

READING THE HISTORY OF ART THROUGH THE LINES OF DRAWING

LER COM OS TRAÇOS DO DESENHO A HISTÓRIA DA ARTE

LEYENDO LA HISTORIA DEL ARTE A TRAVÉS DE LAS LÍNEAS DEL DIBUJO



<https://doi.org/10.56238/sevened2026.008-001>

Kleriston Luis Rocha Neris¹

ABSTRACT

This research aims to present a methodological proposal that uses drawing as a teaching-learning tool in the teaching of Art History. Starting from the understanding of drawing as a visual language and pedagogical resource, the research seeks to enable meaningful learning of Art History content in high school, bridging theory and practice in the classroom. The proposal aims to break with the paradigm that high school is predominantly characterized by theoretical approaches, by encouraging practical activities that stimulate the active participation of students. In this sense, the practice of drawing is developed in an articulated way with historical and artistic content, through the creation of drawing groups, favoring observation and interpretation, and encompassing the different periods and styles of Art History selected by the teacher for the practices. The research is qualitative and uses the Arts-Based Research (ABR) methodology through the methods of Action Research and Participatory Research, where the first aims to solve practical problems with action (attitudes) and constant reflection, while the second aims at the emancipation and social transformation of the participants (researcher and researched). It is concluded that the use of drawing as a pedagogical methodology contributes to the development of aesthetic sensitivity, critical thinking, and student engagement in the learning process.

Keywords: Art Education. Art History. Drawing. Teaching and Learning. Art-Based Research.

RESUMO

A presente pesquisa tem como objetivo apresentar uma proposta metodológica que utilizar o desenho como instrumento de ensino-aprendizagem no ensino de História da Arte. Partindo da compreensão do desenho como linguagem visual e recurso pedagógico, a pesquisa busca possibilitar uma aprendizagem significativa dos conteúdos de História da Arte no Ensino Médio, aproximando teoria e prática em sala de aula. A proposta tem por objetivo romper com o paradigma de que o Ensino Médio se caracteriza predominantemente por abordagens teóricas, ao incentivar atividades práticas que estimulem a participação ativa dos estudantes. Nesse sentido, a prática do desenho é desenvolvida de forma articulada com os conteúdos históricos e artísticos, por meio da criação de grupos de Desenho, favorecendo a observação, a interpretação e abrange os diferentes períodos e estilos da História da Arte selecionados pelo docente para as práticas. A pesquisa é qualitativa e usa

¹ Master's student in Arts. Universidade Federal do Maranhão (UFMA). E-mail: kleristonluis@yahoo.com.br
Orcid: <https://orcid.org/0009-0005-2320-1598>

a metodologia Investigação Baseada em Artes (IBA) pelos métodos da Pesquisa-ação e a Pesquisa participante, onde a primeira objetiva solucionar problemas práticos com ação (atitudes) e reflexão constante, já a segunda visa a emancipação e transformação social dos participantes (pesquisador e pesquisados). Conclui-se que o uso do desenho como metodologia pedagógica contribui para o desenvolvimento da sensibilidade estética, do pensamento crítico e do envolvimento dos alunos no processo de aprendizagem.

Palavras-chave: Ensino de Arte. História da Arte. Desenho. Ensino-aprendizagem. Investigação Baseada em Artes.

RESUMEN

Esta investigación tiene como objetivo presentar una propuesta metodológica que utiliza el dibujo como herramienta de enseñanza-aprendizaje en la enseñanza de la Historia del Arte. Partiendo de la comprensión del dibujo como lenguaje visual y recurso pedagógico, la investigación busca facilitar el aprendizaje significativo de los contenidos de Historia del Arte en secundaria, conectando la teoría con la práctica en el aula. La propuesta pretende romper con el paradigma de que la secundaria se caracteriza predominantemente por enfoques teóricos, fomentando actividades prácticas que estimulen la participación activa del alumnado. En este sentido, la práctica del dibujo se desarrolla de forma articulada con los contenidos históricos y artísticos, mediante la creación de grupos de dibujo, favoreciendo la observación y la interpretación, y abarcando los diferentes períodos y estilos de la Historia del Arte seleccionados por el profesor para las prácticas. La investigación es cualitativa y utiliza la metodología de Investigación Basada en las Artes (RBA) a través de los métodos de Investigación-Acción e Investigación Participativa. La primera busca resolver problemas prácticos mediante la acción (actitudes) y la reflexión constante, mientras que la segunda busca la emancipación y la transformación social de los participantes (investigador e investigado). Se concluye que el uso del dibujo como metodología pedagógica contribuye al desarrollo de la sensibilidad estética, el pensamiento crítico y la participación del alumnado en el proceso de aprendizaje.

