Education in the Digital Age: an Overview of the Online Courses Teacher Training in Brazil

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Abstract

The cyber culture changes relations with the knowledge: the speed of emergence and renewal of information, the new relationship with work and the consolidation of digital technologies that modify the natural cognitive processes of perception, memory, imagination and reasoning. This new educational reality is seen in the expansion of online courses, which alter the boundaries of the physical space of the classroom to the virtual one, cyberspace. Countries like Brazil have used the potential of cyber culture as space of knowledge building to offer online teacher under graduation courses. The Brazilian government has invested in official programs such as Pro teacher education and the Open University of Brazil, to offer online degree courses in various fields of knowledge in order to meet the shortage of legally qualified teachers. This is very significant since Brazil is the fifth largest country in area and in many cities of the country there are no university campi. Thus, the education of online teachers has allowed access to higher education for these professionals in very distant areas of the country. In this paper it was focused the online training of teachers in Visual Arts, which brings up methodological issues, since this type of course requires, beyond the theoretical points, the artistic practice. So the investigation of how the online courses of teacher training in Visual Arts proceeds using the method case study. Started trying to understand its scope through a mapping of online teacher training course existing in Visual Arts in Brazil. The profile of the students and teachers who make up this community of learning was also identified considering the professional training and previous experience with cyber culture. The research discusses the implications of cyber culture in education, examining the motivations for the adoption of an online teacher training policy and its repercussions for the education in general terms.

Keywords: training of teachers; distance education; visual arts

1. Introduction

The 21st century brings with it the insignia of transformation as a consequence of the innovations developed during the previous two centuries. The main vector of the transformations of human relations are the digital technologies of information and communication (DTIC) that were introduced massively in the daily world society, characterizing the present historical moment, known as post modernity. Beyond this reality, all traditional social organizations, such as politics, economy, commerce, etc., are transformed. According to Giddens (1990), in the post modernity the time-space relations are transformed into a dislocation of the social system by extracting social relations from local contexts of interaction and restructure them along indefinite scales of space-time, in which globalization is the most prominent expression of this process. In post modernity space-time compression becomes wider and even instantaneous, as perceived in telecommunications and in the financial market, 19which moves billions of dollars virtually (HALL, 2005). Moreover, this new technological reality alters relations with knowledge: the speed of information emergence and renewal, new relationships with work and the consolidation of intellectual technologies that alter the natural cognitive processes of perception, memory, imagination and reasoning. According to Pierre Lévy's (1999) predictions, cyberspace has been shown to be, the Main collective equipment of memory, thought and communication, becoming the mediator of the collective intelligence of humanity. This favors the emergence of new genres of knowledge, new evaluation criteria to guide knowledge and new actors in the production of knowledge.

"Any education policy will have to take this into account" (p. 147). In education, this new reality is also observed in the expansion of distance education (DE) ,which expands the limits of the physical space from the classroom to the virtual space, the cyberspace. Specifically in Brazil, DE has been adopted in government projects of teacher education, mainly due to economic issues, considering the difficulty of internalizing public education; In addition, it makes possible the access of teachers and students to higher education as well as to the technological resources characteristic of this modality of teaching, helping their insertion in cyber culture. The dynamic that surrounds the DE system can not be thought linearly, it is possible to think it from modifications tried and determined by its own structure, from the effective exchanges between the parts of the whole that is immersed in different domains with diverse types of elements and mediations. In the process of building knowledge and its practical consolidation, philosophical, pedagogical, epistemological and methodological presuppositions are essential to make sense. The DE is presented as a set of methods, techniques and resources, made available to student populations, however, it should be pointed out that DE is not an educational resource, but above all, it is an educational practice, an educational modality available to educators.

Using the media as a pedagogical tool implies a difficulty series of methodological, technical, aesthetic and mainly didactic. Thus, a break with traditional paradigms of simplification imposed on distance education is indispensable, which end up reducing this didactic-pedagogical practice to a technical activity in which resources surpass the objectives, and the learning process is limited to the transmission of contents, allowing the student to obtain knowledge passively, as an unquestionable product. According to VALENTE (1999), this approach is called broadcast, and is linked to an instructional view, where the teacher is limited to transmit information through technological means. Valente also presents two other methodological approaches that are present in DE, namely "prudential classroom virtualization", when the teacher uses the same dynamic of face-to-face teaching in the virtual environment, and "being together virtually" that presents situations for the knowledge construction requires the student's continuous participation in the process of learning construction.

