

Historical-Critical Pedagogy in teacher education programs through artistic problematization: a theoretical-methodological proposal for contemporary training challenges¹

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Abstract

The article addresses the initial training of pedagogues within the framework of Historical-Critical Pedagogy, emphasizing the centrality of art as a constitutive dimension of human formation. Its objective is to propose the category of Artistic Problematization as part of the intentional, dialectical, and formative movement of the educational act, articulating it with the categories of Theoretical Foundation and Technical Instrumentalization. Grounded in the works of Dermeval Saviani and Adolfo Sánchez Vázquez, the study develops a theoretical-conceptual and documentary analysis of the legal foundations of teacher education, highlighting the implications of BNC-Formation/2019, which redefines the teacher's role as an executor of standardized content and contributes to the weakening of comprehensive education. The findings demonstrate that such guidelines undermine the critical, aesthetic, and political dimensions of education by prioritizing instrumental competencies over full human development. In this sense, the article advocates for the inclusion of Artistic Problematization as a formative category, constituting an essential triad in teacher education, aimed at strengthening critical consciousness and the transformative action of subjects within social reality.

Keywords: Pedagogue training; Historical-Critical Pedagogy; artistic problematization.

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A Pedagogia Histórico-Crítica no curso de Pedagogia a partir da problematização artística: uma proposta teórico-metodológica aos desafios contemporâneos de formação

Resumo

O artigo aborda a formação inicial de pedagogos à luz da Pedagogia Histórico-Crítica, com ênfase na centralidade da arte como dimensão constitutiva da formação humana. Tem como objetivo propor a categoria de Problematização Artística como parte do movimento intencional, dialético e formativo do ato educativo, articulando-a às categorias de Fundamentação Teórica e Instrumentalização Técnica. Fundamentado nos autores Dermeval Saviani e Adolfo Sánchez Vázquez, o estudo realiza análise teórico-conceitual e documental das bases legais da formação docente, com destaque para as implicações da BNC-Formação/2019, que redefine o perfil do professor como executor de conteúdos padronizados e contribui para o esvaziamento da formação integral. Os resultados evidenciam que tal diretriz fragiliza a dimensão crítica, estética e política da educação, ao priorizar competências instrumentais em detrimento da humanização plena. Nesse sentido, o artigo defende a inserção da Problematização Artística como categoria formativa, compondo um tripé essencial à formação docente, como proposta de fortalecer a consciência crítica e a atuação transformadora dos sujeitos na realidade social.

Palavras-chave: Formação de pedagogos; Pedagogia Histórico-Crítica; problematização artística.



La Pedagogía Histórico-Crítica en la carrera de Pedagogía a partir de la problematización artística: una propuesta teórico-metodológica frente a los desafíos contemporáneos de la formación

Resumen

El artículo aborda la formación inicial de pedagogos desde la perspectiva de la Pedagogía Histórico-Crítica, enfatizando la centralidad del arte como dimensión constitutiva de la formación humana. Su objetivo es proponer la categoría de Problematización Artística como parte del movimiento intencional, dialéctico y formativo del acto educativo, articulándola con las categorías de Fundamentación Teórica e Instrumentalización Técnica. Fundamentado en los autores Saviani y Sánchez Vázquez, el estudio realiza un análisis teórico-conceptual y documental de las bases legales de la formación docente, destacando las implicaciones de la BNC-Formação/2019, que redefine el perfil del docente como ejecutor de contenidos estandarizados y contribuye al vaciamiento de la formación integral. Los resultados evidencian que tales directrices debilitan las dimensiones críticas, estética y política de la educación al priorizar competencias instrumentales en detrimento de la humanización plena. En este sentido, el artículo defiende la incorporación de la Problematización Artística como categoría formativa, constituyendo un trípode esencial en la formación docente, con el propósito de fortalecer la conciencia crítica y la acción transformadora de los sujetos en la realidad social.

Palabras clave: Formación de pedagogos; Pedagogía Histórico-Crítica; problematización artística.



Introduction

By emphasizing the categories of Theoretical Foundation and Technical Instrumentalization within Historical-Critical Pedagogy, this article proposes the category of Artistic Problematization as a step in the intentional, dialectical, and cathartic movement of the school educational act. The aim is to relocate the role of art—understood as an intrinsic human manifestation—in school promotion and, in turn, to emphasize the artistic, aesthetic, critical, and political dimensions in the initial training of pedagogues. This category was initially proposed in a doctoral dissertation (Reche, 2022), and this article expands the debate on its contribution to the aforementioned educational theory.

Faced with significant legal changes in the initial training of pedagogues over the last decade, it is reiterated that the educational act is a process that enables the subject to unveil social dimensions and to develop potentialities and skills that favor their broader social engagement.