Palabras clave: Educación Artística. Historia del Arte. Dibujo. Enseñanza y Aprendizaje. Investigación Basada en el Arte.

1 INTRODUCTION

Although drawing is traditionally understood in Art History as a form of aesthetic and cultural expression, capable of revealing the values, styles and techniques of a given time, the focus of this research differs in proposing drawing as a pedagogical tool for teaching-learning.

In this logic, the practice of drawing is only an object of study or isolated artistic expression, becoming an active means of knowledge construction, favoring the mastery of the contents of Art History in a meaningful and participatory way.

The research is part of the research line Processes of teaching, learning and creation in arts of the Professional Master's Degree in Arts (Prof-Artes/UFMA), whose focus on the development of creative and innovative methodologies for artistic teaching directly contributes to the proposal. This line of study values artistic practice as a space for investigation, reflection and production of knowledge, aligning itself with the proposal of integrating theory and practice in the classroom.

The present research is justified by the need to bring together practice and theory in the teaching of Art History in High School, having drawing as a central tool in the teaching-learning process. By uniting the practice of drawing with historical and artistic contents, the proposal seeks to break with two paradigms, still present, in High School: the first refers to the conception of an excessively theoretical teaching, focused almost exclusively on the preparation for entrance exams and competitions, or sporadically for the world of work. The second paradigm concerns the understanding of drawing only as a technical, playful or illustrative activity, and not as a methodology capable of favoring the learning of Art History contents.

From this perspective, drawing is understood as a language, artistic practice and pedagogical instrument, able to stimulate observation, critical reflection and the construction of meanings about different periods, styles and contexts of Art History. In this way, the student when drawing not only reproduces images, but interprets, rereads, analyzes and re-signifies the works and artistic movements studied, becoming an active subject of their learning.

In addition, the Art curricular component contributes to the critical formation of students in the face of the complexity of the contemporary world, promoting respect for differences and intercultural, pluriethnic and plurilingual dialogue, which are essential aspects for the exercise of citizenship (Brasil, 2017, p.193).

It is up to the art teacher to understand artistic and cultural diversity, in order to

Explore, know, enjoy and critically analyze artistic and cultural practices and productions from their social environment, indigenous peoples, traditional Brazilian

communities and different societies, in different times and spaces, to recognize art as a cultural, historical, social phenomenon that is sensitive to different contexts and to dialogue with diversities (BRASIL, 2017, p. 198).

In addition, by providing exchanges between cultures and the recognition of similarities and differences, the teaching of Art, combined with the practice of drawing, expands students' knowledge about themselves and about others, strengthening social, historical and cultural values that are fundamental for integral education.

The general objective of this work is to present a methodological proposal that uses drawing as a teaching-learning method in the teaching of Art History. With this, it is sought to understand drawing as a pedagogical tool capable of articulating theory and practice, favoring a more dynamic and meaningful approach to the contents worked in the classroom.

As a first specific objective, it is intended to enable a significant learning of the contents of Art History in High School, facilitating a greater understanding of the periods, styles and the language of drawing in times selected by the teacher.

As a second specific objective, the study aims to break with the paradigm that High School is predominantly theoretical, by valuing pedagogical practices of drawing that stimulate the active participation of students. In the context of High School, the teaching of Art History still faces challenges related to this predominance of theoretical approaches, often disconnected from the students' experience.

As a third specific objective, the research seeks to present the practice of drawing in a correlated way to some Art History contents, through drawing groups or varied formats, promoting interaction, choice, creativity and the protagonism of students in the teaching-learning process.

The problem of this research is: how will the practice of drawing enable a meaningful learning of the contents of Art History in High School? It is based on the understanding that, many times, the teaching of this stage is conducted in an excessively theoretical way, which can hinder the assimilation of the contents and distance students from the artistic universe. In view of this, it is questioned how the insertion of drawing as a pedagogical practice can contribute to make the teaching-learning process in art more dynamic, integral and meaningful.

The first hypothesis of this research maintains that the practice of drawing, when integrated with the contents of Art History, can promote a significantly more effective learning in High School. This is due to the fact that drawing does not act only as a technical or recreational activity, but as a pedagogical instrument that allows students to experiment, observe and reflect on the concepts and artistic styles studied.

