

## **THE MUSIC PREPARATION OF GENERALIST TEACHERS IN BRAZIL**

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## CANDIDATE'S DECLARATION

I, Sérgio Luiz Ferreira de Figueiredo, certify that the thesis submitted for examination for the Degree of Doctor of Philosophy entitled ***The music preparation of generalist teachers in Brazil*** is the result of my own research, except where due acknowledgement has been made.

The work has not been submitted previously, in whole or in parts to qualify for my other academic awards, and the content of the thesis is the result of work carried out since enrolment into the course.

Sérgio Luiz Ferreira de Figueiredo

To my wife Valéria, my son Leandro, and my daughter Carolina,  
sources of incentive, motivation, and love.

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**TABLE OF CONTENTS**

Title page.....	i
Copyright .....	ii
Candidate's declaration.....	iii
Dedication .....	iv
Acknowledgements .....	v
Table of contents.....	vii
List of tables .....	xv
List of figures.....	xvii
Glossary .....	xviii
Summary .....	1
<b>Chapter 1 - Introduction.....</b>	<b>4</b>
1.1. The thematic choice.....	4
1.2. The research question .....	8
1.3. Research location .....	9
1.4. The data collection.....	10
1.5. Objectives of the research .....	11
1.6. Rationales.....	11
1.7. Chapter summary .....	13
1.8. Language and style .....	15

<b>Chapter 2 - Methodology .....</b>	<b>17</b>
2.1. Initial considerations .....	17
2.2. The chosen methodology .....	19
2.3. Theoretical perspectives .....	22
2.4. Types of qualitative research.....	26
2.5. The research design .....	28
2.6. Description of the research process .....	31
2.6.1. Phase 1.....	32
2.6.2. Phase 2.....	33
2.6.3. Phase 3.....	38
2.6.4. Phase 4.....	39
2.6.5. Phase 5.....	41
<b>Chapter 3 - Review of Literature .....</b>	<b>43</b>
3.1. Generalist teacher education .....	44
3.1.1. Generalist teachers around the world .....	44
3.1.2. Music and arts preparation of generalist teachers .....	45
3.1.2.1. Low status of the arts in the curriculum .....	46
3.1.2.2. The music preparation of generalist teachers.....	47
3.1.2.3. Confidence and competence of the generalist teachers with music and the arts .....	49
3.1.2.4. Recommendations, possible solutions and positive experiences in the music preparation of generalist teachers .....	51
3.1.3. Who should teach music in the first years of school? .....	54
3.1.4. Generalist teacher and music education advocacy.....	58

3.2. Philosophy of music education .....	61
3.2.1. Philosophy, aesthetics and the arts .....	61
3.2.2. The arts in education and the need for a teaching philosophy.....	63
3.2.3. Music education philosophy.....	65
3.3. Psychology and music .....	70
3.3.1. An overview .....	70
3.3.2. A summary of current psychological views in music education.....	72
3.3.3. The issue of talent.....	74
3.3.4. Music, mind and intelligence .....	75
3.3.5. Music and aesthetic learning theories.....	77
3.3.6. Educational implications .....	80
3.4. Summary of the review of literature.....	82
<b>Chapter 4 - The Brazilian context.....</b>	<b>83</b>
4.1. Education in Brazil .....	83
4.2. Teachers in the Brazilian education systems .....	87
4.3. Educational documents after 1996.....	89
4.3.1. The arts and the new educational policies .....	92
4.3.2. Parameters for teaching the arts.....	94
4.3.3. Arts teaching in schools .....	100
4.4. The university in Brazil .....	103
4.4.1. The undergraduate degree .....	104
4.4.2. Postgraduate degrees.....	105
4.4.3. The <i>Curso de Pedagogia</i> in Brazil .....	108

4.5. Aspects of music education in Brazil .....	121
4.5.1. Music in education .....	121
4.5.2. <i>Bacharelado</i> and <i>Licenciatura</i> .....	130
4.5.3. The new legislation and the music education in Brazil .....	133
4.5.4. <i>Diretrizes Curriculares Nacionais</i> (The National Curricular Guidelines) .....	136
4.5.5. Teacher preparation courses .....	138
4.6. Summary of the Brazilian context .....	139
<b>Chapter 5 - The data .....</b>	<b>141</b>
5.1. The plan of the chapter .....	142
5.2. Coordinators .....	145
5.2.1. Category 1 – Coordinators: The profile of the <i>cursos de pedagogia</i> .....	145
5.2.1.1. Summary of universities .....	157
5.2.1.2. Summary of category 1 – coordinators .....	165
5.2.2. Category 2 – Coordinators: Generalist and specialist practices .....	167
5.2.2.1. Generalist <i>versus</i> specialist .....	167
5.2.2.2. Generalists and the arts .....	174
5.2.2.3. Summary of category 2 – coordinators .....	179
5.2.3. Category 3 – Coordinators: Music and the arts in the curriculum of the <i>cursos de pedagogia</i> .....	181
5.2.3.1. The arts subjects in the curriculum .....	181
5.2.3.2. The arts subject outlines .....	186

5.2.3.3. The recruitment and employment of arts lecturers .....	189
5.2.3.4. The place of the arts within the university context .....	191
5.3.3.5. Students' opinions .....	193
5.3.3.6. Summary of category 3 – coordinators .....	194
5.2.4. Category 4 – Coordinators: The 1996 legislation and developments in the curriculum .....	195
5.2.4.1. Summary of category 4 – coordinators .....	203
5.2.5. A summary of the coordinators' responses .....	204
5.3. Arts lecturers .....	206
5.3.1. Category 1 – Arts lecturers: Their academic history .....	206
5.3.1.1. Arts experiences prior to university.....	206
5.3.1.2. The undergraduate degrees of the arts lecturers.....	208
5.3.1.3. The postgraduate degrees of the arts lecturers .....	210
5.3.1.4. The preparation for teaching the arts.....	211
5.3.1.5. Summary of category 1 – arts lecturers.....	212
5.3.2. Category 2 – Arts lecturers: The music/arts subjects they teach .....	213
5.3.2.1. General characteristics of the music/arts subjects.....	213
5.3.2.2. Arts modalities included in the arts subjects .....	215
5.3.2.3. The content of the arts subjects.....	216
5.3.2.4. Bibliographic references of the arts subject outlines.....	218
5.3.2.5. Other comments of the arts subject outlines.....	219
5.3.2.6. Summary of category 1 – arts lecturers .....	220
5.3.3. Category 3 – Arts lecturers: The music/arts subject in relation to the preparation of generalist teachers.....	222
5.3.3.1. Generalist teachers and the arts.....	222

5.3.3.2. The preparation of generalist teachers for the arts teaching....	224
5.3.3.3. Outcomes of the music/arts subjects .....	230
5.3.3.4. The university's support for the arts.....	230
5.3.3.5. Summary of the category 3 – arts lecturers .....	231
5.3.4. Category 4 – Arts lecturers: The 1996 legislation with respect to the music/arts subject .....	233
5.3.4.1. Summary of the category 4 – arts lecturers .....	239
5.3.5. A summary of the arts lecturers' responses.....	241
5.4. A comparative discussion of the responses of the coordinators and arts lecturers .....	243
5.4.1. The qualifications of the arts lecturers .....	243
5.4.2. Time allocation for the arts in the preparation of generalist teachers .....	245
5.4.3. The confidence of trainee generalist teachers with respect to teaching the arts.....	246
5.4.4. Prevailing concepts about the arts .....	247
5.4.5. Legislation and the arts.....	247
<b>Chapter 6 – Discussion of the data.....</b>	<b>250</b>
6.1. Generalist teacher preparation courses .....	250
6.2. The music/arts preparation of generalist teachers .....	251
6.3. Generalist practices .....	253
6.4. Specialist practices .....	256
6.5. Generalists and specialists working collaboratively.....	258
6.6. One lecturer for all the arts.....	259

6.7. The role of the arts in education.....	261
6.8. Legislation .....	264
<b>Chapter 7 - A conceptual framework .....</b>	<b>266</b>
7.1. Initial considerations.....	266
7.2. References from the literature.....	267
7.3. Essential questions .....	269
7.4. Context.....	271
7.5. Musical components .....	272
7.6. Philosophical components.....	274
7.7. Pedagogical components.....	275
7.8. Psychological components.....	276
7.9. Reapplying essential questions.....	277
<b>Chapter 8 – Conclusions and recommendations .....</b>	<b>280</b>
8.1. Chapter 3: Review of literature.....	281
8.1.1. Generalist teacher education.....	281
8.1.2. Philosophy of music education .....	282
8.1.3. Psychology and music .....	283
8.2. Chapter 4: The Brazilian context.....	284
8.3. Chapters 5 and 6: The Data, and Discussion of the Data .....	288
8.4. Chapter 7: The framework.....	292
8.5. Recommendations for future research .....	293
8.6. Concluding statements.....	295

<b>References .....</b>	<b>297</b>
<b>Appendices .....</b>	<b>330</b>
10.1. Appendix 1 - Ethics Committee Approval .....	331
10.2. Appendix 2 - Consent forms.....	332
10.3. Appendix 3 - Interview guidelines.....	336
10.4. Appendix 4 - Reviewer report.....	338

## LIST OF TABLES

### **Chapter 2**

Table 2.1 - <i>Characteristics of qualitative research and the present study</i> .....	20
Table 2.2 - <i>Sample of the universities</i> .....	34

### **Chapter 3**

Table 3.1 – <i>Theories of music learning</i> .....	78
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### **Chapter 4**

Table 4.1 - <i>Basic Education in Brazil</i> .....	85
Table 4.2 - <i>Fundamental Teaching in Brazil</i> .....	86
Table 4.3 - <i>Curricular areas for the Fundamental and Middle Teaching in Brazil</i> .....	87
Table 4.4 - <i>Teachers in the Brazilian education</i> .....	88
Table 4.5 – <i>The National Curriculum Parameters - PCN - for the IGFT</i> .....	91
Table 4.6 - <i>Summary of the first part of PCN Arte for the IGFT</i> .....	98
Table 4.7 - <i>Summary of the second part of the PCN Arte for the IGFT</i> .....	98
Table 4.8 - <i>Preparation of teachers in the first half of twentieth century in Brazil</i> .....	109
Table 4.9 – <i>The minimum curriculum of the curso de pedagogia in Brazil (1962)</i> .....	111

Table 4.10 – <i>The minimum curriculum of the curso de pedagogia (1968) - Common part</i> .....	113
Table 4.11 - <i>The minimum curriculum of the curso de pedagogia (1968) - Specific part</i> .....	114
Table 4.12 - <i>Preparation of teachers and education professionals from 1968 in Brazil</i> .....	116
Table 4.13 - <i>Preparation of teachers and education professionals post 1996 in Brazil</i> .....	119

## Chapter 5

Table 5.1 - <i>Categories for analysis</i> .....	143
Table 5.2 - <i>General information about the participant universities</i> .....	158
Table 5.3 - <i>The arts subjects in the 19 researched cursos de pedagogia</i> .....	182
Table 5.4 – <i>Music and/or arts subjects' time allocation</i> .....	185
Table 5.5 - <i>Arts areas and lecturer specialty</i> .....	187
Table 5.6 - <i>Summary of the coordinators' responses</i> .....	204
Table 5.7 - <i>Music/arts preparation prior to university</i> .....	207
Table 5.8 - <i>Undergraduate degrees of the arts lecturers</i> .....	209
Table 5.9 - <i>Postgraduate degrees of the arts lecturers</i> .....	210
Table 5.10 - <i>Arts areas in the subject outlines</i> .....	216
Table 5.11- <i>The new legislation – positive aspects</i> .....	235
Table 5.12 - <i>The new legislation – negative aspects</i> .....	236
Table 5.13 - <i>Summary of the arts lecturers' responses</i> .....	241

## LIST OF FIGURES

### Chapter 2

Figure 2.1 - <i>Research framework</i> .....	24
Figure 2.2 - <i>Another view of the research framework</i> .....	25
Figure 2.3 - <i>The research design</i> .....	30
Figure 2.4 - <i>Another view of the research design</i> .....	31
Figure 2.5 - <i>South America</i> .....	35
Figure 2.6 - <i>Map of Brazil</i> .....	36
Figure 2.7 - <i>Location of the universities</i> .....	36

### Chapter 4

Figure 4.1 - <i>Partnerships between the Brazilian education administrations</i> .....	84
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### Chapter 7

Figure 7.1 – <i>Essential questions</i> .....	269
Figure 7.2 – <i>A conceptual framework for music in cursos de pedagogia</i> .....	271
Figure 7.3 - <i>The framework</i> .....	278

## GLOSSARY

**Associação Brasileira de Educação Musical - ABEM** - is the Brazilian Association for Music Education, founded in 1991.

**Arte-educação** – art-education – Visual Arts movement in Brazil related to the American DBAE (Discipline-based Art Education).

**Arte** – current Brazilian designation for arts teaching in educational systems, comprising Dance, Music, Visual Arts, and Theatre.

**Bacharelado** – university undergraduate course in Brazil equivalent to Bachelor.

**Canto Orfeônico** – a movement related to singing practice idealized and developed in Brazil from the 1930s by Heitor Villa-Lobos.

**Childhood Education** – school period for children from zero to six years of age in Brazil.

**Crossing subjects** – areas included in the National Curriculum Parameters in Brazil to be applied across subjects in Brazilian education systems. They comprise: Ethics, Health, Environment, Sexual education, and Cultural plurality.

**Curso de pedagogia** – undergraduate university course that prepares professionals for education. The *curso de pedagogia* in Brazil offer qualifications for teaching (early childhood and lower grades – generalist teachers), as well as for administrative functions such as the preparation of principals and educational supervisors. It is equivalent to a Bachelor of Education in English speaking countries.

**Curso Normal** - former name of the course that prepared primary teachers in Brazil.

**Educational systems** – comprise the structural organization of education in Brazil that can be administrated by federal, state, and city Departments of Education.

**Educação Artística** - the name given to arts teaching in Brazil from 1971 to 1996, comprising: Geometric Drawing, Music, Plastic Arts, and Drama (named Scenic Arts in the Brazilian context at that period). It is also the name of a university undergraduate degree that prepared specialist arts teachers for students between the ages of 11 to 17 years.

**Escola Normal** – institution that in the past offered the *Curso Normal* to prepare generalist teachers.

**First Degree** - 1<sup>st</sup> Degree – former name of a school period that comprised the ages 7 to 14 years in Brazil.

**Fundamental Teaching** – new name of the school period that comprises the ages 7 to 14 years in Brazil.

**Generalist teacher** – the teacher responsible for the education of children in Childhood Education and the first years of Fundamental Teaching in Brazil, often expected to deliver all subjects in the curriculum.

**IGFT** – abbreviation for the Initial Grades of Fundamental Teaching, which corresponds to the first four years (ages 7 to 10) of Fundamental Teaching. In the past these grades were called primary education.

***Instituto Normal Superior*** - a tertiary level institution for the preparation of generalist teachers according to the 1996 educational legislation in Brazil. The *Instituto* can be linked to a university, or a private/government institution with no university affiliation, but still authorized to prepare teachers for the first years of school. The *Instituto* is equivalent to a Teachers' College.

***Lato sensu*** – Latin expression used as the name of a specific type of postgraduate course in Brazil.

**LDB** – abbreviation of *Lei de Diretrizes e Bases da Educação Nacional* (Law of Guidelines and Bases for National Education). Approved in 1996, LDB is the current major legislation relating to educational issues.

**Licenciatura** – licensure - university undergraduate course that prepares teachers in Brazil.

**Magistério** - Teaching Course - name of the course that replaced the Normal Course in the preparation of generalist teachers in 1971.

**MEC** – abbreviation for the Ministry of Education in Brazil.

**Middle Teaching** – school period from 15 to 17 years of age in Brazil. In the past this period was called Second Degree.

**Music and arts** – whilst it is recognized that music is one of the arts, it is separated here to provide additional focus.

**PCN** – abbreviation of *Parâmetros Curriculares Nacionais* (National Curriculum Parameters). These are publications providing general guidelines for all areas of the school curriculum.

**Polivalência** - an educational practice designed to have one teacher responsible for many areas of study. Particularly during the period 1971 to 1996, the *polivalência* for the arts was a practice whereby only one teacher was responsible for all arts teaching (*Educação Artística*) of students.

**Second Degree** - 2<sup>nd</sup> Degree – former name of a school period that comprised the ages 15 to 17 years in Brazil.

**Specialist teacher** – a teacher responsible for a specific discipline area in the curriculum.

**Subject** – area of study in a course, often corresponding to a discipline.

**Subject outlines** – the basic outlines for the development of a subject. These usually include objectives, content, methodology, assessment, and bibliographical references.

**Tecnicismo** – denomination of a pedagogical practice applied predominantly from the 1960s in Brazil. The bases of this practice are in the behaviourist theories, whereby the teacher rigidly controls student learning. The teacher was considered to be a *technician* rather an *educator* in the wider sense of this term.

**Vestibular** – entrance test to university that consists of diverse areas of knowledge. Each university can prepare its own tests, with different emphases.

**“Music belongs neither to the musicians  
nor to the music educators.”**

Cleidi Albuquerque

A Brazilian artist and anthropologist

## SUMMARY

The music preparation of generalist teachers in Brazil is the main focus of this research study. Generalists in Brazil are prepared in the university undergraduate course called *Curso de Pedagogia*, and such a course often offers some preparation in the arts areas. The objective of the research was to investigate the type of music preparation offered by universities in a Brazilian context with recommendations for improvement.

The data was collected in four states in the Brazilian South and South-eastern regions. Nineteen universities participated in the study, which included interviews with coordinators of the generalist teacher preparation courses and music/arts lecturers who teach in those courses. The research design combines two types of qualitative research: basic interpretive and focused interviews. Semi-structured interviews were undertaken. According to this methodological model, the interview contents determine what is relevant for the research, including the appropriate literature that should be reviewed. The literature review provides a basic foundation for the analysis of the data.

The *review of the literature* comprises three main areas: (1) *Generalist teacher education* discusses aspects of specialist and generalist teaching practices, and the possibilities for generalists teaching some music in the first years of school. (2) *Philosophy of music education* addresses questions of aesthetics and education in music and the arts in general, including the necessity of a philosophy for teachers. (3) *Psychology and music* presents perspectives for understanding the importance of music in the development of children, and principles relating to teaching and learning.

*The Brazilian context* describes some aspects of general education in Brazil, including educational systems, the arts teaching models, the history of the *cursos de pedagogia* that prepare generalist teachers, and music education practices. The new legislation for education is also discussed because of its importance at this time in the Brazilian context; amongst other issues, it is concerned with teacher preparation, and new directions for arts education.

In *the data*, the coordinators' and arts lecturers' responses are analysed separately and comparatively. The responses of the coordinators of generalist teacher preparation courses are discussed initially in four categories: the profile of the *cursos de pedagogia*, generalist and specialist practices, music and the arts in the curriculum of the *cursos de pedagogia*, and the 1996 legislation and developments in the curriculum. Similarly, the responses of the music/arts lecturers are also discussed according to four categories: their academic history, the music/arts subjects they teach, the music/arts subject in relation to the preparation of generalist teachers, and the 1996 legislation with respect to the music/arts subject.

In *discussion of the data*, the interviewees' diverse views on music and arts in the preparation of generalist teachers are analysed with reference to the literature. The situation regarding the preparation of generalist teachers for music and arts in Brazil is not radically different from that of other countries studied.

Based on the main findings of the research a *conceptual framework* for the music preparation of generalist teachers within the Brazilian context is presented. This

framework is developed after a consideration of relevant musical, philosophical, psychological, pedagogical and contextual issues.

*Conclusions* evolve from the review of literature, the Brazilian context, the data discussion, and the conceptual framework. The literature and data confirm that generalist teachers can be prepared to teach music and arts. This however requires the development of appropriate teacher preparation courses, thus presenting a challenge for Brazilian teacher educators. Recommendations are suggested for putting this into practice.

Keynote words:

Generalist teacher

Music and arts teaching

Music education

Brazilian music teacher education

## Chapter 1

### INTRODUCTION

#### 1.1. The thematic choice

The main motivation for this research study derives from music teaching experiences with generalist and specialist teachers. A considerable body of research has been undertaken into music education in Brazil, offering recommendations for improvements in diverse areas. Despite this, the area of music in generalist teacher education has not been the target of systematic study. Few Brazilian researchers are committed to music education research out of the specialist domain. It is contended here however that the teaching of music in the preparation of generalist teachers is an area requiring special investigation.

In the Brazilian educational systems music belongs to a key learning area named *Arte*. This area comprises dance, music, theatre and visual arts. Each arts area is supposed to be delivered in all years of basic education. In practice all the arts have been included in some years of schooling, but in a discontinuous form, depending on the availability and skill of teachers. Arts specialists are supposed to teach in the upper years of school, especially between the ages of 11 and 14 years, and this is sometimes extended to the age of 17 years. Generally, these specialists are not employed to teach children younger than 11 years. The first years of school are mainly taught by generalist

teachers who are responsible for all areas of the school curriculum, including music and the arts.

Music specialists in Brazil are prepared in undergraduate courses that offer a degree in music education. In such courses there is musical preparation as well as a pedagogical orientation to deliver music education in school for specific age groups. A large number of schools alternate the delivery of the arts areas during some years of school; a common practice in many educational systems is to offer one of the arts each year. Such a practice reduces the contact that students have with the different arts modalities during school years.

Music specialists rarely teach in the *Initial Grades of Fundamental Teaching* (IGFT) that corresponds to ages 7 to 10 years approximately. For this phase, generalist teachers are usually responsible for all activities, which means that music should be included in such a practice.

Generalist teachers are prepared in undergraduate courses that offer diverse degrees, most of them related to teaching in the first years of school (up to about age 10). Besides the basic pedagogical elements, which include philosophical, psychological, and sociological studies, diverse teaching methodologies are part of the preparation of generalist teachers for the first years of school in Brazil.

In many generalist teacher preparation courses subjects such as mathematics, language, science, and social studies, among others, are offered as key learning areas according to the Brazilian educational policies for the first years of school. Most of the

teacher preparation courses also include arts subjects as part of the curriculum. As with the other areas, there is an expectation that generalist teachers will be able to teach music and the arts.

Although the arts are part of the preparation of generalist teachers, music education is usually absent in the first years of many Brazilian schools. The perception exists that generalist teachers do not feel confident to teach music and arts because of (a) insufficient training in their preparation courses, or (b) a lack of artistic talent. As many educational systems cannot afford specialist teachers for music and the other arts to teach in the first years of school, the result is a neglect of these areas, especially in the Brazilian public education systems.

The music education offered in generalist teacher preparation courses seems to be inadequate in providing teachers with sufficient confidence to teach music and the arts in the first years of school. With other subjects in the curriculum the situation is different, and generalists demonstrate more confidence in teaching these areas. One could infer that the preparation in universities to deliver some subjects is related to the background that students bring to the courses. All students in Brazil have relatively extensive opportunities to develop skills in mathematics, science, and language, for instance, because these areas are approached during all years of school with regularity. By contrast, with music and the arts there is no such regularity. With limited or no previous formal experiences in music, generalist teachers find that the preparation in university is insufficient for them to acquire appropriate musical skills and confidence to teach these areas.

The issue of talent offers an additional element in the discussion of music and the arts in schools because many teachers believe they lack artistic talent and, it assumed, are therefore unable to impart artistic skills and knowledge to children. This belief is still strong in Brazilian society. This emphasis on talent with respect to the arts permeates the school environment, in which it is tacitly assumed that music and the arts are not for everybody.

Research in Brazil into the preparation of generalist teachers with respect to music and arts is limited. There is, by contrast, a considerable amount of research into the preparation of specialist music teachers. It might be conjectured that the main reason for the lack of research could be a tendency to consider the music specialist as the only professional able to teach music. From this perspective, any teaching undertaken by the generalist teacher is considered too superficial, and therefore of little relevance to researchers.

Whilst it might be conceded that music is best taught by specialist teachers, in practice they are not normally employed to teach children in the lower age group. The same applies to teachers of other arts subjects, with differing emphases. It follows that unless generalist teachers can be satisfactorily trained to teach music and the arts, the education of children will suffer and they will have to wait until the later years of schooling before they encounter any significant arts education. But even at the upper years, this cannot be assured. Such a situation has persisted in Brazil for many years, with the consequence that many generations of students have passed through school with a limited education in music and the arts. The consequence is a devaluing of these areas in school and in society in general. The attitude that music and the arts are not

integral to education is also seen in the preparation of generalist teachers. It has thus been acceptable to graduate generalist teachers who are inadequately prepared to teach in these areas.

This brief description about aspects of the Brazilian situation signals a number of points that need to be clarified. Specialist teachers are considered better than generalist teachers for music and arts teaching; generalist teachers are supposed to include music in their practice; generalist teachers receive some preparation in universities to deliver all areas in the first years of school but they do not feel equipped to incorporate musical elements in their practice. These and other related topics represent the challenges of this research study, which aims to investigate pertinent aspects of the music preparation of generalist teachers in Brazil.

