



Fine arts in undergraduate education - a possible and effective approach

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Abstract

This communication tells experiences lived by Universidade Federal do Paraná, Coastal Sector, which adopted the Visual Arts as cross wind axe inside of the curricular proposals of its diverse courses of graduation, technical and high school. This institution is the most recent campus of one of the oldest universities of the country and has as its main characteristic the innovation in the teach-learning process.

The Coastal Sector of Universidade Federal do Paraná — the UFPR-Coast — began its activities in 2005 and is located in Caiobá, Matinhos city, in the south coast of Brazil. Its implantation aims to contribute with the sustainable development of the

region and, to do it, it offers directed courses to take care of the local necessities. To reach this bigger objective, the pedagogical proposal of the institution is based on the development of working in projects and, therefore, on an interdisciplinary methodology that considers forming professionals technically competent in specific areas of the knowledge of each one of the courses and also, creative and sensible individuals about the human being condition and the environment.

The pedagogical proposal of the institution is composed in three basic axes: Theoretician-practical beddings, Projects of Learning and Cultural and Humanistic Interactions.

The first one is the curricular space destined to the proper contents of each one of the areas of the knowledge organized thematic modules and corresponds to sixty percent of the courses' schedule.

The Projects of Learning consist in twenty percent of the total schedule of the courses and propitiate to the student be the protagonist in the construction of its proper knowledge, therefore, from its personal and professional motivations and interests, the student will opt for an area and/or knowledge that he intends to go deep and to specialize during its academic formation. The result of the learning projects necessarily must result in an action in the community, preferentially in the public schools of the region.

This way, students are stimulated to perceive the reality in a critical way, to understand the diverse aspects that structuralize it and to establish integrated actions between the institution and the community. Such actions can contemplate a diversity of possibilities, since they unite the methodological and scientific deepening to a transition for the professional exercise.

The Cultural and Humanistic Interactions (ICH) are the space destined to the learning of contents and experiences that relate directly to cultural and humanistic questions, understanding the culture in an ample way and opened to diverse possibilities and knowledge. The weekly meetings integrate students of diverse courses through workshops given by professors of the sector and guests. In ICH there are also concerts and spectacles that propitiate to the students, of the most diverse courses, the experience of the contemplation and artistic enjoyment.

With this innovative pedagogical vision, during the 2007 academic course,

there were diverse experiences of education and learning of the Visual Arts in the curriculum of the courses of higher education of Social Service, Environmental Management, Management and Entrepreneurship and Physiotherapy, as well as the technical courses of Tourism, Real estate Management, Agroecology and Nursing.

In the axle Theoretician-practical Beddings, in of the curricular grating that contemplates the contents demanded for the Curricular Lines of direction of the Ministry of the Education and Culture of Brazil, inside of ample the thematic modules, contents of History of Art, production of graphical material, popular art, art and mental health, perception and aesthetic sensitization and modelling of the human being anatomy had been worked.

Inside of the Cultural and Humanistic Interactions, however, education and the learning in Visual Arts occurred in a more effective way. UFPR-Coast, counts today on a team formed by four teachers of Visual Arts that understand art as:

- Expression — activity eminently human that belongs to the culture world;
- Knowledge — a vision of reality;
- To make — an intensified production that can be substituted by creation, ontological innovation, true increment of reality.

By this understanding and conceiving that the learning of the art requires:

- Knowledge of History of Art: is about the contextualization of the workmanship, since art, even being a product fantasy and imagination, it is not separated from economy, politics and social standards that operate in society. Ideas, emotions, languages differ from time to time, from place to place and an isolated and uninfluenced vision does not exist.
- Knowledge for Image Analysis: development of the ability to see, to judge and to interpret the qualities of the workmanships, understanding the elements and the relations established in the whole work.

- Knowledge of Artistic Make: it is only through making that the possibilities and limitations of expressive languages are discovered, of its different materials and instruments.

This team offered during all the school year, artistic activities of educative character through workshops "living deeply the artistic process", "artistic reading of images", "contemporary art", artistic interventions, geometric art, landscapes, art and recycling that had allowed to the students a significant approach with art as they, in great majority, had never tried in all the years in school trajectory. Beyond these, other sector professors or guests had offered theatre workshops, dance, music, literature, cinema among others.

These experiences of awaking creativity, sensitivity and the artistic knowledge inside the university formation of so diverse courses and, at once, so distant from art, are being possible because there is an innovative pedagogical proposal whose results are already perceivable in students with a critical and sensible profile. It is undeniable that the artistic knowledge is contributing in a definitive way in the formation of more human, critical and compromised professionals with its social environment.