The being virtual together is used from the recognition that when educational communication is mediated by technologies, it must pass at the same time through a process of mediation. Along these lines, mediatization implies defining strategies for the use of didactic materials and selecting the most appropriate resources and teaching methodologies for the development of the educational process through information and communication technologies that enable the student to carry out his independent and autonomous learning. Another aspect of DE is the planning of the pedagogical structure, which in itself does not guarantee an effective result or at least as planned because the typical structure of this modality is driven by the contingency of unpredictability. Morin (2005) calls attention to the fact that the transformation of the "deviation" into a trend imposes a new way of operating. Thus, the emergence of the "deviation" is inevitable and allows the system to evolve if the team involved in the process recognizes the limitations and is willing to build new paths. The foundation of this new configuration of the educator will be the collaborative work.4 This reconfiguration of the role of the teacher in the DE reinforces the need for a professional education connected with this new reality, which contemplates the development of competences that allow the future professional to be fully inserted in the cyber culture, with the adequate preparation for the use of DTICS in the process of teaching learning. In this context, the teaching of Art in Brazil has made a strong use of the DTICS, including online teacher training courses in Art. This fact is relevant when we reflect on the importance of the role played by Art education in the intellectual education of an individual, which in turn results in the cultural and artistic growth of the whole nation, since, according to Evelyn Berg's statement, "a society is only fully developed if it is artistically developed" (apud BARBOSA, 2009, p.13).This assertion becomes true among the avalanche of imagery information and the rapidity of technological transformations, allowing only those with a solid knowledge base to rework concepts and postures.

2. About Teacher Education

When analyzing Brazilian school education historically, it can be seen that this is a process constituted by social, economic, political and social factors. Education was a privilege of the noble and religious people, but in modernity there is the weakening of the Church and the strengthening of science and technology, shifting to the State the control and reorganization of education, which is extended to all sociais classes, accordingly to the capitalist logic. Garcia (1999) states that the process of teacher training is parallel to the development of national education and teaching systems. In the nineteenth and twentieth century's, the social and economic requirement of skilled labor, which means to be at least instructed in writing, reading and calculation, can be observed.

This phenomenon required the increase of schools and teachers, and as a consequence, the increase of institutions responsible for teacher training. In postmodernity the initial formation of the teacher requires a recognition and reinvention of his own concepts, since the formation is oriented by the post-formal thought that deals with the deconstruction of the absolutist form of certainty (COSTA, 2010).This education for the emancipator development promotes in the initial formation of the teacher an almost resocialization understood as Processes that occur through the confrontation among knowing, doing and feeling of a person or a cultural group with those of other people or cultural groups whose results are new knowledge, emotions and actions, making each person involved more socialized, culturally enriched symbolic and materially. In a word, more human. (SOUSA, apud COSTA, 2010,p.131). Training teachers requires the appropriation of a set of knowledge that will enable the future professional to play their role of mediator. Tardif (2003) clarifies that teacher training is a process that requires the appropriation of a set of knowledge that allows the future teacher to carry out the task of teaching. Therefore, he needs to empower himself in the process of his learning by listening and sharing his experiences with others involved in the teacher training. As reported by Leitão(2004),

The word formation, due to some practices developed in it, reminds us of the idea of shaping, molding, as if others - educators, teachers - were an amorphous mass that only emerged from this state from the information, contents and theories that guide the training proposals. This understanding of training as something external to the subject and located only in the knowledge or in the one that transmits it, however innovative and current, is limited and simplistic. Mere illusion of a power that does not want to see the capacity of the other to appropriate, to self make, to reappropriate, in search of a meaning that, instead of superimposing knowledge, favors that the knowledge of each one widens from other understandings and appropriations.(p.4)