## 1.2. The research question

The music preparation of generalist teachers in Brazil can be approached from a number of perspectives. There is a lack of information about this area in the Brazilian literature, which implies that many important issues may be *hidden* or unknown. The research question should be encompassing enough to embrace objective and subjective issues relevant to the music preparation of generalist teachers. The main question of this study is: *What is the music preparation of generalist teachers in four Brazilian states, and what recommendations can be made relating to the music preparation of generalist teachers in the future?*

In order to investigate this research question it is necessary to examine the situation with respect to both objective and subjective considerations. Objective considerations include the current music preparation of generalist teachers, how the music subjects are offered within the teacher preparation course, their time allocation, their content, the bibliography provided in relation to each subject, and so on. Subjective considerations include an examination of ideas, beliefs and values that are either implicit or explicit in the curriculum; such considerations serve to reinforce or otherwise the importance of music and the other arts in the overall teacher preparation course.

In addressing the research question relating to the music preparation of generalist teachers in Brazil, it is essential to understand training practices associated with traditions, legislation, and practices that underpin teacher education. An exploration of this interrelationship will facilitate a discussion of pre-eminent issues such as the role of music in the education of children and the role of generalist teachers with respect to this.

### 1.3. Research location

The research was undertaken from data collected in Brazil. Brazil is the largest country in the South American continent, with an approximate population of 160,000,000 inhabitants. The country is divided in 26 States and one Federal District; these are organized in five geographic regions.

The study focused on all 13 universities in the state of Santa Catarina, which is in the Southern region of Brazil and the state in which the researcher works. It should be

noted that other two institutions have recently been created and many of their programs are still in a state of development; they were not included in this study. Additionally, six universities from three other neighboring states were studied for comparative purposes. A detailed description of the research location, including maps and names of places, will be presented in chapter 2.

#### 1.4. The data collection

The methods used to collect the data for the development of the research can be summarized as interviews and analysis of documents. Semi-structured interviews were conducted in the 19 selected universities. In each university a coordinator of the generalist teacher preparation course and a music lecturer or an arts lecturer were interviewed. Generally, each university only had one arts lecturer. A total of 38 interviews offered the main source of data for the research. The interview contents were transcribed, translated into English, and analysed; they were also independently verified.

Documents analysed came from diverse sources: legislative educational documents; curricular parameters and guidelines at the national, state and city levels; official university brochures; outlines for the music/arts subjects in each course; and the universities' home pages.

### 1.5. Objectives of the research

The main objective of this research study is to investigate the music preparation of generalist teachers in one Brazilian state with reference to practices in three other states. This involved:

- (a) verifying if music was offered in each university generalist teacher preparation course;
- (b) examining the conceptual bases that underpin the music/arts subjects as seen in published documentation of each university;
- (c) further clarifying these conceptual bases through discussion with the identified key personnel; and
- (d) on the basis of these considerations offering a conceptual framework for the music preparation of generalist teachers in universities.

### 1.6. Rationales

The research investigates an important aspect of music education - namely, the preparation of generalist teachers with respect to music - that is commonly neglected in the Brazilian context. Unlike the upper grades of schooling, where students encounter a number of specialist teachers for each area of the curriculum, generalist teachers in the

lower grades work almost exclusively with the one group of children throughout the school year. As such, they are in a unique position to determine the nature and extent of any music or arts activities experienced by young children. If they neglect to include music in their curriculum the children are denied formal access to this art form as an area of study, with the inevitable consequence that their artistic growth is stultified. This research discusses the importance of music in human development from philosophical, psychological, and pedagogical perspectives. It is contended that involvement in music is essential for all children and that generalist teachers have a responsibility to ensure that this area is not neglected.

The research contributes to the increasing documentation about teaching practices in the first years of school in the Brazilian context. The content of the thesis fosters discussion and reflection on the role of music in education, as well as on possible musical experiences that could be delivered by generalist teachers.

Relatively new legislation in Brazil requires diverse changes in curricula in general. This research undertaking is opportune in that it provides discussion and recommendations that may guide new curriculum developments with respect to the music education of generalist teachers. That is, the research presents a theoretical framework that is applicable to the improvement of the music education of generalist teachers in universities. Implicit in this framework is the need to develop greater competence and confidence in generalist teachers with respect to music. In turn, children will be the beneficiaries.

## 1.7. Chapter summary

Chapter 2 is the *methodology* of the research. The chapter is divided into theoretical aspects of research methods and the description of the phases of the study. In the discussion of theoretical aspects a qualitative methodology is presented as the chosen approach for the study. The research design combines two types of qualitative research: basic interpretive and focused interviews. According to this methodological model, the interview contents determine what is relevant for the research, including the appropriate literature that should be reviewed. For this reason this chapter precedes the literature review. Chapter 2 also includes a description of each phase of the research - from the development of the proposal up to the final submission.

Chapter 3 is the *review of literature*. Three main areas were identified: (1) *Generalist teacher preparation* discusses aspects of specialist and generalist teaching practices, and the possibilities for generalists teaching some music in the first years of school. The discussion considers generalist teacher programs offered in a number of countries and the writings of educators who argue for a holistic education of which music is a part. (2) *Philosophy of music education* addresses questions of aesthetics and education in music and the arts in general, including the necessity of a philosophy for teachers. It is argued that music is a human characteristic, which justifies its presence in children's – and adult's – education. (3) *Psychology and music* presents perspectives for understanding the importance of music in the development of children, and principles relating to teaching and learning. It is contended that the teacher should be strongly conversant with this broad field in order to develop an appropriate curriculum.

Chapter 4 is *the Brazilian context*. The chapter describes some aspects of general education in Brazil, including educational systems, the arts teaching models, the history of pedagogy courses that prepare generalist teachers, and music education practices. The new legislation for education is also discussed because of its importance at this time in the Brazilian context; amongst other issues, it is concerned with teacher preparation, and new directions for arts education.

Chapter 5 is *the data*. Here the coordinators' and arts lecturers' responses are analysed separately and comparatively. The responses of the coordinators of the generalist teacher education courses are discussed initially in four categories: the profile of the *curtos de pedagogia*; generalist and specialist practices; music and the arts in the curriculum of the *curtos de pedagogia*; and the 1996 legislation and developments in the curriculum. Similarly, the responses of the music/arts lecturers are also discussed according to four categories: their academic history; the music/arts subject they teach; the music/arts subject in relation to the preparation of generalist teachers; and the 1996 legislation with respect to the music/arts subject. In addition to being considered as two discrete groups, the responses of both groups are treated comparatively, identifying areas of agreement and disagreement on key issues.

Chapter 6 is the *discussion of the data*. Here the interviewees' diverse views on music and the arts in the preparation of generalist teachers are analysed with reference to the literature. The situation regarding the preparation of generalist teachers for music and the arts in Brazil is not radically different from that of other countries studied.

Chapter 7 proposes a *conceptual framework* for the music preparation of generalist teachers. Based on the main findings of the research it offers a model for the music preparation of generalist teachers within the Brazilian context. This model is developed after a consideration of relevant musical, philosophical, psychological, and pedagogical issues.

Chapter 8 presents the *conclusions* of the thesis. These evolve from the review of literature, the Brazilian context, the data discussion, and the conceptual framework. The literature and the data confirm that generalist teachers can be prepared to teach music and the arts. This however requires the development of appropriate teacher preparation courses, thus presenting a challenge for Brazilian teacher educators. Recommendations are suggested for putting this into practice.

The appendices contain the approval of the university Ethics Committee, the consent forms presented to the participants, interview guides, and the report of the independent verifier regarding the accuracy of the data transcription and its translation into English.

## 1.8. Language and style

From the Portuguese, the most appropriate English words were adopted, often using direct translation. Due to different uses in English for some translated words, and with the aim of avoiding misunderstanding, a glossary in the initial pages of the thesis presents clarification of key terms.

The text of the thesis and the bibliographical references are formatted according to the American Psychological Association (APA) guidelines. It is opportune to mention that the spelling adopted for the written text is Australian English, except when respecting the original quotations from authors who belong to other English-speaking countries where alternative spellings are adopted.

## Chapter 2

### METHODOLOGY

The structure of the research study is presented in this chapter. In the first part, theoretical perspectives on the research methodology are discussed, with an emphasis on the qualitative perspective of research. Reference is made to various types of qualitative studies. Consideration is given to both basic procedures of interpretive research, and focused interview models. The last part of the chapter describes the research process, from the establishment of the research question to the conclusion of the study.

#### 2.1. Initial considerations

Methodological decisions represent a vital aspect of the development of a research study. According to Crotty (1998) methodology is “the strategy, plan of action, process or design lying behind the choice and use of particular methods and linking the choice and use of methods to the desired outcomes” (p. 3). Thus, to answer the research question it is necessary to choose a methodological design that indicates suitable ways of gathering the data for analysis, as well as the appropriate theoretical bases of establishing the foundations for the discussion.

The literature on research methodology is extensive and varied and, at a macro level, distinguishes between two modalities: quantitative and qualitative approaches. Quantitative research is based on the positivist paradigm, described by Husen (1999) as being “functional-structural, objective-rational, goal-directed, manipulative, hierarchical, and technocratic” (p. 36). This model of the natural sciences is often applied to research that deals with large samples, surveys, numbers and statistical analysis, associated with testing hypothesis, and studying causes and effects objectively, with the aim of establishing generalizations. According to Guba (1999), “in practice there is a high correlation between [the] quantitative [approach] and [the] rationalistic [paradigm]” (p. 145).

Qualitative research is rooted in the interpretivist or constructivist humanistic paradigm, which considers subjectivity as essential in the comprehension of social phenomena. For the qualitative researcher, reality is socially constructed, and there are multiple realities to be considered from the subjects’ perspectives (Glesne, 1999; Ary et al., 2002; Merriam, 2002). This model is largely applied to education, psychology, and the social sciences, and qualitative studies often deal with small samples, interviews, participant observations, interpretation and reinterpretation of data, seeking to understand the variety of perceptions in different situations.

Bresler and Stake (1992) affirm that the distinction between quantitative and qualitative research studies is epistemological: “inquiry for making explanations versus inquiry for promoting understanding” (p. 78). Therefore, both approaches are valid because they are applied with different intentions, and the choice of one type of

research does not preclude the use of some aspects of the other. Qualitative approaches also can deal with quantitative information and vice-versa.

## 2.2. The chosen methodology

The present study has been developed using a qualitative methodology. The music preparation of generalist teachers is approached from the voices of the Brazilian coordinators of teacher education courses and arts lecturers teaching in these courses. The main objective is to understand the music preparation offered in universities from the perspective of those professionals partially responsible for teacher preparation. There is objective information in the research data that can be expressed in numbers, but the majority of the study relates to the interpretation of multiple ways of thinking about music in the preparation of generalists.

According to Lancy (1993) "the qualitative paradigm is ideal for phenomena that are patently complex and about which little is known with certainty" (p. 9). The present study can be recognizable as a complex situation because educational issues are complex by nature. There are diverse points of view in educational realities, and this study intends to understand some of them related to music and the arts in education. The music and arts preparation of generalist teachers in Brazil has received little attention in the literature, and therefore there is insufficient information available about the reality of the situation. This research could be considered an exploratory study with the objective of mapping the situation of music in generalist teacher preparation courses

in 19 universities in the Southern and South-eastern Brazilian regions, with a particular focus on one Brazilian state.

Some characteristics of the qualitative research presented in the literature by many authors (Ary et al., 2002; Bogdan & Biklen, 1998; Green, 2002; Maykut & Morehouse, 1994; Wallen & Fraenkel, 2001) are summarized in Table 2.1 with the aim of demonstrating that the qualitative perspective is suitable for the development of this research study.

Table 2.1

*Characteristics of qualitative research and the present study*

---

Qualitative research	This research study
<i>Context</i>	<i>Context</i>
The reality and the individual are intertwined; human behaviour is always bound to the context	The study has been developed by considering interviewees' differing realities or understandings across 19 universities
<i>Data collection</i>	<i>Data collection</i>
The researcher is the central instrument of gathering information; he/she is an active participant	All participants were interviewed personally by the researcher

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Table 2.1 – *continuing*

<b>Qualitative research</b>	<b>This research study</b>
<p><i>Descriptive and inductive analysis</i></p> <p>The data are discussed and analysed inductively, describing situations in detail; the aim is not to prove or disprove a hypothesis</p>	<p><i>Descriptive and inductive analysis</i></p> <p>The data comprise the description of contexts, ideas, and documents, supported by the relevant literature; there is no intention to prove or disprove a hypothesis</p>
<p><i>Emergent design</i></p> <p>The research design evolves during the data collection; the initial proposal can be modified according to the importance of topics that emerge during the research process</p>	<p><i>Emergent design</i></p> <p>The initial proposal was designed as an orientation for the study, and important topics emerged during the data collection, requiring constant reviews in the design</p>
<p><i>Purposive sample</i></p> <p>The sample is not randomly determined. The participants are chosen strategically, purposefully; they are representative members of a larger group</p>	<p><i>Purposive sample</i></p> <p>The 19 universities comprise a sample that informs the research topic; the personnel are representatives of the institutions that offer generalist teacher preparation courses</p>

### 2.3. Theoretical perspectives

The development of research can be undertaken under diverse formats: to accomplish a coherent study depends on the theoretical basis that is attached to the chosen format. As stated by Crotty (1998) “the theoretical perspective provides a context for the process involved and a basis for its logic and its criteria” (p. 66).

The methodology and the correspondent theoretical basis aim to answer the research question. In this study, the focus is the preparation of generalists in terms of music, which represents an aspect of the situation of teacher education courses. There are some commonalities among the courses, but certainly the realities are multiple across the 19 different contexts, presenting differing notions of the value of music in the preparation of teachers.

The search for an understanding of multiple realities is in accord with the interpretivist/constructivist position. According to this view, what is relevant is how meaning is constructed in the reality of everyday experiences (Scott & Usher, 1999). The constructivist paradigm is attached to a relativist ontology, which means, according Guba and Lincoln (1989), that “there exist multiple, socially constructed realities ungoverned by any natural laws, causal or otherwise” (p. 84). Such a concept of reality is radically opposed to the conventional positivist paradigm that considers the existence of only a single reality.

The intrerpretivist position, as stated by Green (2002), “assumes a subjective epistemology in which the transactions between the researcher and the research

participants create understandings that are value-mediated or subjective" (p. 6). Both concepts of reality and epistemology adopted in the interpretivist/constructivist paradigms comprise a subjective perspective that accepts and respects the differences. The appropriate methodology in such a perspective, as stated by Guba and Lincoln (1989), "involves a continuing dialectic of iteration, analysis, critique, reiteration, reanalysis, and so on, leading to the emergence of a joint, or construction of a case" (p. 84).

Different authors (Crotty, 1998; Fehring, 2002; Green, 2002) suggest similar models of research frameworks that can be summarized according to three headings: (1) theoretical perspectives, which consider ontological and epistemological issues; (2) methodological aspects, which are concerned with what the researcher does with the material once the relevant information has been collected, in contrast to (3) the method by which the information is gathered. The approach used in this study is derived from the work of these writers as follows:

(1) The theoretical perspective relates to the interpretivist/constructivist paradigm. In this study it relates to the construction of an interpretation of the multiple realities of generalist teacher preparation courses in the Brazilian Southern and South-eastern regions. Alongside this sits a subjective epistemology relating to the interconnection between the researcher and the participants as an inseparable whole.

(2) The methodological aspects represent the strategies or actions undertaken to understand the data collected. From the voices of the interviewees, interpretations are constructed and reconstructed through in-depth and critical description. In this study the

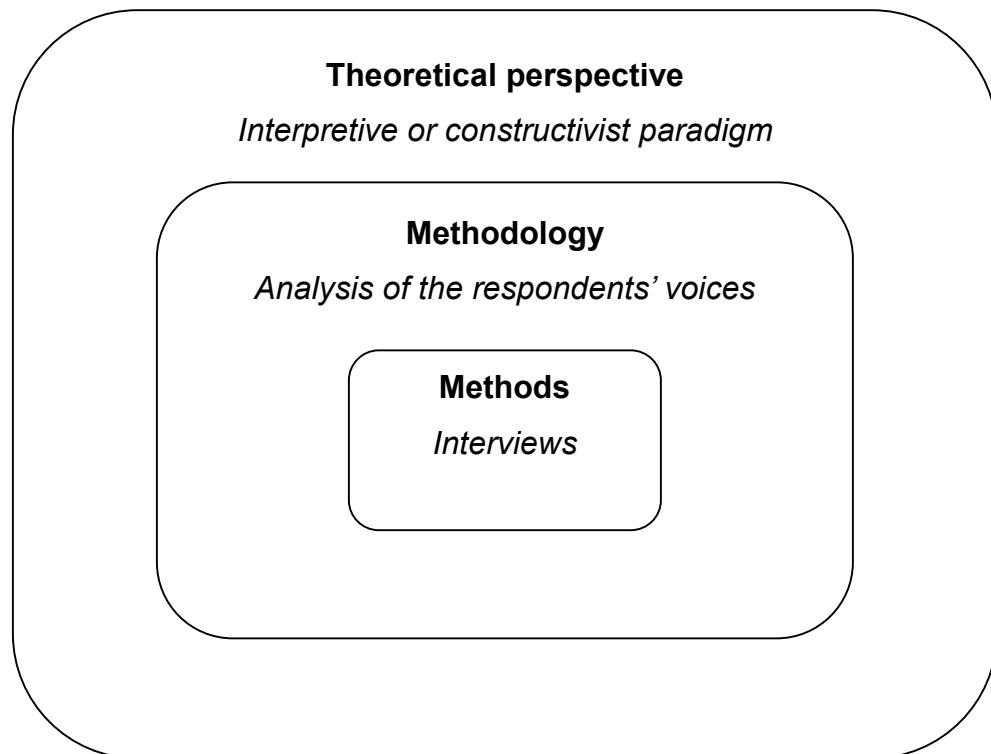
analysis of the subjects' responses is intertwined with an analysis of other sources of information, such as official documents and relevant literature.

(3) Methods, that is the actual techniques used to gather information, entailed, in this study, (a) the conducting of 38 semi-structured interviews, (b) an analysis of recent educational policies in Brazil, and (c) a review of literature relating to issues that emerged from the data.

Figure 2.1 summarizes the three main parts of the structural framework adopted for this research study. There is no hierarchical intention in Figure 2.1. Each part of the research process is integral to the whole.

Figure 2.1

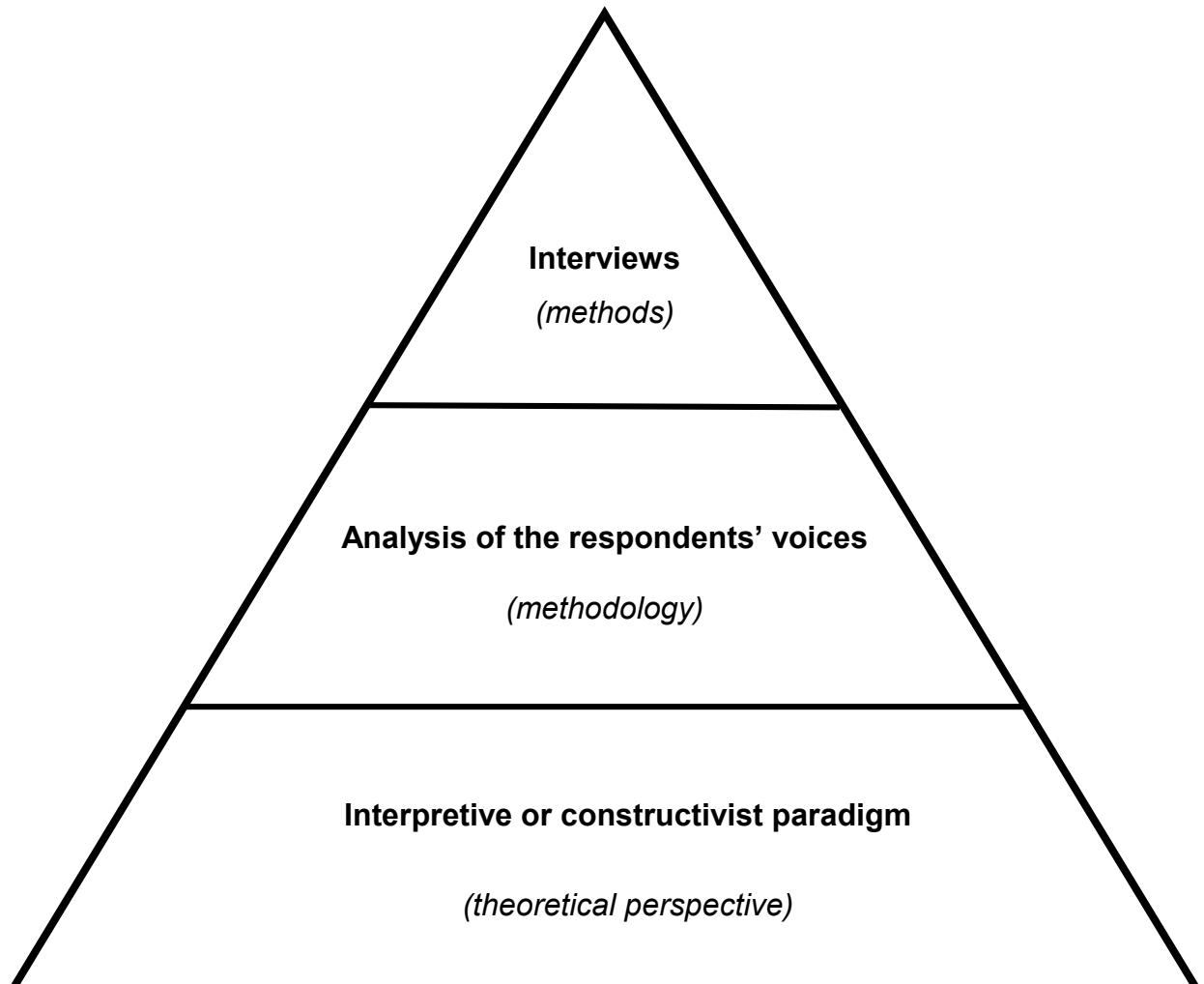
*Research framework*



An alternative way of visually representing the research framework is shown in Figure 2.2. Again, the theoretical perspective is shown as the basis of the study, with the interpretivist paradigm supporting the development of the research. The interviews are the main source of information, and they represent the direct contact with the reality being investigated. The analysis derives from the interview data as well as the theoretical basis offered by the interpretivist approach.

Figure 2.2

*Another view of the research framework*



## 2.4. Types of qualitative research

The literature presents diverse modalities of qualitative research (Bresler & Stake, 1992; Miles & Huberman, 1994; Tesch, 1990; Merriam, 2002). Ethnographic research, basic interpretive, case study, narrative analysis, phenomenology, and grounded theory are some of the types of qualitative research described in the extremely extensive literature. Not surprisingly, there is wide range of variation with respect to definitions and approaches.

According to Bresler and Stake (1992) “qualitative researchers tend to be phenomenological in orientation”, for they emphasize the subjective aspects of the “conceptual worlds of themselves and others” (p. 76), which is a view also stated by Lancy (1993). Merriam (2002) agrees with this position, but cautions that we should not assume that the terms qualitative research and phenomenological research are synonymous.

Even though the phenomenological notions of experience and understanding run through all qualitative research, one could also engage in a phenomenological study using its own *tools* or inquiry techniques that differentiate it from other types of qualitative inquiry. (p. 7)

Phenomenological studies are more focused on the essence of experiences. “The central research question”, say Ary et al. (2002), “aims to determine the essence of the experience *as perceived by the participants*” (p. 447). It has been argued that other qualitative studies, whilst concerned with the ‘experience’ are not necessarily concerned

with the ‘essence of the experience’. Crotty (1998), for example, states that all qualitative studies value the “experience from the *point of view or perspective* of the subject” (p. 83). For phenomenologists however the central research question delves deeper into the nature of the experience. According to this interpretation, the present study is not purely phenomenological. It draws instead on two other qualitative research types: basic interpretive research and focused interviews.

Basic interpretive research is described by Merriam (2002) as a way to understand “a phenomenon, a process, the perspectives and worldviews of the people involved” (p. 6). The data is usually gathered through interviews, observations, and documents, which are analysed with the aim of identifying common aspects and recurring patterns. Merriam completes the explanation by adding that in basic interpretive research “a rich, descriptive account of the findings is presented and discussed, using references to the literature that framed the study in the first place” (p. 7).

Ary et al. (2002) include a type of qualitative research called focused interviews, which are essentially concerned with the question: “What can be learned about a particular topic by interviewing members of this group?” (p. 28). For the authors, “focused interviews ask questions designed to draw out subjects’ responses on a topic of interest” (p. 27). In this type of research “the respondents are free to answer in their own words, and can answer either briefly or at length” and “the questions asked may even vary from individual to individual” (p. 444). Other authors like Krathwohl (1993) and Cohen and Manion (1994) consider focused interviews as a technique that can be used

in diverse types of research. Cohen and Manion suggest that focused interviews are applicable to people “known to have been involved in a particular situation” (p. 289).

The apparent disagreements in the categorization of qualitative research are reflected in the essence of qualitative studies, where there is not a complete definition in advance about the development of topics and issues. Integral to this kind of research is a willingness to accept or adapt new aspects that emerge from the data during the development of the research study. Qualitative research values the subjective and different ways of understanding, which implies different ways of conducting research, as posed by Crotty (1998): “different ways of viewing the world shape different ways of researching the world” (p. 67). What is clear among the expressed differences in the literature is that qualitative research is characterized by the absence of a rigid model, and qualitative researchers tend to reject standardization (Tesch, 1990).

