

SCENES FROM A TEACHING OF DRAWING: A FRAMEWORK¹

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ABSTRACT

To expand the understanding of the trajectory of Drawing as a school discipline in Brazil, this article aims to present some results from the Masters' research entitled *Between Life and Death: Scenes from a Teaching of Drawing*, carried out in the Graduate Studies Program in Science and Technological Education of the Federal University of Santa Catarina (UFSC). Our intention is not to discuss the theoretical questions of the study, but merely reflect on elements concerning their contexture. So, our purpose is to present the subject investigated, the issues faced, the methodological paths taken and the final arrangements of the dissertation.

Keywords: History of Education; Discipline of Drawing; Methodological issues.

RESUMO

Com o intuito de alargar o horizonte de compreensão acerca da trajetória da disciplina de desenho no Brasil, este artigo tem por objetivo apresentar alguns resultados oriundos da pesquisa da mestrado intitulada *Entre Vida e Morte: Cenas de um Ensino de Desenho*, defendida em 2012 no Programa de Pós-Graduação em Educação Científica e Tecnológica da Universidade Federal de Santa Catarina (UFSC). Não pretende-se adentrar por questões teóricas do referido estudo, mas, tão somente, refletir sobre elementos concernentes à sua tessitura. Assim, nosso propósito é discutir a temática investigada, as questões enfrentadas, os caminhos metodológicos trilhados e o arranjo final da dissertação.

Palavras-chave: História da Educação; Disciplina de desenho; Questões metodológicas.

1. Opening the curtains²

Drawing was a mandatory discipline in Brazilian fundamental education curriculum for about thirty years. Its institutionalization occurred with Francisco Campos³ Reform in 1931. This act,

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² All the citations in this text were translated by this author and the originals inserted in the notes.

besides making official the teaching of Drawing, divided it into four modalities. So distributed, the Drawing became one of the twelve disciplines of the fundamental education, being taught in all grades of that cycle. In the 1940s, Capanema⁴ Reform solidified the presence of the discipline on the educational scenario, instituting its teaching in all the grades of the junior high school and also in the scientific course. Such situation remained until the end of the 1950s.

However, in the 1960s, the Law of Directives and Bases of National Education (LDB) of 1961 presented new guidance for the teaching of Drawing in Brazil, and in the aftermath the discipline started to experience a discredit in the official educational documents, being regulated as a *mandatory complementary discipline*. Actually, it became an optional discipline, included in only two of the four curricular options that the Federal Council of Education (CFE) made available for the first cycle and in only one for the second cycle. Besides that, as from that period it could no longer count on references about its contents or methodology.

That situation became worse with the promulgation of the LDB of 1971 which, among other guidelines, divided the curriculum of the fundamental school into a *common core* and a *diversified part*. While Artistic Education gained the status as a mandatory discipline, the Drawing, once more, was in the diversified part of the curriculum, accentuating the instability that it had already been experiencing since the early 1960s. “The broad legislation that followed the promulgation of the Law of Directives and Bases for the Fundamental and Secondary schools practically ignored the Drawing, which appeared only in brief quotations”⁵.

Nowadays, the discipline of Drawing does not find space among the official educational documents. The LDB of 1996 and the National Curricular Parameters (PCN) do not make any reference to the teaching of Arts from the 6th to the 9th grades. However, the PCNs aimed at the teaching of Mathematics for those grades mention the Drawing, although not comprising the discipline as a whole, only as supplementary to the concept of the subjects.

According to Trinchão⁶, it may have happened because there has been for some time a strong “‘illusion’ or ‘belief’ in that the software and computers will solve problems of composition, decomposition and creative and innovative uses of the form, in times of a competitive market”. In fact, it’s really true that, today, the new generation of engineers and architects knows very

³ That Reform tried to organize and uniform the contents and methodologies of teaching in the official school in all the country. So, the secondary course was divided in a fundamental cycle (5 grades) and a complementary cycle (2 grades). The first one aimed at the general basic training, and the second one was considered as a preparatory to a higher education.

