles of freedom and the ideals of human solidarity, aims to:
> a) the understanding of the rights and duties of the individual, the citizen, the state, the family, and other groups that make up the community;
> b) respect for human dignity and fundamental freedoms;
> c) the strengthening of national unity and international solidarity;
> d) the integral development of human personality and its participation in the common good;
> e) preparing individuals and society to master scientific and technological resources, enabling them to utilize opportunities and overcome environmental challenges;
> f) the preservation and expansion of cultural heritage;
> g) the condemnation of any unequal treatment based on philosophical, political, or religious beliefs, as well as any class or racial prejudices.
> (BRASIL, 1961).

In item f of this law, there is a clear indication of the need for a curricular moment in schools to address cultural heritage, but it did not specify which subject would develop this specific theme within the field of arts. Similarly, Article 25, which stated that one of the purposes of primary education was the development of children's expressive activities essentially the main goal of the art schools established in the country also did not clarify which curricular subject would address this expression: "Art. 25. Primary education aims to develop children's reasoning and expressive activities and their integration into the physical and social environment" (BRAZIL, 1961).

Despite the obligation to include art education through the enactment of Law No. 5,692/71, it was categorized as an activity rather than a subject. Although the law made it mandatory, it reinforced the stigma of art as an accessory and less important than other subjects in the curriculum. In this law, the term "artistic education" first appeared as part of the full curricula of educational institutions:

> Art. 7º The inclusion of Moral and Civic Education, Physical Education, Artistic Education, and Health Programs in the full curricula of primary and secondary education institutions will be mandatory, with respect to the first being governed by Decree-Law No. 369, dated September 12, 1969 (BRASIL, 1971).

Similarly, Opinion No. 853/71 from the Federal Council of Education suggested that the curriculum contents be developed in a didactically assimilable manner as "activities" and "areas of study." Item 2 of the opinion classified artistic education as an "activity":

> 2. Núcleo-comum, parte diversificada

> The determination of the contents is done in four layers that are successively added. The first is the common core to be established by the Federal Council of Education. The second consists of the activities prescribed in Article 7 (Moral and Civic Education, Physical Education, Artistic Education, Health Programs, and Religious Education). The third layer characterizes the diversified part, which originates from either one or both sources: the Education Council of each system and the schools themselves. Finally, the fourth layer consists of subjects dedicated to professional qualifications at the secondary level, with the same flow of regulation between the Federal Council and the various schools (BRASIL, 1971).

A misinterpretation of the aforementioned opinion (No. 853/71) led to activities in artistic education classes being considered as belonging to a less important subject compared to others, even though it was related to the common core of official curricula. Years later, another opinion was published, No. 540/77, for primary and secondary education, but it did not shed light on the problem of regulating art education in schools. On the contrary, it exacerbated the issue by determining that artistic education teachers could not grade students and that even poor performance in the subject would not be grounds for failure. According to Fróes and Campos (1981), the assessment of learning in artistic education in primary and secondary schools did not align with the formal criteria adopted in other subjects and did not prevent the promotion of students who did not achieve satisfactory results (FRÓES; CAMPOS, 1981).

In 1978, the Department of Secondary Education (DEM) developed a document with the participation of experts from the five curricular components covered by Article 7 of Law No. 5,692/71 (Moral and Civic Education, Physical Education, and Artistic Education). The objective was to ensure proper treatment for these curricular components, expanding opportunities for students to develop critical, secure attitudes grounded in freedom and their specificities. It was a work aimed at enhancing the discussion about these components, highlighting that there was still a long way to go.

> We are not presenting a finished, perfect work. With humility, we offer a document that could be called preliminary because, as an initial attempt to address the issue from a perspective of integrating components into the curriculum planning, it will certainly need enhancements that only the experimentation of this proposal can provide (BRASIL,1978, p. 7).

The document included suggestions for the development of teaching and learning situations in art education that were grounded in psychology, noting that "the discipline mobilizes cognitive (recognition, analysis, and synthesis), perceptual, and psychomotor aspects" (BRASIL, 1978, p. 61). Nevertheless, these guidelines were still insufficient to ensure effective teaching in these classes, given the pedagogical work lacking intentionality or prior planning. Barbosa (2007) highlights the lack of well-established pedagogical objectives with which some teachers treated art education

classes during this period "[...] geometric drawing, trivial themes, coloring sheets, and observational drawing" were common topics during classes (BARBOSA, 2007, p. 12).

The most significant change occurred with the publication of the new Law of Guidelines and Bases of Education No. 9.394/96, in which art education was redefined as "art" and established as a mandatory curriculum component at all levels of education. This can be observed in Article 26 and Paragraph 2 of the aforementioned law:

> **Art. 26.** The curricula for early childhood education, elementary education, and secondary education must have a national common base, to be complemented, in each education system and in each educational institution, by a diversified part, required by the regional and local characteristics of society, culture, economy, and students.
> **§ 2º** Art education, especially in its regional expressions, will be a mandatory curriculum component at various levels of basic education, aiming to promote the cultural development of students
> (BRASIL, 1996).