## 2.5. The research design

This research study is designed according to the above discussion of *basic interpretive* and *focused interviews* research. It is basically interpretive because of the main objective of the research: to understand what key people think about the music preparation of generalist teachers. The subjective views of the participants offer the basic material for discussion, supported by the literature that deals with generalist teacher preparation for the arts and related topics like philosophy of music and arts education, and psychology.

At the same time, the research design corresponds to the definition of focused interviews as a type of research, because the interviews were conducted with a group involved in a specific situation - that is, the music or the arts preparation of generalists. From the interviews many aspects of the research design were reviewed and refocused because of the kind of topics considered relevant by the participants in the study. The evolving data derived from the interviews constantly broadened the scope of the literature necessary to support the discussion.

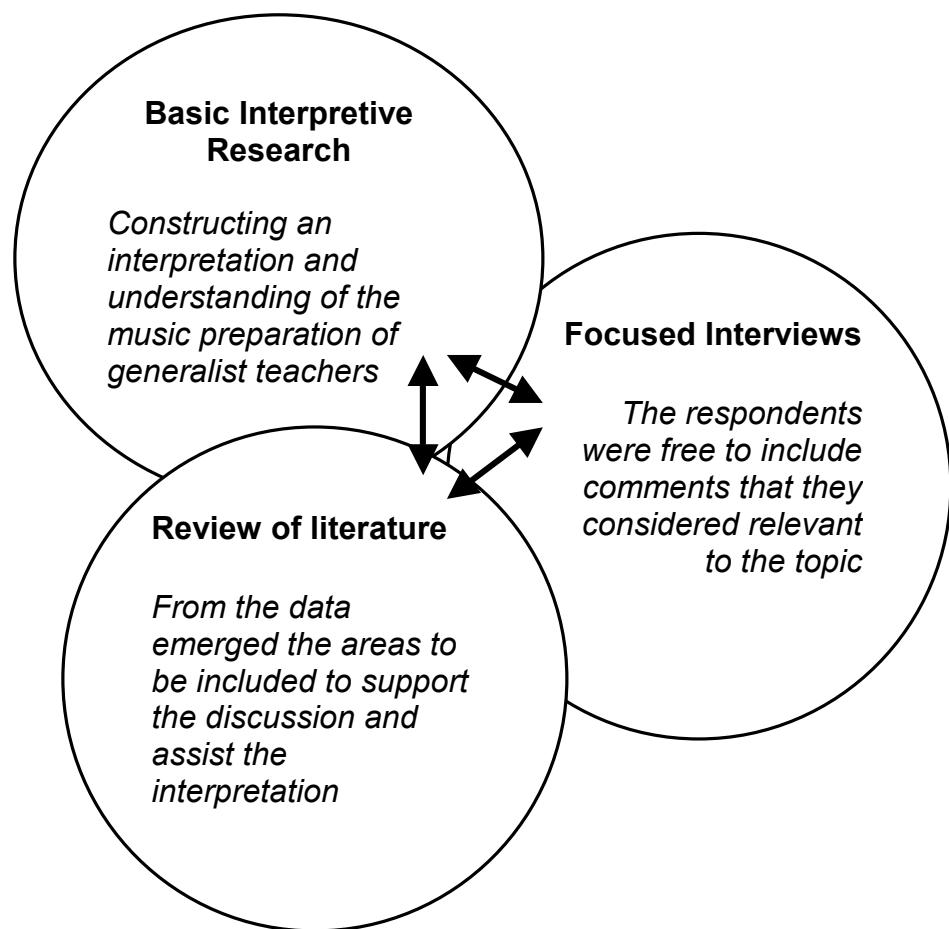
Focused interviews, as applied in this research, are more than a technique: to gather data. Prior, during and after interviews, topics emerged and offered the materials for discussion. For example, many interviewees strongly based or justified their views on past practices or regulations. As a consequence it became apparent that the researcher should delve more deeply into the history of pedagogy courses in Brazil in order to provide a suitable context for consideration of their opinions. Another example relates to the diverse concepts of the arts held by the interviewees; this necessitated researching further in the literature such aspects as aesthetics.

Basic interpretive and focused interviews form the combined design for the research. Each interviewee had a particular point of view, whether he/she was responsible for arts teaching, or in a position of coordinator and responsible for curriculum development within the overall teacher education degree. The interpretation of the responses guided the literature review. From this it was possible to construct a body of knowledge that not only made the situation more comprehensible for the researcher, but also for those who might avail themselves of it, such as key personnel in teacher education.

Figure 2.3 presents a diagram that summarizes the research design, which comprises the basic interpretive research associated with the focused interviews model and selected topics that emerged from the data.

Figure 2.3

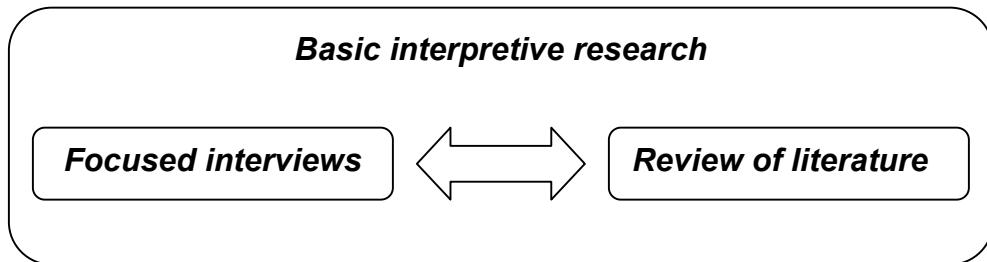
*The research design*



The same interrelationship can be viewed in another format as in Figure 2.4, which represents the direct link between the focused interview (for the data collection) and the review of literature (for the data analysis). The construction of an interpretation involves both the focused interviews and the literature review.

Figure 2.4

*Another view of the research design*



## 2.6. Description of the research process

From the commencement of this research study in the second half of 1999, different phases, with specific focuses and characteristics, can be identified. The original project was modified in line with the research design which allowed for consideration of topics that were not originally predicted. Each phase is explained below in detail, showing the main activities developed, including the alterations to the original plan.

### 2.6.1. Phase 1

The first phase took place during the second half of 1999, in Melbourne, Australia, where the original research ideas evolved and these subsequently led to the formulation of the research proposal. The chosen topic - the music preparation of generalist teachers - derived from the researcher's personal experience in this area in Brazil. The literature in Portuguese for this topic is very limited, but in English there is a significant body of literature on generalist teachers and the arts.

The initial review of literature on music and generalist teacher preparation, as well as other readings relating to developments in the arts, occupied the rest of the year. During this period the researcher developed the research proposal according to the Faculty of Education, Language, and Community Services, and RMIT University regulations. The research proposal, entitled *The music preparation of the primary teacher in Brazil*, was approved by the RMIT Higher Degrees Committee without amendments.

The intended research was to be developed from the Brazilian context, specifically the state of Santa Catarina, where the researcher lives and teaches at the university. The main research question was *how should the preparation of the generalist teacher for the state of Santa Catarina be shaped?* A sample of 10 universities in Santa Catarina and neighbouring states was initially proposed, with a view to looking at the courses they offered for the preparation of generalist teachers. It was proposed that the data would be gathered through semi-structured interviews with coordinators of teacher education courses, and music lecturers teaching in those courses. A qualitative perspective was considered as the most suitable for the development of the research,

considering that it was not possible to predict many aspects due to the lack of references on the topic in Brazil. The research proposal also referred to the intention of developing a conceptual framework in music for the preparation of primary teachers – one that could be applied to the universities themselves.

The compulsory application for the Faculty of Education's Ethics Committee included details of the interviews with the coordinators of teacher education courses and the arts lecturers. The Ethics Committee approved the proposal without amendment (see Appendix 1). The translation of the Consent Form to the Portuguese language was added as a document to be signed by the interviewees as evidence of their consent to participate in the study (see Appendix 2).

#### 2.6.2. Phase 2

The second period, during 2000, was undertaken partly in Brazil and partly in Australia. It included identifying possible interviewees in Brazil and making an initial contact. At this time, the sample was modified, with nine more universities being added. It was decided to research all 13 universities in Santa Catarina, whilst maintaining the sample of six universities from neighbouring states. The decision to include all universities derived from the fact that they are located in diverse parts of the state and to leave any of them out would have meant failing to represent all regional characteristics. Conceivably, such characteristics might account for important differences in the approaches of courses that prepare generalist teachers. The target universities thus represent all of those in Santa Catarina and two universities from three other states

belonging to the Southern and South-eastern Brazilian regions, as shown in Table 2.2. The criterion for choosing the two universities in the other three states was based on fact that they are seen to be representative of universities in the Brazilian context.

Table 2.2

*Sample of the universities*

<b>Universities</b>	<b>State</b>	<b>Region</b>
13	Santa Catarina	Southern
2	Paraná	Southern
2	Rio Grande do Sul	Southern
2	São Paulo	South-eastern

Only one state in the South-eastern region was included. The intention was to investigate possible differences between institutions belonging to these two regions, given that the two universities in the South-eastern region occupy the highest positions in the Brazilian ranking of tertiary education.

The interviews were conducted with the relevant course coordinator and one music/arts lecturer in each university. (It should be noted that most universities only had one music/arts lecturer.) The original proposal of interviewing music lecturers had to be adapted. In most of the universities music is part of an arts subject, and in some universities there was no music lecturer. But music, as part of the arts content, was nonetheless included in almost all universities, which meant that arts (but non-music specialist) lecturers were responsible for the delivery of music. That is, some of the arts lecturers interviewed were not music specialists.

The maps in Figures 2.5, 2.6 and 2.7 illustrate the location of the research study, offering a geographic reference.

Figure 2.5

*South America*



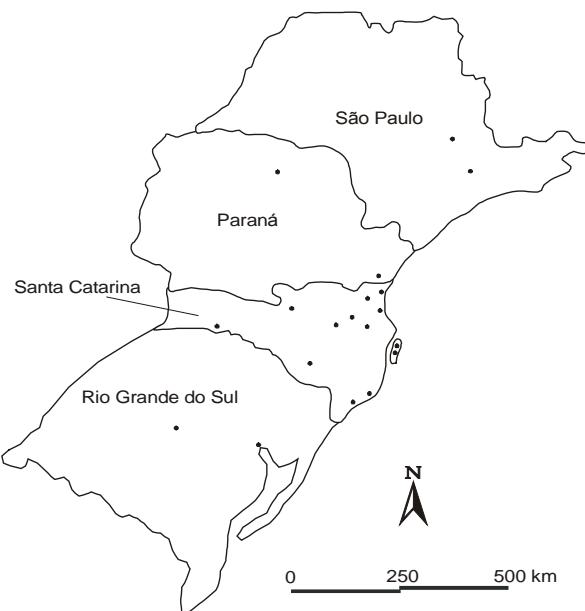
Source: Ortizosa & Ramos (2003)

Figure 2.6

*Map of Brazil*

Source: Brasil (1999e)

Figure 2.7

*Location of the universities*

Source: Brasil (1999e)

The universities were contacted by letter, e-mail, or by phone, and in general, the idea of participating in the research study was well received. There were some delays in the answers about the date and time for the interviews. The agenda sometimes became very tight because of the distance between institutions. All the 38 interviews but one were conducted personally from June to September 2000. The only exception occurred because an arts lecturer was not available any time during this period. The interview was subsequently conducted by phone and followed a similar format to all of the other interviews.

The interviewees signed a consent form according to the regulations of RMIT's Ethics Committee. They received a list of six topics to be discussed in any order during the interviews (see Appendix 3). Each of the interviews lasted about 45 minutes on average, varying from 20 to 65 minutes. All of the interviewees authorized the recording of the interview. Some notes were taken during the conversations to highlight particular aspects, as well as to ensure that the main information was recorded in case there were any problems with the tapes. The transcriptions were undertaken immediately following each interview in order to capture and remember as much as possible the essence of the dialogue. The data from each university was organized with respect to the transcriptions, interview notes, the arts subject guide, brochures with general information about curriculum and other topics, and electronic references about the institution available through the internet.

The organization of the material for analysis commenced in Australia at the end of 2000. The taped transcriptions were translated into English. From these transcriptions significant information relating to the research question became immediately evident.

Also evident were topics needing to be researched in the literature, which was in accordance with the original design of the study.

At that time it was clear that the qualitative model adopted for the research study was appropriate. The focused interviews model generated new directions for the construction of interpretations of the data, showing that the flexibility of the model was suitable to the intentions and design of the study. At the very least, the format for the semi-structured interviews indicated starting points for the discussions. The responses of all interviewees were in accordance with the interview format, but each of them approached issues according to personal or professional interest, institutional characteristics, or regional orientations.

### 2.6.3. Phase 3

The year 2001 was dedicated to the review of literature, including that which related specifically to issues raised by the participants in the research study. During the year some interviewees were consulted again about specific issues or clarifications that were not raised during the interview, such as the year of the foundation of the institution, or the year in which teacher education courses were established in the university. The data was coded and categorised for analysis.

Two main difficulties presented themselves during this period. The first relates to the fact that the researcher was living in Brazil for almost the entire year, and thus had restricted access to significant bibliographical references that were available in Australia.

The second difficulty was the challenge of dividing time between commitments at his university in Brazil and the research study, a consequence of which was a relative decrease in research productivity.

The second of these problems was addressed when the researcher was awarded a scholarship from the Brazilian government to undertake the study on a full-time basis in Australia from the end of 2001. At this time, the research question was further refined, becoming *What is the music preparation of generalist teachers in four Brazilian states, and what recommendations can be made relating to the music preparation of generalist teachers in the future?*

#### 2.6.4. Phase 4

This period comprised all of 2002 and the beginning of 2003. The process of coding, categorizing and analysing the data revealed new aspects and subtleties, which in turn generated new interpretations.

The literature review was ongoing and broadened with each new insight into the data. Philosophy of music education, as well as arts education and aesthetics, became essential components of the literature review in relation not only to the training of generalist teachers, but also to their application in schools. The interviewees represented a range of conceptions regarding the importance and presence of the arts in the preparation of generalists; this entailed a search for further references on the topic.

The psychology of music education also was identified as another essential area to be approached in the literature review. The respondents presented diverse points of view about child development and teaching and learning, including consideration of issues such as, *Should music and the arts only be for talented children?* and *Should all children have formal access to music and the arts?*

The main research question relates to the music preparation of generalist teachers responsible for the first years of schooling in Brazil. Although the literature on the topic in Portuguese is scarce, much has been written on the topic in other languages. Such literature supported the researcher's contention that part of the problem at least can be solved through the suitable preparation of generalists to teach music.

During the same period, a review of literature about the Brazilian education systems and the new legislation for education was also undertaken with the aim of understanding some practices, their sources, and the consequences of changes in the history of music and arts education in Brazil. The new legislation, from 1996, has been demanding many alterations in educational practices, and the research also approached the impact of the new legislation in the preparation of teachers.

During the same period, the researcher also investigated the Brazilian education systems and the new legislation for education with the aim of clarifying relevant practices, their sources, and the consequences of change in the history of music and arts education in Brazil. The new legislation, introduced gradually since 1996 (and not

yet finalized), has necessitated many changes in educational practices. The research also considered the impact of the new legislation on the preparation of teachers.

The three defined areas of the literature review – philosophy of music education, psychology of music education, and generalist teacher preparation – along with the analysis of the Brazilian context, present a constructive basis for the discussion of the research question. During this period, these discussions and the review of literature occurred in parallel. The data demanded a certain direction with regard to the discussion, and the literature in turn informed the discussion. At that time the research design was again shown to be appropriate because the interpretations were generated from the data and when new issues arose they could be accommodated.

#### 2.6.5. Phase 5

The last phase of the research process comprised two main activities in the first half of 2003:

(1) a trip to Brazil to update information on the new and emerging legislation affecting the preparation of generalists. New literature produced during this period was examined to provide further clarification of the Brazilian context in relation to music education and the preparation of generalist teachers. During this period in Brazil the tapes of the interview data were revisited with the aim of confirming and further clarifying the information transcribed and translated. In the same period,

the tapes and their translation into English were verified by an independent reviewer (see Appendix 4).

(2) the preparation of the first draft of the thesis, including (a) the orthographic review (especially because English is not the native language of the researcher), and (b) the adaptation of the thesis to the format required by the RMIT regulations for Higher Degrees.

## Chapter 3

### REVIEW OF LITERATURE

This chapter presents a review of literature in terms of generalist teacher preparation, including philosophical and psychological components related to music in education. Generalist teachers are prepared in different types of institutions in diverse courses around the world. In a general sense, generalists are prepared to teach all curriculum areas in the first years of school, with specific variations according to different educational systems. In diverse educational context the arts in the first years of school are one of the areas to be delivered by generalists. However, the preparation of generalist teachers for arts teaching has been reported as being inadequate to enable significant arts development in the first years of school. The chapter includes a discussion on generalist and specialist teachers for the first years of school, generalist teacher practice around the world, music and arts education in courses that prepare generalist teachers, and the generalist teacher and music education advocacy. Philosophy of music education is included in this review presenting aspects related not only to music but, more broadly, to aesthetic considerations that include all of the arts. The relevance of philosophy for teachers is highlighted and perspectives of music education philosophy are discussed. A brief overview of current psychological perspectives in music education is also part of this review, including considerations on musicality and talent as components of the discussions in the area of intelligence. Educational implications of psychological approaches to music education conclude the review.

### 3.1. Generalist teacher education

#### 3.1.1. Generalist teacher around the world

The generalist teacher in the first years of school has been a common practice for a long period of time. It seems to be consensual that teachers with general qualifications are best suited to work in the first years of schooling (Connell et al., 1962; Morrish, 1970). Although the generalist practice is accepted and adopted in a large part of the world, there are some differences about the range of knowledge that generalist teachers should deliver. In countries like Russia, India and USA, for example, specialist teachers often teach in the first years for some areas such as music, arts, physical education or foreign languages (Alexander, 2000). In Brazil, there are also some educational systems that employ specialist teachers in some discipline areas in the first years of school, although they could be considered exceptions. Despite undertaking different and indispensable tasks during schooling, generalist teachers do not have the same prestige as specialists in different contexts (Alexander, 2000; Nagy, 1998).

In many countries generalist teachers are prepared in universities, teacher training colleges or similar institutions. The preparation time varies, generally ranging from three to five years, and the courses present distinct national and regional characteristics.

The literature indicates that it is common in many countries for specialist teachers, regardless of their discipline, to be prepared in university courses predominantly for the upper (secondary school) levels. There is a tendency in Brazil and

in other countries to consider courses that prepare specialists more prestigious than those preparing generalists (Brzezinski, 2000; Karagozoglu, 1993). The generalist teacher is accorded a lower status in France (Alexander, 2000), where this type of teacher is at “the bottom of the professional pyramid” (p.63). In Australia, generalist primary teachers also tend to be considered lesser than specialists, and there is a decline in the status of the area inside universities that have been withdrawing funds from research in teaching and teacher education (Bates, 2002). The status of Korean generalist teachers is higher than the Western teachers, and the profession is valued, although there is a gradual decline in salaries that tend to devalue the profession in the future (Smith, 1994). The lack of prestige in the teaching profession is also commented on by Krull (2001) referring to the generalist in Estonia, by Zuoyu (2002) referring to China, and by Collinson and Ono (2001) in the USA. In the European context, there are different indicatives of the position of teaching as a career, varying from a high status in Ireland, and Norway, for example, to a low status in Bulgaria and Poland (Karagozoglu, 1993).

### 3.1.2. Music and arts preparation of generalist teachers

The preparation of generalist teachers with respect to music and the arts in general is presented in the literature. Among several topics discussed by different authors, four can be highlighted:

- (1) the low status of the arts in the curriculum;
- (2) the inadequate preparation of generalist teachers for music and arts teaching;

(3) the lack of confidence and competence of the generalists with respect to music and the arts;

(4) recommendations, possible solutions and positive experiences in the music preparation of generalist teachers.

### 3.1.2.1. Low status of the arts

The tradition of a curriculum targeted to a scientific-technological perspective has placed the arts in a secondary position in general education (Jorgensen, 2003). Such a tradition has emphasized reason as the major component of the curriculum, and the arts are often understood as belonging to the realm of feeling that is not so relevant in many school contexts. Mortimer (2000) suggests that the presence of this perspective “perpetuates the outmoded and simplistic binary model of reason *versus* feeling or useful *versus* recreational” (p. 8). This situation can be found in Brazil, as discussed by Hentschke (1993) and Figueiredo (2002b), in Australia as demonstrated by Temmerman (1997), in England according to Hennessy (2000), in Ireland as discussed by Drummond (2001), and in Venezuela as shown by Barela (2001).

The low status of the arts in the school curriculum has contributed to a degree of indifference in terms of the preparation of generalist teachers for arts teaching (Bellochio, 2000a). Generalist teaching, and also teaching in other levels of schooling, is often more concerned with literacy-numeracy education and the arts have been marginalized in the curriculum (Csikszentmihalyi & Schiefele, 1992).

### 3.1.2.2. The music preparation of generalist teachers

The literature about the music preparation of generalist teachers discusses the lack of and/or the inadequacy of such preparation. The inadequacy is related to the insufficient time and unsuitable models applied in courses that prepare generalist teachers for music teaching. Independently of the country where the literature has been produced, it seems to be clear that in a range of contexts, generalist teachers continue being prepared inadequately for music teaching.

Forrest (1994) comments that there is a “lack of adequate specialist training in music for primary school teachers in some states of Australia” (p. 87). Bridges (1994), also in Australia, considers that there is little time in courses that prepare generalists; Gifford (1993) comments that teacher preparation courses have been too theoretical, therefore inappropriate for the training of primary teachers. Bourne (1993) also discusses the unsuitable time for the music preparation of generalist teachers considering that universities have not devoted enough time for such a preparation in Australia. In reviewing the literature in the area of music preparation of generalist teachers, Stowasser (1994) affirms that “most studies imply that more time needs to be devoted to music during teacher training” (p. 198). This could also be applied to the Japanese educational context as discussed in Takahagi (1994).

In England, Ross (1995) talks about the inadequate preparation of generalist teachers for music education. Rossi (1997) comments on a similar inadequacy in the preparation of generalist teachers in Italy. In Finland, Urho (1994) points out that students that do not choose music to specialize in as their courses are not adequately

prepared in this area. In Austria the situation is not different, as indicated by Peschl (1997), and the preparation has not been sufficient in terms of music education. Overmars (1997) demonstrates similar problems in the Netherlands for the generalist preparation. In Portugal, music in the first years is a responsibility of the classroom teacher (Latino et al., 1995), but Gomes (1997) and Mota (2000, 2001) also refer to the inadequacy of music training programs for the generalist. In Spain generalist teachers have not been adequately prepared to teach music, as pointed out by Diaz (2000) and Goméz (2000).

In Hungary the classroom teacher is in charge of music education, but according to Csébfalui (1995) they do not receive special training to develop music in schools. Byo (2000) and McKean (2001) also comment on the lack of confidence among generalists with musical issues in USA, considering the necessity of improving preparation in university courses and continuing education programs. In Canada, Montgomery (2000) comments that "while the practice of using classroom teachers to teach music has not always been consistent ... such teachers have continued to be responsible for much of the elementary music instruction" (p. 128), and Hanley (2000) describes an inadequate music preparation of the classroom teachers.

In Latin America the documented information about generalist teacher and the music/ arts preparation shows that the situation is not different to other parts of the world. Brazilian courses have not dedicated enough attention to the preparation of generalists in terms of music and arts, as discussed by Bellochio (2001), Beyer (1995), Del Ben et al. (1998), Figueiredo (2002a), and Kater et al. (1998). In Venezuela, most of the generalist teacher preparation courses do not offer preparation for the arts, or in

some institutions workshops are occasionally presented as optional activities in the arts. Barela (2001) mentions that after the 1991 educational reform music should be part of basic education in Venezuela, but generalist teachers are not prepared to develop a quality program. Estrada (2001) exposes a similar situation in Mexico where generalists are responsible for the arts activities but they are not systematically prepared to develop good work. In Argentina, according to Frega (1995), "if no music teacher is available a classroom teacher with some music knowledge will be in charge of music education" (p. 48).

The problems related to the music preparation of generalist teachers in the surveyed literature could be summarized basically in two points: (a) the lack of time for music education, and (b) inadequate models of music education. The issue of time is considered crucial: it is not possible to cover important aspects of music and music education in a significant way when there is not enough time in the preparation courses. Also important is the necessity of reviewing the content and approaches of music education applied in generalist teacher preparation courses, which implies a review of the objectives and meanings for music in generalist education.

### 3.1.2.3. Confidence and competence of the generalist teachers with music and the arts

The lack of confidence and competence with the arts in general and with music in particular has a strong presence in the literature on the generalist practice. Bresler (1993) shows that not many classroom teachers include music because of their lack of confidence. They lack musical experience and preparation, which should be the basis

for improving confidence. Generalist teachers do not feel comfortable with music teaching and many of them use it for non-musical purposes (Bresler 1995/1996).