The training of teachers began to be discussed with greater emphasis in Brazil, from the eighties of the twentieth century. Initially, the studies on the subject aimed the socio-political dimension of pedagogical action, which in the seventies had been abandoned due to the neutrality imposed by the techniques model, which contributed to the alienation of the teacher's work (BITTENCOURT,2008). During this period many studies were produced to regulate theories and practices, seeking a set that defined the good teacher. According to Fontana (2000)other themes proposed were: teacher professionalization and vocation, political competence, technical competence, gender relations, skills and competences, among others. Garcia (1999) adds another principle to be considered in teacher training: the integration between theory and practice, because by integrating them, teachers in formation can perceive the contradictions, limits and potentialities of their work. Still in search of the indispensable subjects in teachers formation, Tardif (2003) considers the existence of a set of knowledge's that can be called pedagogical ones. Such knowledges are classified as: disciplinary knowledge's, those that emerge from the cultural tradition and groups that produce knowledge; Curricular knowledge's, which are presented in the school program (objectives, content, methods) that teachers will learn to apply; and experiential knowledge built on professional experience. Tardif also states that the experiential knowledge is of fundamental importance for a reassessment of the universities regarding the pedagogical project of teacher training, since in the professional practice, teachers learn to teach in concrete situations, contributing to transform the reality and consequently self transformation. Following this thought, Pimentel (1999) classifies the knowledge teaching in: experience, knowledge and pedagogical knowledge.

Experience is the result of reflection on everyday teaching practices. Several times the reflection is made from the observations of coworkers, texts readings, and others. Knowledge refers not only to the information acquisition. In this case "knowing implies ... work with information by classifying them, analyzing them and contextualizing them" (PIMENTA, 2002, p. 21). Pedagogical knowledge's refer to specific knowledge of pedagogical training, and not only [...] reflect on what is going to be done, nor on what should be done, but on what is done; Interrogating and developing their practices, confronting them; Thus producing pedagogical knowledge's, in action. (SANGOI, 2006, p. 45) For this reason it is observed that teacher training is a complex and multidimensional phenomenon, since the knowledge's are plural and heterogeneous. According to Giroux (1988), the great challenge in teacher training is to construct practices that allow them to play the role of intellectual-critical-transformative individuals, in order to understand that education is conditioned by political, economic and social factors. In the specific case of the training of art teachers, this involves the multidimensional character of art teaching due to its characteristics of artistic activity, requiring the art educator knowledge about art and its historicity, experience of artistic practice, development of critical capacity in relation to the work of art, besides the availability for permanent updating in relation to new artistic processes.

This multidimensional character is anchored in the complexity paradigm of Edgar Morin (2005), which proposes a dialogic and multidimensional way of thinking. This means that the art educator needs a training that contemplates this complexity and diversity. This premise pervades the curricular aspect, because although the curriculum is not the only factor of an academic formation, it can be considered one of the main factors that influence in a determinant way the future actions of the professionals, enabling experiences and learning, both in the professional and personal fields. For this reason, the curricular dimension will be emphasized in this work, considering the curriculum as a praxis, not as a static object. This means that the curriculum is the materialization of the social and cultural function of education, manifested through its contents, and its practices (SILVA,2006).

3. Public Policies for e-learning in Brazil

Considering the importance of adequate teacher training and the educational potential of digital technologies, the Brazilian government has invested in online teacher education programs since the 1990s, when it began to implement the distance education with the objective, among other things, to contribute to the training of teachers in basic education. According to Moraes, Fiorentini, Alonso and Pequeno (2000), the Brazilian government, created a series of legal measures, culminating in the formation of a National System Of Distance Education . In1996, it was created the Secretariat of Distance Education(SEDE/MEC), that developed programs like School TV, National Program of Computing–ProInfo, Ongoing Teacher Training Program ,Pro Formation, e The Program to Support Research in Distance Education –PAPED. In 2001, It was approved by the National Congress a law   that instituted the National Education Plan , With the assumptions of raising the education level of the Brazilian population, improving the quality of education, democratizing education in social and regional terms and democratizing the management of public education. In order to meet these goals, the Ministry of Education of Brazil launched in 2007 the National Plan for the Training of Teachers of Basic Education, which intends to train teachers in three situations: teachers who did not have higher education yet (first graduation degree); teachers already with a degree, but who teach in an area different from the one in they were graduated in (second graduation degree); and bachelors without a specific degree for teaching, who need additional studies that also enable them to practice teaching.