1. INTRODUCTION

This communication tells the history, the pedagogical purpose and the experiences lived by Paraná Federal University (UFPR), Coastal Sector, which adopted the Visual Arts as cross wind axe inside of the curricular proposals of its diverse courses of graduation, technical and high school.

Education in Brazil, in a general manner, tends to privilege the traditional way to access knowledge, however, the educational system is collapsing and faces the current challenge to find alternatives to come up with pedagogical purposes that really contribute for educational system quality improving and fight any type of exclusion.

Inside these presuppositions, the UFPR Coast Political Pedagogical Project aims to debate and input these ideas at most, inserting proposals that link knowledge, interdisciplinarity and education through individual projects, to promote the student's

autonomy and ponder about the current social models as well as ways to change them, focusing on life quality improvement Paraná State Coast development.

Arts comes to this context in an incisive way once it is introduced as representation, interpretation and recognition of the world and its culture and, at the same time, as expression, work (artistic making) and man's relation with this world. In this line of thought, the UFPR Coast Visual Arts professors work along other educators from several knowledge fields and also individually, through an informative and formative work that aims to contribute to prepare individuals to notice better the world they live in, learn how to understand it and act on it indeed.

2. UFPR COAST: HISTORY AND AMBIENCE

Paraná Coast is located in the south of Brazil and has a lot of natural areas, like islands, beaches, mountains, tropical forests and two large bays, as the Paranaguá Bay, Brazil's second largest bay. A great deal of this natural space is protected by several conservation unities: national and state parks, environment protection areas and ecological stations. The sea shore has about ninety kilometers and some historic cities, as Paranaguá, the first one of the state, which has one of the largest harbors of the country.

The coast population is distributed not only in the big cities but also in rural areas (some of them are hard to be accessed), and in small towns which have no industrial activities and depend on tourism as economical source. The closeness to the capital of the state, Curitiba City, around eighty kilometers far, propitiates a floating population incidence, composed by summer tourists, who occupies this region seasonally but, despite that, is responsible for the local main economical flux.

Facing this scenario, Paraná Coast has been through several social, economical and political problems, having a low Human Development Index (IDH). These factors contributed for a partnership among the federal, state and local government to sponsor the creation of a new UFPR facility at the coast, in an attempt to lead the way for positive actions towards the region sustainable development.

The Coastal Sector of Federal University of Paraná (UFPR) began its activities in 2005 and it is located at Caiobá Beach neighborhood, in Matinhos City. Its start off came, as main proposal, to contribute for the region development. So, its main target is



to offer courses to fulfill local needs as well as propitiate the improvement of public elementary and high school, and generate direct actions inside community, aiming to help indeed to make the coastal population life quality better.

2.1 EDUCATIONAL PROPOSAL AND CURRICULAR ORGANIZATION

Inside the previously described scenario and inserted into the new federal government proposals, the Expansion Project – Step One of the Higher Education Bureau from Education and Culture Ministry, and the Educational Development Plan which was created to propel and spread out educational centers based on new educational concepts conceived by the National Law 9394 of 12-20/1996. UFPR Coast develops a teaching-learning process closely linked to the social, economical, environmental and cultural local aspects, without losing the global and specific matters of each course.

This institution educational proposal is brand new and it is still being built, grounded in learning through projects which main methodology is based on interdisciplinarity. The curricular organization is composed by three structural features:

Theoretical-practical basis

Project-based learning (PBL)

Cultural and Humanistic Interactions

The first is a curricular space for specific field knowledge of each course, according to National Curricular Directions for Higher Education. Organized by modules, it corresponded originally to forty percent of the whole schedule, though some courses have tried to raise this percentage to sixty due to the need of teaching more formal matters.

The Project-based learning (PBL) is forty percent of the courses schedule, but currently it was diminished to twenty percent as described before. The LP's conceive the students as being the main characters of their knowledge building because, starting from their own personal and professional interests and motivation, they choose a study field/ knowledge to deepen and specialize their academic formation along the course. This way, the students are encouraged to critically realize the surrounding reality, understand the several aspects that structure it and establish integrated actions

between institution and community. These actions could contemplate a great deal of possibilities, as long as they join the scientific and methodological deepen to the transition to the professional doing.