In Australia, Fromyhr and Bingham (1997) discuss confidence and competence through a view that shows that all people have some level of musical expertise from their experience in their culture, and that the idea of talent to deal with music is not sufficient to develop an expert in music. Temmerman (2001a) attributes the lack of confidence and competence among generalist teachers to teach music to the insufficient preparation in universities. Jeanneret (1996, 1997a) also comments on the lack of confidence with music, and discusses competences to be developed in the preparation of generalists.

In England, Rainbow (1994) talks about “modest levels of competence” (p.155) among non-specialists in music; Mills (1989) considers that the lack of confidence is related to the specialist model to teach music. “Some students”, says Mills, “think that they need to have musical skills customarily associated with music specialists” (p. 133). Following the same point of view, Hennessy (2000) argues against the common view that emphasizes performance skills and considers the need for special talent to teach music. Sharp (1990) also comments on the lack of confidence among primary teachers in England, due to the low status of the arts in the curriculum associated with an emphasis on talent. Durrant and Welch (1995) consider that some traditions about music are an impediment for the confidence and competence among teachers, as for example, the view of music as a “specialist subject, not open to the ordinary, generalist practitioner” (p. 19).

In USA, Cowell (1994) considers that classroom teachers do not always feel adequate to use music in their activities. Karjala (1995) discusses primary education in USA and England showing differences and similarities, and the question of confidence is present in the discussion. In Portugal the situation is not different in terms of the lack of confidence among generalists (Mota, 2001), and in Switzerland, Weber (1997) considers that primary teachers are “musically not competent enough nor are they able to give really good lessons” (p. 283).

The issues of competence and confidence are strongly intertwined in two major topics: (a) the quality of the preparation in universities, that means the necessity of reviewing such courses, and (b) some views that insist on the talent and special gifts to deal with concepts about music and music education. These two points were frequently considered for the improvement of the music preparation of generalists.

### 3.1.2.4. Recommendations, possible solutions and positive experiences in the music preparation of generalist teachers

*The arts in school: Principles, practice and provision*, published by the Calouste Gulbenkian Foundation (1989) presents possible solutions for the development of a musical practice by the generalist teachers in primary schools:

the inclusion of a compulsory arts element in all initial training courses for primary school teachers; the appointment of teachers with specialist arts training in primary schools; the development of school-based in-service training in the arts. (p. 57)

Unfortunately, the suggestions offered by the Calouste Gulbenkian Foundation for the improvement of music and the arts in the generalist practice still remain unknown to many generalist primary teachers. As presented in the literature, not many generalist teachers have received a solid preparation in the arts, as there are not different arts specialists available for all schools, and in-service training is not a regular practice for all the arts areas in several educational systems around the world.

Comte (1993) emphasizes the importance and the necessity to “educate all generalist teacher at the primary and early childhood levels to teach *across the arts*” (p. 161), enlarging the presence of these areas in a child’s education. Gifford (1993) talks about the importance of formal music education “to enable general primary teachers to be music critics both in their own and in the student’s responses to music performance, listening and composition” (p. 45); to be exposed to the music of a culture is a form of gaining some musical knowledge but this is not enough in terms of educational responsibilities.

Several experiences have been reported in the literature in terms of the music preparation of generalist teachers. Although inadequate music teaching models for generalist teaching are discussed in the literature (Green et al., 1998) there are positive results of courses that could offer some solutions for the music preparation of generalist

teachers in a range of contexts. In England, Mills (1995/1996) concluded that the gains were significant after a music preparation course for generalists, and “students improved their profile, often substantially, during the course” (p. 125). Similarly, in Tasmania, Australia, Barrett (1994) found significant results after a music preparation course, where she noted that students developed a “quality of thinking … more than the aesthetic value of the final product” (p.203).

Rolfe (2000), in England, presents positive results of an arts preparation course for generalists, attributing the outcomes to the fact that students observed other teachers teaching the arts in primary schools, as well they experienced teaching the arts in schools as their teaching practice. In Canada, Russell (1996) considers that it is possible “to learn in a short period of time about fundamental aspects of music” (p.257), and that generalist teachers need tools to be confident with music teaching, like they have tools to develop other areas in the curriculum. Other results of courses for the music preparation of generalists are published by Jeanneret (1997a) and Temmerman (2001b) in Australia, Gauthier and McCrary (1999) in USA, and Willberg (1997) in New Zealand. In Brazil, there are also experiences with positive results of music courses for generalist teachers, as documented by Kater et al. (1998), Joly (1998), C. Souza (1994, 1998, 2003), Souza and Mello (1999), Torres and Souza (1999), and Targas (2002).

Beyond the initial preparation courses for generalist teachers with respect to music, authors also recommend the establishment of a practice of continuing education as a form of developing and improving musical abilities of generalist teachers in schools (Bellochio et al., 2001; Felton, 1991; Hoerman, 1993; Palheiros, 1993). With similar objectives relating to the continuity of music education for generalists, Russell-Bowie

(1999) suggests that primary teachers could have more opportunities to acquire confidence in music teaching in specializations and postgraduate courses.

### 3.1.3. Who should teach music in the first years of school?

In the literature it is largely accepted and adopted internationally that generalist and specialist teachers are different and necessary education professionals in distinct school levels. Specialists in each discipline area predominantly work with upper school grades and generalists are used for younger children in school.

Generalists are preferable for primary years because they can integrate all areas of the school curriculum (Atsalis, 1987; Glover & Ward, 1993a; Glover & Young, 1999). Such integration is psychologically recommended for children of that age, because sensorial, affective and cognitive developments are intertwined in their lives. One teacher developing all activities is less confusing for children of this age group (Pugh & Pugh, 1998).

If the integration of the curriculum areas is the main role of the generalist in the first years of school, the arts should be part of such an integration according to a number of authors (Bellochio, 2000a; Glover & Young, 1999; Figueiredo, 2001; Pugh & Pugh, 1998). Generalist teachers are not supposed to be mathematicians, although they include mathematics in their teaching; the same occurs with language, sciences, history and geography, and it is accepted that generalists are able to deal with these areas despite not being specialists. Music and the arts could be assumed as part of the areas

to be approached by generalist teachers on the same basis (Figueiredo, 2001). As defended by Mills (1991), “the teaching skills that teachers use to facilitate children’s learning in mathematics, English, and so on, can be applied to music too” (p.5).

With the arts there are some false beliefs that only special people can develop artistic abilities, as posed by McKean (2001): “perceptions of creativity, special ability, and talent pervade teacher’s beliefs concerning what is required for participation in the arts” (p. 28). As a consequence, the arts specialists are desired in many primary school contexts because they are considered more adequate according to the prevailing notion of talent. Specialists could be better equipped in an arts area, but they are not necessarily able to develop the best work in primary schools. In the arts preparation courses there are important problems not solved even today referring to the models used in the courses. The conservatoire model for music teaching is referred to as one of the prevailing notions in the preparation of music teachers, including the musical preparation of generalist teachers (Jeanneret, 1997b; Figueiredo, 2001; Penna, 2002). The question is posed as to whether teachers responsible for music and the arts in schools should be an artist or a teacher (Fuks, 1994). This continues challenging teacher preparation courses that have the curricula divided between the arts content and the pedagogic preparation for teaching. There are discussions in the literature about the curriculum content in the courses that prepare specialists in the sense of teaching or artistry (Bellochio, 2000a; Mark, 1998; Figueiredo, 1997, 1999; Stephens, 1995), showing that the unbalanced curriculum is still a problem to be solved in the preparation of music teachers.

Specialists in the primary years have “disadvantages in terms of continuing and

progression" (Pugh & Pugh, 1998, p.112) because they are with children for a limited period of time, without the condition to integrate content in the curriculum at the same level that the generalist is able to do. Eisner (cited in Queensland, 1987) affirms that "a specialist teacher does not see the child in a variety of fields and is therefore unable to obtain a comprehensive picture of his or her abilities as a whole person" (p. 4). The generalist teacher's role is reaffirmed as an integrative practice exactly because he/she must understand the child as a complex human being in development, and that children do not function in portions. The specialist curriculum separates knowledge and lacks an holistic view.

As discussed by Duncum (1999), generalist teachers have "considerable generic teaching skills" (p. 34) that could be applied to arts teaching. Teaching skills have been considered less important than arts skills in the specialist tradition, but they are essential in any level of educational activity. Csikszentmihalyi and Schiefele (1992) discuss that music and arts teachers often lack classroom techniques because they consider being an artist more important than being a teacher.

The generalist is a teaching professional in the education of young children. He/she is not more or less competent than a specialist because his/her work is specific to an age level, with specific characteristics, to a specific educational end. Russel (1984) states that "one should not *compare* generalists with specialists, as the goals of their study programmes are different. One should not, therefore, ask a generalist to do a specialist's job" (p. 112). She suggests that the best type of teacher would be a *special generalist*, a teacher with education studies to be a generalist teacher added to special music training to teach music in the first years of school.

The arguments in favour of the generalist do not deny the importance of being specialized in some learning area. Each professional develops specific tasks and could be working to improve education. The literature reinforces the view that specialists and generalists could work together. Different expressions are applied by researchers commenting on the possibility (and the necessity) of specialist participation in the process of the music/arts development in the first years of school. Brophy (1994) talks about specialist music educators supporting generalist teachers to achieve musical development. Temmerman (1997) also uses the expression *support by specialists* or *resource teachers* to improve the quality of music education delivered by the generalist. Burmeister (1991) suggests that specialist teachers supervise music activities, while the generalist are able to develop basic fundamentals of music. Collaboration is the term used by Byo (2000) referring to music education: generalists want to work with specialist arts teachers. Consultancy for the arts is a suggestion given by Felton (1991) and Mills (1989) to improve confidence and competence of the generalist teacher in these areas. Plummeridge (1991) considers that generalists could contribute to the arts development of children under specialist co-ordination. Generalist teachers having access to specialist advisors is suggested by Russell-Bowie (1999), as well as by the Calouste Gulbenkian Foundation (1989). Whitaker (1998) indicates that generalists should develop music activities under the assistance of specialists. Bellochio (2000b) considers that generalists and specialists could develop a process of working cooperatively in music education, developing interdisciplinary activities.

### 3.1.4. Generalist teacher and music education advocacy

The importance of music is a central issue to build a music education advocacy. Understanding the multiplicity of roles that music represents in the life of people is an important step to find arguments in favour of a musical education in the school process. Reviewing Merriam's functions of music, Campbell (1998) presents a list of examples that confirms the strong importance of music in children's lives. Emotional expression, aesthetic enjoyment, entertainment, communication, integration, among others, are some of the aspects related to music posed by Campbell (1998) as forms of justifying its inclusion in the educational process. "The challenge of schooling - and the task of teachers", says Campbell, "is to draw out the best of each child's potential as a thinking, acting, and feeling being" (p. 183). If music is related to a developmental human potential all people are capable of interacting with it, and especially those responsible for the education of children in schools - the teachers - must be prepared to contribute to the enlargement of musical experiences.

The importance of music as a powerful symbolic system is also a highlighted point in the literature. Music is a "unique and important mode of representation" (Eisner cited in Bresler, 1993, p. 11), and offers "unique educational opportunities" (Paynter, 1993, p. 162) that should be fostered in the school environment. Music cannot be replaced by any other curricular activity because of its "ability to provide the individual with a medium for expressing deeply held feelings and ideas that no other symbol system could convey" (Boardman, 1991, p. 279). To deliver a serious music education program is to contribute to an essential part of the development of human beings because music belongs to everyone in some sense (Hodges, 1999). To integrate music

as part of the curriculum is to enlarge the schooling scope, and at the same time to enrich human experience. Music in the process of education contributes to an holistic approach (Barela, 2001; Parr, 1999; Pitts, 2000), which means to assume that music is part of a larger human experience.

Integrative approaches in the first years sound especially adequate to justify the presence of arts education in schools, because children's experiences naturally involve integration. Aaron (1994), Atsalis (1987), Barrett (2001), Comte (1993), Glover and Ward (1993b), Kelly (1998), Miller (1996), Mortimer (2000), and Stephens (1997) are some of the authors who recommend integration in a variety of forms, emphasizing the importance of music in a broad sense in the context of educational practices: music in relation to other art forms, music and other subjects, music at the centre of the curriculum, music related to the development of intrinsic and extrinsic values, and so on.

Reasons to have music in children's education abound in the literature. Bergheton and Boardman (1978) advocate that music is part of world, part of our heritage, and it is a means of personal expression. To Burtz and Marshall (1999) "music is a way of thinking and knowing about the world" (p. 53). Taylor and Andrews (1993) call attention to the necessity of changing educational models, and the arts could become a very important form to balance the curriculum: "the logical but linear thinking, which so dominated education in the past, needs to be balanced by approaches designed to encourage more imaginative and divergent forms of understanding and insight" (p. 31). List (1982) agrees that the arts promote the development of abilities in divergent thinking, representing "new avenues of learning" (p. 7) for children's experience, contributing also to psychological satisfaction, self-discovered, and the

utilization of all senses. Swanwick (1983) argues that “the arts as ways of knowing are as potentially powerful as any other form of human discourse, and they are just as capable of contributing to the development of mind” (p. 18).

The list of reasons to have music in the school experience could be continued with additional aspects beyond those that have been presented. Aspin (1991), in discussing reasons to have music in the school experience, offers five arguments for the indispensability of music in the curriculum that summarize a range of topics exposed in the literature about the importance of having music in schools:

- (1) historical background, because music is a matter of human history;
- (2) cultural heritage, “for music is part of the very fabric of our culture, of our whole civilization and *modus vivendi*” (p. 223);
- (3) understanding of the world, because people are constantly making sense of the reality, that is multiple, and music is an integrative part of such a reality;
- (4) personal enrichment, because music is able to “add new insight and illuminations” (p. 220) to transform the world; and
- (5) moral value judgment, because music promotes the comprehension of concepts of diversity and autonomy, allowing individuals to make decisions.

As music is part of the culture and affects all individuals, generalist teachers are not exempt from thinking and dealing with its incorporation in teaching practices. The preparation to accomplish such a task is essential and justifiable because, agreeing with Lehman (2002), “all of us ought to be able to understand, enjoy, and participate fully in our musical environment” (p. 47). Music should not be a privilege of a few, but a matter

for all people, and the generalist teachers are evidently included in such an endeavour.

Generations of people have been prepared in schools without a clear reference to the arts and their significance in education. It is necessary to have more advocates to establish a place for the arts in schools. Integrative projects involving all the arts (Comte, 1993; Eisner, 2001; Mills, 1991; Paynter, 1993), beyond the variety that such experiences can mean, are suggested in the literature as a form of joining arts professionals in schools to enlarge the advocacy for a more significant presence of the arts in the curriculum and in children's education. Generalist teachers could be partners in the development of a new view of music and the arts in schools, because they develop integrated activities with children all the time. Agreeing with Jeanneret (1996) when citing Gerger, the generalist teacher could become "a powerful advocate for music in the primary school" (p. 6).

### 3.2. Philosophy of music education

#### 3.2.1. Philosophy, aesthetics and the arts

Philosophers from both Eastern and Western traditions have argued the importance of music and the arts for centuries. The arts have been part of the aesthetic dimension of philosophical studies as distinctive modes of seeing and understanding the world. Crawford (1991) offers a definition of the aesthetic dimension: "as a philosophical discipline, aesthetics is the attempt to understand our experiences of and the concepts we use to talk about objects that we find *perceptually* interesting and attractive" (p.18).

Expressive qualities are attributes of diverse things in the real world, and the aesthetic experience can be cultivated in everyday life, as discussed in Eaton (1992) and Reimer (1989), among others. According to Parsons (2002)

one can have aesthetic experience of any object, including natural objects, such as landscapes, mountains, cloud formations, and artifacts, such as chairs, street scenes, machines. But works of art are more likely to promote aesthetic experience in the highest degree. (p. 27)

The concept of aesthetics can be more specifically directed to the arts field. Barrett (1997) offers the following definition:

aesthetics may be defined generally as that field of inquiry which is concerned with the comprehension, reflection, debate, and judgement on the nature of art, and the status and *value* of those objects or phenomena which are described as art. (p. 14)

Hargreaves (1992) discusses different aesthetics concepts referring to the understanding of the arts functioning as (a) a unified group in human cognition, where the generic-symbolic theories defend a commonality among the arts in terms of aesthetic knowledge; and (b) separate symbolic forms that function independently, where the domain-specific theories emphasize that each art has a unique and particular development, without a common aesthetic basis. Abbs (1994) considers that all the arts belong to a *generic community* sharing a common type of aesthetic knowledge, although each of them has its own characteristics, methods and techniques. An opposed view,

presented by David Elliott and David Best, disagrees with a common aesthetic basis for all of the arts. "These differences of opinion", says Plummeridge (1999), "are, of course, the very stuff of philosophical enquiry and part of a debate that has a long history" (p. 119). In discussing aesthetics and music education, Barrett (1997) acknowledges diverse perspectives arguing that "the concept of the aesthetic in music education is *essentially contested* and subject to reinterpretation" (p. 18).

### 3.2.2. The arts in education and the need for a teaching philosophy

Philosophers have argued the importance of the arts in education, as essential components for the development of integral human beings. Parsons (2002), states

the capacity to have high quality aesthetic experience requires education. And because aesthetic experience is one of life's intrinsic goods, such education should not be withheld from anyone. It belongs by right not to the leisured class only but to all people. (p.28)

Part of the devaluing of the arts in education relates to the justification of them only as contributors for the affective development, differently of other subjects in the curriculum (Parsons, 1992). The division of the human mind into cognitive and affective domains was strongly considered in positivist and behaviourist traditions, and the arts in such traditions, according to Parsons (1992), "were the only traditional school subjects that fell clearly into the *affective* category" (p.71). Best (1992) stresses the importance of understanding about feeling and reason not as separate but complementary issues,

considering that “arts educators are often their own worst enemies, in that they tend readily to accept and proclaim the subjectivist doctrine” (p. 29). The new cognitivism - 1950s and 1960s - replaced the rational-emotional concept as “all our mental activities were considered cognitive” (p. 71). Csikszentmihalyi and Schiefele (1992) discuss views that still attribute “marginal importance to arts and music instruction” (p.169), arguing that rational thought and aesthetic knowledge co-exist: “the two domains complement each other, by fostering cognizance of different dimensions of reality” (p. 172).

The twentieth century suffered diverse transformations in terms of educational approaches, but the rational and technical aspects of education predominated (Reimer, 1989) contributing to a devaluing of the arts areas. Philosophers emphasize the necessity of reflective and critical attitudes among teachers as a way of reviewing practices for the arts teaching in general schooling. D. Walker (1998) considers that “developing a philosophy is a demanding, yet necessary, process that frees the teacher's imagination and allows the mind to be applied systematically to issues of importance” (p. 319). Reimer (1989) reinforces the necessity of philosophy for teachers considering philosophy as “some underlying set of beliefs about the nature and value of one's field” (p. 3). Applied to music education, the teacher is required to take decisions in daily school activities, and “the quality of these decisions depends directly on the quality of the teacher's understanding of the nature of the subject” (p.7). Parr (1999) suggests that

reflection, as a way of thinking, and thinking about self as teacher must be incorporated into pre-service teacher preparation ... opportunities to develop one's own philosophy of education and music education are important aspects of

music teacher preparation. (p. 61)

Jorgensen (1990) criticizes the preparation of teachers that

centers on the development of skills and methods rather than on critical thinking, as if teachers were being prepared as technicians to use other people's methods rather than as professionals who are fully capable of designing their own approaches and developing strategies to meet the needs of particular students in given circumstances. (p. 17)

To achieve this goal, that is, to prepare autonomous teachers, Jorgensen (1990) emphasizes that "every music teacher should be a philosopher ... essentially because education is primarily a philosophical endeavour" (p. 19). Further, she argues that philosophy "enables teachers to clarify and refine ideas critically" (p. 19) providing constant learning and opening minds to new ideas, which is a form of preventing "intellectual fossilization" (p. 22).

### 3.2.3. Music education philosophy

Reimer (1989) discusses the arts considering that "they are a basic mode of cognition" (p.11) arguing against the predominance of the rationality in the curriculum, which have contributed to *dehumanizing the society*. He compares the role of writing and reading, as a way to educate reasoning, to the arts experience: "creating art, and experiencing art, do precisely and exactly for feeling what writing and reading do for

reasoning ... education in the arts is the education of feeling" (p.33). Reimer suggests a non-elitist view of the aesthetic experience considering that the music of various cultures is recommended because "all human beings share the basic condition of subjective awareness and that each culture experiences this awareness with a special character" (p. 145).

Elliot (1995) discusses a praxial philosophy of music education where the development of musicianship is considered the key to musical understanding, and ought to be central to music education. Musicianship, according to Elliott, is educable and possible "for most students to learn how to make music to a competent (if not proficient) degree" (p.75). Thinking and knowing music can be manifested in nonverbal actions, called musicianship, which means that the knowledge is processed when practically realized. Elliott insists that "there is nothing in the nature of human consciousness that prevents most children from learning to make and listen to music at least competently" (p. 300). Concepts of culture show different levels of engagement of music in people's life. Cultural diversity, according to Elliott, is a topic to be considered by teachers because "music education is multicultural in essence" (p. 207).

Elliott (1995) also considers that the marginalisation of music and music education is directly related to old myths in present cultures - like music-as-talent - and to political, financial and administrative conveniences in the educational world. Those aspects have been perpetuated and the general public believes that music is inaccessible or inappropriate for everyone. According to Elliott (1995) "excluding the presence of congenital deficiencies, every person has the conscious powers necessary to make music and to listen for music competently, if not proficiently" (p.235).

Walker (1996) criticizes the notion of colonialism as a strong component of music education in the Western tradition, and suggests a new praxis including approaches of music from other cultures “regarding music … as socio-cultural acoustic phenomena” (p. 11). Swanwick (1996) treats music as a form of discourse, considering it as both *transcultural* and *autonomous* affirming that “some musical processes can indeed transcend cultural locality” (p. 17).

In discussing philosophical perspectives of music education, Small (1998) uses the term *musicking*: “*to music* is to take part, in any capacity, in a musical performance, whether by performing, by listening, by rehearsing or practising, by providing material for performance (what is called composing), or by dancing” (p. 9). He considers that diverse dimensions of music are inseparable in the musical life of a given context, and that music should be part of education for everybody. Small (1998) also reinforces the contextual dimension of music education stating that

the big challenge to music educators today seems to me to be not how to produce more skilled professional musicians but how to provide that kind of social context for informal as well as formal musical interaction that leads to real development and to the musicalizing of the society as a whole. (p. 208)

Critically, Small (1998) offers a picture about a common situation in music teaching: “music teachers too often regard themselves more as agents for the discovery and selection of talented potential professionals than as agents for the development of the musicality that lies within each child” (p.212).

The non-agreements about different philosophical perspectives could be seen positively, as each thinker contributes with new views or reviews of the meaning of music and arts in education and in life. According to Jorgensen (1990), diverse points of view represent the very nature of philosophy in its continuous intellectual exercise, and “because it suggests disparate visions, philosophy challenges us to revise our thinking about music education and rework our methods when change is called for” (p. 22). McCarthy and Goble (2002), when referring to the debate between Reimer and Elliott, also reinforce the importance of diverse perspectives affirming that “if controversy is an indication of vitality the dialogue now taking place among these thinkers would seem to bode well for the future of music education” (p. 25).

Reimer (1997) discusses the possibility of a universal philosophy of music education where diverse approaches could be amalgamated in favour of a more balanced and less restricted radical view. *Formalism* has importance in its emphasis in the product and in the form; *praxialism* also is relevant with the approach in the process and the performance; *referentialism* considers aspects of the communication through music; and *contextualism* emphasizes that all music belongs to contexts of particular cultures. Reimer (1997) suggests that

reconciling these four positions, along with others ... will no doubt be difficult, especially in the face of extreme versions of each. I continue to believe that the attempt is worth making, if only to clarify for all music educators all over the world what it is we hold in common at the level of our deepest values and fundamental beliefs. (p. 17)

In continuing the notion of reconciling diverse philosophical perspectives, Reimer (2003) discusses the concept of synergy - working or acting together - as a “possibility of cooperative rather than oppositional thinking and acting” (p. 30). The synergistic view is an alternative to enlarge comprehensions on the nature of music and its consequent applications in the music education philosophy. Reimer poses that

a synergistic mind-set is one open to cooperation as an alternative to contention, to searching for points of agreement or confluence as an alternative to fixating on discord, to recognizing nuances in which seemingly opposed views are capable of some level of reconciliation. (p. 30)

This more pluralistic possibility accepts diversity and divergence as matters of importance. Synergism, according to Reimer (2003) “is similar to … a *dialectical* (or *dialogical*) approach to issues” (p. 33) and represents a possibility to review some positions in philosophy that traditionally have tended to “argument by way of opposition … to win rather than to illuminate similarities and differences among views and proposals” (p. 35). Bowman (1998) reminds us that “all philosophies are perspectival, and to that extent limited in what they can tell us about music. No perspective can be all-inclusive, and no philosophy serves all ends equally well” (p. 6).

### 3.3. Psychology and music

#### 3.3.1. An overview

Although psychology as a science can be considered relatively young, its main topics had already been part of philosophical studies. The basic assumptions of the human mind and nature had been included in the writings of many important philosophers, from ancient Greece to the nineteenth century (Bowman, 1998; Eagle, 1999; Fiske, 1992).