More specifically, the 2019 National Curriculum Guidelines for Initial Teacher Training (*Base Nacional Curricular de Formação de Professores - BNC-Formação*) (Brasil, 2019) redefined the teacher's profile toward a role more closely resembling an executor of standardized content. This content is detached from the specificities of educational contexts and fields of knowledge, compromising the comprehensive formation grounded in democratic school management—a principle defended for years by the academic community and embedded in legislation from the Federal Constitution to the Law of Directives and Bases of Education of 1996. Furthermore, by establishing a common core of 800 hours for all teaching degree programs, it contributed to reducing the costs of initial and continuing education in the sense of administrative rationalization and the consequent weakening of public funding, thereby favoring the progressive insertion of private initiative into education.

If Pedagogy is the general theory of education, constructed from and through the humanization of subjects in relation to the demands of social and



educational reality, the Pedagogy degree program addresses the formation of the educator who, concomitantly with the development of awareness of reality, learns the educational action of teaching—based on classic knowledge—for engagement in and transformation of this reality (Saviani, 2009). This is the concept of education defended here, despite recent legislation.

To this end, the concepts of Theoretical Foundation and Technical Instrumentalization, according to Saviani (2007), are foundational to initial teacher training programs. In short, the former pertains to contents that have become classic throughout human history, the appropriation of which contributes to enlightenment regarding living reality. This means that, regardless of the historical period, these are elementary forms of knowledge that contribute to the comprehensive formation of individuals within the school time and space. The second is understood as coherent ways of executing a task—the “know-how” (Saviani, 2012)—in a conscious action that aligns with the professional objective. Coherent because “the systematization of education implies historical, philosophical, scientific, and technological bases. [...] these foundations are dialectically articulated through the demands of educational reality” (Saviani, 2007, p. 72) and based on the pedagogical objectives defined by teachers and the school institution.

Within the scope of Theoretical Foundation, the contributions of aesthetics and art stand out, understood as constitutive dimensions of omnilateral human formation². In this perspective, human existence is not reduced to the satisfaction of physiological survival needs—such as eating, sleeping, and preserving life—nor to labor understood merely as a productive activity. Omnilateral formation presupposes the full development of human capacities, including sensitivity, imagination, creativity, and aesthetic enjoyment. Thus, art and education constitute fundamental mediations for the comprehensive formation of individuals by promoting the development of physical and spiritual senses, conceived by Marx and Engels (2007) as historically produced potentialities in the process of humanization.



It concerns the education of consciousnesses in the development of actions mediated through the ideal anticipation of real transformation (Saviani, 1986); that is, based on “real individuals, their action and their material conditions of life, both those which they find already existing and those produced by their activity” (Marx & Engels, 2007, p. 86) and of these subjects, their means of life, produced with the material and spiritual tools resulting from the context, aimed at objectified goals and biopsychosocial organization. It is the know-how of these instruments that contributes to ontological know-how, which, in turn, contributes to the investigation and practice of the branches of Didactics and Methodology of the Teaching and Learning Process in directing teaching objectives according to pre-existing material and spiritual possibilities.

Therefore, by considering the categories of Theoretical Foundation and Practical Instrumentalization within Historical-Critical Pedagogy as foundational in initial teacher training, this study theorizes in favor of inserting the category of Artistic Problematization to form a triad in initial teacher training and, consequently, a foundation in the curricular proposal of basic education as a way to strengthen the aforementioned humanization.

To this end, this article is divided into three chapters. The first contextualizes and presents arguments regarding the legal bases of initial teacher training degree programs that impact the formation of Pedagogues. The second highlights and reflects upon the categories of Theoretical Foundation and Technical Instrumentalization, which are foundational to the intentional educational act of Historical-Critical Pedagogy. The third explains the category of Artistic Problematization in the formation of Pedagogues.

The Pedagogy Degree Program in the Face of Legal Training Challenges

In 2015, the National Curriculum Guidelines for the Initial Training of Basic Education Teachers were promulgated, updating previous directives, such as the 2005 National Curriculum Guidelines for Pedagogy Training, which



abolished specialized tracks (*habilitações*) by combining teacher training and school management (Brasil, 2015).

Broadly speaking, the document defines education as formative processes that unfold in family life, human coexistence, work, teaching, research, and extension institutions, social movements, civil society organizations, and in the creative relations between nature and culture. This definition stems from a broad and contextualized understanding of the concepts of education and school education, aiming to guarantee learning rights and objectives, development, democratic management, and institutional evaluation (Brasil, 2015).