According to the School Census of 2016, about 25% of the Brazilian basic education teachers, approximately 550 thousand professionals, do not have a complete higher education as determined by Brazilian law. Based on this proven lack of teachers with adequate training for national demand, the government has adopted measures to train these professionals with the aim of improving the quality of education in the country. According to Léssard (2006), better quality teaching work is increasingly a concern of the State, since: [...] the social, economic and political costs of under-schooling or inadequate and poor quality schooling are too high to attract, improve schools and their effectiveness. Hence the development of policies in this sense.(p.203) Among the public policy projects in Brazil for teacher training, distance education is included as a government commitment, with legal support. The law that defines education issues in the country , wides up perspectives and responsibilities in the area of DE, as it attributes to the Public Power the role of "encouraging the development of distance education programs at all levels and modalities, and continuing education". Specific Decrees and Ordinances were approved regulating aspects of DE contained in the Law, while it has teacher training programs and other activities oriented to the definition of a national policy for DE, although other aspects still await due regulation. Two main reasons explain the interest of the Brazilian government in the use of e-learning in teacher training. Initially, DE is seen as an alternative to reduce the obstacles encountered by students from remote parts of the country, where there are no teacher training programs, since the university centers are always in large and medium-sized cities, which undermines professional qualification in less populated regions of the country. The other reason is that the DE minimizes the costs of higher education and allows the access of teachers and students to the technological resources characteristics of this modality of teaching, helping their insertion in cyber culture. In this perspective, the Ministry of Education has adopted strategies aimed at training the contingent of teachers for basic education, implementing higher distance education programs such as the Pro Licenciatura and the Open University of Brazil (OUB) in order to expand the number of qualified professionals in the most diverse and distant regions of the country, where a face-to-face course would be impracticable. These programs aim to expand and internalize Brazilian higher education using distance education. This explains, in part, the implementation of online teacher training courses in Visual Arts in Brazil;

4. The Projects

In order to understand the structure of the online training courses in art, we chose a case study to select two Brazilian universities in geographically opposed situations. The first of these is the Federal University of Maranhão , implanted in the North of Brazil, in one of the poorest states in the country. On the other hand, the Federal University of Rio Grande do Sul, located in one of the richest and most developed regions of the country. The choice for such different realities had as objective to have a panaromic vision of the online training courses of Visual Arts teachers in Brazil. The studied projects were financed entirely with public resources and were targeted by teachers who already develop the function, without having a degree to legitimize their work. Since the DE in Brazilian public universities is still a relatively new reality, both courses were considered pilots, because they were the first groups of Visual Arts in the distance modality in their respective Institutions. In the case of the UFMA course this characteristic is reinforced by being the first undergraduate course in DE at the university. In this way, the researched courses can be considered accomplishments in the reality which they are part, making their study even more interesting. On the other hand, the inexperience on the subject has brought difficulties in the implantation, which can be demonstrated by the absence of the planned structure for the workshops of artistic activities. The fact that they were pilot courses allowed coordinators, teacher trainers and involved tutors to learn during the process how to conduct a teacher training course in virtual learning environments.

One factor that contributes to this learning was the offer by UFMA of a tutors training course for teachers who would work in the online courses. Subsequently the same course was offered, aiming to expand the group of professionals working in the course. At UFRGS, there was not a course directed to the pedagogical work at the VLE, but a training to use the online learning platform, Moodle. These initiatives contributed to generating a search for knowledge on the subject and gave different experiences to those involved in the course. Also in the specific case of the UFMA course, the virtual community of exclusive learning for teachers has enabled an exchange of experience and knowledge that contribute to the growth of all those involved. It is observed that in both projects, the valuation of the pedagogical practice of the teacher in the context in which he works, self-learning and collaborative learning are the structural pillars of the pedagogical project. The program of the courses was designed in such a way that the teachers enrolled in the couses build their knowledge and skills in a collaborative way, through theoretical and practical studies, that consider the relevance of their previous experiences.