⁴ Between 1942 and 1946, the *Organic Laws of teaching* became known because of Capanema Reform. This reform, consolidated into six decree-laws, organized the primary education, secondary education as well as industrial, commercial, agricultural and normal education. The secondary education remained divided into two cycles, but gained a different setting: the 1st cycle, or junior high school, changed from five to four years, and the 2nd cycle, or high school, from two to three years, and was subdivided into two distinct, classical and scientific, modes.

⁵ “A vasta legislação que se seguiu à promulgação da Lei das Diretrizes e Bases para os 1º e 2º graus, praticamente ignorou o desenho, presente apenas, em breves citações” (NASCIMENTO, 1999, p.28).

⁶ “a ilusão ou crença de que os *softwares* e o computador solucionarão os problemas de composição, decomposição e usos da forma com criatividade e inovação, em tempos de realidade de um mercado competitivo” (TRINCHAO, 2008, p. 46).

well how to draw using electronic tools, and the potentiality of the existing software is unquestionable. But to what extent that skill is worthy, if the professionals cannot use the graphic language of Drawing as a discipline to apply it correctly, mastering it when submitted to computer programs?

In a time of fast progress in the technological and computer areas and of the development of an industry that demands products that combine aesthetic, symmetry and harmonic view,

How is it possible for a nation to develop scientifically and technologically without enabling its citizens to think and use their capacities, especially when visual/spatial images become increasingly indispensable? How many construction workers that have not finished the elementary school needed to understand the graphic codes of the technical communication without being properly prepared for it? Are the maps clear for those who access them? Can everybody understand the assembly manuals that come with most equipment? How is our education preparing and qualifying the individuals to exercise citizenship?⁷

After all, why did the Drawing, which was once part of the History of Brazilian education, lose the status of school discipline? And yet, what are the consequences of the lack of activities related to the graphical representation in the students' education?

These were the questions that constituted the background for the Master Degree research named *Between Life and Death: Scenes from a teaching of drawing*, defended in 2012 in the Graduate Studies Program in Science and Technological Education of the Federal University of Santa Catarina (UFSC). This paper, therefore, tries to present some of the results of such investigation, although aiming at its context rather than its theoretical field. It implies to say that the purpose of this article is to bring back on stage the following factors: the theme, the questions that were raised, the methodological path taken and the final arrangement of the dissertation.

2. On the displacements

A more complex problem emerged from the issues evidenced here on the current situation of the teaching of Drawing. We realized that to understand more comprehensively why the Drawing was dismantled in the fundamental school curriculum, we would have to operate a displacement analysis, questioning *a priori* how and in which conditions that knowledge was established, then, as a school practice. So, we believed that a new displacement could contribute to a greater extent with the History of the Teaching of Drawing, viewing it from a different perspective rather than

⁷ como é possível o desenvolvimento científico e tecnológico de uma nação sem habilitar seus cidadãos a pensar e utilizar as suas capacidades disponíveis, principalmente quando as imagens visuais/espaciais tornam-se cada vez mais imprescindíveis? Quantos trabalhadores da construção civil, que não ultrapassam o ensino fundamental, deparam-se com a necessidade de compreender os códigos gráficos da comunicação técnica, sem estarem devidamente preparados para isso? Os próprios mapas são compreensíveis, para aqueles que a eles têm acesso? Os manuais de montagem que acompanham grande parte dos equipamentos cujas peças vem separadas, são compreendidos por todos? Que preparo para o exercício da cidadania e qualificação para o trabalho nossa educação está oferecendo? (NASCIMENTO, 1999, p.185)

the legal educational perspective. For that, our strategy was to go into the school and look at it from the inside, directing our interest to the concrete reality of the teaching there. Therefore, we asked how the disciplines work so as to “find in the school itself the principle of an investigation and of a specific historical description”⁸.

These displacements would also lead to another one: we do not previously assume that school curricula are just simple adaptations or vulgarizations of the scientific knowledge, and the schools are simple transmitters. In this case, the focus of our study would most likely be on methodologies that would guarantee the teaching of certain subject matters, whose nature would by no means be problematized, or on a historical study built from the inner standpoint of the discipline. In other words, an approach that treats history as a way of consolidating the past would prevail; an evolutionist history based on the updating of its own science of reference.