By making drawings related to specific works, movements or styles, students begin to learn in a concrete way elements with proportion, composition, perspective, color, texture and symbolism, connecting these aspects to the historical and cultural discussions addressed in the classroom. This practical experience allows theoretical concepts to be experienced, analyzed, and resignified, making learning more lasting and deeper.

In addition, drawing stimulates complex cognitive skills, such as attention, visual perception, memory, and critical analysis, while also developing creativity and the ability to express oneself. Artistic practices provide students with a space for safe experimentation, in which mistakes and successes are part of the learning process, corroborating the idea that knowledge is built through action and continuous reflection.

The second hypothesis of the research postulates that many students already have some kind of previous contact with drawing, either as *a hobby*, or as a more structured artistic practice or even as a skill little explored over time. This previous experience is a valuable resource that can and should be used pedagogically to favor the engagement, interest and participation of students in Art History classes.

By recognizing and valuing the skills that students have, the art teacher creates a more inclusive and motivating learning environment, in which each student feels able to add and express themselves. Drawing, in this context, becomes a means of communication and construction of meaning, allowing students to connect their personal experiences with the theoretical content covered, making learning more concrete and relevant.

Thus, this second hypothesis suggests that exploring students' pre-existing competencies enhances student protagonism, stimulating autonomy and creativity. Students who already have contact with drawing tend to feel more confident to experiment with new techniques, interpret works of art, reflect on historical and social contexts, as well as interact critically with subjects.

Likewise, taking advantage of these experiences also fosters collaborative learning, as students with different levels of familiarity with drawing can share knowledge and skills, strengthening group dynamics and the exchange of experiences. In this way, the practice of drawing ceases to be just an individual activity and becomes an instrument of interaction, cooperation and collective development.

The third hypothesis of this study states that the use of drawing as a pedagogical tool plays a fundamental role in stimulating student autonomy, creativity and the development of critical thinking. From this perspective, the introduction of the practice of drawing to the teaching of Art History, students cease to be mere receivers of information and start to act as active subjects in the learning process, building knowledge in a plural and conscious way.

This third hypothesis is based on the understanding that drawing offers its own expressive language, which allows students to interpret, organize and resignify the historical and artistic contents presented in the classroom. By crafting their own, authentic productions, students make connections between theory and practice, historical context, and personal experience, developing a deeper understanding of the movements, styles, techniques, and meanings of art.

In addition, by stimulating autonomy, drawing transforms the dynamics of the classroom, where students become co-authors of knowledge, sharing experiences, dialoguing about different perspectives and collaborating in the collective construction of learning. In this way, the methodology helps for the integral formation of the student, promoting cognitive, artistic, social and cultural skills.

The article is divided into two chapters, in addition to the Introduction chapter that has the theme, the justification, the research problem, the hypotheses and a brief theoretical review. The first chapter is the methodology of the study, focusing on the type of research and its approaches, in addition to its investigation methods. The second chapter deals with the results and preliminary discussions, due to the research is ongoing. Even so, great results have already been demonstrated in the current year for the master's degree in Professional Arts at the Federal University of Maranhão. The last chapter addresses the preliminary considerations of the research in full development and application in the School chosen and described in the chapter of Methodology.

2 METHODOLOGY

The present research is of the applied type, with a qualitative and exploratory approach, since it seeks to investigate and implement the use of drawing as a pedagogical tool for the learning of Art History content in High School.

The research adopts the qualitative approach in order to analyze and interpret the processes of production of drawings and their adaptations to the subjects worked in the classroom, valuing not only the final result, but, above all, the creative and pedagogical path developed by the students. Unlike quantitative research, which focuses on measuring numerical data, qualitative research seeks to explore in depth the experiences, perceptions and meanings attributed by students to the practice of drawing. The qualitative perspective makes it possible to analyze how students construct meanings from the practice of drawing linked to the contents of Art History.

The focus is not only on the final result of the productions, but mainly on the creation process: the choices of theme, techniques, style, problem solving, composition and

interpretation of artistic content. In this way, it analyzes how students apply their previous knowledge, how they transform historical and cultural references into visual expressions (drawings), and how the activity contributes to the development of cognitive, aesthetic and critical skills.