An analysis of the objectives proposed for the two courses, it is observed that the teaching of Art is placed in a contemporary vision, that values the artistic doing from the point of view of cognition, leaving the emotional aspects in the background, besides seeking articulation between cultural issues and the dimension of artistic creation. This contemporary view of art / education is also perceived by the emphasis on the study of art theory and history and the appreciation of the local Brazilian culture. In addition, it is considered that the objectives of both courses are in harmony with the national proposals, according to the References of Quality for Higher Education at a Distance and with the National Curricular Guidelines of the Graduate Course in Visual Arts.

4.1 Teacher and student's profiles

Although the students of the two courses are teachers in their totality, we perceive very distinct characteristics between them. Most UFRGS teachers are already art professionals, while at UFMA only 25% of them teach Art in basic education. UFRGS students do not have difficulties accessing AVA, since a large number of them have lap top and the connection of the municipalities of their residences is acceptable. Most of UFMA students, especially those of Pinheiro polo, use the computers of the polo computer laboratory, because they do not have a personal computer, besides, the internet in the municipality is of poor quality, causing constant connection losses. Although access to VLE is not a problem, for students of UFRGS, the number of students who left the course is approximately 82% of those enrolled in August 2008, which led to the closure of Terras de Areia city. At UFMA, evasion is 36% in the city of Pinheiro, although it is the one that has the greatest technical difficulties, which has the lowest rate of evasion. It was observed that the undergraduate courses studied here try to maintain quality, which has sometimes disappointed some students who came in believing that, because of distance, the course would be easy to complete. In fact they realized the need to face a great deal of work and reading, which requires a lot of dedication and discipline to follow the course satisfactorily. According to interviews, the evasion in both courses often results from the lack of reconciliation between the time allocated to work and study. An observed advantage in both courses is the fact that 100% of tutors are graduated in Art, some of them with specialization.

At UFRGS, the tutors are also graduated in Art and many of them come from the master's and doctoral programs of the University. A negative aspect perceived in both courses is the lack of training for work in DE. All the teachers involved had contact with the specific characteristics of the DE when they began to work in the courses, this shows that although there is a concern to train teachers through the DE, there is no concern with the formation of the trainers, which can damage the teaching process in the VLE, especially when the DE teacher adopts a posture and uses the didactic resources characteristic of face-to-face teaching, in a "classroom virtualisation" (VALENTE, 1999), disregarding the indispensable factors for learning in the DE, as guarantee presence of education, social presence and cognitive presence (GARRISON, ANDERSON& ARCHER, 2000).

4.2. Curricular organization

The curricular structure of the courses studied here is arranged in order to comply with the provisions of Brazilian law , Which requires that the curriculum structure of teacher education courses for basic education provides conditions for teaching students to learn, respecting diversity, improving research practices, building and developing curriculum content projects, using DTICS and, the latter, which fosters the development of group work. The two courses divide their activities by semester, and UFMA does not minister all the courses planned for the period at the same time. They are divided so that the student carries out the activities at least most three modules concomitantly. When closing these modules, the remaining two will follow for the next semester. According to the pedagogical coordination, it was observed that because of the professional activities of the students, the study of four or more modules concomitantly was not producing satisfactory results. The UFRGS course promotes all the disciplines planned for the semester at a single time, which requires students to be more organized and disciplined in conducting their studies. The hours of the two courses are similar, but the course of UFMA does not reach the number of 2,800 hours determined by the Brazilian law. The flowchart of the UFMA course is lean, with only thirty modules distributed in eight semesters, most modules with a 90-hour workload. The reduced number of modules represents a deficit in indispensable themes for the good training of the Visual Arts teacher in a contemporary perspective. For example, there is no discipline in the flowchart concerning to didactics, educational psychology, or even Art teaching methodology. Also with regard to the specific validity in the art area, the flowchart presents twelve modules, with some significant absences: fundamentals of visual language, art criticism and artistic creation processes.