Among these points, the teacher training perspective, previously specified according to child target audiences, was replaced by “professional practice in teaching, in the management of educational processes, and in the organization and management of basic education institutions” (Brasil, 2015, p. 7). In this way, it retained the emphasis on the levels of early childhood education and the early years of elementary school, while encompassing education as a formative process aimed at the emancipation of subjects and social groups and the consolidation of a sovereign, democratic, just, and inclusive nation that promotes the emancipation of subjects and social groups, attentive to the recognition and valuing of diversity.

It must be borne in mind that the changes brought about in the initial training curriculum for Basic Education teachers were at the center of a clash of institutional forces. With the approval of the National Common Curricular Base for Basic Education (*Base Nacional Comum Curricular* - BNCC) in 2017, a National Common Base for Teacher Training (*BNC-Formação*) was simultaneously being discussed, even though researchers and educational entities remained hesitant regarding the experience of the approved BNCC.

Within the set of enforcement measures imposed on Public Higher Education Institutions (*Instituições Públicas de Ensino Superior* - IPES), the Pedagogical Residency Program (*Programa de Residência Pedagógica*) was launched in 2018 for teaching degree programs, offering teaching initiation



scholarships from the first years of the undergraduate degree, provided that the IPES promoted continuing education courses for basic education aligned with the BNCC/2017 (Brasil, 2017) and complied with the future BNC-Formação.

Subsequently, on July 6, 2022, the Technical Clarification Note on CNE/CP Resolution No. 2 of December 20, 2019, was issued by the CNE (Brasil, 2022). Prescriptive and mandatory in nature—which is inappropriate for this type of document, as it should be limited to legal guidance—it stipulated that, still within the year 2022, initial teacher training courses had to adapt their formative curricula to meet the ten general competencies and essential learning objectives contained in the BNCC/2017 and in light of 21st-century labor market demands (Brasil, 2019) by the end of 2024. Three of these demands stand out within the scope of the Pedagogy degree program:

- (1) It asserts that Lee Shulman's concept of Pedagogical Content Knowledge must guide the learning objectives of all training subjects in teaching degree programs. The Note does not mention the theorist's name, bibliographical reference, or debate surrounding this perspective; it merely implies that teacher training programs “recognized as high quality” (ibid., p. 4) have been using it for over thirty years;
- (2) That the National Curriculum Guidelines for all teaching degree programs, according to the Note, must adapt their matrices “in whatever contradicts” the BNC-Formação/2019, still within the year 2022, “and tacitly supersede past regulations” (ibid., p. 4);
- (3) It establishes a curriculum based on competencies and skills envisioned for teachers and pedagogues across basic education levels, citing andragogy as an expanding field of practice for pedagogues and managers of formal and non-formal educational spaces: “In Pedagogy, [...] special attention should be given to the set of real practices associated with competency-based learning and, thus, insert a set of objects of knowledge and attitudes into training, replacing purely teaching activities” (Brasil, 2022, p. 3).

The document lacks depth and justifies itself as an ally to the transformations of the world of work and international capital arising from changes in contemporary society. As an example, it points to the term “VUCA” as factors that, tied to technological advances, entail the principles of volatility, uncertainty, complexity, and ambiguity in younger generations, demanding



competencies from teachers and educational workers to select, correlate, and create information about students, alongside the school's own development of these skills in a continuous "learning to learn" for all school subjects according to society's demands.

Because it is a normative document, one questions the role of education as a safeguard for the economic foundations of society when keeping in mind what Saviani (2009) asserts regarding the Pedagogy degree program as one aimed at developing an acute awareness of educational reality in future pedagogues, along with theoretical foundations and technical instrumentalization for practice derived from historical, philosophical, scientific, aesthetic, and technological bases—taking care not to limit knowledge of reality, but rather, based on it, acting toward broader social transformation that is only possible through a reflective stance toward the educational problem that philosophical consciousness represents.

In contrast to this understanding, in a fatalistic tone, the document asserts the impermanences of contemporaneity as current consequences to be managed by the school under the assumption of socio-emotional competencies in the face of frustrations that are inherent to unequal societies.

In a macro sense, the BNC-Formação/2019 became the center of the conception, formulation, implementation, evaluation, and revision of teacher training curricula, despite all the resistance from national and state associations and unions of teachers, trainers, and researchers. This resistance stemmed from the fact that its processing did not correspond to discussions originating from schools and universities, but was forged alongside industrial federations and in accordance with international regulations in exchange for fiscal loans from international banks that streamline Brazil's position in the global economy.

Furthermore, it transformed the training profile of the professional who thinks, plans, and executes education across various levels and scopes into that of a reproducer of internationally benchmarked contents for all teachers by inserting a common core across all teaching degrees with an 800-hour workload



in initial training—which serves the purpose of global large-scale evaluation and is, in turn, detached from specific realities and particular contexts where prompt action based on specialized knowledge is required to provide comprehensive formation.