In this way, art education in Brazil underwent a lengthy process before being established as a mandatory subject throughout basic education. However, mere obligatoriness would not ensure equity and quality in the content to be developed, considering the country's cultural diversity and the differences in art teacher training across Brazilian states. According to government discourse, to address this issue, the Ministry of Education (MEC) approved the BNCC (Base Nacional Comum Curricular) in 2017, a normative document that serves as a foundation for the formulation and development of curricula in all states and municipalities across the country.

The essential learnings defined in the BNCC are intended to ensure that all students develop general competencies throughout their basic education. In the document, competence is described as "the mobilization of knowledge (concepts and procedures), skills (practical, cognitive, and socio-emotional), attitudes, and values" to help students handle the complex challenges of daily life and ensure their participation as active members of the society in which they live (BRASIL, 2017, p. 8).

By adopting this perspective, the BNCC emphasizes that pedagogical work should prioritize the comprehensive development of students, "breaking with reductionist views that privilege either the intellectual (cognitive) dimension or the affective dimension." Thus, an integral formation perspective is assumed, considering each student's particularities and allowing them to be active participants in the teaching and learning process, thereby strengthening inclusive democratic relationships and developing a respectful environment towards diversity (BRASIL, 2017, p. 14). During the production processes in art, students experiment, create, and investigate, thus developing

their personal poetics, i.e., their own unique way of expressing their feelings through different art forms. The knowledge, techniques, and processes developed and accumulated through studies of various art forms help students understand the relationships between artistic productions and the social context in which they are embedded, as well as their interaction with the culture of that particular period (BRASIL, 2017, p. 193).

Thus, the BNCC, along with other documents, formalizes guiding directives for educational institutions to organize their official curricula, aiming to ensure the comprehensive development of students across all states and municipalities in the country. It is important for teachers to stay attuned to these changes and ensure that students develop their cognitive and emotional skills during their classes. To achieve this, it is crucial that teachers are familiar with the theories underpinning the pedagogical work involved in developing these emotional skills.

Socioemotional competencies and teaching in the present day

According to Vilarrasa (2002, p. 22), reason has long been regarded as "what guides us to the safe harbor of truth or, at least, brings us closer to it, while the realm of emotions is presumed to be fraught with traps that easily lead us to error." Goleman (1995, p. 48) fuels our discussion by asserting that,

> Despite a high Intelligence Quotient (IQ) being no guarantee of prosperity, prestige, or happiness in life, our schools and culture emphasize academic aptitude, neglecting emotional intelligence, a set of traits some might call it character that also plays a significant role in our personal destiny. [...] Emotional aptitude is a meta-capacity that determines how well we can utilize any other aptitudes we may have, including raw intellect.

When developing their concepts of intellectual and emotional development, major theorists such as Lev Vygotsky and Jean Piaget, despite their different epistemological approaches, presented objective relationships between social interactions and the intellectual development of children and adolescents. However, the relationship between the individual and the world, as a fundamental element in the teaching and learning process, is relatively recent in the Brazilian educational context (MAXI, [2020], p. 1).

Studies on the development of socio-emotional learning began approximately two decades ago. To understand its role and importance for contemporary education, it is essential to consider two main initiatives. The first is the emergence of the Human Development Paradigm, introduced by the United Nations Development Program (UNDP), which began to view people as central to development relationships and education as the transformative means to prepare them throughout life and convert their potential into competencies (CASEL, [2019]).

It was with Daniel Goleman that the topic of emotions gained significant attention. In 1994, he published "Emotional Intelligence," which became a worldwide bestseller, with copies printed in 40 languages. His work is often recognized as a turning point in the popularization of emotional dimensions. More than innovating in this area of study, the theorist aimed to organize existing research, including findings from neuroscience and the concept of emotional intelligence discussed in his book (GOLEMAN, 2012).

A report structured by the United Nations Educational, Scientific and Cultural Organization (UNESCO), presented by Professor Jacques Delors in the 1990s, identified essential learnings for individual knowledge development, known as the four pillars of education for the 21st century (MAXI [2020]). This document emphasizes that the established educational concept and practice were inadequate to meet new demands, necessitating a new approach to teaching and learning relationships in the country. In addition to curricular components, foundational content would be based on these four pillars (DELORS et al., 2010): learning to know, learning to do, learning to live together, and learning to be. Regarding pedagogical work based on these four pillars, Jacques Delors prescribes: "This perspective should, in the future, inspire and guide educational reforms, whether in the development of programs or the definition of new pedagogical policies" (DELORS et al., 2010, p. 30).