At the same time, the research takes an exploratory approach, as it investigates a field still little addressed in the pedagogical practice of High School: the use of drawing as a resource for integration between theory and practice in Art History. This characteristic allows the investigation to be flexible, open to discoveries and adaptations, making it possible to analyze different forms of approaches, drawing techniques, group dynamics and teaching strategies that best meet the needs and interests of students.

The applied and exploratory nature of the research also allows the results obtained to contribute directly to the improvement of teaching practice, offering subsidies so that art teachers can integrate active methodologies, valuing artistic expression, critical analysis and student protagonism.

As a methodological axis, this research adopts Arts-Based Investigation (IBA), an approach that recognizes artistic practices as legitimate and valuable forms of knowledge production. IBA proposes that artistic creation is not just an object of study or an aesthetic resource, but a means of investigation, analysis and construction of knowledge, integrating practice, theory and critical judgment in the same process.

In this context, drawing takes on multiple roles, can act as an expressive language, allowing students to communicate ideas, perceptions and personal interpretations. It serves as a didactic tool, bringing the theoretical contents of Art History closer to concrete practice and as an instrument of investigation, enabling observation, experimentation and critical evaluation of concepts, techniques and historical contexts. This articulation promotes active learning, in which students participate consciously and creatively in the construction of knowledge.

IBA also emphasizes the processual nature of learning, honoring both the path of artistic creation and the final product. When working with drawing, students explore different materials, techniques, and styles, develop cognitive and aesthetic skills, and reflect on their choices, results, and meanings. This approach ensures that artistic production is simultaneously practical and investigative, fostering a continuous dialogue between action and judgment.

In this way, this methodology encourages active and collaborative participation, allowing students to share experiences, exchange ideas, and engage in critical discussions about art, culture, and history. This dialogical character strengthens beyond individual

learning, encompassing the collective, creating a more lively, inclusive, and stimulating classroom environment. For this purpose, the methods employed are Action Research and Participant Research.

Action research is a central method in this investigation, as its purpose is to intervene directly in the educational reality, promoting significant changes in the teaching-learning process. Unlike purely descriptive or theoretical approaches, action research combines practice and insight, allowing the teacher-researcher to implement planned pedagogical actions, observe their effects, and then review and adjust strategies according to the results obtained.

In this context, action research becomes especially suitable for the teaching of Art History through drawing, as it enables a constant adaptation of activities to the specific needs, abilities and interests of students, as well as to the particularities of the school context. Each pedagogical intervention is critically analysed, allowing the identification of obstacles, potentialities and new learning opportunities.

This method emphasizes the cyclical character of the educational process: planning, acting, observing, reflecting and reapplying. This continuous cycle not only improves teaching practice, but also actively involves students, making them participants in the investigation process. By reflecting on their artistic productions, their choices and the learning acquired, students begin to develop critical awareness, autonomy and self-regulation skills.

Furthermore, action research favors the construction of a more dynamic, collaborative and innovative classroom environment, in which the problems and challenges of teaching are not treated as obstacles, but as opportunities to experiment, create and resignify pedagogical practice. It promotes, therefore, an integration between theory and practice, allowing drawing not to be restricted to a mere technical exercise, but an instrument of analysis, reasoning and integral development of the student.

The Participant Research method, on the other hand, is based on the active collaboration between researcher and participants, considering both as subjects of the investigative process. It proposes a horizontal, non-hierarchical relationship, in which all those involved contribute to the construction of knowledge and the development of educational practices.

This method seeks emancipation and social transformation, stimulating autonomy, critical thinking, responsibility and engagement in the participants (students and teachers). In the use of drawing for the teaching of Art History, this means that students not only perform tasks or practices, but also participate in decisions about themes, techniques, creative processes and ways of presenting their work. By getting actively involved, students become

protagonists of the artistic experience, reasoning about their learning and contributing to the constant improvement of pedagogical practice.

The proposal will be implemented with students from the 2nd and 3rd year of High School at the Santa Teresa Teaching Center, in São Luis do Maranhão, and will involve drawing practices planned bimonthly. That is, every two months, the Art teacher will propose themes articulated with the contents of Art History, allowing students to choose and relate the practice of drawing with the historical concepts, artistic styles and cultural movements studied in the classroom.

Students will make the drawings in different formats, according to the dynamics proposed for each practice: individually, in pairs, trio or groups, stimulating both autonomy and collaborative work. This diversity of organization makes it possible to meet the different preferences and abilities of students, while favoring the exchange of experiences, dialogue, and collective learning.