The Cultural and Humanistic Interactions are used for experiences and subjects straightly related to cultural and humanistic issues, considering culture on its broadness and opened to several possibilities and acquaintance. The meetings are weekly, corresponding to twenty percent of the schedule and integrate students from different areas through workshops offered by UFPR Coast professors and guests. Inside it there are concerts and spectacles that propitiate artistic fruition and contemplation experience.

3. ART AS A TRANSVERSAL SUBJECT INSIDE UFPR COAST EDUCATIONAL PROPOSAL

Inserted in the institution educational proposal, the Arts teaching is conceived as a transversal subject in the curriculum of different knowledge courses fields. The Arts teaching, and on this case precisely referring to Visual Arts, is in a prosper and promising field, as since its essence and ambience it expresses the man and his material and immaterial surroundings. According to Buoro (1996, p. 19): "... you can say that the Arts is in the world since man is what he is." And completes: "The Arts, so, is present since the first manifestation mankind is aware of, as language, product of man/ world relationship". (1996, p.19).

The Arts is related to the man needs as generic human being, that self-builds while gender and not only as an individual being. According to Heller, the Arts and the Science are the only ways of elevation over day by day life¹ that produce everlasting goals. According to the author (2004, p.26); "... the artistic and scientific reflection break the spontaneous day by day thought, tendency oriented to individual particular Self". Heller considers that the necessary means to overcome the particularity is the homogenization² and this only happens to individuals whose dominant passion to the generic human being and, "moreover, when the individuals are able to accomplish such passion" (2004, p.28). Although this author recognize that as artists as scientists and, in this case, also the great statesmen (revolutionary ones), have an everyday life, she says (2004, p.29): "only during the productive times this particularity is interrupted; and,

when it happens, such individual are converted, through mediation of their individualities, in human gender representatives, showing as protagonists of the global historic process.” The work of these professionals and, specifically treating about Arts, the artistic work promotes the elevation of the generic human being. This way, the Arts is not found in an individual category, of immediate survival, but it is an important part for mankind survival. The Arts overcomes the basic level, at least, and it is also constituted as a way of individual and collective enrichment: “The Arts express, in changeling ways and sporadic times, all inner torment and all its individual, collective and environmental life outside influence. The Arts is the manifestation of a tendency that exists in all living being that persevere inn its own in order to reach development” (BARDI, s.d., p.15). We can say, so, that the Arts is an activity absolutely necessary for hum¹an fulfill, or, as Fisher states (2002, p.13):” It is the indispensable means to join the individual to the whole; it shows the infinite human ability to get together for experiences and ideas spread”.

This paper start from the point that the human being is conceived as a being that changes himself during the historic evolutionary process as a consequence of production and social relations. This concept is grounded in the comprehension that the human being is a product of social relations in the concrete and real life dimensions, and in the comprehension of the omnilateral human being, concept used by Marx to express the meaning of the total man that develops himself in all dimensions. Each one of his human relations with the world: the sight, the smell, the hearing, the taste, sensibility, thought, intuition, perception, will, the activity, love, in only one word, all the organs of his individuality, as organs that are directly in his shape, ordinary organs in relation to an object, the appropriation of it, the appropriation of human reality (MARX, 1980, p.109).

¹ The everyday thought is oriented to accomplish everyday tasks. The necessary ideas to everyday are never risen to theoretical plan, the same way everyday tasks cannot be considered as praxis.

² Homogenization means, according to Heller, that we concentrate all our attention only one question and “stop” any other activity during the previous task accomplishment; and, on the other hand, we employ all our human individuality to achieve this task.

To Marx, cited by Suchodolski (1977,p. 77) "... it is possible to notice the man as a being that creates his own material and social surroundings and more specially the science, art and technique world. About this matter, Suchodolski tells:

... this material existence is not the determining instance of human's whole life: it is indeed the authentic way of this life, but it is not the basic essence, it does not determine its dynamics nor its perspectives. The man is, after all, an active being, a creator being. His activity and creativity are inserted in the real, social and material world, in the world where there are true individuals, consequently assume a social and material feature. (1977, p.16).

According to Marxist anthropology, the man is the only one being that develops himself historically through his participation in the objective world building, because he interferes in nature taking from it the means for his survival creating and producing, through his human action – the work – better ways to live in this nature and developing in it his already elaborated production by his intelligent human action. On this track, Suchodolski explains:

The human development happens from activities that are submitted to objective laws of different kinds: scientific activities to the truth imperatives, the technical activities to the efficiency imperatives, the artistic activities to the renewal imperatives and the economical activities to the productive forces and social relations imperatives. (1977, p.61)

So, the human oeuvres only become true under the laws of the objective world, but the men must be direful, dynamic and creative: "The obedience cannot be in any case absolute subordination to the man in relation to their creations" (1977, p.61). To Suchodolski (1977, p. 16), the man develops himself through his brand new deeds, new ideas, new social shapes, new material inventions and all this new reality reveals

new needs, new possibilities of action In these material actions and inventions for his human life quality, the human being produce himself as a human being.