The first writings about the psychology of music are located in the second half of the nineteenth century, with the works of Helmholtz and Stumpf (Eagle, 1999), and these works were principally directed to “measurable features and aural sensations” related to music (Fiske, 1992, p. 360). There are evident influences of behaviourism in these psychological approaches to music. As Hamachek (1995) defines,

a behavioristic approach to learning is concerned primarily with the observable and measurable aspects of human behavior, stimuli and responses, and with formulating rules that help explain the formation of relationships between these observable components of behavior. (p. 229)

Gestalt principles were also influential in musical studies because of the focus on perception and, according to Radocy and Boyle (1997), continue having “a contemporary importance in theories about aspects of music perception” (p. 349). Zimmerman (1991) agrees with this position affirming that “Gestalt psychology has had

particular appeal for the musician because of its reliance on the role of perception in thinking" (p. 157).

Cognitive approaches have also presented important references for developments in music, notably those proposed by Piaget, Bruner and Vygotsky. Piaget's theory is the most influential in the music learning debate, including topics like stages of development, symbolic development, and conservation (Butran, 1999; Hargreaves & Galton, 1992, Hargreaves & Zimmerman, 1992). Zimmerman is one of the most important music education researchers on conservation, that is a principle presented in Piaget's theory related to the capacity of children "to resolve logically conflicting perceptual and conceptual information" (Abeles et al., 1984, p. 168). The results of research on conservation tend to confirm some aspects of Piaget's ideas about child development in stages, and there is clear evidence about the capacity to conserve musical elements from some age. Abeles et al. consider that the results of studies using Piaget's principles are important for "the establishment of a developmental sequence of musical concept formation" (p. 169).

Bruner's ideas have influenced music learning approaches especially those related to curriculum development (Zimmerman, 1991). According to Plummeridge (1991) "one attempt to apply Bruner's instructional theory to music education is the Manhattanville Music Curriculum" (p. 79), that expressed a need for innovative procedures, and "the validity of traditional music education values and practices were questioned" (Mark, 1986, p. 135). Applying Bruner's principles to music education, McDonald and Simons (1989) present four characteristics that should be part of a music program: (a) the pleasure to relate to music, that is, "music should be fun for children" (p.

29), (b) the importance of the material presented to children to motivate understanding of concepts, (c) “the teacher’s knowledge of the developmental sequence of musical understanding” (p. 31), and (d) the importance to present appropriate experiences according to the age of the children.

Vygotsky’s (1971) concerns on psychology and art, reinforced the importance on the social aspects of development. For him, “art systematizes a very special sphere in the psyche of social man: his emotions” (p. 13); and “the feelings and emotions aroused by a work of art are socially conditioned” (p. 21). According to Rogers (1990), “for Vygotsky, music represents the union of emotion, perception, and imagination” (p. 7).

### 3.3.2. A summary of current psychological views in music education

In an article titled *Psychology and music education since 1950*, Rideout (2002) presents a summary of current views on psychology applied to music education. Behaviourism, cognitivism, humanism, and a socio/biological model, are different approaches that can be found in current educational contexts where music and the arts are also taught.

Behaviourism considers the mind a product of experience; external rewards functions as positive reinforcement and they are seen as better ways to motivate children to learn. Cognitivism is more concerned with internal processes of the mind and sees the children as active participants in the process of acquiring, processing, and applying knowledge. Cognitive approaches in schools are under the influence of Piaget,

Bruner, and Vygotsky, whose theories sustain important foundations for child development. Humanism as a school of psychology is concerned with the studies of the development of the highest needs of human beings. To Maslow, an important representative of this psychological view, the study of music and the arts is related to the highest level of psychological development, representing a challenge for intellectual potential (Rideout, 2002). From the 1980s a socio/biological model has been discussed in the literature of music education. Researchers like Rauscher et al. (1995) have approached a biological foundation for music education suggesting that music affects neural connections and may promote alterations in cerebral tissue growth. The idea of the *Mozart Effect* became both famous and controversial as a form of making children smarter under exposition to certain musical stimuli (Overy, 1998; Rauscher & Shaw, 1998; Duke, 2000). Research on the brain functioning also has increased the evidence on the importance of music in the development of individuals (Hodges 2000a, 2000b; Gruhn, 1997; Rauscher et al., 1995). Rideout (2002) affirms that “while the biological model is nascent, the psychological models of behaviorism, cognitivism, and humanism continue to influence our thinking profoundly” (p. 36).

Another approach to psychology of music has its focus on the social aspects of musical experience. It is an approach that relates psychology, music, and social science, recognizing a social cognition component in diverse contexts. Hargreaves and North (1999) consider psychological functions of music as cognitive, emotional, and social, affirming that “many of the functions of music are primarily social in nature” (p. 72). Olsson (1997) discusses social psychology in the perspective of music education, reviewing norms and values related to the specialist and generalist music education. Social aspects have been relevant for the comprehension of musical processes in real

environments, pointing out particularities about music and its meaning in diverse contexts.

### 3.3.3. The issue of talent

Psychologists have argued that music belongs to everyone at some level. Hodges (1999) affirms that “all persons posses some degree of musicality, because everyone responds in some fashion to the music of his or her surrounding culture” (p. 30). The same idea is expressed by Mursell (1991) who affirms that musicality “appears to be universal and to be one of the fundamental ways in which man responds to the dynamics of his environment” (p. 116).

Researchers have emphasized the importance of environmental influences on musical development (Hargreaves, 1986; Rogers, 1990; Sloboda, 1985; Davidson et al., 1997), and the question of talent is not the main aspect in music responses. McPherson's article *Giftedness and talent in music* (1997), presents several points about talent, showing, for example, that Dalcroze, Orff, Kodaly and Suzuki, in their diverse approaches to music education, “argue that all children are talented and that it is only a matter of degree” (p. 65).

Anthropological perspectives, as discussed by Hodges and Haack (1999), consider that “all people in all times and in all places have engaged in musical behaviors” (p. 473). How human beings are musical is an intriguing question, for some people demonstrate more musical abilities than others. Psychologists are interested in

such a question and try to understand what happens in the individual's mind when engaged in any music activity.

### 3.3.4. Music, mind and intelligence

The idea about intelligence as a unitary construct is a dominating concept among psychologists linked to the psychometric models of the experimental psychology.

Contemporary models of intelligence have expanded concepts through diverse models: the neural efficiency model emphasizes physiological aspects of intelligence; hierarchical models focus on the structure of mind; contextual models consider relevant external influences; and the complex system models see intelligence in interacting dimensions (Davidson & Downing, 2000). The idea of intelligence as a unitary ability has been declined, and the models mentioned are new approaches through which researchers try to establish a more comprehensive understanding of intelligence.

Reviews on intelligence theories can be found in Brody (2000), Davidson and Downing (2000), and Kaschub (2002).

In the theory of multiple intelligences, Gardner (1993b) poses that "all human beings are capable of at least seven different ways of knowing the world" (p. 12). Seven different ways means seven intelligences, but he considers that the theory is not closed to other developments. According to Armstrong (1994) "Gardner points out that his model of seven intelligences is a tentative formulation" (p. 12), showing that other intelligences could be added to the list of seven. In fact, Gardner (1999) added a new type of intelligence to his list of seven after further research, becoming eight types of

intelligence in his theory, and according to him, "it is possible that human beings also exhibit a ninth" (p. 72). The intelligences defined by Gardner (1993a) - music being one of them - comprise the majority of aspects of the human experience, and he affirms that "all human possess certain core abilities in each of the intelligences" (p.28) because all of them are part of the genetic heritage. Since the context influences the human development, of course people will develop differently in each type of intelligence, depending on exposure, opportunities, and motivation. Gardner (1993a) states that "it is of utmost importance that we recognize and nurture all of the varied human intelligences and all of the combinations of intelligences" (p. 12). To him people are different because they have different combinations of intelligence.

The multiple intelligences theory brings important implications for education. In Gardner's words (1993b), the points presented by his theory "challenge an educational system that assumes that everyone can learn the same materials in the same way and that a uniform, universal measure suffices to test student learning" (p. 12). All people have some capacity in all intelligences, but such a capacity does not mean that all people should develop evenly. The school should propitiate experiences in the varied aspects of human characteristics, allowing the development of individualities, but offering references to individuals to deal with the wide range of diversity present in the real life.

Although Gardner's theory has not been totally accepted, the idea of multiple characteristics of human beings is not as new as the MI theory. Rousseau, Pestalozzi, Frobel, Montessori, Dewey, recognized authors in the historical background of multimodal teaching (Armstrong, 1994), claimed for an education that respects the

integration of knowledge, stimulates the real-world experience, and that develops multiple techniques to prepare citizens able to cope with the multiple abilities required in the daily experience. In different ways and with diverse proposals those authors viewed education as a multiple activity, committed with a multiple agenda.

Psychologists and educators have been engaged in research about musical abilities and attitudes. Tests of musical intelligence were elaborated and applied especially during the twentieth century with the aim of understanding how the mind functions musically in a range of situations. Shuter-Dyson and Gabriel (1981) present a comprehensive list of musical tests from the 1880s with a detailed description of their contents and objectives. In the music education literature there are many other references to tests. Sloboda (1985) poses that “all of the tests have basic content validity” (p. 236), but he advises that “it would be wise to treat test results with considerable caution” (p.238). Test results should not be used as the only references to take decisions in a music education context.

### 3.3.5. Music and aesthetic learning theories

Psychological components have been considered in music learning perspectives presented over the past century. Such perspectives are discussed in Butran (1999) and a summary of some music theories is presented in Table 3.1.

Table 3.1

*Theories of music learning*

Year	Author(s)	Main characteristics
1971	Gordon	skills taxonomy
1982	Heller and Campbell	problem-solving approach
1983	Lerdahl and Jackendoff	musical grammar - music and language learning
1986/1988	Swanwick and Tillman; Swanwick	spiral model of music development
1988	Serafine	music as cognition
1992	Fiske	three-component theory based on Heller, Serafine, and Lerdahl
1992	Davidson and Scripp	cognitive skills need in music - production, perception, and reflection

Music learning theories entail psychological components related to musical developments as well as philosophical and educational perspectives that imply diverse comprehensions about musical meanings and the role of music in people's life. Philosophical, psychological and educational components offer essential foundations for the establishment of music curricula.

Swanwick's theory is one of the most known set of materials in terms of music education, and has been broadly discussed. His publications (1988, 1994, 1999) present extensively the foundations and applications of his theory in diverse contexts, including

Brazil. The spiral of music development presented by Swanwick is a model that encompasses different phases of children's musical development, analogously to Piaget's and Bruner's concepts of psychological development.

Beyond music learning theories it is worth mentioning aesthetic learning theories that are directed not only to music but also to other artistic modalities. Parsons (1991) presents a cognitive developmental approach suggesting three stages of aesthetic development: (a) the first stage refers to the passage from egocentric to autonomous sociality and individuals who "are unable to distinguish self from others" (p. 369); (b) in a second stage individuals "can understand art as the expression of subjectivity" (p. 370); and the third stage is marked by an autonomous judgement and criticism.

Hargreaves and Galton (1992) present an approach with "five distinct phases of artistic development that incorporate general cognitive aesthetic developments as well as those which occur within specific domains" (p. 127). The phases are: (1) the pre-symbolic phase, from 0 to 2 years, (2) the figural phase, from 2 to 5 years, (3) the schematic phase, from 5 to 8 years, (4) the rule systems phase, from 8 to 15 years, and (5) the metacognitive phase, after 15 years old.

Gardner (1990) has approached the arts in human development considering types of knowledge acquired throughout life. *Intuitive* and *first-order symbolic knowledge* are related to children in the early years, and *notational systems* and *formal bodies of knowledge* involves some kind of instruction and formal schooling. Gardner suggests that "the arts do not need to be approached in isolation" (p. 40) and interdisciplinary projects could be adopted because they involve "various forms of knowing that operate

together" (p. 31). He also emphasizes that "it is essential to create experiences and curricula for the teachers that embody an integral and rounded relationship between rich activities" (p. 41). Further, he argues that "it is imperative to have a cadre of teachers who themselves *embody* the knowledge that they are expected to teach" (p. 50) and reinforces the necessity of "excellent teacher training" (p. 50).

### 3.3.6. Educational implications

Zimmerman (1991) affirms that "teachers are not psychologists, but an understanding of psychological principles can add credibility to teachings" (p.171). Hargreaves and Galton (1992) also emphasise the importance of psychology in the teaching practice considering that "psychological theories of developmental change in the arts ought to form an important and more explicit part of teacher's working theories of their pupils' progress" (p.146). Both recommendations reinforce the unquestionable necessity of a teaching practice with solid foundations, and psychology is central to teacher preparation courses.

Gardner (1991) suggests four elements to improve the arts in education that comprises diverse issues along with psychology.

#### (1) *Philosophical aspects of arts education*

The adoption of frameworks for discussion in all of the arts to base the comprehension on solid foundations is essential to take decisions about arts education and its application in school.

## *(2) Psychological considerations of learning in the arts*

The arts are areas of knowledge that have been researched in terms of their importance in people's life. There is evidence that the arts are important components in human development and they are learnable and teachable. The developments in the area of psychology are essential to demonstrate the possibility of the arts for everybody in different ways.

## *(3) Artistic practices*

The importance of individual experience with different arts modalities should be neither substitutable for other practices nor replaceable by theoretical information about the arts. The comprehension about diverse issues in the arts is relevant only when students have opportunities to develop real artistic experiences.

## *(4) Ecology of the educational system*

The educational environment comprises many aspects that include different professionals working in a diversity of tasks. The arts are part of the educational environment and they are not the exclusive responsibility of arts specialists as an isolated group. In this sense a quotation of Freire (1980) summarizes the importance of the collective action in education: "I cannot think by others, neither for others, nor without others" (p. 119).

### 3.4. Summary of the review of literature

This section reviewed aspects of the music and arts preparation of generalist teachers, as well as philosophical and psychological issues. The situation described by

different authors around the world for music and arts has shown that these areas often have a low status in the curriculum, and that generalist teachers manifest a lack of confidence and expertise in teaching music and the arts. This implies a necessity for improvement in this area of generalist teacher preparation courses in diverse contexts. Although there is not only agreement about generalists being responsible for music and the arts in the curriculum, experiences around the world have shown that with a suitable preparation generalist teachers can increase confidence and basic skills to apply music and the arts in their daily activities. Philosophical issues included the necessity of philosophy for teachers as a form of preparing an autonomous educator capable of deciding on diverse and continuous essential components in daily activities in school. The quality of the decisions depends on the quality of understanding that teachers have about the nature of different subjects including music and the arts. This implies the necessity of in-depth reflections on aesthetic and artistic components of the curriculum to assure a quality education in music and the arts. Psychological issues have showed that diverse perspectives coexist in educational systems. Psychologists have researched talent, and many of them have argued that musical and artistic developments depend on a range of factors, not only on innate characteristics. That is, all individuals are capable of such developments. Music and aesthetic learning theories have presented diverse perspectives that comprise not only psychological issues, but also philosophical and educational components for the establishment of music and arts curricula.

## Chapter 4

### THE BRAZILIAN CONTEXT

The chapter presents a general overview of the Brazilian educational context in which the research study was developed. A description of the educational organization in Brazil is presented including the types of teachers required for each school level. One of the most important factors for consideration is the new legislation for education that was approved in 1996, the implementation of which has been ongoing. Since 1996 several documents produced by the Ministry of Education have directly affected all levels of education with respect to the key learning areas to be approached in schools. There are also new documents for the arts teaching covering diverse levels, including the first years of schooling where generalist teachers usually teach. The chapter includes aspects of the *curso de pedagogia* that has been the course that prepares generalist teachers for the first years of schooling in Brazil. Aspects of Brazilian music education are briefly presented including the implications of the new legislation for this curriculum area.

#### 4.1. Education in Brazil

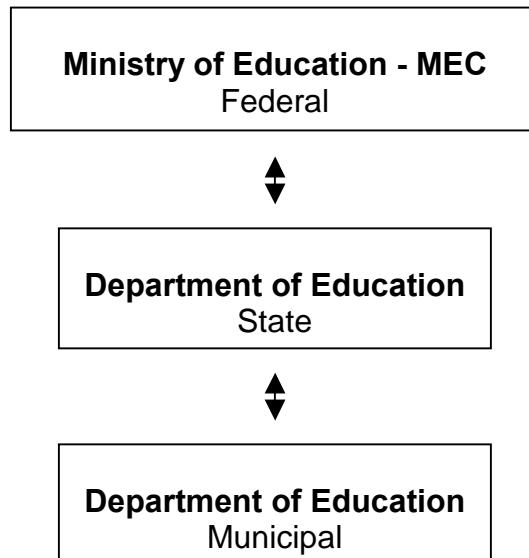
Federal Law 9394, approved on 20 December 1996, regulates all of the educational systems existing in Brazil today. This Law is called *Lei de Diretrizes e Bases da Educação Nacional - LDB* (Law of Guidelines and Bases of National Education - LDB) and refers to different aspects of education.

The Ministry of Education (MEC) is the organization responsible for the overall implementation and assessment of the LDB. The MEC works in partnership with

Departments of Education in each Brazilian state, who and these in turn work in partnership with Departments of Education in all cities. The partnership between Federal, State, and Municipal educational systems was anticipated in the LDB: "The Federal Government, the Federal District, States and Cities will organize collaboratively the respective teaching systems" (Brasil, 1996, Article 8). The partnership is illustrated in Figure 4.1.

Figure 4.1

*Partnerships between the Brazilian education administrations*



Today, school education in Brazil, post LDB, is organized as Basic Education and Tertiary Education. Basic Education, as shown in Table 4.1, is subdivided into three levels.

Table 4.1

*Basic Education in Brazil*

---

***Early Childhood Education    Fundamental Teaching    Middle Teaching***

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ages 0 to 6

ages 7 to 14

ages 15 to 17

1<sup>st</sup> to 8<sup>th</sup> grades

1<sup>st</sup> to 3<sup>rd</sup> grades

---

Early Childhood Education, for children between 0 to 6 years, is normally the responsibility of states and cities, and can be organized in diverse ways, depending on the availability of resources. The Early Childhood years, during which time children attend kindergarten or preschool, are not compulsory.

Fundamental Teaching is divided into two four-year periods and caters for children aged from 7 to 14 years. The LDB states that "Fundamental Teaching, with its minimum duration of eight years, is compulsory and free in the public schools, its objective being the basic preparation of the citizen" (Brasil, 1996, Article 32). The first four years are referred to as the *Initial Grades of Fundamental Teaching* (IGFT). Table 4.2 summarizes the period of Fundamental Teaching in Brazil.

Table 4.2

*Fundamental Teaching in Brazil*

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<b>1<sup>st</sup> to 4<sup>th</sup> grades</b>	<b>5<sup>th</sup> to 8<sup>th</sup> grades</b>
<b>Initial Grades of Fundamental Teaching - IGFT</b>	
ages 7 to 10	ages 11 to 14

---

The next stage, Middle Teaching, is for a minimum of three years. In addition to being a compulsory requisite for university entrance, this period can also link with vocational or professional courses that prepare students for the workforce.

The MEC, in collaboration with the States, the Federal District and the Cities, has an obligation to develop the *Plano Nacional de Educação* (National Education Plan), and establishes competencies for Early Childhood Education, Fundamental Teaching, and Middle Teaching. The National Education Plan provides a common basic framework which allows for state and regional differences. The LDB (Brasil, 1996) in article 26, establishes the curricular areas to be included in schools, as shown in Table 4.3.

Table 4.3

*Curricular areas for the Fundamental and Middle Teaching in Brazil*

---

Portuguese Language  
Mathematics  
Knowledge of the Physical and Natural World  
Knowledge of the Social and Political Reality  
Arts Teaching  
Physical Education  
Brazilian History

---

Following the approval of the LDB, the MEC published documents relating to each of the different levels of the school system. These documents are not prescriptive but are, instead, guidelines which school systems can adapt according to their needs. Each state and city has, in turn, produced its own guidelines, derived from the MEC documents.

#### **4.2. Teachers in the Brazilian education systems**

Teachers working at the Early Childhood and the first half of the Fundamental Teaching levels (up to age 10) are regarded as *generalists*. From the second half of the Fundamental Teaching level (approximately age 11) and at the Middle Teaching level, specialist teachers are employed. It needs to be noted however that in some schools - particularly private schools - specialist teachers are employed for particular areas in

Early Childhood and the first half of the Fundamental Teaching level. Where specialists are employed at these levels it is usually in the areas of the arts, physical education, and foreign languages.

The type of teachers required for the several levels of the Brazilian education are presented in Table 4.4.

Table 4.4

*Teachers in the Brazilian education*

Level	Teacher	Degree required
Early Childhood Education	Generalist Teacher	Undergraduate degree: Pedagogy course with qualification in Early Childhood Education
Fundamental Teaching (1 <sup>st</sup> to 4 <sup>th</sup> grades)	Generalist Teacher	Undergraduate degree: Pedagogy course with qualification in IGFT
Fundamental Teaching (5 <sup>th</sup> to 8 <sup>th</sup> grades)	Specialist Teacher	Undergraduate degree: Licence to teach in a specific knowledge area
Middle Teaching	Specialist Teacher	Undergraduate degree: Licence to teach in a specific knowledge area

Unlike the past, the LDB prescribes that *all* teachers involved in Basic Education (ages 0 to 17) must have a university degree; prior to this legislation, generalist teachers

normally undertook their training in institutions other than universities. As a consequence of this legislation, all teachers currently teaching in schools are now required to complete a university degree. Those who did not have a degree at the time the legislation was enacted in 1996 were given a 10-year period to complete a degree. New teachers entering the teaching profession after 1996 were required to have completed their degree. It is expected that all educational systems in Brazil will be complying with the new regulation from 2007.

Cities, states, and the Federal Government are responsible for the preparation of teachers, facilitating access to universities, offering scholarships, and complying with the new legislation. As a result of this regulation the number of students in university generalist teacher education courses has increased significantly, with many universities having created courses specifically to address the demand of those generalist teachers who now need to undertake a degree.

#### **4.3. Educational documents after 1996**

Although the LDB established the curricular areas, it does not provide a detailed explanation about what should be done in the diverse educational systems. This has been undertaken through the subsequent publication of documents that set out guidelines in detail. This has been a broad collaborative process. As might be expected, these documents have not been without their critics. Indeed, criticisms can be found in a range of publications (J. Souza, 1998; Marcondes, 1999; Fonseca, 2001; Flores & Shiroma, 2003).

The first official document produced after the new legislation was introduced is called *Parâmetros Curriculares Nacionais* – PCN (National Curriculum Parameters - PCN). Published in 1997, it was directed to the first four years of Fundamental Teaching. These parameters are supposed to be “open and flexible ... they are not imposed as a compulsory prescription” (Brasil, 1997a, p. 27). Fonseca (2001) however questions to extent to which they are guidelines, suggesting that they are “not simple parameters but are in fact an attempt to impose a centralized national curriculum (p.28)”.

A major criticism has resulted from the fact that the majority of teachers in Brazil were not consulted with regard to these changes. They were, effectively, imposed from above. J. Souza (1998) criticizes the PCN and other official documents as being developed by ministerial officers and committees who have not consulted at a grass roots level. Yet it might be argued that the success of the reforms depends on gaining the support of those teachers at the grass roots level who are expected to implement the new legislation. Similarly, Marcondes (1999) suggests that “top down educational reforms that are conceptualized without the active involvement of teachers may not be successful” (p. 211).

All 10 volumes of the PCN have been distributed to most Brazilian schools. They are also available through the internet in the MEC web site ([www.mec.gov.br](http://www.mec.gov.br)). Although the distribution was largely the responsibility of the Federal Government, many institutions did not receive these documents, and even today some institutions do not have suitable equipment to access the internet.

In order to put the PCN into practice, the MEC published and produced *Parâmetros em Ação* (Parameters in Action) in 2001 (Brasil, 2001d). It stresses group work, reflection, and partnership learning. The program provides materials such as texts, films, and videos, to assist teachers and administrators.

The PCN provides details relating to objectives, contents, methodology, evaluation, and bibliography for different curriculum areas. This is seen in Table 4.5.

Table 4.5

*The National Curriculum Parameters - PCN - for the IGFT*

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Volume 1 – Introduction to the PCN

Volume 2 – Portuguese Language

Volume 3 – Mathematics

Volume 4 – Natural Sciences

Volume 5 – History and Geography

Volume 6 – Arts

Volume 7 – Physical Education

Volume 8 – Crossing Subjects: Presentation and Ethics

Volume 9 – Environment and Health

Volume 10 – Cultural Plurality and Sexual Orientation

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In addition to the guidelines relating to Fundamental Teaching (ages 7 to 14), the MEC has developed the *Diretrizes Curriculares Nacionais* (National Curricular Guidelines) in relation to the preparation of teachers. To date, not all curriculum areas

have been completed and universities accordingly are in a state of uncertainty with regard to the curriculum as a whole. This is especially evident with respect to the preparation of generalist teachers.

A similar situation exists with regard to documents prepared or being prepared in relation to the upper grades. Regardless of the level, Marcondes (1999) argues that “the existence of national curriculum parameters does not necessarily ensure learning/teaching quality” (p 210). Oliveira (2001a), in analysing aspects of Brazilian education following the promulgation of the new documents, suggests that in spite of the existence of these documents, significant changes in policies and educational practices are rarely seen.