Such treatment confirms the reduction of investment in higher initial and continuing education and corroborates the downsizing of administrative processes in public spheres of funding and maintenance of national education, gradually formatted and handed over to private initiative.

Returning to Saviani's (2009) contributions since the 1980s, they remain fundamental because they compose a logical, coherent, and grounded thought aligned with the purposes of the Pedagogy degree program in light of national historical educational reality and Brazilian society as a component of social transformation through the act of humanizing subjects based on elaborated knowledge.

Subsequently, Saviani (2009) asserts that the educational phenomenon occurs through the communication of free persons who possess different intellectual maturations. When this education has specific objectives defined for a context or society, it must be systematized in the sense of “creating optimal conditions for the development of new generations, whose action and participation allow for the continuity and survival of culture and, ultimately, [the promotion] of man himself” (Saviani, 2009, p. 47 – author's emphasis).

Such promotion becomes compromised when reforms stemming from the BNCC/2017 and the BNC-Formação/2019 define specific contents without considering the cultural differences of Brazilian regions and the pedagogical autonomy of teaching practice—within the political and philosophical dimensions—as a reflective thought that allows for analyzing educational problems based on social practice, rooted in a model of thought and its implications for educational work and the relationship between the means and ends of school education, broader objectives, and historically determined conditioning factors.



Therefore, the historical-political discussion of the 2015 National Curriculum Guidelines plus the BNC-Formação/2019, which impact the Pedagogy degree program, as well as the confrontation with social reality, are fruitful for future curriculum revisions and reorganizations.

The setbacks resulting from reforms and legal measures that have impacted national education and social security are reiterated, and the resumption of Guidelines and legislation that highlight and guide the task of school education as one that deals with the promotion of a free, conscious human being is affirmed. This is achieved through theoretical foundation and instrumentalization that result in biopsychosocial potentialities, allowing individuals to know and recognize the elements of their life situation and context, so as to intervene and transform it toward their emancipation and the emancipation of their peers, as well as toward freedom, sociability, and material and immaterial collaboration.

The development of school teaching activity, which begins in degree programs determined by these regulations, permeates concepts forged in socio-political educational objectives alongside teaching experience and practice. Consequently, it must always be emphasized that democracy, access to elaborated knowledge, and freedom for artistic manifestations are essential for the formation of conscious, civic, and collaborative human beings. The school, as an institution socially understood as a democratizer of popular access to erudite knowledge, is the place of popular aspirations materialized under elaborated social practice. These are the pillars of teacher training practice committed to a dialectical social reality.

Transformative education is defended because the public school is a democratic space for the working class, who learn and share knowledge that private interests have appropriated to perpetuate capitalist modes of production as a productive force. This knowledge is foundational for structural societal change because it envisions the socialization of the means of production (Saviani, 2012).



In Historical-Critical Pedagogy, such socialization is introduced through dialectical and cathartic problematization regarding social contradictions and restraints, their roots and contradictions, their functioning and determinants, as well as knowledge about the nature and specificities of humanity, aiming to guide the maximum development of human potentialities and their liberation from the historical shackles of capitalism.

It is from this dialectical movement that Saviani asserts education as “the act of producing, directly and intentionally, in each singular individual, the humanity that is produced historically and collectively by the totality of men” (Saviani, 2019, p. 421) and, therefore, serves as a mediation for social practice within a context that is also cultural, political, and economic: “Social practice thus stands as the starting point and the arrival point of educational practice” (Saviani, 2019, p. 422)—that is, a practice of transformation within the superstructure that contributes to clarifying the need to transform the infrastructure for the desired social change.

To live means the development of secondary needs that man establishes based on primary ones and shares with others. To humanize oneself is to appropriate the cultural product that is culturally transmitted to him through the sociability of the species, mediated by the other and also by the construction of new knowledge, habits, and values in relation to these products, as a way of preserving and developing human capacities.

Therefore, the act of humanizing deals with the instrumentalization of classic knowledge—transcendent to time due to its fundamental quality—and knowledge stemming from the exercise of human senses transformed into social practice for the broad preservation and development of all species, based on respect and encouragement of potentialities that occur when elicited for the common good.

By considering art as an intrinsic human manifestation, its centrality in the formation of humanity and, consequently, in the teaching-learning process and initial training of pedagogues is suggested. This suggestion is anchored in



the premises of Historical-Critical Pedagogy and can contribute to a conscious education of humanization, as opposed to one centered on preparation for the contradictions of contemporary society.

In the analysis of the philosophical category of the educational act, the next chapter presents the justification for the category of Artistic Problematization in Historical-Critical Pedagogy and reflections on its contribution to the school educational act.