Rather, our assumption was that the teaching of a subject matter is constituted from a combination, in variable proportions, of exposition, exercises, and motivation for practical activities and a body of tests, assessments and exams that would legitimize and validate it (CHERVEL, 1990, p.207); yet, and most important, we considered that a subject matter is not limited to the classroom teaching procedures, “but also to the great purposes that presided its constitution and the phenomenon of mass acculturation that it determines”⁹. Thus, we aimed at displacing our analysis from the “how” to the “why” to teach, focusing on *how* we become who we are, rather than focusing on *who* we are. Only then will we be able to contest our condition. We believe that such movement can open new perspectives to which we have as naturalized and unquestionable, helping us to problematize the fact that the historicity of the current curriculum makes it seem to have always been unchanged.

By operating such displacements, we built our history by crossing four elements: an object, some material to analyze, a period and a place of investigation. Our object of study was the *teaching of Drawing*. The material to be analyzed was the *official and school documents and interviews*, in which we could investigate the *norms* and the *rules and practices* of teaching. The period observed is *between early 1960s and 2004*. Finally, the research was conducted inside an educational institution: the UFSC Application School (*Colégio de Aplicação - CA*) from *Federal University of Santa Catarina*.

3. On the texture of the writing

Firstly we must mention that we do not agree with a theoretical/methodological separation, encouraged by a dichotomy between theory and practice. That is to say that the theoretical dialogue throughout the dissertation indicates, in a way, its trajectory. Notwithstanding, some reflections are necessary: after all, about which history are we talking? And how do we produce this history?

⁸ “encontrar na própria escola o princípio de uma investigação e de uma descrição histórica específica” (CHERVEL, 1990, p.184).

⁹ “mas também às grandes finalidades que presidiram sua constituição e o fenômeno de aculturação de massa que ela determina” (Ibidem, 1990, p.184).

Naively, to talk about history could be, in short, to treat exclusively of past issues. So, there are facts, and based on facts, one can explain and correlate them in a coherent discourse. And there we are. History is made...

We neither worked this way, nor did we think that history derives from the facts. “There are no facts without questions or with previous hypothesis”¹⁰. In other words “history does not launch its boat to chance trying to catch some fish, no matter which. It is impossible to find an answer for questions that have not been formulated yet.”¹¹ The historical facts we considered, thus, were composed of hints left in the present by the past, so that we must construct such facts from our questions previously elaborated. “It is through the question that we construct the historical object, when we proceed to an original clipping in the limitless universe of the facts and possible documents”¹².

In this way, we understand that

History is considered as history only to the extent it consents neither on the absolute discourse, nor on the absolute singularity, as its meaning remains confused, mixed...(…) The historical method can only be an inexact method...History must be objective and it cannot be so. It wants to make it revive, and can only reconstruct¹³

In this perspective, the history we built, *the teaching of Drawing at UFSC Application School*, was taken as a *representation* of the past produced in the present. That is to say that it rejects to conceive the past as something finished, likely to be unveiled in the present. Rather, making use of a discourse *in* and *from* the present, it intends to summon the past as from the construction of the historical sources to represent it. The past is not, thus, “a ‘datum’, but a product”¹⁴.

On the other hand, the construction of that historical narrative is inserted in a dynamics of thinking history as a production. The historical practice is also a scientific practice to the extent that it involves the construction of research objects, the use of a specific operation of work and a validation process of the outcomes. Eventually we obtained a product that went through several stages, through a *historiographical operation*, since, by producing such historical narrative, we mediate distinct elements such as a temporal, spatial, social, cultural and institutional *place*; a *discipline* made of concepts, rules and methods; and a *writing*, made of styles, genres and forms. (Ibidem, p.66). Therefore, we work in the interstice between what is given and what is created. We elaborate on a material to transform it into history:

¹⁰ “Não há fatos sem questões, nem hipóteses prévias” (PROST, 2008, p.71).

¹¹ “a história não lança seu barco ao acaso na tentativa de apanhar alguns peixes, sejam eles quais forem. É impossível encontrar resposta para questões que não chegaram a ser formuladas” (Ibidem).

¹² “Pela questão é que se constrói o objeto histórico, ao proceder a um recorte original no universo ilimitado dos fatos e documentos possíveis”. (Ibidem, p.75).