As an example of practical application, for the 1st bimester of the 2nd year, the proposed theme will be the Cultural Renaissance and the realization of a drawing with a naturalistic approach, representing a historical or artistic personality, public figure or even a family member. This choice seeks to bring students closer to detailed observation, the perception of proportions and shapes, and the critical interpretation of physical and expressive characteristics, essential skills for both drawing and artistic analysis.

Throughout the process, students will be encouraged to reflect on the historical and cultural context of the movement to carry out drawing practices, relating the aesthetic, social, historical and symbolic aspects to the proposed subject. In this way, the constant monitoring of the Art teacher will allow methodological adjustments, specific *feedbacks* and encouragement of technical experimentation, fostering the integration between artistic practice and theoretical learning.

The bimonthly organization and the alternation between different formats of presenting and doing the work seek, therefore, to create an interactive, inclusive and stimulating pedagogical environment, in which drawing works as a methodological tool to bring students closer to History, culture and art, promoting active, creative and conscious learning.

The theoretical foundation of this research is anchored in authors and methodologies that dialogue directly with art education and the teaching of drawing, offering subsidies for the construction of a unique pedagogical practice aligned with the curricular guidelines.

Among the references used, Ana Mae Barbosa (2010) stands out, whose work emphasizes the importance of art as an instrument of expression, experimentation and development of aesthetic sensitivity, in addition to highlighting the role of drawing as a tool

for understanding creative and cultural processes. Barbosa emphasizes the fundamental role of drawing as a qualified pedagogical tool in articulating artistic making, the reading of images and cultural contextualization. For the author, drawing is not limited to a technical skill, but constitutes a means of visual investigation and expression of thought, allowing the student to understand and interpret individual and collective creative processes, as well as the historical and cultural references present in artistic productions.

From this angle, drawing assumes the mediating function in the teaching of Art, as it favors the development of perception, imagination and critical capacity, in addition to privileging the appropriation of diverse visual repertoires. The triangular approach, proposed by Ana Mae Barbosa, reinforces the idea that art education should foster remarkable and plural experiences, in which the student is the subject of the learning process, associating practice, discernment and cultural contextualization.

The National Common Curricular Base (BNCC) is also a central reference, as it guides that the teaching of Art should promote artistic experiences and experiences as social practices, allowing students to be protagonists and creators. The BNCC reinforces the need to articulate theory and practice, develop observation, interpretation and critical analysis, and value cultural and artistic diversity as an essential component of the integral education of students.

Classical authors of the philosophy and theory of art education such as John Dewey (2010), who offer a conceptual basis for understanding learning through practical experience. In his work, specifically in the chapter "Art as experience", Dewey argues that knowledge is not something transmitted passively, but actively constructed by the subject from action, perception and continuous interaction with the world around him.

For this reason, the author reinforces the relevance of drawing as an important means of active and experiential learning. When drawing, the student observes, experiences, interprets and expresses his worldview, relating cognitive, sensory and expressive aspects. Drawing becomes a powerful pedagogical tool, as it fosters the construction of knowledge through direct experience, personal involvement and consideration of one's own practice, in line with the principles of aesthetic education defended by Dewey.

In the field of drawing and visual communication, Donis A. Dondis (1997) contributes to visual perception, graphic language and representation of ideas, providing theoretical and cognitive foundations for the practice of drawing as a teaching-learning tool. The author understands visual communication as a structured system of signs and elements such as point, line, shape, color, texture and composition, which organize visual thinking and enable the reading and production of images. These theoretical and cognitive foundations are

fundamental for the practice of drawing in the educational context, as they help students develop the ability to observe, interpret and visually communicate concepts, ideas and meanings.

Elliot Eisner (2005), in turn, highlights the importance of art education as a way to develop multiple intelligences, critical thoughts and aesthetic sensitivity, arguing that art enables different ways of knowing, interpreting and intervening in the world. Eisner argues that artistic practice stimulates decision-making, the interpretation of meanings, tolerance of ambiguity and studies on processes and results, essential aspects for critical and creative formation.

João Gomes Filho (2008) emphasizes the teaching of drawing as a structuring visual language, highlighting elements such as shape, composition, perception and visual organization. For the author, drawing is a fundamental means of reading and interpreting the world, qualified to develop aesthetic sensitivity, visual reasoning and the capacity for analysis. His approach adds that the teaching of drawing should not be understood as a mere technique, but as a cognitive and expressive process, essential for the learning of Art History contents.