The concern with developing a comprehensive educational approach that also considers the socio-emotional dimension was expanded at the beginning of the 21st century, reinforced by the National Curriculum Guidelines for Basic Education. It emphasizes respect for each student's socio-emotional, cultural, and identity values, guiding all pedagogical actions. This was more thoroughly structured and systematized in the final publication of the National Common Core Curriculum (BNCC) in 2017. Therefore, it is important to note that,

to effectively implement the BNCC, academic curricula for initial teacher training and preparation should be designed and structured to meet the new educational demands outlined in the document.

The BNCC outlines ten general competencies that must be addressed in all components of basic education. These competencies span all educational stages and can be divided into three main groups: competencies related to knowledge; competencies related to skills; and competencies related to attitudes and the individual's character.

> Competencies related to attitudes and character: 7. Argue based on facts, data, and reliable information to formulate, negotiate, and defend ideas, viewpoints, and common decisions that respect and promote human rights, socio-environmental awareness, and responsible consumption at local, regional, and global levels, with an ethical stance regarding the care of oneself, others, and the planet. 8. Know, appreciate, and take care of one's physical and emotional health, understanding oneself within human diversity and recognizing one's own emotions and those of others, with self-criticism and the ability to manage them. 9. Practice empathy, dialogue, conflict resolution, and cooperation, ensuring respect for oneself and others, promoting respect for human rights, and valuing the diversity of individuals and social groups, their knowledge, identities, cultures, and potentialities, free from any form of prejudice. 10. Act personally and collectively with autonomy, responsibility, flexibility, resilience, and determination, making decisions based on ethical, democratic, inclusive, sustainable, and solidaristic principles (MAXI, [2020] p. 8).

It is important to highlight that in the BNCC (National Common Core Curriculum), competence is defined as "the mobilization of knowledge (concepts and procedures), skills (practical, cognitive, and socio-emotional), attitudes, and values necessary to address complex demands of everyday life, full citizenship, and the world of work" (BRASIL, 2017, p.8). Thus, the term is related to the student's ability to mobilize the necessary resources to solve a specific challenge or situation. The ten general competencies are linked to the construction of knowledge across all areas of the school curriculum, the development of skills, and the formation of attitudes and values, contributing to societal transformation (BRASIL, 2017; RIBEIRO, 2020).

From a pedagogical perspective, learning values and attitudes is complex and still underexplored. For this learning to occur, a constant, coherent, and systematic pedagogical practice is required, in which universally desired values and attitudes are expressed in interactions between individuals and influence the choice of topics to be addressed in all teaching and learning situations. In addition to emotional aspects, it is important, in

developing this learning, to be aware that each student belongs to a social reality with its own values and customs. Analyzing content in light of this dimension requires a conscious and ethically committed decision, directly affecting the understanding of the school's role in the holistic development of these young people (BRASIL, 1997). It is important to note that teaching and learning processes should transcend any division or hierarchy between intellectual development and socio-emotional development. "It is crucial that the proposed activities have pedagogical intentions - otherwise, there is a risk of developing a process without consistency" (MAXI, [2020], p. 9).

According to the Maxi magazine ([2020]), socio-emotional competencies are diverse, ranging from altruism to tolerance. However, ten socio-emotional competencies were listed that schools can develop to provide the necessary education for 21st-century students.

> **Creativity:** Development of innovative and useful ideas for a social context through the interaction of imagination, aptitude, process, and environment. **Critical Thinking:** Decision-making and learning of new concepts through the evaluation and critical analysis of information. **Empathy:** Perception of others with the aim of understanding their feelings and actions. **Collaboration:** Performing activities in a coordinated and synchronized manner, sharing tasks and problems. **Curiosity:** Cultivating a mindset that constantly seeks to learn, understand the world, and explore new ideas. **Courage:** Advocating for one's own will to achieve goals, taking a stand, and, if necessary, confronting others. **Resilience:** Ability to handle challenges and changes appropriately, without compromising one's identity and learning. **Ethics:** Moral principles that guide how people live and make decisions, focusing on what is good for society. **Leadership:** Forming ethical relationships among people concerned with achieving change together. **Metacognition:** Recognition of one's own skills, attitudes, values, knowledge, and learning, setting personal goals and strategies, and adapting based on the results achieved (MAXI, [2020], p. 5, author's emphasis).

We emphasize that these competencies can be developed through the work of building socio-moral values in different teaching and learning situations, grounded in the Psychology of Morality. Thus, these factors will guide the work with socio-emotional competencies (CSEs), which are necessary for the development of students' intellectual and moral autonomy.