The curricular structure of the UFRGS course is also divided into eight semesters, however with a number of disciplines 33% higher than the UFMA course. The difference in the number of subjects is justified in the greater theoretical validity of the pedagogical area and of the area of Art and art / education. It is considered that the student coming from this course will be better grounded in the theoretical aspects of his formation than the student coming from the UFMA course. However, in the final course work, there is a greater requirement for the course of UFMA that determines the delivery of a monograph work on a theme related to the course, as well as the presentation of an artistic object or didactic material constructed according to the DTICS. In the course of the UFRGS the work of course conclusion is simpler, since the student will have to present a paper of a maximum of 10 pages and an artistic object, although it is understood that after a well-based theoretical study according to the curricular proposal of UFRGS, the student should be able to construct a more elaborate text resulting from scientific research.

4.3 Presential Moments

In Brazil, the courses are not 100% online, because there is a legal requirement that 30% of the total hours of the courses should happen in face-to-face moments. This determination demonstrates a kind of distrust of the online learning process and attachment to traditional classroom teaching. In both courses we perceive a great concern with the integral development of the students including the dimension of the artistic experience. For this reason, the two courses provide events besides those required by law. On these occasions, students have had the opportunity to visit important exhibitions on the national scene, have organized exhibitions of their own works for the appreciation of the community. In general during these activities the modules / disciplines are planned in a trans disciplinary way, in a postmodern perspective of education. In addition, the UFRGS course has organized workshops given by teachers = tutors during vacation period, in order to reinforce the studies that students presented difficulties. In the course of UFMA, it is observed that face-to-face meetings were also used in addition to what was required by law, during the development of atelier modules, such as drawing, painting and engraving. In these modules the teacher-trainer when traveling to the poles stays for a longer period, totaling about 40 hours with the students aiming the development of the artistic skills.

This total hours corresponds to approximately 45% of the module's total workload. Unfortunately for the two courses we found that the workshops for the practical subjects were not ready according to the project forecast. In both cases this situation did not cause greater harm to the students thanks to the commitment of the professionals involved who took measures to get around the problem. Since the projects reach small municipalities, where scientific and / or artistic events are not scheduled, the coordination of the courses has demonstrated concern with the students, for organizing events such as seminars on relevant issues to education and art / education, and visits to artistic exhibitions that are important in the national scenario. It is observed that in general, face-to-face moments contribute to the involvement of those ones involved in the pedagogical process, because, besides the contributing to the elimination of possible doubts, it has allowed the students to know other learning situations. This reinforces the commitment of both courses in strengthening the relationship between theory and practice not only in pedagogical aspects, but also in artistic ones.

4.4 Virtual Learning of Environment - VLE

UFMA course features an VLE inserted in the Moodle platform. It is observed that the faculty has progressively developed a specific approach to the virtual learning environments called by Valente as being virtually together, with emphasis on the presentation of situations that require the participation of the student in the construction of learning, moving away more and more of the classroom virtualisation proposal (VALENTE, 1999), observed in the first modules of the course. The teaching-learning process is based on interaction, cooperation, project development and the construction of knowledge through a dialogue process, considering the students' previous knowledge. It is observed that there is a concern with interdisciplinary and student autonomy. However, social relations centered on mutual respect do not always permeate the environment, especially at Imperatriz pole where it can be observed that problems of interpersonal relationship and dissatisfaction with the time of response to questioning, led to situations of hostile discussion among some students and their tutors, disregarding the ethical principles of virtual relationships. A positive factor in the development of learning in the VLE of UFMA course is the use of a large number of tools available in the Moodle platform. Among them, the most used is the forum in its various possibilities, where the student is accompanied by the tutor at a distance and sometimes by the trainer. The use of the forums solidifies the sense of belonging necessary for a virtual learning community. Despite the continued use of the forum, many of the comments posted on the VLE are copies of internet texts, which according to teachers is a reprehensible practice that has led tutors and trainers to recriminate it with the best possible strategies.

Regarding the development of teaching in VLE, it was observed an effort on the part of teachers to follow the model proposed by Salmon (2005), with the accomplishment of the stages of motivation, socialization, information exchange, collective construction of knowledge and feedback. Among the stages proposed by Salmon, the is less achieved is feedback, which has not been carried out integrally in all modules studied. In order to overcome possible difficulties in practical subjects, the faculty has used the most varied tools such as tutorials, video links available on the internet, video lessons, besides the traditional basic and complementary printed texts, in the construction of instructional design. By observing the results of these modules according to the expositions of the work carried out during the modules, we conclude that this effort was satisfactory in terms of understanding the theoretical and technical issues of the laboratory disciplines. It was not possible to compare the VLE data between the two institutions studied, since the access to the UFRGS VLE was not permitted.