#### 4.3.1. The arts and the new educational policies

The LDB prescribes that “arts teaching will constitute a compulsory curricular component in all years of Basic Education, with the aim of promoting the cultural development of the students” (Brasil, 1996, article 26). Prior to 1996, the Brazilian education systems were regulated by Law number 5692, dating from 1971. This Law established the expression *Educação Artística* (Artistic Education) in relation to arts teaching. Such teaching comprised Geometric Drawing, Music, Plastic Arts, and Drama (named Scenic Arts in the Brazilian context at that time). It was expected that all arts areas would be taught by one teacher in the school. The word *polivalência* (polyvalence) is associated with the concept of *Educação Artística*, suggesting something like a multiple activity, but still developed by only one teacher. Up to the present day the term

*polivalência*, when used in an arts context, normally has a derogatory meaning, referring to a practice that is seen to be old-fashioned or unsuccessful. Diverse authors criticise the *Educação Artística* model of arts education, as can be seen in Figueiredo (1999, 2000a), Hentschke (1993), Hentschke and Oliveira (1999), Oliveira (2000a, 2000b), Tacuchian (1992), among others. Even the PCN describes the period of the 1970s and 1980s as being one of superficiality in relation to the arts - a period in which their importance was diminished (Brasil, 1997b). Barbosa (2001) affirms that “the so called *polivalência* is ... an over-simplified and incorrect version of the interdisciplinary principle” (p. 48). Such a principle was poorly adapted to the Brazilian context from a North American model. Tourinho (1993) considers that “the *polivalência* established a false integration between the arts” (p. 110), and Hentschke and Oliveira (2000) talk about the “confusion between a true integration and *polivalência*” (p. 50).

In the light of this, it is not surprising that the expression *Educação Artística* does not appear in the LDB, and the subsequent documents relating to the arts in education. *Arts Teaching* or simply *Arts* is the name found in the documents after 1996. This change of name signals a clear intention of giving a new direction to arts practice in schools. According to the PCN “the identification of this area as Arts (and not *Educação Artística*) represents a new curricular milestone” (Brasil, 1997b, p.25). Hentschke and Oliveira (2000) reinforce this change of the name, and both authors have been members of the Arts committee responsible for developing the new curricular guidelines.

There is a specific volume on the Arts in the PCN. Bellochio (2000a) suggests that according to the PCN, the arts are *teachable* areas of knowledge, which is quite different from the spirit of Law 5692/71, which presented the arts as somewhat superficial activities not requiring specific focused teaching. Clearly, the earlier concept

implied that specific preparation was not necessary with regard to the teaching of the arts. By contrast, a notion of arts that regards them as being both teachable and accessible to all students opens up possibilities that were sadly missing from the earlier Law.

#### 4.3.2. Parameters for teaching the arts

Volume 6 of the PCN is called *Arte* (Art), and is dedicated to Dance, Music, Theatre, and Visual Arts. The publication comprises two parts: one which presents some general aspects of the arts, and the other which provides a detailed discussion of the four arts areas. The first part of the PCN *Arte*, “is strongly oriented towards the plastic arts” (Penna, 2001b, p.39). Terms like *produção* (production), *fruição* (enjoyment), and *reflexão* (reflection), are indicated as being the three axes of orientation for the development of the arts in school (Brasil, 1997b). Historically, the Plastic Arts in Brazil became predominant during the time of the *Educação Artística*. “In the *Arte-educação* movement”, affirms Penna (2001b), “they tried to extend, principally through the visual arts, the range of arts teaching” (p.39). More detailed information about the *Arte-educação* movement in Brazil can be found in Barbosa (1990, 1991, 1998), who for many years has been a key advocate of the Visual Arts in Brazil. Well intentioned as the proponents of the *Arte-educação* movement might have been, it was unfortunate that little attention was given by them to the performing arts.

There are many reasons why music was neglected in the *Educação Artística* from 1971. A major reason relates to the tradition of seeing music education as being only for

the talented (Hentschke, 1995; Oliveira, 1996; C. Souza, 2001) - something that should be studied out of the regular school and in specialized institutions. Music teachers themselves preferred teaching in such specialized institutions. Even today specialized music schools are favoured by many music teachers, partly because they maintain traditions of classical music teaching and are committed to pedagogical practices that value the technical aspects of musical performance. According to Penna (2002), "specialized music schools confirm a concept of music and pedagogical practice that is not compatible with the requirements of Fundamental and Middle Teaching ... they are more attractive and supportive workplaces than regular schools with their varied challenges" (p. 17). The significant absence of music during the period of the *Educação Artística* (1971 - 1996) was responsible for a way of thinking in which it was believed that music was not for everybody. Although this attitude is not implicit in the PCN, there continues to be much evidence that there has been little change in this topic, with educators still not embracing the concept of music being for everybody. The question then arises as to why there has been little change. J. Souza (1998) considers that the documents still "reflect an elitist and old-fashioned view of the arts" (p. 23). Penna (1998) analyses the PCN as being an "ambitious and complicated proposal" (p. 70) and not really sensitive to the present situation.

Another reason for the significant absence of the music during the period of the *Educação Artística* relates to concepts about music. For many people, including professional educators and music teachers, to learn music means to learn a musical instrument, and most Brazilian schools, especially the public ones, do not have instruments and suitable facilities to enable them to develop programs such as exist in the specialized schools and conservatoires. The tradition of the conservatoire model has

been criticized, but the model continues to be applied without change (Freire, 2001). It is unfortunate that music teaching in the conservatoire tradition has kept music in a position that reinforces the idea of an elitist education, one that is only for talented people who can afford a private music course in a specialized school. Because of this, many regular schools assumed that it was not possible to have music in the curriculum. As a consequence, during the *Educação Artística* period, arts teaching was normally confined to the Visual Arts, thus establishing the dominance of this area in Brazilian schools. Penna (2002) presents the results of recent research, undertaken in the North-eastern part of Brazil, showing that the dominance of the Visual Arts continues today.

It is patently obvious that the description of each arts area in the PCN implies a new type of arts educator, one who is able to review the tradition of the *polivalência* - where one teacher was expected to teach all arts areas - as well as to reflect about different traditions in arts teaching. However the PCN does not give clear indication of how to go about preparing the new professional arts educator. The lack of direction in this respect, associated with the new freedom given to the educational systems, allows for different attitudes to arts education, including even the continuity of the *polivalência*. It is an issue that must be addressed, as Oliveira (2000c) has stated in calling for the intent of the PCN to be reflected in curricular changes. Penna (2001a) similarly discusses the importance and viability of implementing significant change in line with the intent of the PCN.

The issue, of course, is not confined to music: it also applies to other arts areas. It can be inferred from the PCN that change in the preparation of teachers for the IGFT is crucial if these teachers are to adopt the new approaches to arts education that are

implied. To be sure, the PCN acknowledges that generalist teachers have not been prepared for the arts in general. But it also allows schools a much greater degree of flexibility in deciding which arts areas will be included in the curriculum, suggesting that "it may be necessary to vary the artistic modalities offered during the school years" (Brasil, 1997b, p. 42). What is lacking is a statement regarding the type of educator who might best deliver arts education to children.

The situation with Theatre and Dance is somewhat similar to that of Music with respect to establishing how to give them a significant presence in the curriculum. Dance, it should be noted, was only included as a separate area in 1997. Peregrino (2001), and Peregrino and Santana (2001) have raised many issues needing consideration and resolution if the status of Theatre and Dance is to be established in education.

A summary of the first and the second parts of the PCN Arte for the 1st to 4th grades in Brazilian schools is presented in Tables 4.6 and 4.7.

Table 4.6

*Summary of the first part of PCN Arte for the IGFT*

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**Characteristics of the Arts area**

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Introduction

The arts and education

History and perspectives of Arts teaching in Brazil

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## Theory and practice in the Arts in Brazilian schools

The arts as a form of knowledge - the artistic knowledge as *produção* (production), *fruição* (enjoyment), and *reflexão* (reflection)

Learning and teaching the Arts in Fundamental Teaching

General objectives of the Arts for Fundamental Teaching

The contents of the Arts in Fundamental Teaching

Criteria for the selection of contents

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Source: Brasil (1997b)

Table 4.7

*Summary of the second part of the PCN Arte for the IGFT*

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### **Visual Arts**

- Expression and communication in visual arts students' practice
- The visual arts as objects of significant appreciation
- The visual arts as cultural and historic products

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Table 4.7 – *continuing*

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### **Dance**

- Dance as part of human expression and communication
- Dance as a group activity
- Dance as cultural product and source of aesthetic appreciation

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## Music

- Communication and expression in music: interpretation, improvisation and composition
- Significant appreciation in music: listening, involvement and comprehension of the musical language
- Music as a cultural and historic product: music and sounds of the world

## Theatre

- Theatre as communication and expression
- Theatre as a group production
- Theatre as cultural product and source of aesthetic appreciation

## Contents related to values, norms and attitudes

### Evaluation criteria

- Evaluation criteria in the Arts
- Guidelines for evaluating in the Arts

### Methodological Guidelines

- Creation and learning
  - Organization of the space and time
  - Documenting students' activities
  - Research on sources of instruction and communication in the arts
  - History of art
  - Perception of aesthetic qualities
  - Teacher and student outputs
  - Students' attitudes
- The arts and the crossing subjects
- Integrated projects

## Bibliography

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Source: Brasil (1997b)

### 4.3.3. Arts teaching in schools

Although the PCN is an extensive document, it does not contain clear recommendations about the preparation of teachers for the arts areas. However, since the publication of the PCN, the MEC has prepared new guidelines for each

undergraduate course in the universities, including teacher preparation courses; these are in the process of being adopted.

In the preparation of generalist teachers in the universities there is usually one subject related to arts teaching (see chapter 5 - The data). Arts lecturers in universities have normally studied for a degree in a specific arts area - usually this has been Visual Art. The present research study highlights the fact that these lecturers normally orient their teaching towards one art form (usually Visual Art) - or, where they try to incorporate other art forms, this is normally done somewhat superficially. This, certainly, represents the type of education that generalist teachers have had with respect to the arts in their teacher preparation courses. The PCN however provides guidelines relating to the arts that are modality specific and relatively detailed. This might be seen as implying that generalists in the future need to be prepared across the art forms or modalities - or that the writers of the PCN envisaged the arts being taught by specialists, even in the first years of schooling (Initial Grades of Fundamental Teaching - IGFT). The intention of the writers is not clear in the documentation itself. What is certain is that not only are there not enough specialists available to teach the IGFT but, even if there were, it is unlikely that most schools would be in a position to employ them. All that can be certain is that most children in these lower grades will only be taught by generalist teachers. Clearly, for the time being, and into the foreseeable future, it is the generalist teacher who will continue to have responsibility for arts education.

In the preparation of specialist teachers for the arts teaching most Brazilian universities offer specific courses in each arts area. Such courses only prepare teachers for the upper grades of Fundamental Teaching (5th to 8th grades) and Middle Teaching:

they do not prepare arts teachers for the lower grades. This corresponds approximately to the situation in countries like Australia, where the arts are normally taught by specialist teachers in secondary schools. This raises a perennial issue: should generalist teachers, working in the lower grades, be trained to teach across the arts, or should those who have graduated as arts specialists be trained to teach their art form in the lower grades? Unfortunately the PCN does not offer an answer to this question (Hentschke & Oliveira, 2000).

Educational systems in the recent past - and still today - have normally had one arts teacher responsible for teaching the arts. And even since the enactment of the LBD this practice has not changed in many schools. In practice this has meant that the arts modality offered to students has generally depended on the area of specialization of the teacher. Despite the change of name – from *Educação Artística* to *Arte* – the traditional practice has remained the same. The Departments of Education have changed the name - *Educação Artística* became *Arte* - but the practice in schools has remained as in the past. In other words, the flexibility for change that is inherent in the new legislation, has not, to date, been strongly taken up by many schools. Penna (2002) observed that this new flexibility also allows the continuation of the old practices.

The current situation is unsatisfactory across diverse sectors of education in Brazil. To some extent there exists at present a period of transition. The prescriptions of the LDB are not set in concrete and the universities and schools have a degree of flexibility in interpreting the Law. Unfortunately, as noted, the majority of them are continuing with past practices. The universities are still waiting for the *Diretrizes Curriculares Nacionais* (National Curricular Guidelines) for tertiary education; the

schools continue the same arts practices that have been established for some years; and the bureaucratic Departments of Education largely ignore many of the possibilities implicit in the legislation. Of course there are exceptions, and some universities, schools and Departments are providing a lead. The city of Florianópolis, for example, in Santa Catarina, Brazil, illustrates a well established and successful partnership between the university, the schools and the Department of Education. (Figueiredo 1998, 2000b).

The issue of teacher preparation in the Arts for generalist teachers is a crucial one in Brazilian education today. The PCN states that arts teaching “is a knowledge area with specific content and must be consolidated as a constitutive part of the school curricula, requiring, therefore, appropriate teacher preparation” (Brasil, 1997b, p. 37). Unfortunately, the document does not say whether it is referring specifically to the preparation of generalist teachers, specialist teachers, or both. As has been noted, although there are not any pedagogical reasons why generalist and specialist teachers cannot work together cooperatively at the IGFT, this is not a common practice. Significantly, for the first time there is a new debate opening up: that relating to the possibilities of interdisciplinary, transdisciplinary or multidisciplinary teaching across all content areas. This will require, the PCN suggests, “not simply willingness on the part of one or another teacher” but, more broadly, “participation of all professionals (administrators, supervisors, generalist and specialist teachers” (Brasil, 1997a, p. 63). This has implications for teaching the arts.

A similar idea is suggested by J. Souza (1998), who advocates “partnerships with representatives of all sectors and teaching levels” (p. 24). According to this model, music education is not an issue that can be solved by music educators alone: it is important to

enlist the contribution of different education professionals. Two prominent music educators, Hentschke and Oliveira (2000), recommend opening the debate to a broader range of educators, arguing that “education is everybody’s concern” (p. 48).

#### **4.4. The university in Brazil**

Higher or tertiary education in Brazil is developed in institutions called faculties and universities. Faculties are isolated schools, normally private, where specific courses are developed. Universities, public and private, are larger institutions offering courses across a broader range of areas of knowledge.

To access the university, a student has to finish Middle Teaching, and submit him/herself to a competitive test called *vestibular*. This test varies from institution to institution. Competition amongst students for entry to the most prestigious universities is extremely high. The system has been undergoing some change during the past few years, with some places being offered to students on the basis of their school assessment in Middle Teaching instead of them having to sit the *vestibular*. This however is limited to relatively few courses and the *vestibular* is still the most common means of gaining university entrance.

The Brazilian university system can be divided in two large groups: public institutions and private institutions. Public universities are sponsored by the Federal Government (Federal Universities), the State Government (State Universities), and the City Government (Municipal Universities), and there are no fees for undergraduate and

many postgraduate students. Private universities charge fees, some of them being very expensive. The number of places in public universities is insufficient to accommodate those seeking university entrance and, as a consequence, the number of private institutions in Brazil has been increasing each year. Some private institutions receive support from the government, and are able to offer a limited number of scholarships, or reduction in fees.

#### 4.4.1. The undergraduate degree

The undergraduate degree has developed in varied models; normally, it is a four year degree. Some courses have set curricula, with all students studying exactly the same subjects. Others offer more open or flexible curricula, enabling students to make choices during their academic courses. Some courses are organized on a semester basis and others on a full academic year basis.

There are basically two types of courses in Brazilian tertiary education: *Bacharelado* (Bachelor), and *Licenciatura* (Licensure). *Bacharelado* is normally applicable to courses relating to discrete areas of knowledge, such as Law, Philosophy, or Linguistics. *Licenciatura* is applicable to courses that prepare teachers at all levels. In the past a *licenciatura* degree has been required to teach in Fundamental Teaching (ages 11 to 14) and in Middle Teaching (ages 15 to 17). For the first time, generalist teachers at the Early Childhood and IGFT levels are now required by the LDB to have a university degree. That is, in the future, all teachers in schools, regardless of the level, will be required to have a *licenciatura* degree. As stated by the LDB: "The preparation of

teachers to work in basic education will be in tertiary institutions, in a *licenciatura* course, in universities and *Institutos Superiores de Educação* (Brasil, 1996, article 62). From 2007, only teachers with a tertiary education will be employed in the Brazilian educational systems.

It should be noted that despite the upgrading of qualifications for teachers in Early Childhood and IGTF to a *licenciatura* degree, within Brazil the *bacharelado* degree is generally accorded a higher status within society. This status distinction has been the subject of much discussion over many years. Teachers, by virtue of holding a *licenciatura* degree, have generally been accorded a lower status within professional rankings (Pereira, 1998). Further, the status of those teaching in Early Childhood and IGTF has traditionally been accorded even less status by virtue of the fact they have not even undertaken a *licenciatura* degree.

#### **4.4.2. Postgraduate Degrees**

In addition to undergraduate courses, many universities and faculties in Brazil deliver postgraduate courses: Specialist's Degree, Master's Degree and Doctoral Degree. Master's and Doctoral Degrees are common worldwide, and follow basically the same procedures in Brazilian universities and faculties as they do in other countries. The Specialist's Degree, obtained in a course called *Specialization Lato Sensu*, is a postgraduate degree in Brazilian universities with different functions. Sometimes this degree functions as a preparation for a Master's Degree. Other specializations courses function as a form of continuing education, following on from an undergraduate course.

In general, specialization courses are not free, even in public universities, and some of them are extremely expensive, thus restricting the number of people who can afford to enrol in them. The specialist degree nonetheless is often undertaken by teachers as a means of upgrading their qualifications.

In some content areas there is a small range of offerings at the postgraduate level and this is compounded by the fact that the number of student places is limited. Consequently, a number of Brazilians go abroad to pursue postgraduate qualifications, some of them with scholarships from the government, through specific programs aimed at improving the quality of staff in universities.

The holding of a postgraduate diploma or certificate is compulsory in order to pursue an academic career in a university. Since the enactment of the LDB (Brasil, 1996, Article 52) at least one-third of university lecturing staff have to hold a master's and/or doctoral degree. This formula is an important element for consideration when universities apply for subsidies and extra funding from the government; and the higher the percentage of postgraduate qualifications held by staff, the more financial support the university receives.

Over the past few years, the number of people undertaking postgraduate courses in Brazil has been increasing, not only because of university and LDB requirements, but also as a means of developing areas of research external to universities. An example of this practice is largely being applied in the area of Business in Brazil, where the American model MBA - Masters of Business Administration - has been directed to activities outside the academic environment.

There are not many courses in Brazil that offer postgraduate programs for the arts. Although the number of courses has been increasing, there are still not enough to address the demand. As an alternative, some arts educators interested in postgraduate study are considering courses that have some affinity or relationship with the arts. For example, rather than pursuing courses purely in music, some music educators are considering courses in faculties of education which offer some arts-based subjects. Fernandes (1999), who has documented music education theses undertaken in faculties of education, argues that this is a very positive development because music is seen to be gaining in recognition within the broader educational spectrum. At the same time, despite the limited number of postgraduate programs available, there has also been an increase in the range of courses offered within music-specific postgraduate programs. This, along with the work being done in education faculties, has contributed to the development of music education since the 1980s (Beyer, 1996; Oliveira & Souza, 1997; J. Souza, 1997; Ulhôa, 1997). This however has still not been sufficient to cope with the changes that are occurring in the field of music education in schools and universities. As Oliveira (2001a) has commented, “even with the growth of the music education within the field of music, especially at the postgraduate level, many curricular problems still exist in the Brazilian music education” (p. 16).

#### 4.4.3. The *Curso de Pedagogia* in Brazil

The *curso de pedagogia* in Brazil is a four-year undergraduate course that has been responsible for preparing teachers and education administrators. The *curso de pedagogia*, through its history, represents an important *locus* for examining changes of thinking about teaching and education in general over the past hundred years in Brazil.

The sources of the *curso de pedagogia* in Brazil are found at the end of nineteenth century. At that time, the *Curso Normal* (Normal Course), delivered in the *Escola Normal* (Normal School), had as the main objective the preparation of primary teachers. The education offered in those schools was restricted to some pedagogical subjects. From that time, the teaching profession was not the most respected among the Brazilian professions (Bellochio, 2000a).

The ideas of John Dewey, and the *New School* were presented in Brazil in the 1920s by Anísio Teixeira. According to Brzezinski (2000), Teixeira believed that through the *New Pedagogy* proposed by Dewey “it would be possible to reconstruct society by reconstructing man” (p.27). The ideals of this movement were based on liberal principles, freedom of initiative, and equality.

In the decade of the 1930s, the installation of a dictatorial government, called *Estado Novo* (New State), established an authoritarian political regime that was anti-liberal and anti-democratic. This political context saw “the intellectual formation of a national elite, and in such a context the *curso de pedagogia* [offered by the universities] and other teacher education courses [also offered by the universities] were established” (Bellochio, 2000a, p.49). The *curso de pedagogia* was mainly directed to the preparation of lecturers for the Normal Schools. These Normal Schools were the equivalent of teachers’ colleges, similar to those that existed in Australia; they prepared generalist teachers for primary schools. At the same time the universities established teacher preparation courses in specific areas of knowledge, such as mathematics, history, and science, among others. These were established to prepare teachers for the upper

school grades; that is, they prepared specialist teachers for the Brazilian equivalent of secondary schools. Table 4.8 summarizes the courses related to the preparation of teachers up to 1962.

Table 4.8

*Preparation of teachers in the first half of twentieth century in Brazil*

Level	Course name	Type of teacher
Non-university	<i>Curso Normal</i> (Normal Course)	Generalist teachers (for primary schools - responsible for all areas of knowledge)
University	<i>Curso de Pedagogia</i>	Lecturers for the <i>Escola Normal</i> (who prepared generalist teachers in the Normal School)
University	Teacher preparation courses	Specialist teachers

The first university *curso de pedagogia* was established in 1939 in Rio de Janeiro, the Brazilian capital at that time. Students graduated with a three-year *Bacharelado* (Bachelor's degree) - which was essentially a theoretical course in education that did not offer them any experience in teaching in schools - and a one-year *Licenciatura* (Licence), which prepared them to be teachers (the equivalent of a Diploma in Education). This model lasted for more than twenty years (up until 1962), and emphasized the dichotomy between content (3 years) and method (1 year) (Silva, 1999). It has been argued that this model was responsible for devaluing teaching methodology

in the preparation of teachers (Pereira, 1998).

Politically, the *curso de pedagogia* emerged at an important time. From the 1920s there was a major change in the government's approach to the economy as a result of an urbanization movement which witnessed a huge increase in the number of people living in cities. This urbanization movement necessitated an increase in the number of schools. Schools became a factor of social ascendancy, "and education became a factor of social reconstruction" (Brzezinski, 2000, p. 26).

In 1961, the approval of the first *Lei de Diretrizes e Bases da Educação Nacional* (Law of Guidelines and Basis of National Education) resulted in changes to several aspects of Brazilian education. All university courses were required to offer a minimum curriculum, and in 1962, the government directed that the *curso de pedagogia* would comprise seven subjects: five compulsory, and two optional. The former *curso de pedagogia* did not have a minimum curriculum and the requirements were not consistent from university to university. The seven subjects in the newly prescribed *curso de pedagogia* still constituted the *Bacharelado* degree course (first three years), and students who wished to teach were still required to study for the one-year *licenciatura*. The model continued to emphasise the dualism between *bacharelado* (theory) and *licenciatura* (practice). It should be stressed that this new model was an attempt to impose uniformity across universities in Brazil with respect to all courses - not only those in education. Table 4.9 presents the minimum curriculum for this *curso de pedagogia* in 1962.

Table 4.9

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**Five Compulsory Subjects**

Educational Psychology, General and Educational Sociology, History of Education, Philosophy of Education, and School Administration

**Optional Subjects**  
(2 to be selected)

Biology, History of Philosophy, Statistics, Methods and Techniques in Pedagogical Research, Brazilian Culture, Comparative Education, School Hygiene, Curricula and Programs, Teaching Aids, Theory and Practice of the Middle School, and Introduction to Educational Supervision

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Source: Silva, 1999, p. 37.

The main problem with this model, as with the former model, was that teaching practice continued to be left until the fourth year. Again, as previously, students were given a theoretical introduction to teaching, but the content over the three years was not directed to teaching. That is, little or no attempt was made to draw the connection between theory and practice with respect to teaching at any of these levels. It needs to be said that this is similar to the Australian situation in which students study for a Bachelor of Arts or Bachelor of Science degree, for example, and then undertake a Diploma of Education or its equivalent in their fourth year. Silva (1999) has criticized the legislators with respect to the model because, in the first three years at least, there was not an emphasis on teaching. It is important to note that music and arts were not explicit

in the minimum curriculum in 1962, and these areas could be approached with a broad range of objectives at that time of Brazilian education.

The decade of the 1960s in Brazil was also significant because another authoritarian government was imposed by the military in 1964. This period, according to Brzezinski (2000), “ushered in Brazilian capitalism, which was dedicated to investments in education based on the *tecnicismo* ideal” (p. 58). The *tecnicismo* movement valued technical courses that prepared technicians. “Education, in this context, became training” (Brzezinski, 2000, p.59). Training was directly related to the requirements of the professions. The change to the capitalist model brought with it a new mode of production, and educational investment was more oriented towards increasing income than in developing the human spirit.