CSEs and the general competencies outlined in the *Base Nacional Comum Curricular* (BNCC) are interconnected but not the same. CSEs form a theoretical model in the field of psychology and are used to study and understand how aspects of each individual's personality can influence teaching and learning processes. In contrast, the competencies described in the

BNCC establish the guidelines that permeate the entire schooling process and the development of curricula in educational institutions across the country. These competencies address both attitudinal and procedural aspects and the content that Brazilian students should develop throughout their basic education. Generally, a student who learns to understand and control their emotions from the early years of schooling is better positioned to achieve their goals throughout life. Demonstrating empathy towards others, creating and maintaining positive social relationships, making good decisions, and developing socio-emotional competencies are actions that benefit students' development in all aspects. According to government discourse, with the aim of forming citizens with ethical principles who make responsible decisions and handle emotions better, the BNCC establishes a commitment to integral education, providing means for the holistic development of students. This means that schools will prepare students both cognitively and emotionally, shaping them into ethical and autonomous individuals. Educators must reassess their teaching methods; simply presenting content and explaining it verbally is not sufficient. A cognitive-socio-emotional curriculum requires active learning methodologies where the student is at the center of the teaching and learning process. It is necessary to provoke student reflection and transform the classroom into a simulation of real-life situations, where their experiences will be valuable learning tools. Supporting this view, Brusantin (2018) points out that anxiety, stress, insecurity, and lack of emotional intelligence are elements that do not contribute to student learning but are present among most Brazilian students. Inevitably, these emotions negatively impact pedagogical practices and hinder the intellectual development of young people. Thus, the skills developed through socio-emotional learning processes are essential for forming better individuals, reducing inequalities, enabling young people and adults to establish a sense of belonging in school, and fostering the development of safer, healthier, and more just communities (CASEL, [2019]).

Method

The present research[3] aimed to analyze and understand the teachers' conception of the development of socio-emotional competencies (CSEs) for building the intellectual and moral autonomy of students in the final years of elementary education in schools belonging to a specific Education Directorate in the interior of São Paulo. It was developed from a qualitative perspective with a descriptive-explanatory design. The qualitative approach "focuses on understanding phenomena in their historical specificities and on the intersubjective interpretation of events and occurrences" (GAMBOA, 2003, p. 394). Explanatory research seeks the truths of the observed facts through the analysis of collected data, by identifying determining factors and interpreting them through a qualitative method. In other words, this type of research aims to uncover the reasons, and is used when the method is experimental, as it requires control (SEVERINO, 2007).

Participants included a pedagogical coordinator from the Art Department (PCNP)[4], Participant A) and seven art teachers (Participants B, C, D, E, F, G, and H) from different public state schools in the final years of elementary education. The project was approved by the Research Ethics Committee (CEP) - CAAE (protocol number omitted to ensure reviewer anonymity) - and all participants signed the Informed Consent Form (ICF).

Since the collected data consist of arguments elaborated by the participants during the interviews and transcribed by the researcher, we employed Discourse Textual Analysis (DTA). This methodology is used to analyze qualitative information, aiming to produce new understandings from the analyzed discourses.

Presentation and discussion of results

Regarding the BNCC and socio-emotional competencies, we sought to understand the perception of the art teachers and the PCNP coordinator about the document. The coordinator (PART.

---

[3] It is highlighted that this article represents a subset of the results from a master's thesis conducted in 2022, which was approved by the Research Ethics Committee (CEP) of the affiliated institution.
[4] The work of the Pedagogical Coordination Center (PCNP) art coordinators aims to support art teachers in implementing the curriculum activities, evaluating their progress, and guiding the educators to ensure that the goals established by the school's pedagogical proposal are met.

A) highlights that it is a document that requires extensive study to be understood, as it uses the term "decipher" to refer to the contents described within it. They also report that it is a material that should be consulted regularly so that the teacher can plan their lessons in accordance with the document's guidelines.

Professor G and Professor H acknowledge the existence of the document but express criticisms, noting: "I don't read much about it, I know some basic things because we have to follow it, I only know what is discussed in the ATPCs, they give it to us to read, but I don't study it much, I get home and store the material in my little room and there it stays" (PART.G). From this response, it is evident that the document is discussed during study sessions, but its implementation is lacking. Professor H criticizes the content of the document, stating that it is very distant from the students' reality: "Outside the box, I know, but the document is out of our reality; some things are very far from the classroom" (PART.H).

In contrast, Professor B supports Coordinator A's view, affirming that the document should be consulted regularly and that it offers new possibilities for teaching art, such as incorporating socio-emotional competencies:

> It is a new material, quite different; I consult it every week when preparing my lessons. There's no way not to use it, as it is more comprehensive and open, especially regarding social and socio-emotional aspects, which we didn't have before. It should be our pocket notebook (PART.B).

According to Carvalho (2016, p.506), "the document aims to ensure that children, adolescents, youth, and adults have the right to learning and development concerning ethical, political, and aesthetic principles." According to government discourse, the document presents a teaching proposal based on moral values, culture, and the society in which students are embedded, making connections with the subject of art in a transversal way and extending beyond aesthetic issues.

Teacher D reports having participated in the development of the official curriculum for the state of São Paulo, which was fundamentally based on the BNCC guidelines. She highlights the primary advancement in implementing the BNCC as the fact that all states in the country now follow the same guidelines in their curriculum development. According to her, this alignment has minimized differences in how the art subject is taught across schools in different states and municipalities.