The Problematization of Social Practice in the Educational Act in Dermeval Saviani

Saviani (2009) asserts that philosophy's contribution to education lies in guiding and enabling humanity's conscious appropriation of the reality in which it lives through social practice. In a dialectical cathartic movement, this social practice transforms into a more elaborated social practice, consequently stimulating social potentialities that are frequently curtailed under capitalism.

For the author, Theoretical Foundation and Technical Instrumentalization are sufficient as practices coherent with the conscious educational act, finding in philosophy a vast field for pedagogical anchoring. Here, however, the theory is deepened by strengthening it through the insertion of another category and class of knowledge—art and aesthetics—which are not incoherent with it, but rather complementary.

In the educational act, in-depth knowledge of reality—arising from constant, cathartic philosophical reflection—derived from the various fields of knowledge is just as fundamental as the methodological conditions that the teacher instrumentalizes in the pedagogical role. This is because, according to Saviani (2009), it is historical consciousness and philosophical reflection that enable both the construction of objects in the systematization of educational action and the selection of the most appropriate means.

According to Saviani (2009), the starting point is the social practice shared between teacher and student, whose essential difference lies in the synthetic



understanding of this practice held by the teacher in contrast to the syncretic conception of the students, as this implies distinct levels of articulation of knowledge and experiences relative to living reality. Because it is synthetic, even if limited, the educational worker proceeds to identify the main problems posed by social practice—problematization—so as to outline questions to be resolved from the initial social practice based on existing elaborated knowledge.

It is subsequently that theoretical and practical instruments are appropriated to resolve these problems. As these instruments are historical and determined, one must consider the socio-political-economic structure from which educational problems or questions emerge, to which initial teacher training must pay close attention.

In this context of problematization, the insertion of art as an intrinsic human manifestation facing living material and immaterial reality, along with aesthetics as a movement to comprehend this reality, is suggested by affirming them as essential for the apprehension of the initial social practice and its subsequent instrumentalization. To this end, it has been termed Artistic Problematization as the first foundation of initial teacher training, coherent with the steps of Theoretical Foundation and Technical Instrumentalization in Historical-Critical Pedagogy.

The school was forged upon cognoscente reasoning derived from scientific knowledge transformed into pedagogical knowledge; however, despite dealing with manifestation through the senses—which also pertain to reason—art addresses a genuinely human expression of comprehending the subject and the world through avenues as cognoscente as science. In this statement, a way of viewing art as an educational process is presented: both are intrinsically human productions.

To this end, art is not treated merely as mediation or language, nor as a diagnostic activity or a trigger for problem-situations; it treats art as an unsubjectable field of forces, a being-in-itself that is a human product and that enhances the act of humanizing subjects. It represents the inseparability of



material and non-material labor, a manifestation of being/existing/acting in the world that is intrinsic to art (Vázquez, 1965).

The core of initial problematization in teacher training calls for observing reality through the human senses, which, in turn, are forged through social labor in relation to nature from the beginning of life. By observing/problematizing this reality in the presence of works of art—also forged through social labor in relation to nature—one affirms a richness of perspectives and a heightened cathartic process of problematization, alongside the invocation of spiritual senses such as enjoyment and pleasure beyond the rational mechanisms of the educational process.

A work of art that evokes living reality expands and qualifies the cathartic process of initial school educational practice—because it concerns a field of pedagogical knowledge—and human practice—because it concerns the humanizing process. For example, when a film from Cinema Novo or Italian Neorealism is viewed by a group of adolescent students disposed to elaborate their own paths toward social autonomy, it not only presents cognitive stimuli for this process but also fosters their aesthetic independence in the world.

Similarly, when Lygia Clark or Tarsila do Amaral is presented to children—images usually populated with symbolism that tends to simplify the painters' creative processes—the stimulation of the senses can be directed toward building awareness of human life based on the child's own existence within a complex and contradictory society.

With the emergence of secondary needs, natural and biological time alone is insufficient for the production of human life. In transforming himself through his heightened senses, man transforms the environment itself into conditions favorable to his demands, subjugating and objectifying it. Upon perceiving life within this subjugated environment, and upon perceiving himself sensitive to it, he disposes of means favorable to aesthetic sensitivity, which involves a sharper observation of the complex web sustaining the present. Aesthetic foundations,



which are not innate, are built through the relationships established with human objects.

While aesthetic sensitivity stems from a higher sense that captures the human richness of a human object—which, in turn, denotes the developed potentialities of artisans and artists in translating subjective conditions into form and content—the reification of all subjects under capitalism (and to a greater extent, the worker performing simplified tasks) compromises the possibilities of aesthetic observation and appropriation, the potential for materializing subjective functions, as well as the social unfolding in relation to the object and, consequently, to the environment. Furthermore, in the broader picture, humanization itself is compromised.