The influence of *tecnicismo* in the *curso de pedagogia*, from 1968, was clearly seen in the creation of new qualifications associated with the preparation of educational technicians, who were now regarded as the new *specialists in education*: school administrators, school supervisors, school inspectors, and educational planners. The former model of the *curso de pedagogia* was abolished in 1968. In the new model two distinct streams were offered: (a) one directed to the preparation of lecturers for the Normal Course (as in the past) and (b) another for the preparation of administrators (new qualifications). In the new arrangement the *curso de pedagogia* was organized in two parts: one common to both streams (see Table 4.10), and another specific to each of the two distinct streams. The *administration* stream was further divided according to whether students were studying to become school administrators, school supervisors, school inspectors, and educational planners (see Table 4.11).

Table 4.10

*The minimum curriculum of the curso de pedagogia (1968) – Common part*

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General Sociology

Educational Sociology

Educational Psychology

History of Education

Philosophy of Education

Methodology

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Source: Silva, 1999, p. 46.

Table 4.11

*The minimum curriculum of the curso de pedagogia (1968) – Specific part*

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<b>Streams</b>	<b>Areas of study</b>
(a) Teaching: Lecturers for the Normal Courses	Structure and Functioning of the Teaching of the 1 <sup>st</sup> Degree Methodology of the Teaching of the 1 <sup>st</sup> Degree Teaching Practice in the 1 <sup>st</sup> Degree School

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(b) Administration: Educational Orientation	Structure and Functioning of the Teaching of the 1 <sup>st</sup> Degree Structure and Functioning of the Teaching of the 2 <sup>nd</sup> Degree Principles and Methods of Educational Orientation Vocational Orientation and Educational Measurement
School Administration	Structure and Functioning of the Teaching of the 1 <sup>st</sup> Degree Structure and Functioning of the Teaching of the 2 <sup>nd</sup> Degree Principles and Methods of School Administration Statistics Applied to Education
School Supervision	Structure and Functioning of the Teaching of the 1 <sup>st</sup> Degree Structure and Functioning of the Teaching of the 2 <sup>nd</sup> Degree Principles and Methods of School Supervision Curricula and subject guides
School Inspection	Structure and Functioning of the Teaching of the 1 <sup>st</sup> Degree Structure and Functioning of the Teaching of the 2 <sup>nd</sup> Degree Principles and Methods of School Inspection Legislation of Teaching

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Source: Silva, 1999, p. 48.

As in the past period, music and arts were not included in the minimum curriculum from 1968 as central areas to be studied. The coordinators and lecturers of the *curso the pedagogia* could decide about what kind of knowledge in the arts was necessary in the curriculum, generating a not consistent practice among universities. Unfortunately, music and arts were not in a relevant position compared to other areas, which were considered more useful according to the *tecnismo* ideal.

The new model established from 1968 in the *curso de pedagogia* emphasized the separation of the two streams: teaching and administration. As a consequence of this separation, the teaching stream was gradually lacking prestige, reinforcing the low status of the profession. As Brzezinski (2000) has noted,

The qualification for the preparation of specialists [that is, school administrator, school supervisor, school inspector, and educational planner] imposed by the Law to the *Curso de Pedagogia* ... provoked antagonism between specialists [in education] and teachers because the specialists, despite the fact that they had no teacher preparation, occupied a higher status in the school hierarchy. (p.77)

Legislation established in 1968 defined new names for school levels. The first eight years of school were 1<sup>st</sup> Degree, comprising approximately the ages between 7 to 14 years. The following three years were called 2<sup>nd</sup> Degree, comprising approximately the ages 15 to 17 years. Although the names changed, generalist teachers continued teaching in the first four years (ages 7 to 10) of the 1<sup>st</sup> Degree, corresponding to what was formerly known as primary education, and specialist teachers continued teaching specific areas from the 5<sup>th</sup> grade (age 11) on.

Table 4.12 summarizes the preparation of teachers and education professionals from 1968 in Brazil.

Table 4.12

*Preparation of teachers and education professionals from 1968 in Brazil*

Level	Course name	Types of education professionals and school levels
Non-university	<i>Curso Normal</i>	Generalist teachers (for primary schools - responsible for all areas of knowledge)
University	<i>Curso de Pedagogia</i>	Teachers for the <i>Curso Normal</i> (that prepared generalist teachers)
University	<i>Curso de Pedagogia</i>	Education professionals (school administrator, school supervisor, school inspector, and educational planner – for all school levels)
University	Teacher preparation courses	Specialist teachers (for upper school grades)

Law 5692, implemented in 1971, changed the name of the non-university *Curso Normal* (Normal Course) to *Magistério* (Teaching Course). Following the introduction of Law 5692, it was determined that those lecturers who prepared generalist teachers in the new *Magistério* (Teaching Course) were themselves automatically authorized to teach young children. This was despite the fact that in their preparation they had not undertaken any teaching practice at this level (the first years of school). This was a major change from past practice. The attitude, which has become part of the educational mythology of the period, was *quem pode o mais pode o menos* (those who can do the higher can do the lower) (Brzezinski, 2000, p. 74; Silva, 1999, p. 40). Those who taught

in the Normal Course were considered *the higher*, therefore authorized to teach in the first years of schooling (the lower level).

The period from the 1980s is important because of the creation of the *Associação Nacional pela Formação dos Profissionais da Educação* (National Association for the Preparation of Professional Educators). This Association, still very active today, played a decisive role in bringing back the emphasis on teaching in the *curso de pedagogia* (Bellochio, 2000a, p.58). The Association has been largely instrumental in ensuring that decisions made by the Ministry in relation to education are referred for debate to the wider educational community.

In the 1980s, universities began offering a new qualification focus in the *curso de pedagogia* for those who wished to train to teach the first school grades (ages 7 to 10) as generalist teachers. That is, for the first time, it was possible to train to teach at this level in a university. At the same time the universities continued preparing lecturers for the *Magistério* (a non-university teaching course which also prepared generalist teachers for the first years of schooling), as well as those who wished to become administrators.

Also in the 1980s, the *curso de pedagogia* was allowed to add new qualification focuses both for teaching and administrative functions. These focuses were offered according to the interest of each university. In the teaching stream, *Teaching of Preschool* and *Teaching of 1<sup>st</sup> to 4<sup>th</sup> grades* are examples of new qualifications in the *curso de pedagogia*. In the administration stream, the four areas formerly adopted were reviewed and relocated according to the necessity of new education professionals. The

qualifications of the administration stream, from that time, were often *school administration, school supervision, and educational supervision*. Many universities started offering combined qualifications related to both streams (teaching and administration). Those who graduated with a *curso de pedagogia* from the 1980s could have a combined degree in *pedagogia*, with a qualification in teaching in the first grades and school administration, for example; or teaching of the pre-school and teaching of the 1<sup>st</sup> to 4<sup>th</sup> grade; or school administration and school supervision.

The LDB approved in 1996, represents yet another phase in Brazilian education. The *Magistério* (Teaching Course) was abolished. A new course (*Curso Normal Superior*) was developed to be delivered in a completely new institution (*Instituto Normal Superior*) and the qualification was to be regarded as being the equivalent of that offered by a university. That is, the new qualification was to have a higher status than the former *Magistério*. The newly established institute (*Instituto Normal Superior*) was defended by the legislators on the one hand, and strongly opposed by the majority of the public universities on the other. These newly-created teacher education institutions were established solely to prepare teachers for the first years of school. They were not established to pursue educational research or other activities normally associated with a university. Since their establishment, there has been ongoing debate as to whether these new institutions are the appropriate place for the training of generalist teachers.

The *curso de pedagogia* today continues offering the same streams in teaching and administration, but the national tendency is to emphasize the preparation of teachers rather than administrators in that undergraduate degree. Essentially the streams are offered in Early Childhood Education, Initial Grades of Fundamental

Teaching (ages 7 to 10; equivalent to primary teaching in Australia), Special Education (for children with special needs), as well as courses for educational administrators.

The preparation of teachers and education professionals after 1996 is presented in table 4.13.

Table 4.13

*Preparation of teachers and education professionals post 1996 in Brazil*

<b>Level</b>	<b>Course name</b>	<b>Types of education professionals and school levels</b>
University equivalent	<i>Curso Normal Superior</i>	Generalist teachers
University	<i>Curso de pedagogia</i>	Generalist teachers
University	<i>Curso de Pedagogia</i>	Education professionals (school administrator, school supervisor and educational supervisor - for all school levels)
University	Teacher Preparation Courses	Specialist teachers (for upper school grades)

After 1996 the MEC organized national committees representing the universities and all discipline areas. For example, one committee was responsible for *pedagogia*, another one for the arts, another for science, and so on. Each of these committees held meetings in various parts of the country, with the aim of evaluating courses and procedures and establishing curricular guidelines for each course.

A preliminary version of the curricular guidelines for the *curso de pedagogia* emphasises the teaching stream rather than the administration stream (Brasil, 2001b). In the same document, music and arts are identified as part of the “knowledge base related to teaching activities in Early Childhood Education and in the IGFT” (pp. 3 & 4), implying, it would seem, that generalist teachers should be appropriately trained in these areas.

It was unfortunate that each committee worked separately according to specific areas. The preparation of generalist teachers involves more than one area, but there was no mechanism whereby the *pedagogia* committee could consult with the arts committee in its deliberations about the place of different art forms in education. This, perhaps, explains why its statements on the arts were somewhat vague and indecisive. To some extent it might help to explain why many *cursos de pedagogia* still use models of the arts that are firmly based on the old traditions and practices where the arts were essentially ignored or only given lip service as relevant curricular components. Certainly, there had been an expectation by many that the new documents would lead to more innovative approaches to music and arts within teacher education courses. This ongoing situation, in which there is relatively little evidence of such innovation, presents a challenge for music and arts educators involved in the preparation of generalist teachers. It should be noted that since the promulgation of the preliminary documents nothing else has been published to present final guidelines for this situation.

#### 4.5. Aspects of music education in Brazil

There is significant body of literature about music education in Brazil, mostly in Portuguese. This discusses diverse aspects, such as history of music education, musical developments, practical experiences, and the application and creation of methods for music education. Some of the Brazilian literature is also written in the English language due to the continuous movement of Brazilian music educators who go abroad for study, attend conferences and meetings. Some Brazilian researchers (Oliveira, 1997, 2000a, 2001b; Gomes, 2000; Hentschke & Oliveira, 1999; Swanwick & França, 1999; Figueiredo, 2002a) have also published internationally. Although research across the music education field has been increasing in the Brazilian context, one area at least continues to be neglected: the role of music in the preparation of generalists. To date, this area has not been significantly addressed within the overall body of music education research, and as a consequence documentation relating to it in Brazil is sparse.

#### 4.5.1. Music in Education

Music is one of the arts included in the school curricula in Brazil. A range of approaches to music have been part of the curriculum. The nature and extent of musical activities at all levels of schooling has depended on the school, the curricula, the teachers, and the educational context. A detailed discussion of the history of music education in Brazil can be seen, for example, in Fonterrada (1993), Beyer (1994), Oliveira (1999), and Hentschke and Oliveira (1999, 2000). Even today, approaches to music in schools vary widely, and there is much evidence of discontinuity and a lack of

systematization. As observed by Hentschke (1993), “arts teaching, and more specifically music teaching, is not conceived as central to our [Brazilian] educational system” (p.51).

Organized action for giving music a more central role in the curriculum in Brazilian schools occurred from 1930s to 1950s with the *Canto Orfeônico* (Choral Singing) developed by Heitor Villa-Lobos. This coincided with a period of dictatorial rule. Although this movement was intended to apply to all educational systems, it was not promoted in all schools or all educational systems. There is a sense in which the work of Villa-Lobos could be viewed comparatively with that of Zoltan Kodály in Hungary and Carl Orff in Germany.

During the *Canto Orfeônico* period, music was a separate activity in the curriculum with defined guidelines. Teachers were prepared to engage children in music education activities, the basis of which was choral singing, in special courses, many of them delivered by Villa-Lobos himself. Both the specialist music teachers (working in the equivalent of secondary schools) and the generalist teachers working at the primary level were taught how to develop Villa-Lobos’s method in their work in schools. An organization called *Superintendência de Educação Musical* (Music Education Branch) was created “to continuously direct the action of teachers in schools, in assisting them to develop correct performance techniques, using mainly official hymns and civic and artistic songs” (Bellochio, 2000a, p. 81). In most cases, specialist teachers were instrumentalists who had studied in the conservatoires, where the dominant practice of repetition and reproduction was common. This same approach of repetition and reproduction was applied during the *Canto Orfeônico* years. The emphasis was first and foremost on moral and civic preparation, and not on musical development (Beyer, 1994).

At the same time, and in contrast to the *Canto Orfeônico* movement, another movement was also occurring in some parts of Brazil relating to the ideas of John Dewey and the *New School* movement, as discussed previously. Here, activities in music were characterized by a gradual complexity of organization. The child was at the centre of the educational process, and artistic expression was the main goal. The musical approaches were influenced by the *Escolinha de Arte do Rio de Janeiro* (Art School of Rio de Janeiro), a movement of the Plastic Arts which emphasized creativity. This movement is remarkable in the Brazilian arts education experience because of its emphasis on art as expression. *Free expression* is a term strongly associated with this movement in Brazilian education, and it heralded in the dominance of the plastic arts in the curriculum - a dominance that still exists today. It is unfortunate that the practice of *free expression* fell into disrepute because it was, in the minds of some, confused with notions of disorganization where the teacher had an irrelevant and passive function.

According to the PCN (Brasil, 1997b):

the main objective [of the free expression movement] was to facilitate the creative development of the child. Nevertheless, what occurred as the result of indiscriminate application were vague and imprecise ideas about the function of artistic education, a consequence of which was a gradual lack of support for the arts area. (p. 20)

In 1961, Law 4024 replaced the *Canto Orfeônico* with the *Iniciação Musical* (Musical Beginning), but “the change in name did not alter qualitatively the practice, with it remaining in many schools as the former singing method” (Bellochio, 2000a, p. 85).

Gradually, new practices were implemented that derived from the former free expression movement. At the same time, it was still not uncommon for music to be linked to the tradition of repetition and reproduction. At this time the methodologies of Dalcroze, Kodály, Orff, which were becoming widely known around the world, were also being acknowledged by some music educators in Brazil. Their influence however was limited and found only in scattered pockets of schools and institutions around the country.

From 1971, with the approval of Law 5692, education in the arts was named *Educação Artística* (Artistic Education), and comprised four areas: Drama, Geometric Drawing, Music, and Plastic Arts. The government directed that *Educação Artística* should be a subject in the second half of the 1<sup>st</sup> Degree (5th to 8th grades, ages 11 to 14 approximately), as well as in the 2<sup>nd</sup> Degree (ages 15 to 17 approximately). Significantly for this study, it was also recommended that one teacher should deliver all four of these arts forms. This arts teacher was called *polivalente* (a polyvalent), meaning that the teacher was expected to have multiple abilities across all four artistic areas. This practice was named *polivalência*.

The *Educação Artística* teacher, or *polivalente*, was prepared in a specific university teacher education course also called *Educação Artística (Licenciatura)*. This course was established in universities in 1971 specifically to meet the requirements of the new legislation. Basically the course was divided in two parts:

(1) The first two years were directed to all arts forms, as a kind of general preparation.

After two years, a student could receive a certificate called *Licenciatura Curta* (Short *Licenciatura*), and was authorized to teach only in the 1<sup>st</sup> First Degree

(from the 5th to 8th grades, ages 11 to 14 approximately). This represented a quick means of preparing professionals for the new subject.

(2) Students who wished to continue their studies enrolled in the *Licenciatura Plena* (*Long Licenciatura*) for two more years, specializing in a specific arts area. Upon graduating after four years they received a *Licenciatura Plena em Educação Artística - Habilitação em Música/ Teatro/ Desenho Geométrico/Artes Plásticas* (*Long Licenciatura* in Artistic Education – Music/Drama/ Geometric Drawing/Plastic Arts). Only one of the four specialized areas was designated on the qualification certificate. With this degree, a person was authorized to teach in both the 1<sup>st</sup> Degree (ages 11 to 14 approximately) and 2<sup>nd</sup> Degree (ages 15 to 17 approximately).

It should be reinforced that although these teachers had a speciality in one of the four designated art forms, they were still required to teach all of them in schools. Gradually however this practice degenerated to the stage where teachers tended to concentrate principally on their arts speciality and treated the other arts areas somewhat superficially. Even those who were only two-year prepared still tended to concentrate on one art form, normally Plastic Arts.

For almost 25 years schools continued to employ the *polivalência* for the arts, and for much of this time, despite the ideal, they concentrated on one art form to the detriment of the others (Figueiredo, 2002b). Despite this, even today many schools and educational systems strongly support the notion of one teacher teaching across the art forms; unfortunately, the practice does not reflect the theory. However, from an

economic perspective there are distinct advantages in entrusting arts education to one teacher.

It is important to note that the preparation of arts teachers in the *Educação Artística* course (*Licenciatura*) was directed to the upper school grades and not to the first years of school, which continue to this day to be taught by generalist teachers. There are of course some schools that employ arts specialists at this level, but these are exceptions. Generalist teachers continued to be expected to teach the arts but, as has already been noted, the preparation they were given was limited at best. The *polivalência* model was applied also to their preparation, whereby one arts lecturer was responsible for their education across all arts forms.

The way of thinking about the arts in school environments today is strongly based on the *polivalência* concept. Generations of teachers have been prepared according to this model which, despite the ideals on which it is based, has largely contributed to a devaluing of the arts in the school context. As with schools, in the teacher preparation courses the predominant art form was the Plastic Arts. The *polivalência* model has been widely criticized in the Brazilian literature (Fonterrada 1993; Fuks 1994; Hentschke 1993; Oliveira, 1999; Figueiredo, 2002b). It is clear that a specialist in one art form is not necessarily able to deliver in other arts forms, as was intended in the legislation. It would seem that the lack of a clearly articulated theory relating to the importance of each of the arts in the development of young children has impeded any change to this system and the superficial approach to the arts in general has persisted to the present day.

In part, the necessity of providing adequate space and specific materials for music (such as instruments), along with the *noise* that many associated with it, contributed to a gradual weakening of the status of music in schools during the *polivalência* period. The plastic arts, by contrast, continued to be predominant in school systems during the *Educação Artística* years.

The Music qualification in the *Educação Artística* undergraduate degree was that required to become a music teacher. Beyond the regular school, there were options of teaching in specific private institutions, like conservatories. Another option for employment was with private music academies that principally offered non-degree short-term courses. For a number of reasons, employment in such institutions, which generally offered higher salaries to those offered in the regular schools, was preferable for many music graduates (Penna, 2002).

The Geometric Drawing speciality in the *Educação Artística* undergraduate degree was seen to have a use outside the arts realm because of its relationship to mathematics. At such, school administrators frequently chose to deem this as the school's arts offering because of the fact that it complemented the work undertaken in mathematics.

The Drama qualification of the *Educação Artística* undergraduate degree was not commonly taught in schools. Because of the lack of a tradition of drama teaching in schools, and the simplistic notion that drama's chief use was to enable children to act out performances relating to the celebration of specific commemorative dates, its status has been very low.

Relevant to all arts areas has been the strongly held belief that students must have special talent if they are to engage in arts activities. For many years there has been a prevailing attitude that talent underpins any worthwhile arts experience, and without it such activity is not worth pursuing. Related to this has been an attitude that not all students possess artistic talent. Oliveira (2000c) discusses the innate musical characteristics that the Brazilian society in general would appear to consider as the most important factor for the development in the arts. "This view", says Oliveira, "can be seen as evidence of a form of *cultural convincing*" (p. 19), that is, the dominant classes convinced others of their unsuitability to engage in arts activities, a result of which has led to a sense of inferiority; this general sense leads to an attitude whereby many people see the arts as areas to which they could never aspire.

Implicit in the view of talent, according to Oliveira (2000c), are "the notions of genius or prodigious gifts related to the artist ... and the view of music as supernatural and inexplicable" (p. 19), contributing to a belief that "music teaching should not be formalized or established in the school environment" (p. 19). Inevitably, the result of such a view has been the low status and presence of serious arts programs in schools for many years. Even among the general education community, the arts in school are often considered irrelevant, or at best a mere accessory; within this climate, arts teachers have found it impossible to change the *status quo*.

The establishment of postgraduate courses in music in Brazil in the 1980s brought about a gradual change of thinking. Researchers have been discussing a wide range of issues relating to music education and, at the same time, publishing a

significant body of literature in support of a greater presence of music and the arts in schools. It is significant that two important national music associations were established during the 1980s. The *Associação Brasileira de Pesquisa e Pós-Graduação em Música* (National Association of Research and Graduate Studies in Music), and the *Associação Brasileira de Educação Musical* (Brazilian Association of Music Education) are permanent forums for discussion about music in Brazil. Both associations produce a number of publications, and regular meetings and conferences facilitate the presentation and discussion of ideas that present significant challenges in Brazilian music and music education.

Although research has increased in Brazilian music education, there are few studies concerned with basic education (ages 0 to 17). Penna (2002) laments “the lack of commitment by Brazilian music educators to issues relating to basic education and the regular school” (p. 17). Even where limited research exists, its results are not reaching the majority of educational systems. In a very comprehensive review of literature on the music preparation of generalist teachers in Brazil, C. Souza (2002) comments that

although the debate on the preparation of teachers for the beginning of Fundamental Teaching has intensified over the past few years, when referring to preparation in the arts, and more specifically in music, it seems to be far removed from the cognizance of the general educational community. (p. 59)

#### 4.5.2. *Bacharelado* and *Licenciatura*

Although the *bacharelado* is not a course that prepares teachers, many who hold a bachelor's degree in music do in fact become teachers. For many music graduates, to become a teacher is not considered the best option in terms of a professional career, and many opt for teaching only as a form of survival. As has been discussed, the *licenciatura* is the credential normally required to teach, but many who hold a bachelor's degree only are employed to teach in schools, despite their not having undertaken a course in teacher education.

The issues discussed earlier in relation to *bacharelado* and *licenciatura* with respect to the *curso de pedagogia* qualifications, are very similar to those affecting music education. Universities offer bachelors' degrees in music that prepare students to become instrumentalists, singers, conductors, or composers. To get a place in these courses, candidates must sit for special examinations which require them to be able to play a musical instrument, demonstrate some competency in music theory and aural training, and have some knowledge of music history. In general, the bachelor of music is a course with a classical music approach. Recently however some universities have established degrees in popular music and music technology, but by far the majority of courses continue to be classically oriented.

The *licenciatura* in music is a teacher education course in music. Some courses do not require students to undertake an entrance examination in music, and for this reason the *licenciatura* in music has been considered by some to have a somewhat low status. It might be argued that this is not of itself a valid reason for demeaning the qualification and, fortunately, there are some indications that this attitude is changing.

The strong tradition of the conservatoire model, which also exists in universities, has led to a lower status being accorded to courses that prepare students to become music teachers. In the conservatoire model, the emphasis has tended to be on performance and musical talent. Penna (1990, 1995) questions this somewhat restrictive conservatoire model that is commonly associated with repetitive practice and the reproduction of the classical tradition of European music. The conservatoire model often ignores the value of music becoming intrinsic to the prevailing culture and, instead, prepares musicians who will continue to support its outmoded rigid and Eurocentric practices. The music teacher, according to this model, emphasizes performance as the central aspect of music teaching. It should not be surprising, given this situation in Brazil, with its emphasis not only on the conservatoire model but also on that of the *polyvalent* teacher, that the status of the *licenciatura* course in music would be eroded. And those who graduated with this qualification were seen as being inferior musicians (if musicians at all!), having opted for an easier, non-performance, option.

In addition to the tendency to devalue teaching, there are other problems related to music education in Brazil. There exists a common fallacy that the best music teachers are those who excel at performance, with the consequence that some schools prefer to employ those who are first and foremost performers and not teachers. In other words, the pedagogical preparation of the teacher is not of paramount importance. This situation exists despite the fact that there is no evidence to show that those who are the best performers are the best teachers (compounded by the fact that some of them have no teacher education preparation). But unfortunately, this is not an uncommon attitude in schools and it only serves to reinforce the low status of the *licenciatura* qualification.

A research study by the writer (Figueiredo, 1997) found clear evidence of the erroneous attitudes held regarding the *licenciatura* and *bacharelado* qualifications. Some subjects in the music department of a university were offered to both *licenciatura* and *bacharelado* students. The research investigated the feelings of both groups of students about being together in these classes. In general, students considered the experience of sharing the same subjects positive, but many *licenciatura* students considered that they did not need to know as much as the *bacharelado* students. Likewise, some *bacharelado* students considered that the *licenciatura* students need not know as much as them, confirming the different status of both courses in the same department. It was conjectured that the inferiority assumed by those undertaking the *licenciatura* qualification can probably be extended to universities in other parts of Brazil.