Teacher E Supports Teacher D's statement, noting that "What I understand is that the intention is for the entire country to be unified with a single curriculum, each state with its particularities, but working with one curriculum" (PART.E). He emphasizes that, in his view, the BNCC was designed

to ensure the standardization of education nationwide, thereby ensuring that all students receive the same quality of education. Teacher C makes a similar point but expresses concern about adapting the content to the reality of each class she teaches, recognizing that each context requires a different methodological approach to enhance the teaching and learning relationships she develops with her students:

> The BNCC is our foundation, so we need to follow it and aim to teach based on it, but in our own way. There's no point in trying to give a lesson that I'm not able to teach. I need to teach in a way that the students understand; preparing a lesson full of content won't help if the students don't absorb what I'm teaching. We follow the BNCC, but each teacher has their own style, their own way of teaching, and we also need to consider the class we have. Sometimes I have three sixth-grade classes and I can't give the same lesson to each one. Depending on the class, I might need to make some adjustments because the profile of the class might require a different approach to the skill being worked on (PART.C).

Hencke (2019) highlights concerns that a national curriculum base might not fully address the diversity within a large country like Brazil, potentially neglecting regional cultural identities, weakening the appreciation of differences, and failing to resolve Brazilian educational challenges. Hencke notes, "The law restricts the achievements present in the National Curriculum Parameters and turns the teaching of Arts into a set of systematic actions to be reproduced" (HENCKE, 2019, p. 24-25).

In alignment with other interviewees, teacher F also mentions the "unification of content" (PART.F) as a key factor influencing her view of the document. However, she emphasizes the need for studies, professional development, and reflection on the BNCC to ensure that all teachers are prepared to work according to its principles.

The fragmented perspective on the BNCC expressed by most interviewees suggests that the document appears to prescribe specific content for each subject, making its development mandatory nationwide. However, the governmental discourse on the BNCC indicates that pedagogical work should focus on developing ten general competencies, stressing that basic education must prioritize the comprehensive development of students, "breaking away from reductionist views that focus solely on intellectual (cognitive) or affective dimensions."

Regarding the BNCC's guidance on working with socioemotional competencies (CSEs) in art classes, Coordinator A is unsure if the document provides specific instructions for systematizing CSE development but mentions several supporting materials that offer such guidance: "I'm not sure if this is included within the BNCC, but I believe it is. We have several guiding documents that provide

explanations on developing these competencies, so I believe it's included" (PART.A). Teacher B supports this by stating that explanations for developing CSEs are found in supplementary materials: "This explanation is provided in the material given to teachers for lesson preparation" (PART.B).

Participants E, F, and G indicate that the document includes explanations for developing socioemotional competencies in art classes but are unsure of the specifics: "I believe it does, based on what has been provided to us. I don't know how exactly, but I believe it does" (PART.E). Teacher G also affirms this but references only the skills listed in the BNCC, suggesting that projects and lessons are pre-defined: "Certainly, the document includes this. I have a project to develop with the students, and since these projects are rigid, I only work with what is listed. The projects already specify which skills I need to work on, and sometimes even come with prepared lessons" (PART.G).

Teachers C and D similarly focus on the skills described in the BNCC as the main aspect of the document, believing that their lesson planning aligns with the document's requirements based on these skills.

In addition to teacher C mentioning skills rather than the operationalization of CSEs, her response reveals a need for more training to develop her lessons based on BNCC guidelines and demonstrates her effort to create engaging and interesting lessons for students:

> I know more about the skills, but I think more help is needed for working with them. We have the plans, for example, in the study guidance, we have the workbooks, but sometimes even teachers can't understand what is being asked, and it needs to be a bit more simplified because sometimes I don't know what to do. The document talks about the competencies but doesn't explain how to implement them; it provides a framework for you to work with, but each teacher has their own way. It's no use if they say you have to do this, this, and this, if I don't know how to teach in that way, it won't work. As a teacher, I follow the BNCC, seek guidance, but I like to innovate, change things, and add something extra. I work a lot with PowerPoint; even though there is a workbook, I use PowerPoint to provide images and things that will help them understand better. I strive to add more and improve in my own way (PART.C).

The professor H, diverging from the views of other participants, believes that the document is just another "trend" in education and does not bring significant changes to her teaching practice: "We don't use it much. We hear about it at the moment because it seems like there's pressure about that topic, then it fades away. It feels like something that's in fashion, but it doesn't really change much in the classroom" (PART.H).

Regarding the skills mentioned frequently by participants, according to the government's discourse, they do not prescribe specific actions or behaviors for teachers nor do they dictate theoretical approaches or methodologies. These choices are reflected in each school's curricula and pedagogical projects, which must be adapted to the reality of each educational system or network,

considering the social context of each institution and the individual characteristics of its students (BRASIL, 2017).