This way, the main task of education is to qualify individuals to do their part, acting continuously in their human activity, taking part in the mankind historic development as a whole man, maximum richness human realization understood as life manifestation totality. However, traditionally the education is many times conceived only under the prism of formal-logical thought, contributing partially for an omnilateral human formation. “The questioning, investigating answers, finding ways and order of thinking, restructure new relations skills are qualities that are not, in a general way, taught; in fact, it looks to be undermined in our current educational system”. Lowenfeld (1970, p.15).

The Arts teaching is in UFPR Coast educational proposal as a transversal subject that aims to contribute for this omnilateral human formation. The relationship of matters from other subjects with Arts demands another behavior from the student, because in this process it is necessary to move the sensitive structures at the same time the rational ones are demanded.

According to Lowenfeld and Brittain (1970, p. 18): “The bigger the opportunity to develop a growing sensibility and a bigger consciousness in all senses, the bigger will be the opportunity to learn too.” It is understood that the Arts teaching worked in a transversal way contributes for a higher sensitive knowledge in Higher Education. Duarte Júnior points out that importance emphasizing that the nowadays world privileges the technicism that, based on another scientific model – the neopositivism – has “mechanized“ the human actions and “robotized” people, punishing the important student sensitive development, that is essential in his formation (Gramsci,1981, p.4). The Arts teaching, propitiating the development of sensitiveness, perception and autonomy, leads itself against this mechanical, fragmented and “copy & paste“ education, being an important and indispensable instrument in full human formation.

In an approaching to a full human formation it is considered essential, not only the sensitiveness development, but also creativity. According to Lowenfeld (1970,

p.18): “the artistic education, as essential part of educational process, might mean very much the difference between a creator and flexible individual and another one who cannot apply what learned, in need of close resources and with difficulties to establish relationship with the environment. To Ostrower (1987, p.10) “The man creates, not only because he wants to, or because he likes it, but because he needs; he can only grow, while human being, coherently, conceiving shapes, creating”. Upon stating this, she links the creative act to a human being defining feature. According to the author, creating is to give a shape something new:

Whatever the activity field, this “new” is the new coherences that are established to human mind, new way related phenomena and understood as new terms. The creator act evolves, so, the ability of understanding; and the latter the ability of relating, organizing, configuring, meaning. (1987, P. 9)

At each new experience to create come new perspectives and comprehensions about the future action, in a continuum doing that constitutes and reveals the beauty of human nature recreating itself and creating the world around it. That is what Marx names, in all his work, as “human essence” – the creative activity of the human being over the world through creation and work.

4. EXPERIENCES REPORT

4.1 THEORETICAL PRACTICAL BASIS (TPB)

As related beforehand, the TPB are the specific subjects of each course and it is a great challenge to structure Visual Arts contents teaching proposals to be part of other knowledge field courses. To some courses offered by UFPR Coast, the possibility to develop an interdisciplinary work is clearer and evident, however, in other courses, the exercise to reach this compatibility nexus becomes more complex in a first moment.

Establishing a relation between apparently so distinguished and distant knowledge fields requires a deep knowledge in both fields. To overcome this difficulty, there are weekly meetings, where UFPR Coast courses specialized professors and

transversal ones debate about everything concerned to the questions evolving the Educational Project of the courses they work in. From this collective work it was possible to list subjects that could be worked in a more meaningful way concerning the Visual Arts concepts.

Overcome these questions, it comes another one equally important: some students think they have no creativity, artistic knowledge or “artistic gifts”, once the Visual Arts Graduation Course has not started yet. However, although the apparently difficulty, it can be noticed that the task to offer artistic knowledge to these students becomes many times simpler once the Arts permeates all human actions, allowed to be use as a link, full of meanings and curiosities for practically all courses, as the following:

Tourism Technician Course

The relation with Visual Arts was worked directly through the module “Arts and Culture”, in which the students had Art History classes and the concepts related to culture and its diversity, always working the universal and its relation with the local, establishing a joining nexus relatively easy, because traditionally these matters pertain to the Tourism course.