In investigating its properties, Vázquez (1992) defines six constant elements in an aesthetic situation:

- (1) The aesthetic relationship presupposes sensory organs or instruments extending the human senses of consciousness and adaptability, such that they will be stimulated according to the possibility of perceiving and transforming the environment;
- (2) Perception is not reduced to a sensory activity, but is a more complex psychic experience aimed at achieving balance among the self, the environment, and the collective;
- (3) The subject who perceives the object is concrete, in both individual and social acts. This is the subject whom capitalism attempts to reify by entangling them in exchange relations; however, when elicited in other relations that are more stimulating to their socio-human genesis, the subject tends to become conscious of their concreteness and subjectivity;
- (4) Perception is selective in order to obtain the outcome of projected action, and it is self-sufficient when in the ideal form of material manifestation of its potential. In capitalist society, the more collective the relationship with the artifact or artistic work, the broader the understanding toward the totality of perception will be;
- (5) There is a tendency toward automatization, reduction to minimal sensible aspects and their simplest significant components when limited to utilitarian property. Historical man in technological society tends less and less to adapt nature in his favor; thus, stimulating new senses in the presence of an object contributes to the richness of his perception of the world;



(6) Perception is fundamental to understanding and appropriating reality. Exposing this perception and providing its theoretical foundation through classic knowledge transforms an initial perception into an elaborated perception of appropriating one's own existence.

Theoretical Foundation brought about through classic knowledge requires access to and elaboration of this knowledge by teachers, which includes artistic and aesthetic knowledge that evokes the educational act from the initial problematization. Subsequently, instrumentalization derives from human action facing nature or the environment, reflecting how subjects position themselves in the world.

In education, Technical Instrumentalization (Saviani, 2009) translates into appropriate action to reach proposed ends and is, therefore, unveiled in a technical dimension that assists students in transitioning from a syncretic view of the world to a more coherent synthetic view.

In Historical-Critical Pedagogy, the consequence of this instrumentalization is the “appropriation by the popular classes of the cultural tools necessary for the social struggle they wage daily to free themselves from the conditions of exploitation in which they live” (Saviani, 1986, p. 75), provided that the initial problematization is coherent and effective, articulated with historical, philosophical, artistic, scientific, aesthetic, and economic foundations.

Thus, within the scope of teacher training and, consequently, in the school teaching-learning process, it is necessary to problematize social reality as well as the objectives to be established for the educational function in the context of the knowledge society. In resisting and defending classic knowledge, students must appropriate reality based on coherent and conscious instrumentalization.

This concerns pedagogical catharsis—the higher elaboration of the superstructure based on the infrastructure—as a form of manifesting the effective incorporation of cultural instruments, transformed into active elements of social transformation. It is not a matter of experimentation or the mere application of contents, but social practice itself understood more deeply after the mediation of social analysis through elaborated knowledge



transformed into pedagogical knowledge, which enables students to express an understanding of practice in more elaborated terms. It is in this capacity that Artistic Problematization contributes as a triad alongside Theoretical Foundation and Technical Instrumentalization.

For a clearer understanding of its practice, the next chapter presents it within the curriculum of the Pedagogy degree program.

Artistic Problematization in the Pedagogy Degree Curriculum

Saviani (2009) determines Theoretical Foundation and Technical Instrumentalization as foundational to the Pedagogy degree program in promoting subjects based on socially elaborated knowledge. To this end, the author identifies the problematization of social practice as the first step. This problematization is essential to the educational process: the greater the appropriation, articulation, and, in turn, the mechanisms of awareness of the problematized reality, the more effective it becomes.

Art manifests itself through awareness of the problematized reality. Thus, the initial problematization of the educational act benefits when articulated with Artistic Problematization. In this case, such problematization is not an isolated step, but inherent to and articulated with the entire educational process, incorporating artistic knowledge as an end alongside pedagogical knowledge, with the promotion of the basic education student as the ultimate purpose.

If, for Saviani (2012), the educational act presupposes the humanization of subjects and art, in turn, for Vázquez (1965), is a primary manifestation of humanization, both must articulate at the core of the school educational act. Art presupposes a field of scientific, artistic, aesthetic, critical, and political knowledge, as well as all other human dimensions.

By advocating Artistic Problematization as a process of problematizing reality through artistic knowledge in all its richness and based on its original dimensions—without subjugating it to other fields of knowledge such as



philosophy, history, or sociology—art is relocated within the institutionalized process of humanization.