It is also necessary to highlight that, according to the government's discourse, the organization of these skills in the BNCC represents a possible arrangement, and thus, the proposed groupings should not be considered as a mandatory model for the development of curricula in each state. Therefore, the presentation used in the BNCC "aims to ensure clarity, precision, and explicitness about what is expected for all students to learn in Elementary Education, providing guidance for curriculum development across the country, suitable for different contexts" (BRASIL, 2017, p. 31). Consequently, participants referred to the learning outcomes that students should achieve during art classes rather than how socio-emotional competencies (CSEs) should be incorporated into pedagogical work.

We also sought to understand the teachers' views on the contribution of working with moral values to student development. According to Wadsworth (1997, p. 160), for Piaget, the construction of knowledge is systematized based on the quality of cooperative and social interaction among individuals, thus contributing to the development of intellectual autonomy and moral attitudes. Although knowledge construction occurs in the child's mind, it is embedded in a social context, which is essential for any construction to take place. Regarding the relationship between affectivity and intelligence in the child's knowledge construction process, Piaget (2014) notes that affectivity can have either a positive or negative influence on intellectual development, as positive emotional interactions in teaching and learning environments facilitate easier learning for the child.

The coordinator of the Pedagogical Art Nucleus (PART.A) emphasizes the importance of teachers' concern with developing moral values in teaching and learning relationships in art classes and highlights that these values develop alongside cognitive content:

> If I do not have values, how will my actions in society be beneficial or detrimental to others? Thus, students, as individuals in development, must be exposed to and embrace moral values. The construction of these values does not need to come in the form of impositions; it must be an integral part of the individual. This process starts from a young age, as the student interacts with information, and as they grow, this information becomes a part of their being (PART.A).

Thus, working with socio-emotional competencies (CSEs) should be systematic and intentional, aiming for full acceptance and understanding among all members of the school community. This organization will allow the education in values to move beyond being a sporadic or isolated effort and become a natural part of the daily routine within schools (ARAÚJO, 2008).

Supporting this view, Professor B reports that, in addition to working on moral values in specific classes, such as tutoring sessions, she also integrates moral values into her art classes. This approach allows students to discuss moral values critically and respectfully as they analyze the content of the discipline.

According to Professor C, working with moral values significantly contributes to shaping students into citizens who are capable of living harmoniously in society: "Not insulting, not disrespecting; all of this falls under moral values having empathy, respecting others, putting oneself in another's place. We strive to teach values for the future" (PART.C). She emphasizes that this concern should be present throughout the student's daily life: "We talk a lot with them about moral values. For instance, if they find a pencil, I ask if they know whose it is. If it's not theirs, we first need to find out who it belongs to" (PART.C).

Professor F believes that values are "the meaning you give to a situation. For example, when we ask about their dreams and some say 'I want to be a drug dealer,' the reason is often 'because it makes money'" (PART.F). She highlights that values are constructed socially rather than imposed by someone or a group. Based on the values presented by the students, she creates an open and receptive environment for discussion, where they reflect on their values and gain new perspectives on their own lives: "And then we build a narrative with them, giving values to situations they consider normal but aren't" (PART.F).

According to Araújo (2003, p. 49), the knowledge that students bring to school, derived from their personal experiences and backgrounds, "should be at the center of the contextualization of the content worked on in the classroom. Considering this reality in the web of knowledge addressed in school will give greater meaning to students' learning." From this perspective, the school team should aim to develop an autonomous consciousness, which serves as the foundation for exercising citizenship, continually encouraging reflection, dialogue, expression of feelings, and respect for differences.

Participants D, E, and G reported that the contribution to developing socio-emotional competencies (CSEs) in art classes lies in the opportunity for teachers to address values that students may not always receive at home. They noted that the absence of these values can make students' interactions and participation in school more challenging: "These values will contribute to students living in society; this student will become more ethical, more critical, an honest citizen. If he learns these values at school, he will carry them throughout his life" (PART.E).

Professor G does not seem very enthusiastic about the results she observed from her work with moral values: "We teach the values to them, they even know what they are because we teach them, but they can't live all of that" (PART.G). The issue may lie in her approach to teaching moral values in a school environment. She mentions "teaching values to them" as if they were content to be memorized, expecting students to replicate these values, which does not happen.

It is also noted that one teacher in the sample was unable to answer the question: "I've heard of it, but I've never stopped to think about it; I might know it, but I don't remember at the moment" (PART.H).

According to Puig (1998, p. 45), the goal of moral education is to develop autonomous personalities. Therefore, pedagogical action should aim to transition from heteronomous to autonomous morality: "To achieve this goal, it is necessary to provide experiences that favor the abandonment of authoritarian morality and invite the appreciation and adoption of mutual respect and autonomy."

From the responses of the participants, we can see that moral development is directly related to art, as the discipline requires the analysis and critical perspective of viewpoints other than those of the students. Some teachers are aware of this aspect of art and have developed teaching strategies that consider the particularities of working with moral values. However, there is a noticeable need for continued professional development for these teachers and the pedagogical coordinator to ensure that this work is grounded in a theoretical framework rather than solely based on the personal experiences accumulated throughout their academic and professional careers.