¹³ a história só é história na medida em que não consente nem no discurso absoluto, nem na singularidade absoluta, na medida em que o seu sentido se mantém confuso, misturado... (...) O método histórico só pode ser um método inexato... A história quer ser objetiva e não pode sê-lo. Quer fazer reviver e só pode reconstruir (RICOEUR, 1961, p. 226 apud LE GOFF, 2003, p. 22).

¹⁴ “um ‘dado’, mas um produto” (CERTEAU, 2008, p. 80).

Everything begins with the gesture of separating, gathering and transforming into documents certain objects distributed in a different way. This new cultural distribution is the first work. Actually, it consists of producing such documents by the simple fact that it recopies, transcribes or photographs these objects to change, at the same time, their place and their status. This gesture consists of ‘isolating’ a body, as we do in physics, and in ‘disfiguring’ the things to constitute them as pieces that may fill the gaps of a previously proposed set¹⁵.

This does not mean that the technical operation carried out on the sources just aimed at making a “sleeping documentation” talk. It was necessary that such operation assigned different roles to these sources, transforming something that had a certain position into another thing that worked differently.

To be able to fully accomplish this weaving, we must refer to the “raw material”, which we find in the *archives*. From the municipal and state documents, we used the official writings, such as laws, decrees and ordinances. From the school documents, we found a wide variety of objects: school reports, planning, evaluations, exercise lists, textbooks and class council minutes. Finally, we referred to the *living archives*. We searched for twelve testimonies¹⁶ to add to our set of sources. After that we separated, gathered and transformed those objects into documents. And from working on them we produced our narrative, oscillating between making history and telling stories, without being restricted to one or to the other (Ibidem, p. 109).

In its turn, this narrative imposed an organizational need that would not highlight any particular document. So, we chose to present each memory from the perspective of the memorialist, that is, to have their memories narrated and transcribed in first person. These memories, along with our analysis, were – daringly - organized in nine *Acts*, rather than in chapters, experimented and run as from the issues that emerged from the oral sources¹⁷, so disposed as to emphasize the life and death elements of the teaching of Drawing at UFSC Application School. This approach enabled to construct - and also read - them in an independent way, since each *Act* has its own question. This approach did not intend to construct a history that was the result of particular histories told as a whole. Rather, it aimed at finding in the whole, through such presentation, the answer to the central question that permeated all the work.

¹⁵ tudo começa com o gesto de separar, de reunir, de transformar em documentos certos objetos distribuídos de outra maneira. Esta nova distribuição cultural é o primeiro trabalho. Na realidade, ela consiste em produzir tais documentos, pelo simples fato de recopiar, transcrever ou fotografar estes objetos mudando ao mesmo tempo o seu lugar e o seu estatuto. Este gesto consiste em ‘isolar’ um corpo, como se faz em física, e em ‘desfigurar’ as coisas para constituí-las como peças que preenchem lacunas de um conjunto, proposto a priori (CERTEAU, 2008, p. 81).

¹⁶ The twelve interviews were not conducted through a dynamics of questions and answers. In an “open” way, by selecting the information that they considered pertinent, the respondents reported their experiences in relation to the discipline of drawing at UFSC Application School (Colégio de Aplicação da UFSC).

¹⁷ Questions concerning the methodology employed in this work can be thoroughly found in: MACHADO, R. B.; FLORES, C. R. Cenas de um ensino de Desenho: reflexões metodológicas para a escrita da história. *Revista Diálogo Educacional - História das disciplinas escolares e cultura escolar*, Curitiba, v. 11, n. 34, set./dez. 2011.

On the other hand, it is not our intention to contrast in a dichotomized way both writing and orality as different realities, because “there will always be a trace of orality scratching the writing, and the speeches will always carry pieces of texts”¹⁸. Considering Pollak’s thoughts (1992, p. 207), we assume that memory and written documentation are both socially constructed, and, therefore, there is no fundamental difference between the written source and the oral source. From this standpoint, what we did was just to consider the memories as one of the possible sources to weave the intended history, mingled among normative and school documents.