Agroecology Technician Course

The subject was worked through a workshop named “Sense and Sensibility”, where the students were led to think about themes like conscientious consumption, recycling, animal use in labs, meat consumption, human being slaughter, the created distance between man and nature and its causes and consequences, and others. The activity was developed from debates about works of art, poetry, music and texts from authors like Huxley, that could complement these ideas somehow.

At the end of this workshop, it was made some artistic handcrafted material, as paint (acrylic, oil and gouache) and paint brush from earth, spices, sawdust, glue, water and ordinary tools. This workshop was repeated some times being, inclusive, offered to courses during the Matinhos City Teachers Educational Weeks, obviously with some modifications due to the audience.

Nursing Technician Course

Inside the Anatomy module, taught by a Physiotherapist, and from pictures visualization, it was worked the representation of the human figure in the past and present of the Art History. It was raised some questions concerning anthropological and artistic issues, clearing out that the human being always represented, in several ways and through diverse materials, the human figure and that, this search, helped uncountable times the scientific study of the human body.

In the practical part the students were oriented to make ceramic faces, arms and hands shaped pieces, once this Anatomy module planned the study of the muscles of this body parts.

Yet inside the Nursing Technician Course, in the Mental Healthy module, it was developed classes about “Art and Madness”. It was worked the life and oeuvre of the Brazilian artist Arthur Bispo do Rosário and the Dutch painter Van Gogh. It was made a historical and formal analysis of the artistic production of these artists emphasizing the works done during mind derangement lucidity moments. It was also made a study about the Surrealist Movement and its relation with the Psychoanalysis.

Community Tutor Technician Course

Inside the module named Body Culture, conceived by Physical Education professors aiming to promote the reflection about health care, starting from the new studies over current beauty patterns, the use of tattoos, piercing and the banalization of plastic surgery.

During these classes t was considered the use and exploitation of man’s image. Images produced by great artists of all times were observed, and it was analyzed the worries with the beauty expression and the efforts in the formulation of a proportional pattern.

At the end, after the students learned the collage technique, they were asked to create signs that their personal opinions about the subject.

In this course it was also taught a module named “Popular Art and Culture”. Questions related to culture and its means of productions were worked. The class was lead by a field research: the students made a research about the coastal habits, dances, music, art, handcraft, folklore, typical food and urban legends. Based on this

information, the students produced small books of poetry and drawings alike Cord Litterature (originally from Brazilian Northeast Fairs, where books were hung by cords). The option by this format was due to the relation that was established between the uses and habits of Paraná Coastal Region with the other Brazilian States.

Social Service Graduation Course

Matters like black people slavery in Brazil, the conception of Indian at the time of Brazil Colony and other themes worked inside General History were developed from the reading of artists work like Debret or scientific expeditions pictures. So, it was studied History from the visual report and the symbolic interpretation of that time context.

Physiotherapy Graduation Course

The module named “Text Workshop” was created by a Communication field professor aiming to help students in the production of their Project-based learnings, once they can be handed in as videos, folders, papers, and others.

The Visual Arts classes that composed this module lead the students to think about basic and historic questions concerning the use of image by man. Image creation practical questions were worked as composition, diagrammatizing, fonts, as well as advertisement and artistic techniques of image use.

4.2 CULTURAL AND HUMANISTIC INTERACTIONS

The participation of Visual Arts inside of Theoretical Practical Basis is being constantly build, but in fact, it was inside Cultural and Humanistic Interactions that Visual Arts teaching and learning happened in a more effective and incisive way. At UFPR Coast, Art is understood as:

- Expression — activity eminently human that belongs to the culture world;
- Knowledge — a reality vision;
- To make — an intensified production that can be replaced by creation, ontological innovation, true increment of reality.

By this understanding and conceiving that the learning of the art requires:

- Knowledge of History of Art: it is about the contextualization of the work, since art, even being a fantasy and imagination product, it is not separated from economy, politics and social standards that influence society. Ideas, emotions, languages differ from time to time, from place to place therefore it is not possible to conceive an isolated and uninfluenced vision.
- Knowledge for Image Analysis: development of the ability to see, judge and interpret the work qualities, understanding the elements and the relations established in the whole of the work.
- Knowledge of Artistic Make: it is only through making that the possibilities and limitations of expressive languages are discovered, of its different materials and instruments.

This team offered during all the school year, artistic activities of educative character through workshops "living deeply the artistic process", "artistic reading of images", " contemporary art ", artistic interventions, geometric art, landscapes, art and recycling that had allowed to the students a significant approach with art as a great deal of them had never tried in all the years in school trajectory. Beyond these, other sector professors or guests had offered theater workshops, dance, music, literature, cinema among others.