Final considerations

Considering that the general objective of this research was to "analyze and understand the teachers' conceptions about the development of socio-emotional competencies (CSEs) for building the intellectual and moral autonomy of art students in the middle school of schools belonging to a specific Department of Education in the interior of São Paulo," we conclude that most interviewees had difficulties understanding the operationalization of the principles contained in the BNCC. They generally perceived the document as merely outlining the content to be developed during lessons and the skills to be worked on throughout these lessons. It was also evident that, in almost all responses, teachers viewed the document as regulating teaching, standardizing the content to be developed by teachers across the country. This perspective does not take into account the regional particularities

and the diverse cultures within a continental country like Brazil. We observed that some interviewees had not received guidance or participated in training about the development of CSEs and, as a result, had a superficial understanding of socio-emotional competencies and how working on them can positively contribute to the holistic formation of students. Their comments were based on their personal experiences with these competencies, and the work with CSEs was reported as a tool for conflict resolution. Thus, it is essential for the entire school team to understand that CSEs form a theoretical model from the field of psychology and are used to study and understand how aspects of personality can significantly influence the teaching and learning process.

We consider it fundamental to bridge the two fields of study: CSEs and the work on moral values in teaching and learning situations, grounded in the Psychology of Morality. These values will regulate socio-emotional learning, which is crucial for the development of students' intellectual and moral autonomy. Socio-moral values are essential for living harmoniously with oneself and others, based on justice, solidarity, honesty, respect, cooperation, and care.

Working on moral values in art classes allows students to understand and control their feelings and emotions in the name of a shared ideal, contributing to their development as autonomous, empathetic, and competent individuals. From the participants' responses, we observed that moral development in art classes is directly related to the specific objectives of the discipline, as it enables appreciation and understanding of viewpoints other than those of the students, including artists who have expressed personal conflicts, recorded historical events, and immortalized their emotions through art. Some teachers reported being aware of this aspect of the discipline and that CSEs are already part of their methodological approaches. However, we identified a need for continued professional development for teachers and the pedagogical coordinator to ensure that this work is systematically developed based on an appropriate theoretical framework, rather than solely on personal experiences. This could contribute to consolidating heteronomous relationships where the teacher imposes values on students, who accept them due to the teacher's authority, thus distancing from the educational objectives proposed both in the BNCC and in the PCNs.

Even without a significant understanding of socio-emotional competencies or how to operationalize this work in their art classes, all research participants expressed concern not only with the construction of cognitive content but also with how students relate to the school and the discipline. They demonstrated respect and commitment to education and the ethical and respectful manner in which they perform their work.

We acknowledge that the study of CSEs and the construction of socio-moral values in art classes does not end here. However, our work paves the way for future research. Finally, we hope to contribute to art education and provide support for discussions and expansion of knowledge on the subject, aiming to develop teaching and learning situations in art classes that focus on forming autonomous students who are prepared for everyday challenges and capable of using art to express themselves and become agents of societal transformation.

References

ARAÚJO, U. F.; PUIG, J.M. Pontuando e contrapondo. *In*: ARANTES, V. A. (org.). **Educação e valores:** pontos e contrapontos. São Paulo: Summus, 2007, p. 107-140.

ARAÚJO, U. F. Pedagogia de Projetos e Direitos Humanos: caminhos para uma educação em valores. **Proposições**, v.19, n.2, p. 193-204, maio/ago. 2008. Disponível em: https://www.scielo.br/j/pp/a/4C4TS3TWm4z3DhthHTPSsjn/?lang=pt&format=pdf. Acesso em: 02 nov. 2021.

BARBOSA, A. M. TAVARES, B. **A imagem no ensino da arte**. São Paulo: Perspectiva, 2007.

BRASIL. Presidência da República**. Lei nº 4.024**, de 20 de dezembro de 1961. Fixa as Diretrizes e Bases da Educação Nacional. Brasília: Casa Civil, 1961. Disponível em: http://www.planalto.gov.br/ccivil_03/LEIS/L4024.htm. Acesso em: 09 de jun. 2021.

BRASIL, Presidência da República. **Lei nº 5.692,** de 11 de agosto de 1971. Brasília: Casa Civil, 1971. Disponível em: http://www.planalto.gov.br/ccivil_03/Leis/L5692.htm. Acesso em: 15 de jun. 2021.

BRASIL. Ministério da Educação e Cultura. **O artigo 7º da lei número 5.692/71 no ensino de 2º Grau.** Brasília: MEC: 1978.

BRASIL. Presidência da República. **Lei nº 9.394** de 20 de dezembro de 1996. Estabelece as diretrizes e bases da educação nacional. Brasília: Casa Civil, 1996. Disponível em: http://www.planalto.gov.br/ccivil_03/LEIS/l9394.htm. Acesso em: 25 jun. 2021.

BRASIL. Secretaria de Educação Fundamental**. Parâmetros curriculares nacionais**: introdução aos parâmetros curriculares nacionais / Secretaria de Educação Fundamental. Brasília: MEC/SEF, 1997.