So, as this targeted historical period enabled the treatment of the oral sources, we recurred to the teachers to talk about the teaching practice of the Drawing, however not taking their testimonies as constituting the practice itself, by seeing them just as a discourse on the practice. Although the discourse touches the practice, one cannot be reduced to the other. Rather, we want to highlight that memory or any other source, for us, are not ivory towers of the past; on the contrary, they are constituted only in the *representation* of the past, so that “the memory is not the history, but one of its objects, and, simultaneously, an elementary level of historical elaboration”.¹⁹

Therefore, we delineated our dissertation based on this uptake of the documents, the memory, and the past, in short, of history making. Now we will focus on the elements of life and death evidenced here.

4. From life elements and from death elements

Why these elements and not others? This is the question that was unveiled during our work...

The naturalization of the school processes seems to turn the discipline in itself into a recognized knowledge. However, what we teach and learn at school nowadays is very different from what was taught and learned in the past. In this way, what makes some contents remain in the curriculum rather than others?

Maybe this question does not admit just one answer, but it does not make it less pertinent. We tried to find vestiges of the *Drawing* as a “dead” subject matter in the curriculum of the Brazilian fundamental school. We tried to perceive both the elements that gave life to the subject and elements that determined its death. We believe that they should give us hints to expand our knowledge on such issues.

The Drawing went a long way until it became a school discipline. As knowledge to be taught, we can assume that the Drawing was actually structured as from the 16th century, on the one hand, due to the establishment of the technique of the perspective, which generated teaching processes of the technique and the art of drawing; and on the other, through the military treaties originated from the “art of fortification” during the 16th and 17th centuries. In Brazil, the threat of war between Portugal and Spain in the 18th century forced defensive actions, which would be the

¹⁸ “haverá sempre um traço de oralidade riscando a escritura e as falas sempre carregarão pedaços de textos” (ALBUQUERQUE JUNIOR, 2007, p. 230).

¹⁹ “a memória não é a história, mas um de seus objetos e, simultaneamente, um nível elementar de elaboração histórica” (LE GOFF, 2003, p.49).

main factor for the military teaching, gradually making Drawing be, as times went by, inserted in the school curriculum.

In the beginning of the 20th century, then, with the institutionalization of the Brazilian schools, the Drawing was officially considered a school subject matter. It is worth saying that, in Brazil, this knowledge was closely related to its practical and utilitarian use. During the 18th century, it was used as a fundamental graphic language to the military architecture for the defense of the national territories. In the 20th century, Drawing was in the schools, imbued in a discourse that emphasized its potential as essential graphic language to lever the industrialization process. It is possible that, for this reason, the discipline of Drawing in our country, although divided into four modalities (drawing of the natural, geometric drawing, conventional drawing and artistic drawing) was restricted to a great extent to the geometric Drawing. That could be realized during the search carried out in the official documents which determined the contents to be taught, in the textbooks we analyzed, and also in the teaching practice at UFSC Application School.

During the period, when the Drawing was in the curriculum of the Application School, it went through a complete life process: it was born, it matured and it died. During that process, we could notice factors that interfered in the support and the fall of the discipline. Among the supporting factors was, without any question, the entrance examination for university, the *vestibular*. Especially at the Application School, the “golden years” of the Drawing were when UFSC *vestibular* attributed this discipline the same value as the other disciplines. Incidentally, it is not likely to have been an isolated case. According to Zuin (2001) and Nascimento (1994, 1999), we realized that the *vestibular* caused similar situations in other regions of the country, which reinforces the idea of the importance of those exams in how subject matter works.

The publishing of textbooks was also a considerable life element in Drawing. Between 1940 and 1970, publishing and reediting of those works were expressive, mainly by Sennem Bandeira, José de Arruda Penteadó and Benjamim de Carvalho. Equally, the constitution of a professional body that demanded some room in the educational institutions, as well as the existence of a higher education to qualify the Drawing teachers should also be highlighted as life elements of this knowledge.

It is worth saying that those elements are actually imbricated; they are constituted and organized together. It is not possible to define causes and effects. It is not possible to conclude if the *vestibular* caused the publishing of textbooks or vice-versa, for example. What can be realized is that there are moments in which society as a whole praises certain knowledge so as to make it become an indispensable school subject, and, because of that, a network of factors is established, contributing for the stability and maintenance of a discipline. According to Chervel (1990), “the culture of the society weighs completely over the disciplines being taught, since the very first learnings. And, equally and with the same weight, every discipline must, as we can say, review its copy after thirty or fifty years of exercise”²⁰.