Such is the case, for instance, of aesthetics as knowledge produced by human material and immaterial labor; of politics, largely because works of art, artifacts, and artistic manifestations are mostly housed in private or exclusive institutions, making them environments seldom visited by the working people, with elements that remain incomprehensible to many due to lack of exposure—the result of private and elitist appropriation; and of technical-technological dimensions, since technological development as human instrumentalization is present in many contemporary manifestations, including art.

Initial social practice and elaborated social practice are actions belonging to the creative process of both the artist and the educator. In a systematized manner, these actions can contribute to initial training in Pedagogy without becoming its sole focus, but rather serving as a dimension of comprehending reality. As Saviani (2009) points out, the essence of a problem is need. If, on a larger scale, the school exists due to the need to perpetuate social knowledge, and, on a smaller scale, the artist creates out of vital necessity, the essence of the educational problem as a concrete phenomenon lies in explicating, in a systematized, coherent, and organic manner, possible humanity as an elementary social process of the human species.

Recognizing the concreteness of a real situation means capturing the essence of the observed phenomenon, which is primary to how humans produce their own existence. As the artistic dimension forms the core of Artistic Problematization—using artistic knowledge as a perspective from which to observe initial social practice—it will render the Theoretical Foundation (the next step of philosophical reflection) more understandable, structured, and coherent, and consequently enrich Technical Instrumentalization by taking into account the material and spiritual faculties stimulated by the artistic dimension.

Saviani (2009) describes levels of systematization in the Pedagogy program and defines general and specific objectives. To articulate them with



Artistic Problematization, perspectives for each of these levels and objective definitions are outlined based on this new category:

- a) At the teacher level: evidently, because they work within the Pedagogy program, teachers must possess a systematized understanding of the educational phenomenon. However, regarding artistic knowledge, there are no institutional mechanisms ensuring it in initial teacher training. When restricted to the Arts Methodology discipline, it can translate into the trivial attributes assigned to art—that is, what the collective imaginary understands as art—since the debate on the polyvalence of arts teaching rightly and importantly affects political discussions in the field of art and education;
- b) At the program level: from the dialogue established through systematization at the teacher level, one can arrive at the organization of the program itself. This indicates that artistic knowledge must be present in the Pedagogy curriculum so that, starting from the teacher level, the human artistic phenomenon can be tied to the educational phenomenon within the program's systematization;
- c) At the student level: systematization at the program level is a necessary condition for students to achieve the desired theoretical foundation, thereby moving beyond fluctuations and encyclopedism. Consequently, artistic knowledge contributes to initial problematization, consistent with this theoretical foundation and appropriate technical instrumentalization, while stimulating the social potentialities of these students toward the omnilaterality of the human species.

In view of the function of the pedagogue training program and considering what it means to be an educator, the following ends can be established for the program:

- a) Develop in students an acute awareness of the reality in which they will act, utilizing artistic knowledge as a contribution to the phenomenon of intrinsic human manifestation and as a field of knowledge;
- b) Provide them with an adequate theoretical foundation that enables coherent action and a grasp of artistic knowledge in its essence, as well as in its facets and dimensions;
- c) Supply them with satisfactory technical instrumentalization that enables effective action, specifically regarding content, methods, forms, materials, and history related to artistic manifestations, including visits, discussions, and artistic production as a means of pedagogical catharsis in the process of appropriating knowledge.



More specifically, each discipline must translate the general and specific objectives arising from its field of teaching—foundational and methodological disciplines—by inquiring into the goals to be reached by the end of the academic term, starting from the students' syncretic knowledge, at the following levels:

- a) At the attitudinal level (What the educator needs to experience): the experience of understanding oneself as a being endowed with material and spiritual characteristics mediated by a concrete, historically situated, and potentially overcomeable reality, aimed at collectivity and solidarity;
- b) At the critical-contextual level (What the educator needs to comprehend): how phenomena are aesthetically articulated within the observed situation;
- c) At the cognitive level (What the educator needs to know): the immaterial content articulated between the superstructure and the infrastructure of historically situated reality evoked by the observed situation;
- d) At the instrumental level (What the educator needs to do): the practice of consciously observing oneself as a subject of potentiality and guiding students collectively toward a conscious, omnilateral, and synthetically concrete instrumentalization.

In this way, the role of Artistic Problematization as a foundation for initial teacher training in Pedagogy programs is explained. Naming it the first foundation of initial training in Pedagogy affirms art's place within teacher education as the most essential human action of social practice for transforming nature and forming humanity—a cathartic movement resulting in aesthetic, philosophical, political, scientific, social, and technological dimensions. Furthermore, in terms of the culture industry as a facet of contemporary capitalism, it represents an artistic dimension that the economic system cannot fully manage because it is essentially human.