BRASIL. Ministério da Educação. **Base Nacional Comum Curricular**. Brasília: MEC, 2017, 600 p. Disponível em: http://basenacionalcomum.mec.gov.br/images/BNCC_EI_EF_110518_versaofinal_site.pdf. Acesso em: 10 abr. 2020.

BRUSANTIN, R. C. V. Competências socioemocionais na BNCC: conheça cada uma delas para a educação infantil. **AIX Sistemas**, 2018. Disponível em: https://educacaoinfantil.aix.com.br/competencias-socioemocionais-na-bncc/. Acesso em 12 nov. 2021.

CASEL. Collaborative for Academic, Social and Emotional Learning. **Saiba o que é e quais são os benefícios da aprendizagem socioemocional**. [2019]. Disponível em: https://vilaeducacao.org.br/blog/index.php/saiba-o-que-e-e-quais-sao-os-beneficios-da-aprendizagem-socioemocional/. Acesso em: 20 nov. 2021.

CARVALHO, C. Uma reflexão acerca das artes visuais sobre a segunda versão da Base Nacional Comum Curricular. **Linguagens - Revista de Letras, Artes e Comunicação**, v.10, n. 3, 2016. Disponível em: https://proxy.furb.br/ojs/index.php/linguagens/article/view/5981/3412. Acesso em: 12 out. 2021.

DELORS, J.; MUFTI, I. A; AMAGI, I.; CARNEIRO, R.; CHUNG, F.; GEREMEK, B.; GORHAM, W.; KORNHAUSER, A. MANLEY, M.; QUERO, M. P; SAVANÉ, M.; SINGH, K.; STAVENHAGEN, R.; SUHR, M. W.; NANZHAO, Z. **Educação, um tesouro a descobrir**: relatório para a UNESCO da Comissão Internacional sobre Educação para o Século XXI. Brasília: MEC-UNESCO: 2010. (Obra publicada originalmente em 1996). Disponível em: https://unesdoc.unesco.org/ark:/48223/pf0000109590_por. Acesso em: 02 nov. 2021.

FERRAZ, M. H. C. T. **Metodologia do ensino da arte:** fundamentos e proposições. 2. ed. São Paulo: Cortez, 2009.

FRÓES, O. CAMPOS, O. **Regimento e administração escolar**. São Paulo: Dinâmica Educacional, 1981.

GAMBOA, S. S. Pesquisa qualitativa: superando tecnicismos e falsos dualismos. **Contrapontos**, Itajaí, v. 3, n.3, p. 393-405., set/dez. 2003.

GOLEMAN, D. **Inteligência Emocional**. Rio de Janeiro: Objetiva. 1995.
GOULART, I. B. **Piaget experiencias básicas para utilização pelo professor**. 26 ed. Petrópolis RJ. Vozes, 2010.

HENCKE, J.; SILVA, J. A. Cartografia do Ensino de Artes no Brasil: das Belas Artes a BNCC. **RELACult - Revista Latino-Americana de Estudos em Cultura e Sociedade**, v. 5, n. 4, 2019. Disponível em: https://periodicos.claec.org/index.php/relacult/article/view/1112. Acesso em: 6 jan. 2022. DOI 10.23899/relacult.v5i4.1112.

MAXI. Sistema de Ensino. **Socioemocional segundo a BNCC**. São Paulo: Somos, [2020]. Disponível em: https://www.sistemamaxi.com.br/material-didatico/. Acesso em: 18 nov. 2021.

PIAGET, J. **O juízo moral na criança.** São Paulo: Summus, 1994.

PIAGET, J. **Relações entre a afetividade e a inteligência no desenvolvimento mental da criança**. Rio de Janeiro: Wak, 2014.

PUIG, J. M. **A construção da personalidade moral.** São Paulo: Ática, 1998.

PUIG, J. M. As assembleias de sala de aula ou como fazer coisas com palavras. *In:* ARGÜIS, R. *et al.* **Tutoria:** com a palavra, o aluno. São Paulo: Artmed, 2002. p. 27-34.

RIBEIRO, B. O que a BNCC diz sobre o ensino socioemocional? **Sistema Maxi**, 2020. Disponível em: https://www.sistemamaxi.com.br/o-que-a-bncc-diz-sobre-o-ensino-socioemocional/. Acesso em: 14 dez. 2020.

SEVERINO, A. J. **Metodologia do trabalho científico**. 23. ed. São Paulo: Cortez, 2007. p.99-126.

TOGNETTA, L. R. P.; VINHA, T. P. **É possível superar a violência na escola? Construindo caminhos pela formação moral**. Rio de Janeiro: Editora do Brasil, 2012.

WADSWORTH, B. J. **Inteligência e afetividade da criança na teoria de Piaget**. Tradução de Esméria Rovai. 5. ed. São Paulo: Pioneira, 1997.

_____