²⁰ “a cultura da sociedade pesa completamente sobre as disciplinas ensinadas, a partir das primeiras aprendizagens. E, de resto com igual peso, toda disciplina deve, por assim dizer, rever sua cópia ao cabo de trinta ou cinqüenta anos de exercício.” (p. 219)

It seems, therefore, that changes in the society and changes in the school curriculum are not usually detached. One of the issues raised from our analysis was exactly the gradual devaluation of the Drawing among the school agents – teachers, students, parents, directors. We think that this can be well considered one of the elements that triggered the death status, among several others, as, for example, the stratification of the discipline into four modalities with very different goals and contents.

The enacting of LDB of 1961 and LDB 1971 was also decisive in the process of the downfall of the Drawing as a discipline, mainly when the artistic education became mandatory. Since then, Drawing began to lose importance as an autonomous discipline and began to be treated as complementary to several other areas.

It is worth noticing the *vestibular*, the publication of textbooks and the higher education courses played double roles in that history. They became important elements of life, but, on the other hand, as the drawing was gradually drifted apart, they became potential conditioners of its death. Actually, Chervel (1990) draws attention to the influence the docimological exams, the phenomenon of the Vulgate, and the “rate of turnover of the teaching workforce”²¹ have on the evolution of the disciplines.

Besides the influences mentioned, between 1930 and 1970 the *Movement of the Modern Mathematics* and the *Movement of Education through Art* were articulated. It is possible that each, in its own way, has contributed for the devaluation of the Drawing as a discipline. Thus, such movements can also be considered factors that triggered its death.

Finally, we must emphasize the hypothesis that during the first decades of the 20th century, due to the economic crises, Brazil improved its industrialization process to supply the demand for imported goods. In the meantime, education was valued as a whole and the drawing was highlighted among other subject matters, becoming a technical language and a conquest tool for the consumers. However, as from the 1950s, foreign industries began opening branches in Brazil. This suggests that, if Brazil started importing more technology than producing, the Drawing became less important for the basic formation of the workers that would be part of those industries. Since the Drawing has always been connected with its practical and utilitarian use, we can also think that this is another factor likely to have caused its death, as the internationalization process of the Brazilian economy upset its utilitarian character in relation to the labor market.

In general lines, these were the elements of life and death of the Drawing as a school discipline, highlighted as from the analysis of a specific school culture. These factors, in its turn, did not happen in a stagnant way; furthermore, there was not only *one* reason for the process of exclusion of the Drawing from the curriculum of the fundamental school. Rather, these elements were concomitant, developing mutually in a complex scenario of social happenings and changes.

²¹ “a taxa de renovação do corpo docente” (p. 197).

5. Closing the curtains

It was not possible here to advance in the analysis of which conditions allowed the establishment of the elements of life and death that this work highlighted. Therefore, the investigation continues as a doctorate work²², aiming at perceiving the discourses that made possible the establishment of the Drawing as a discipline in the Brazilian educational scenario in the beginning of the 20th century, and, later, the discourses that dismantled it. This implies to investigate further questions such as: which social, political and economic context permeated the institutionalization of the public system of the Brazilian fundamental education in the beginning of the 20th century? Which arguments were presented for or against the inclusion of the Drawing in the curriculum of the several teaching levels? What can have caused the Law of Directives and Bases of National Education (Lei de Diretrizes e Bases da Educação) of 1961 and 1971 to gradually exclude the Drawing from the curriculum of the Brazilian fundamental school? Which were the factors that promoted the exclusion of the Drawing from the list of the mandatory disciplines of the Brazilian *vestibular* in the middle of the 20th century?

We think that our efforts to raise a historical understanding of the school trajectory of the Drawing can contribute to reinforce the discussion on its pedagogic-didactic importance in the students' formation, enabling us to go even further: it qualifies us to rethink its current position in the curriculum and to analyze its connection with science and technology.