Vincent Lanier (2005), in turn, defends an artistic education focused on experience, creativity and the integral formation of the subject. The author proposes methodologies that value artistic practice as a central axis of teaching, relating production, appreciation and historical contextualization. In this sense, Lanier reinforces the importance of pedagogical strategies that actively involve the student, allowing him to experience, question and interpret the works of art from his own experiences and cultural references.

Marly Ribeiro Meira (2006) emphasizes art as a formative experience, in which the creative process assumes a central role in learning. For the author, artistic practice fosters ideas, feelings and perceptions in the student, developing a more conscious and sensitive relationship with knowledge. Drawing, in this logic, is understood as a space for investigation and expression, where the student experiments with materials, techniques and languages, building their own meanings from their cultural and social experiences. This thinking values the creative process and the final product (work), favoring students' autonomy and confidence in their expressive capacities.

Ralph Smith (2005), in turn, highlights the importance of art education in the formation of aesthetic and critical thinking. The author argues that learning in art involves interpretation, judgment and considerations, allowing students to attribute meanings to their productions and to the works studied. For Smith, drawing works as a means by which students can

explore complex ideas, question concepts, and develop a deeper understanding of art and its historical and cultural contexts.

To develop a work focused on artistic experience and creativity, it is essential to consider the trajectory of art from prehistory to contemporary productions, allowing students to know the evolution of styles, techniques, historical contexts and cultural meanings. In this aspect, the research is based on authors who address different periods and characteristics of Art History, offering theoretical subsidies for the formation of a consistent pedagogical practice.

Nikos Stangos, in "Concepts of Modern Art" (2000), presents a detailed analysis of the artistic avant-garde and conceptual art, bringing together articles by various authors who discuss the main movements of the twentieth century.

The author Graça Proença, in "History of Art" (2010), offers a comprehensive approach that ranges from prehistory to contemporary art, with emphasis on Brazilian art, including indigenous manifestations, peoples of Mesoamerica, African art, art of the East and architectural styles. Her work allows us to understand the cultural and aesthetic diversity present in Brazil, fostering an integrated vision between history, society and artistic expression, central to bringing students closer to the multiple languages of art.

Ernst Hans Gombrich, with the classic "The History of Art" (1999), provides a detailed overview, from the beginnings of artistic production to modernism, going up to the 1980s. His work is a mandatory reference in Art courses, as it combines historical rigor with aesthetic analysis, facilitating the understanding of the transformations in styles and techniques over time.

Carol Strickland, in "Commented Art: from Prehistory to Postmodern" (2014), complements Graça Proença's approach by going through the trajectory of art from prehistory to the beginning of the twenty-first century, highlighting architecture when it is pertinent. His work allows painting, sculpture and architecture to work in an integrated way, expanding the students' repertoire of reference and enabling a broader learning of the artistic area.

To finish the authors, we have Anne Cauquelin with "Contemporary Art: an introduction" (2005), which contributes to the analysis of artistic production after the 2nd world war until the beginning of the twenty-first century, addressing conceptual, cultural and social issues that characterize contemporary art. His work is especially useful for contextualizing current artistic practices, bringing students closer to contemporary discussions about aesthetics, identity, and innovation.

The combination of these theoretical references allows the practice of drawing to be linked to varied historical and aesthetic contents, offering students a broad and critical view

of Art History. This theoretical foundation supports the pedagogical proposal of using drawing as a teaching-learning method, allowing practical, reflective and creative experiences that connect past and present, tradition and innovation, theory and artistic practice.

3 PRELIMINARY RESULTS AND DISCUSSIONS

The preliminary results of this research indicate that the use of drawing as a pedagogical tool in the teaching of Art History has significantly helped the involvement and active participation of high school students at the Santa Teresa Teaching Center. It is observed that the integration between the practice of drawing and the theoretical contents favors greater interest of the students, who start to demonstrate a greater willingness and willingness in class or analyze historical and artistic themes addressed.

Regarding the learning process, the initial data reveal that students are able to establish clearer relationships between the periods, styles and the language of drawing in Art History, when these contents are worked on in a practical way. The realization of the drawings stimulates attentive observation, the interpretation of formal and symbolic elements, as well as the mastery of historical contexts, recognizing that theoretical concepts are internalized in a more solid and substantial way.