Since the Pedagogy program aims to train education workers whose coherent, grounded, systematized, and conscious action seeks to directly and intentionally produce, in all subjects, the humanity that is produced historically and collectively by the totality of men, and since art is an intrinsic human manifestation, it is more than urgent that artistic knowledge be guaranteed



at the core of this training. From the category of class in capitalist society, the alienations, inequalities, restraints, reifications, and curtailments evoked in the political dimension of educating must be considered for the subsequent construction of basic education school curricula.

In Marx and Engels (2007), human constitution amidst nature stands out in the bodily constitution of man as a species, which determines his relations among others and with the natural environment itself, as well as the forms of development of the means of existence.

By returning to the human essence, Marx and Engels contributed to the understanding that, within the realm of freedom, human senses are stimulated. In turn, they are materially manifested, which, within a dialectical cycle, deepens the foundations of spiritual senses toward omnilaterality, the balance of primary and secondary needs, and balance with nature. In short, true human social nature is collective and collaborative, moving toward the omnilaterality of subjects living together in symbiotically developed environments from initial social practice to elaborated social practice.

Regarding the school, whose purpose lies in the full development of the learner in the realms of citizenship and work—yet is constrained by state mismanagement and educational market incursions—it is up to the conscious educational function to promote artistic problematization (which contributes, via artistic knowledge, to a more attentive and profound perception of reality resulting in the initial practice to be questioned); theoretical foundation (which in school concerns scientific knowledge transformed into pedagogical knowledge); and technical instrumentalization (of the working class through awareness and revolution arising from the cathartic and dialectical movement of transforming initial social practice into elaborated social practice through instrumentalization), via individual senses stimulated collectively.

That being said, elaborated knowledge about art in the initial training of pedagogues, in its historical-political-economic roots, contributes to unveiling the conditioning factors that interfere with and determine all subjects collectively



as a result of social ideologies and contradictions—from which the individual is also alienated and, on the other hand, invited, through philosophical reflection, to collectively construct other, more consciously human forms of existence.

Thus, for art to effectively serve as a transmission of classic knowledge resulting from essentially human manifestation in initial teacher training and, consequently, in basic education, Artistic Problematization must be developed as an introductory element for knowing the context to be investigated aesthetically and artistically. Through its coherence, it reverberates across problematization, foundation, and instrumentalization—that is, from initial social practice to elaborated social practice.

Final Considerations

Education is the act of instrumentalizing the working class with classic, socially elaborated knowledge that is fundamental to the historical process of humanizing subjects through individual senses stimulated collectively. To this end, essentially human labor—namely art as a being-in-itself, that is, as an entity whose potentialities are not subjugated to a specific end, but in its broad capacity stimulates being and acting in the world—must be included.

As a form of resistance within both the political and aesthetic dimensions of education, art's role and primary place in human formation are affirmed, especially in school education and, by extension, in the initial training of pedagogues. This training must aim to broaden the mechanisms of humanization through classic knowledge via the steps of Artistic Problematization, Theoretical Foundation, and Technical Instrumentalization.

Starting from Historical-Critical Pedagogy, the educational act begins and renews itself as a product of dialectical and cathartic philosophical thought, based on a critical and conscious consideration of the lived or studied historical moment. Thus, the more instrumentalized the dimensions of knowledge are, the more appropriate the action-reflection-action catharsis of the educational act



will be in the training of pedagogues, as well as in the formative work of basic education.

Considering that the Pedagogy degree program aims to train teachers and education workers toward the humanization of subjects in relation to the demands of social and educational reality—which is not an inherent act, but a social one resulting from the practical and theoretical objectification of the human essence—basing this training on Artistic Problematization, Theoretical Foundation, and Technical Instrumentalization highlights the mechanisms that enhance the multiple dimensions of the educational act.

In addressing the contribution of art—whether in the artistic dimension of the educational act or in the critical and aesthetic dimension of art as a field of historical knowledge regarding the objectified subjective materiality of the human species, which develops through action upon the environment—it is imperative to consider that mental and spiritual faculties are enhanced in practice, becoming more elaborated the more they are stimulated.

Reclaiming the field of artistic knowledge in the school educational process means affirming the role of the school in the humanization of subjects, as it constitutes intrinsic human labor, much like education itself.

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Notes

- 1 Statement on the Use of Artificial Intelligence – ChatGPT, an artificial intelligence tool developed by OpenAI, was used to assist in translating this article into English. The translated version was fully reviewed and adjusted by the editorial team to ensure fidelity to the original text, terminological accuracy, and compliance with the journal's editorial standards. The tool was not used to generate the article's arguments, analyses, or academic content
- 2 Degrees of awareness that enable human fulfillment. Emancipation from human material and immaterial conditions (Marx & Engels, 2007).



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