In the first semester of 2007, the activities were held the following way: each workshop had four meetings were repeated three times with different class students. At the end of each round of four meetings, with the students divided into groups, there was a collective activity gathering all the students of UFPR Coast. In the second semester of the same year, there were two workshops with six meetings each one with collective activities inbetween the end and start of a new round, as the concert by the string orchestra of Paraná Music and Fine Arts School.

4.2.1 CULTURAL AND HUMANISTIC INTERACTIONS WORKSHOPS REPORTS

Experiencing the creative process workshop

This workshop aimed to introduce students to carving practice and was taken place in Curitiba. Four main techniques were offered: xylography, serigraphy, lithography and metallography. The students were in touch with professionals from each area and, inside the atelier, they had the opportunity to make the work with their own hands, noticing the difficulties and the technical possibilities. Historic concepts were also taught leading the students to appreciate with another point of view this kind of artistic production. During eight weeks the students produced their own pictures with their chosen technique and visited cultural places like museums, theaters, cultural houses, galleries and ateliers of Curitiba City. At the end of the workshop, there was an expo at UFPR Coast facility in Matinhos City with the students' work.

Image Reading Workshop

The goal of this workshop was to work visual alphabetizing by look sensitizing, considering that the most used communication is through images. From everyday images analysis, as advertisements, that is part of student's repertory, and gradually the workshop advanced towards formal, historical and semiotics reading of works of art reproduction. The last meeting was at Contemporary Art Museum and Oscar Niemeyer Museum, both in Curitiba City, where students could get in touch with original art works of several artistic movements and historical moments. This workshop approached the art to the students who understood that many times and artistic work goes beyond its shape, it communicates a concept that translates in an individual work the mankind idea.

Landscape Workshop: Artistic exploring and trial

In this theoretical and practical workshop the partakers got in touch with several visual manifestations whose theme was the landscape. Natural space photos, drawings, paintings, pictures, reports and interpretations. This exercise aimed to recognize and distinguish the several aesthetic expressions in Art History track, besides exercising the look and sensitivity in shape, color and space distribution perception. The second step was to work with concepts related to two-dimensional composition, giving

resources so that students could do the practical exercise. After a practical trial, it was observed a great interest in photo, because some students had difficulties in expressing themselves by drawing or painting. So, the workshop was led to photography technique, photo image analysis, digital record and image manipulation possibilities.

Art and Recycling – Environmental perception and experience put into practice

In this workshop the partakers did a three-dimensional building artistic activity, using as raw material solid urban waste. By practical and theoretical bases, we have worked matters related to the environmental problem evolving the solid urban waste, possible solutions and everyone's role in this context. Besides the subjects closely related to Environmental Education, this activity, through artistic practical, encouraged creativity by means of shape changing, perception development about three-dimensional objects, sensitivity and knowledge about colors, among other educational goals including the Arts ones.

Geometric Art Workshop: historic development and artistic practical

This workshop offered theoretical introduction to the Western Art History, focusing in geometrical work, artistic expression that took part in mankind's cultural development. It was studied about related geometric matters since artistic-historic point of view, approaching concepts related to abstraction and the generation of symbols and signs.

The proposal for this workshop was developed in the theoretical field as well as in the practical one. In the first round of meetings, theoretically based, the students would have contact with the main historical times, the artistic manifestations, establishing dialogues and inter-relationships with the presented themes. In the second round, practically based, the students made artistic works where they could express the concepts or experiences absorbed.

5. FINAL COMMENTS

This experience that is currently being built inside UFPR Coast represents a great challenge as it demands huge efforts to approach so different knowledge fields. Besides conceiving the Arts at its real importance, because the risk of it becomes just a



support for the other fields is real and constant, it was need to overcome the resistance showed by some students that did not understand the importance of Arts in their academic formation.

After this first time, the students recognized the Arts as an important curricular element and noticed they were turning into more complete professionals. So, inside Cultural and Humanistic Interactions there are a lot of workshops of several knowledge fields where the students can choose one to take and most of them choose the ones related to artistic reflection or practical.

Despite this purpose to introduce Arts in Higher Education be at a stating point, it can already be affirmed that, although it is difficult an hard-working for the specific professionals that work with it, the UFPR Coast students show a more autonomous profile, with less self-centered proposals and a broader comprehension about reality. It can be realized that the path is towards mechanism and technicism profession overcoming and to a more critical and conscientious citizen formation aware of his role inside a developing society.



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