5. *Final Considerations*

This research sought to describe the creation and management of undergraduate courses in Visual Arts, based on the study of UFMA and UFRGS cases, in a multiple case study, analyzed in isolation, with reference to literature on the subject, the Brazilian legislation and the documents and projects of studied courses, also counting on direct observation. Cross - case synthesis was used to compare the courses and analyze the information in light of the procedures used in the research process. In the studied courses there is an alignment with the issues present in the discussions on postmodern education, such as the relaxation of disciplinary boundaries, the insertion of the DTICS in pedagogical practices, the valorization of the local culture in the face of globalization and the valuation of previous knowledge of students. These courses are also attuned to the teaching of art in contemporary times, both in their conception and in adherence to the current legislation for national education. The concepts of postmodern education are also perceived in the new roles of students and teachers who have gradually learned to develop them. In the case of the students, characteristics such as autonomy, proactivity and collaborative learning were slow to be internalized, given the decades of experience with emphasis on students' passivity.

In addition, UFMA students needed to be included in the digital world, and later included in cyber culture. Teachers also found it difficult to work as a team, especially for trainers used to fulfilling their role without interference, but in accordance with the characteristics of teaching at DE, they had to divide the work with the tutors and their contributions in the form of new proposals in the teaching / learning process. As the studied courses are pilot projects, they will allow the acquisition of experience for the students, because they have the opportunity to take a quality course at a distance; for the teachers, for learning the conduction of the learning process of learning in this modality and for the Brazilian government for acquiring knowledge that can be applied in other courses or future editions. Still as a result of being pilot projects in their institutions, the courses lack specific internal regulations for DE, which takes into account the specificities of this type of education. It is observed that in the absence of this, the coordinators have resorted to the regulation of the classroom courses to solve situations not foreseen in the pedagogical project. On the one hand of this situation, reinforces the idea that all are students of the same Educational Institution without distinction of teaching modality, on the other hand, not always the regulations of the presential courses are adequate to the reality of the courses of the distance modality. The initiative to look for something new always brings insecurity and exposes those ones involved to make mistakes and correct attitudes, although it is not the intention of this work to criticize the management of the courses, but to emphasize the initiative and the willingness of managers to get involved in the unknown world of teaching of art in cyber culture. For this reason, every experience, regardless of its negative or positive characteristics can be used; The negative experiences to not happen in future courses, and the positive ones to be applied again.

Since the significant implementation of distance courses in public universities dates back to the last ten years, we still have incipient material both in theory and in practice to affirm the success of such experiences. Therefore, current courses need to be mirrored in positive experiences in order to reproduce them and even refine them, and discard those ones that have turned out to be negative. The two studied courses have their focus on didactics and decision-making jointly by the faculty, which is reason of the course is well evaluated by the students, who feel supported by the team, and learning is highly valued. Part of the success of these courses is in the small number of cities where they happen, because if there were more students and cities, support could be unfeasible, because of the shortage of teachers and the resources to pay for them. Also, the dedication and willingness of the participants to do positive actions, is a differential, because it is not learned at random, it comes from the motivation of the team. Planning is another differential, decisive for the success of the chosen actions in the course. The courses have a high concentration of face-to-face activities, which require more time for teachers and students, but the course coordinators understand that face-to-face contact is still irreplaceable and necessary in order to achieve quality education, especially because they are courses in Visual Arts, which do not include practical activities and living in artistic environments. It was in the light of this reasoning that they instituted a greater number of face-to-face meetings than it is required by law for distance learning courses. We emphasize that this model would be impracticable, if applied in course with a larger number of cities and students. Therefore, this experience can be reapplied under the same conditions, that is, in a maximum of five cities. The suggestion for future work on this subject is an evaluation of the results, from the point of view of student training, investigating the solidity of the knowledge constructed throughout the course through a compared study to the classroom courses, to verify the level of success and errors.

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