The formation of groups or with varied drawing formats proved to be a relevant aspect of the methodology, as it facilitated the exchange of experiences, dialogue and collaboration among students. More advanced students in drawing techniques shared experiences, problems and solutions, stimulating collective learning and contributing to the development of autonomy and confidence in artistic production. This student becomes the subject of the action of learning, he is a protagonist, being a fundamental characteristic of the methodological proposal.

From the methodological point of view, the application of Arts-Based Research (IBA), linked to Action Research and Participant Research, proved to be adequate for the school context in question. The Action Research provided continuous adjustments in the proposed activities, even with the workload of 1 hour per week of the Art Discipline, due to the constant observation and criticism in the process of the practices. Because of this reduced schedule, it is very difficult to do it in the classroom, the themes were made available, but the production of the drawing was done outside the classroom environment, only its final presentation was at school. Participant research, on the other hand, promoted the active inclusion of students in the investigative process, enabling perceptions, choices and experiences to directly influence the progress of activities.

This can be demonstrated in two drawings by a student who authorized, together with his family, the use of his production. We call student A from the 2nd year of High School, who made a drawing based on the Baroque and the artists in the 2nd bimester (figure 01). The material of the drawing in figure 01 was gel pen, sketch with HB pencil, eraser and A4 sheet of paper, in addition to being a linear drawing with shading with hatches, finally, it started covering the clothes on the right side with a black marker pen. In the third bimester, based on Neoclassicism, this student A bought a portable digital table and started, in a self-taught way, the production of digital drawings, for the 3rd bimester (figure 02). The works are properly authentic, original and bring the student's personality.

Figure 1

Baroque - drawing with expressions



Source: Personal file of student A, provided by the family.

In figure 01, we can see the student's mastery of the techniques of tracing, light and shadow and proportion. In its production there were face proportion problems, which the student solved by watching free videos and tutorials on social networks. In figure 02, it is identified that the student transfers his knowledge of drawing on paper to digital, that he reported that pencils are much more practical, but that he wanted to challenge himself, because of his autonomy, he did it very well. And it continues to evolve in digital design. The researcher answers questions, inquires and proposes solutions that can be in person or

remotely through the WhatsApp groups of the classes, as well as the partnership and help of the monitors of each room in the work.

Figure 2

Neoclassicism – on Greek mythology



Source: Personal file of student A, provided by the family.

In general, the preliminary results indicate that the use of drawing as a pedagogical methodology contributes to the development of aesthetic sensitivity, critical, analytical and creative thinking of students. Although the research is still ongoing, the initial observations indicate that the close relationship between theory and practice, through drawing, broadens the possibilities of learning in Art History and produces a more critical, reflective and participatory education in High School.

4 PRELIMINARY CONSIDERATIONS

The preliminary considerations of this research, still in progress, show the relevance of analyzing not only the final results of the students' drawings, but also their technical skills, the creative process and the way these practices contribute to the construction of knowledge in Art History. The use of the drawing methodology in teaching emphasizes the protagonism of students, consenting that they become active in learning, developing cognitive, aesthetic, social and cultural skills in an integrated way.

Art education, in this context, should provide a multifaceted view of culture, functioning as an intersection between past, present and future. This implies the need to look at the artistic tradition from new angles, recognizing that learning is not limited to the reproduction of techniques or theoretical study, but is expanded by experimentation, interpretation and resignification of works and styles. Thus, by constituting itself as a guiding and guided teaching-learning approach, the practice of drawing becomes an instrument of study and personal expression, giving the students' original creations an essential role both in teaching practice and in student practice, moving away from the idea of an isolated activity or without a concrete purpose.

One of the developments proposed for the research is the realization of an exhibition with the drawings produced by the students throughout the year, organized according to the themes proposed by the Art teacher. However, more relevant than the final result is the process: the execution of the drawings, the registration of the productions, the doubts, the studies, the reports and the exchange of experiences lived by the students. This path highlights the importance of the methodology as a teaching-learning tool, showing that artistic practice is capable of promoting remarkable learning, involvement, autonomy, protagonism and a greater knowledge of Art History.

In short, the first analyses indicate that integrating practice and theory through drawing helps to form students who are more critical, creative and aware of their cultural and social role, encouraging not only technical skills, but also the historical, aesthetic and ethical perception of the world around them. Thus, the research reaffirms the need for innovative pedagogical practices that value the student's experience, creative expression and discernment about art as a cultural and educational phenomenon.

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