It is worth mentioning that the Drawing, particularly the Geometric Drawing, has close connections with the Geometry, and, according to Wagner (1998), as the geometric constructions are increasingly disappearing from the school curricula. So, he concludes that it must be rescued from ostracism and its relevance emphasized. In addition, according to D'Ambrósio (1983),

essentially, the action of the mathematician results in the production of *mindfacts*, while the action of the artist results in the production of artifacts. The Drawing is that intellectual discipline, that manifestation of action, fortunately situated between the artifact and the *mindfact*. (...) The combination of the Geometric Drawing – included the geometric constructions, perspective and the Descriptive Geometry – and the Artistic Drawing is essential to obtain that transitional situation between the *mindfact* and the artifact²³.

In this sense, Marmo & Marmo state that:

²² Iniciado em 2012, realizado por Rosilene Beatriz Machado, no Programa de Pós-Graduação em Educação Científica e Tecnológica da Universidade Federal de Santa Catarina, sob orientação da Prof^a Dr^a Cláudia Regina Flores.

²³ em essência, a ação do matemático resulta na produção de mentefatos, enquanto a ação do artista resulta na produção de artefatos. O Desenho é aquela disciplina intelectual, aquela manifestação de ação, que se situa, privilegiadamente, entre o artefato e o mentefato. (...) A combinação Desenho Geométrico – onde inclui as construções geométricas, a perspectiva e a Geometria Descritiva – e Desenho Artístico é essencial para obter essa situação intermediária entre o mentefato e o artefato (p. 8 e 9).

As the school is a center of formation center of individuals apt to exercise their citizenship, capable of critical judgment, capable of expressing clearly their ideas and understanding the main problems that trouble the society today, there are no doubts that it becomes necessary that the students dominate three kinds of language: the verbal, the symbolic and the graphic. The graphic language has been left behind opening a gap in the formation of the students.²⁴

According to those authors, the Drawing establishes a universal communication channel to transmit the graphic language, enabling the students to come to a series of conclusions from very little information, thus liberating their creativity. They can also interconnect with other disciplines, of the drawings in general and to resolve practical daily issues. Besides, the “drawing realizes the theoretical knowledge of the geometry, consolidating the teaching of this important discipline”²⁵.

On the other hand, it is worth mentioning the bridge that the Drawing constructs between the Art and Mathematics so that, as from that, proposals for its reinsertion in the fundamental school can be thought. Therefore, the action of raising elements, practices and knowledge related to the Drawing as a discipline should open up discussions for the teaching of this discipline as a support to Mathematics and Sciences; and further, as an artistic, scientific and technological tool, therefore, a tool for the individual’s development.

So, the dissertation *Between Life and Death: Scenes from a Teaching of Drawing*, by enabling new researches, “is inscribed in a network whose elements depend exclusively on each other, and whose dynamic combination forms history in a certain moment”²⁶. However, beyond that, it did not just aim to expand the horizon on past knowledge and propose new studies. Although the elements mentioned refer to a particular discipline, they intend to expand our perspective on the curricular movements, the daily confrontations, the actions and strategies of the educational agents, as well as the intricate process of appropriation of the legal prescriptions in the realm of the practices.

Therefore, we expect that this study is understood as a discussion that “historicizes the present”²⁷, exercising a necessary critical function, to think our present, and perhaps future, educational reality.

²⁴ sendo a escola um centro de formação de indivíduos aptos a exercer a sua cidadania, dotados de juízo crítico, capazes de expressar com clareza sua ideias e de compreender os principais problemas que afligem a sociedade atual, não há dúvidas de que se torna necessário aos estudantes dominar três tipos de linguagem: verbal, simbólica e gráfica. A linguagem gráfica tem sido relegada a um plano secundário abrindo uma lacuna na formação dos alunos (1995, v.2, p. 6).

²⁵ “desenho concretiza os conhecimentos teóricos da geometria, fortalecendo o ensino desta importante matéria” (Ibidem).

²⁶ “inscreve-se numa rede cujos elementos dependem estritamente uns dos outros, e cuja combinação dinâmica forma a história num momento dado” (CERTEAU, 2008, p.72).

²⁷ “historiciza o atual” (ibidem, p.93).

6. References

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