The question of what are the expected competencies of a music teacher in schools remains unanswered. On the one hand there are the followers of the *playing* as a condition to be a music teacher. On the other hand there is a tacit acceptance that the music educators from *licenciatura* courses are not well prepared to teach music. A person prepared in a *bacharelado* course can be hired for the music teaching in schools, and often develops the same (conservatoire) model as he/she have learned. A person prepared in a *licenciatura* course considers him/herself as an insufficient artist to teach the arts *adequately*. Both of the mentioned professionals frequently believe in talent as an ultimate trait referring to the arts education. The results of those thoughts and practices keep the arts in a very old dilemma: Artist or teacher? (Fuks, 1994). As an artist occupies a higher status in the society compared to a teacher, there is a tendency to value the artist, and again, teaching is not a significant profession.

#### 4.5.3. The new legislation and the music education in Brazil

The LDB introduced to the Brazilian educational systems some new ideas that have been implemented gradually since 1996. “Arts teaching” according to the Law, “will constitute a compulsory curricular component in all years of Basic Education, with the aim of promoting the cultural development of students” (Brasil, 1996, article 26). Despite this apparent positive and supportive statement, the situation in reality is not as encouraging. A number of concerns have been raised:

(1) The expression *arts teaching* “can have different interpretations, and needs more precise definition” (Penna, 2001a, p. 4). Unfortunately, the LDB does not clarify precisely what is meant by *arts*, leaving some institutions free to continue with their outmoded approaches. Another issue is that a document of itself cannot change the mind-set of those responsible for putting its intentions into practice. What is lacking is sufficient supportive material to assist the process. For many educators, the documents issued since the enactment of the LDB have been seen to have little relevance. Many educators, consequently, continue with their conservative practices, not having been convinced of the need for change. The failure of the government to clarify the LDB through, for example, the publication of appropriate support materials, has been strongly criticized. Fonseca (2001) has argued that the national discussion about the arts was not “democratic and participatory as was claimed” (p.20). Indeed, few people participated in the development of the new proposals, and the reality of the situation in schools was often ignored. The LDB and the derived education documents have promoted

opposed reactions: some professional educators disagree with the proposals, others agree, and many arts teachers think that the new legislation has changed only the name of the arts subjects.

(2) A *compulsory curricular component* is somewhat vague and open to a range of interpretations. For example, it could be seen to suggest offering a discontinuous number of arts activities, with no development across art forms and age levels. To decorate the school for a commemorative date could also be understood as an arts activity in terms of meeting the Law. In practice it is already apparent that proclaiming the arts to be a compulsory component of the curriculum is not a guarantee of a significant presence for the arts.

(3) *All years of Basic Education* includes Early Childhood Education, Fundamental Teaching and Middle Teaching (ages 0 to 17). Whilst it is commendable that the arts are being suggested across all years, there are no guidelines to assist those in teacher education or teachers in schools. As a consequence, the Law is being interpreted differently across states, cities, tertiary institutions and school systems. There is ongoing argument from states and cities regarding a lack of funding to hire more professionals for the arts in schools. Even today, many institutions and schools continue with the practice of *polivalência*, where one teacher is responsible for all arts areas. If the letter of the Law is to be followed, much more has to be done in relation to all years of schooling.

(4) The *cultural development of students* is a problematic objective for the arts because it involves a wide range of conceptions of culture. The term *cultural development*

can generate multiple meanings. Unfortunately, for some the term implies continued support for elitist notions of the arts, in which arts education at any level is only for the talented. Neither the LDB nor any supportive material has clarified the meaning of *cultural development* with respect to schooling.

Issues and considerations such as these give some indication of the problems associated with the LDB with respect to music and the arts. It takes time and appropriate support to modify school practice, especially when such practice is related to music and arts teaching which have been on the periphery of the curriculum many years. The National Curriculum Parameters - PCN - recognize that "the objectives proposed will not occur in a short period of time" (Brasil, 1997a, p. 63). To change minds and attitudes depends on clear definitions about the role of the arts in the curriculum and an acceptance of this not only by arts teachers but also by the broader school community.

The federal government, the states, and the cities are involved in a range of actions in their attempts to adhere to the new Law. The LDB opened the way for the establishment of partnerships among the diverse educational systems, giving them a degree of autonomy: "The teaching systems will have freedom of organization in terms of this Law" (Brasil, 1996, article 8). This freedom however depends to a certain degree on the availability of funding, political interests, and a range of issues associated with past practices in music and arts education. To further complicate the matter, educators and educational systems in Brazil have been accustomed for many years to the imposition of a closed curriculum where freedom to interpret the Law and to innovate have been limited; to change this mind-set takes time.

#### 4.5.4. *Diretrizes Curriculares Nacionais* (The National Curricular Guidelines)

In addition to the documents relating to Basic Education in Brazil, National Curricular Guidelines have also been developed for all university courses. As with the National Curriculum Parameters (PCN), the National Curricular Guidelines for universities were intended to be guidelines only and not compulsory curricula. The intention was to have the guidelines approved in a flexible form, allowing universities to adapt and create curricula suitable to their specific needs. National meetings with representatives of several universities were held, and specialist committees established representing each discipline area. The *Comissão de Especialistas para o Ensino das Artes e do Design* (Specialist Committee for the Teaching of Arts and Design) worked on the preparation of curricular guidelines for the arts, offering proposals for each arts area. The work developed specifically for the music area is described in detail by Oliveira (1999). The guidelines for music were published in a preliminary version in 1999 (Brasil, 1999c), but to date they still have not been ratified by the Ministry of Education.

The preliminary version of the music guidelines are divided into three areas: composition, performance, and music education. There is an introduction discussing the necessity of curriculum renewal in music, and the need to adapt to developments in education and society. The document questions the relevance of the traditional model of music courses in Brazil which has been based on the European classical tradition, ignoring other music manifestations. That is, the guidelines advocate the need to search for other ways of organizing the curriculum, going beyond the traditional approaches to performance and teaching (Brasil, 1999c).

The music guidelines suggest that music courses comprise both a general component and a specific component. The first part, the general component, discusses topics common to all types of music courses, such as music theory, and vocal and instrumental practice. The second part presents guidelines for specific areas: Composition, Performance, and Music Education. In Composition there are suggestions for studying particular creative processes, media, and aesthetics. In Performance, instrumental and vocal practices are discussed in relation to soloists, small groups and orchestras, conducting, and instrumental teaching pedagogy. Music Education includes the study of educational theories, the history of education, psychological and sociological foundations of music education, and research methods.

The final approval of the music guidelines depends on a number of factors, not least of which are political and economic considerations. As the result of a recent change in government in Brazil - January, 2003 - there have been concomitant administrative changes which means that further consideration will be given to the guidelines before any final decision is made regarding their adoption.

#### 4.5.5. Teacher preparation courses

Parallel to the national guidelines for all university courses, there is specific legislation being produced directed to the *licenciatura*, that is, a course that prepares teachers (Brasil, 1999a, 1999d, 2001a, 2001c). The creation of the *Instituto Normal Superior*, established in the LDB, has been the object of debates in the *cursos de pedagogia*, as well as in all *licenciatura* courses. Consequently, the decisions about teacher preparation courses are pre-requisite for the approval of the national guidelines

for all types of *licenciatura*. In the higher committees of the MEC also there is not agreement about this topic. The *Conselho Nacional de Educação* (National Education Committee) has been discussing the matter, and the counsellors are divided between the exclusivity of teacher preparation in the *Instituto Normal Superior* and the possibility to continue such a preparation in universities (Brasil, 1999b).

There are many issues to be articulated in the present time of the Brazilian education. There are impasses about the preparation of teachers generated by different points of view about the professionals of education. All problems cannot be solved through the texts of Laws, but some definitions are crucial for the development of new practices in schools. The *licenciatura* courses in diverse areas are also involved in the impasses of educational issues. The strengthening of the tradition, and the indefinite resolution of the legislation, has promoted an uncomfortable period for the Brazilian education community. At the same time, the current condition has contributed to an unquestionable movement among educational systems, which hopefully might become the beginning of a process for the development of a more significant education in the future, including music and arts in a relevant position.

To date, neither the training institutions nor the schools have made a statement on the ideal outcomes required to be a music teacher. On the one hand there are those who subscribe to a belief that a music teacher must have high level performance skills. On the other there are those who place more emphasis on teacher education than on performance skills. Those belonging to the former group are generally - but by no means exclusively - seen to come from the *bacharelado* courses and the latter from the *licenciatura* courses. There would appear to be a tendency for those who come from the *bacharelado* courses to perpetuate the conservatoire model of performance in their

teaching. By contrast, those coming from the *licenciatura* courses tend to be less-performance oriented. Both streams however tend to subscribe to a notion of student talent as being important with respect to arts education. Even today in Brazil, the age-old question of whether an arts teacher should be first and foremost an *artist* or whether they should be first and foremost a *teacher* continues to be debated (Fuks, 1994). The discussion is sometimes clouded because an artist is seen to occupy a higher status in society, with the consequence that there continues to be a tendency to value the artist who teaches, as distinct from the teacher of the arts.

#### 4.6. Summary of the Brazilian context

The chapter presented general characteristics of Brazilian education. All levels of schooling have been affected by the relatively recent legislation. New parameters for key learning areas are currently being applied. The arts received different treatment in these parameters, which implies a range of adaptations and changes in diverse contexts including university courses that prepare teachers for all school levels. Due to traditions in arts education, the expected changes have not been apparent in many educational systems that continue applying old models to the arts teaching. Specifically in terms of the preparation of generalist teachers for music and the arts, the *curtos de pedagogia* through their history have offered limited experience within these areas that have not been considered as a relevant part of the core curriculum. Although the new legislation and the support documents have presented different perspectives for the arts, there has not been a clear definition about who should be the professional responsible for music and arts teaching in the first years of school. This lack of definition has kept the arts in

an irrelevant position in the preparation of generalist teachers in *cursos de pedagogia*. The new legislation has not been without its critics in Brazil, and there is a growing body of literature regarding this. Further, there continues to be expectation about several decisions of the Ministry of Education in Brazil for related issues derived from the 1996 legislation.

## ***Chapter 5***

### ***THE DATA***

As described in the Methodology chapter, 38 interviews were conducted in 19 Brazilian universities in the Southern and South-eastern regions. The respondents were the 19 coordinators of the *cursos de pedagogia* offered in universities, and the 19 arts lecturers who teach in these courses. All the *cursos de pedagogia* prepare generalist teachers for the Initial Grades of Fundamental Teaching (IGFT).

Some of the universities involved in the research offer *cursos de pedagogia* in several campuses that have different coordinators and arts lecturers, but the structure of the courses is consistent within the same institution. The interviews were undertaken in the central campus of all institutions.

There are universities delivering courses in a *regular mode*, which means everyday classes during the school year, or in a *special mode*, meaning classes on the weekends and holidays, or in the *distance education mode*. In general, the courses follow a similar structure, offering the same subjects and time allocation, independently of being offered by regular, special or distance mode. All courses have been designed to accommodate the needs of each geographical region as well as meeting the directives of the new 1996 Law for education (LBD).

Each university has the freedom to organize its courses, and many *cursos de pedagogia* offer qualifications that combine teaching and administration streams. For example, some courses prepare teachers for IGFT and Early Childhood as a single qualification. Some others separate the teaching stream in different focuses to be chosen, and the students graduate as teachers for IGFT or teachers for Early Childhood in separate qualifications. Other universities combine teaching and administration streams in one qualification, such as IGFT and School Supervision. The majority of qualifications offered in the courses investigated are those related to the preparation of generalist teachers for the first years of school (Early Childhood, 0 to 6 years, and IGFT, 7 to 10 years).

### 5.1. The plan of the chapter

The data collected through the interviews were coded and organized in four categories for the coordinators' responses and four for the arts lecturers' responses. Table 5.1 presents these categories.

Table 5.1

*Categories for analysis*

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**Coordinators of the *cursos de pedagogia***

- (1) The profile of the *cursos de pedagogia*
- (2) Generalist and specialist practices
- (3) Music and the arts in the curriculum of the *cursos de pedagogia*
- (4) The 1996 legislation and developments in the curriculum

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**Music/Arts Lecturers who teach in the *cursos de pedagogia***

- (1) Their academic history
- (2) The music/arts subjects they teach
- (3) The music/arts subject in relation to the preparation of generalist teachers
- (4) The 1996 legislation with respect to the music/arts subject

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These categories form the basis for the following presentation and discussion of responses. In addition to looking at the responses of the two groups separately, some aspects are also discussed comparatively. In both discussions the emphasis is on the participants' voices which, according to the research model adopted, provide the starting point for the analysis of the data.

The 19 universities are identified by an abbreviation using the letter *U* followed by a number corresponding to the university: *U1, U2, U3...U19*. The numbers were randomly attributed and do not represent any classificatory intention. A similar abbreviation is used to identify coordinators' responses. The university abbreviation is followed by the letter *C* to identify a coordinator: *U1-C, U2-C, U3-C...U19-C*. This model of abbreviation was also used for the arts lecturers: *U1-A, U2-A, U3-A...U19-A*.

## 5.2. Coordinators

### 5.2.1. Category 1 – Coordinators: The profile of the *cursos de pedagogia*

This category is concerned with the coordinators' responses relating to general characteristics of their university, the qualifications offered in the *cursos de pedagogia*, the curriculum for the preparation of generalist teachers, some historical data about their institutions, and other comments. Although some of the universities that participated in this investigation offered the *curso de pedagogia* in a number of teaching and administrative streams, the principal concern of this study is with those students who elect to undertake the generalist teacher stream, that is, those who train to teach children aged 7 to 10 years in the Initial Grades of Fundamental Teaching (IGFT) in Brazil. In addition to being extracted from the interviews, some of the information relating to the universities and their courses came from official university publications, including web pages.

Each university will be briefly described with the aim of presenting the context referring to this research study. The description comprises similar elements among institutions: the universities can be public or private; they can offer the *curso de pedagogia* in one or several campuses; their courses and their current curriculum started in different years; the general aspects of the curriculum, the main objective of the *curso de pedagogia*, the duration of the course and the qualifications offered in each institution; the cities in which the universities are situated were classified by their population: small cities – up to 250,000 inhabitants; medium cities - from 250,000 to 1,000,000 inhabitants; large cities - more than 1,000,000 inhabitants.

## University 1 (U1)

This public university is located in a medium city. The *curso de pedagogia* is offered since 1960. The current curriculum of the *curso de pedagogia* has been offered since 1995. The course lasts four years. All students undertake common subjects related to the Initial Grades of Fundamental Teaching for three years, that is, all of them are qualified as generalist teachers; in the last year of the course they choose one focus from either the teaching or the administrative stream. The qualifications include:

- (1) *Early Childhood Education*;
- (2) *Special Education*;
- (3) *Educational Orientation*; and
- (4) *School Supervision*.

For those who follow the teaching stream the curriculum consists of compulsory and optional subjects divided into two main groups: one concerned with the theoretical foundations, and the other concerned with methodologies and teaching practice. The objective of the course is in the preparation of teachers for children.

## University 2 (U2)

This private institution is 15 years old and is located in a small city. The *curso de pedagogia* started in 1987, and today the course is offered in campuses in two cities. The current curriculum has been offered since 1999. This university offers only the

teaching – and not the administrative – stream in a four-year degree. The only qualification available is called *Pre-school to the Fourth Grade of the Fundamental Teaching*. The curriculum is divided into theoretical foundations, methodologies and teaching practice. The university strives for a balance between the technical and practical aspects within the *curso de pedagogia*.

#### University 3 (U3)

This public university is situated in a large city and has offered the *curso de pedagogia* since 1960. The current curriculum was introduced in 1984 and offers only the teaching stream. Two combined qualifications are offered:

- (1) *IGFT and Magistério*;
- (2) *Pre-school and Magistério*.

The four-year long degree is divided in two main parts: two years for the theoretical foundations, and two years for methodologies and teaching practice. The formation of a teacher is the main objective of the course. There are compulsory and optional subjects.

#### University 4 (U4)

This private institution is situated in a medium size city. The *curso de pedagogia*

started in 1968, and today is offered in campuses in four cities. The degree course is of four years duration and only the teaching stream is offered in two combined qualifications:

- (1) *Teaching of Early Childhood Education and Teaching of IGFT;*
- (2) *Teaching of IGFT and Special Education.*

The current curriculum was introduced in 1998. The curriculum has two major components: one for theoretical foundations and another for methodologies and teaching practice. All subjects are compulsory. The main objective of the course is to prepare teachers for the first years of schooling.

#### University 5 (U5)

This private university is located in a small city. The *curso de pedagogia* was introduced in 1970 and today is offered in campuses in four cities. The only stream is in teaching, with three different qualifications:

- (1) *Pre-school to 4th Grade and Magistério;*
- (2) *Early Childhood Education and IGFT;*
- (3) *IGFT.*

The current curriculum content has been offered since 1996. The four-year course is divided into two components: two years of foundations and two years of methodologies and teaching practice. All subjects are compulsory. The main objective is

to form a professional teacher capable of working with all the diversity that exists in schools.

### University 6 (*U6*)

This private institution is situated in a small city and the *curso de pedagogia* was introduced in 1970. Today the course is offered in campuses in eleven cities. The current curriculum commenced in 1996, and offers teaching and administrative streams. The teaching stream is of seven semesters duration. After this period students can continue for one more year and take out a second degree in another focus area:

- (1) *Teaching of IGFT*;
- (2) *Teaching of Magistério*;
- (3) *Early Childhood Education*;
- (4) *Special Education*;
- (5) *School Administration*;
- (6) *Educational Supervision*;
- (7) *School Supervision*.

In recent years the administration stream has not been offered because of the large numbers of students seeking to upgrade their teacher qualifications. The curriculum is divided in theoretical foundations, methodologies and teaching practice. All subjects in the course are compulsory. The main objective of the initial degree course is to develop a conscientious teacher who can function effectively within the school context.

## University 7 (U7)

This private university is situated in a small city and the *curso de pedagogia* commenced in 1988. Today it is offered in campuses in three cities. Only the teaching stream is offered, with the current curriculum having been introduced in 2000. Two qualifications are offered:

- (1) *IGFT*;
- (2) *Early Childhood Education*.

The course is of four years duration and the curriculum comprises compulsory and optional subjects. The curriculum is divided in theoretical foundations, methodologies and teaching practice. The main objective is the preparation of generalist teachers aware of their role in the education context.

## University 8 (U8)

This private university is located in a small city. The *curso de pedagogia* has been offered since 1980, and today is available in campuses in four cities. The current curriculum commenced in 1990. Only the teaching stream is offered with two different qualifications:

- (1) *Pre-school*;
- (2) *IGFT*.

Students have the option of completing the degree course in three-and-a-half or four years. All subjects are compulsory and the curriculum is divided between theoretical foundations, and methodologies and teaching practice. The majority of students are teachers who are upgrading their qualifications and, appropriately, the objective of the course is to update practising teachers such that they can contribute in a more significant way to children's education.

#### University 9 (U9)

This private university is situated in a small city and the *curso de pedagogia* was introduced in 1970. Today the course is offered in campuses in five cities. A new curriculum began in 1998, offering only the teaching stream. The course is of four-years duration and three different qualifications are offered:

- (1) *Early Childhood Education*;
- (2) *IGFT*;
- (3) *Special education*.

The curriculum is divided in theoretical foundations, methodologies and teaching practice. There are only compulsory subjects in the curriculum. The main objective of the course is to prepare teachers for the first years of schooling.

## University 10 (U10)

This private university is located in a medium size city and the *curso de pedagogia* commenced in 1970. Today it is offered in campuses in eight cities. Teaching and administrative streams are available:

- (1) *Teaching of IGFT*;
- (2) *Teaching of Magistério*;
- (3) *Early Childhood Education*;
- (4) *School Administration*;
- (5) *Educational Supervision*;
- (6) *School Supervision*.

The majority of students are enrolled in the teaching stream in order to upgrade their teaching qualifications. The degree is of four years duration and the current curriculum was introduced in 1998. The curriculum is divided in theoretical foundations, methodologies and teaching practice. The main objective is to develop teachers with a critical perspective in relation to the school context.

## University 11 (U11)

This private university is located in a small city. The *curso de pedagogia* commenced in 1966 and today is offered in fourteen cities. The current curriculum was introduced in 1998. The four-year long degree course is only available in the teaching stream. A combined qualification is offered in *Early Childhood Education and IGFT*. The

majority of students are teachers upgrading their qualifications. The curriculum is divided in theoretical foundations, methodologies and teaching practice. The objective of the course is to develop teachers capable of applying both theory and practice within the school context.

#### University 12 (U12)

This public institution is situated in a medium city and the *curso de pedagogia* commenced in 1965. Teaching and administrative streams are available with the following qualifications:

- (1) *Teaching of IGFT*;
- (2) *Teaching of Magistério*;
- (3) *School Administration*;
- (4) *Educational Supervision*;
- (5) *School Supervision*.

Since the introduction of the new legislation in 1996 the majority of students have been teachers seeking to upgrade their qualifications. The degree lasts four years and the current curriculum was introduced in 1999. The curriculum is divided in theoretical foundations, methodologies and teaching practice. There are compulsory and optional subjects. The main objective of the course is to integrate teaching, research and community work in the preparation of teachers.

#### University 13 (U13)

This public institution is located in a large city. The *curso de pedagogia* was introduced in 1970 and today is offered in campuses in two cities. Teaching and administrative streams are offered with the following combined qualifications:

- (1) *Magistério, Early Childhood Education and IGFT*;
- (2) *Magistério and Educational Supervision*;
- (3) *Magistério and School Supervision*.

The current curriculum dates from 1992 and the degree lasts four years. All students undertake a common teaching stream in the first three years (*Magistério*), and in the fourth year they choose another focus. The curriculum is divided in theoretical foundations, methodologies and teaching practice. The emphasis of the course is on the preparation of teachers for the first years of schooling.

#### University 14 (U14)

This public university is situated in a large city. The *curso de pedagogia* was introduced in 1939. The current curriculum, which is only available in the teaching stream, began in 1996 and includes both compulsory and optional subjects. The only combined qualification is called *Teaching of Early Childhood Education and IGFT*. The degree lasts four years and the curriculum is divided into three parts: the first two years are concerned with theoretical foundations, the third year is directed to methodologies, and the fourth year concentrates on teaching practice. The main objective of the course

is to prepare teachers capable of seeing the functioning of the school as a whole.

#### University 15 (U15)

This public university is located in a large city and the *curso de pedagogia* has been offered since 1972. A new curriculum commenced in 1998 with only the teaching stream being available. The only qualification available is in *IGFT*. The curriculum includes both compulsory and elective subjects that are related to the research groups of the Faculty of Education. The curriculum is divided in theoretical foundations, methodologies and teaching practice. The degree course lasts four years and the objective is to train effective generalist teachers.

#### University 16 (U16)

This public university is located in a large city. The *curso de pedagogia* commenced in 1939. The current curriculum began in 1997 offering only the teaching stream. The only qualification offered is called *Teaching of Early Childhood Education*. It is possible to study educational administration at the postgraduate level. The *curso de pedagogia* lasts four years, and the curriculum includes both compulsory and optional subjects. The curriculum is divided in theoretical foundations, methodologies and teaching practice. The main objective of the course is to prepare teachers for the first years of schooling.

### University 17 (U17)

This public university is located in a large city. The *curso de pedagogia* dates back to 1950 and today offers only the teaching stream. The degree lasts four years, and two different qualifications are offered:

- (1) *Teaching of Early Childhood Education*;
- (2) *Teaching of IGFT*.

There are compulsory and optional subjects in the curriculum that was introduced in 1990. The curriculum is divided into theoretical foundations, methodologies and teaching practice. The objective of the course is to prepare teachers who are able to see their role within the overall context of the school.

### University 18 (U18)

This private university is located in a medium size city. The *curso de pedagogia* began in 1995 and today is offered in campuses in two cities. This university offers only the teaching stream. *IGFT and Early Childhood Education* is offered as a combined qualification. The degree lasts four years and the current curriculum was introduced in 1995 with compulsory subjects. The curriculum is divided in theoretical foundations, methodologies and teaching practice. The objective is to prepare teachers with a broad integrated approach to education.

### University 19 (U19)

This private institution, located in a small city, has offered the *curso de pedagogia* since 1995. Teaching is the only stream in this four-year degree course. All students qualify in *Early Childhood Education and IGFT*. The current curriculum, which was introduced in 1995 with compulsory subjects, has two major components: theoretical foundations, and methodologies and teaching practice. The objective of the course is to prepare generalist teachers able to understand the function of the diverse areas of knowledge and relate this to the needs of children in the initial grades of school.

#### 5.2.1.1. Summary of universities

Table 5.2 summarizes the information relating to Category 1 for all universities.

Table 5.2

*General information about the participant universities*

University	Public/private	<i>Curso de pedagogia first introduced in</i>	Streams offered	Current curriculum commenced in
U1	Public	1960	Teaching and Administration	1995
U2	Private	1987	Teaching	1999
U3	Public	1960	Teaching	1984
U4	Private	1968	Teaching	1998
U5	Private	1970	Teaching	1996
U6	Private	1970	Teaching and Administration	1996
U7	Private	1988	Teaching	2000
U8	Private	1980	Teaching	1990
U9	Private	1970	Teaching	1998
U10	Private	1970	Teaching and Administration	1998
U11	Private	1966	Teaching	1998
U12	Public	1965	Teaching and Administration	1999
U13	Public	1970	Teaching and Administration	1992
U14	Public	1939	Teaching	1996
U15	Public	1972	Teaching	1998
U16	Public	1939	Teaching	1997
U17	Private	1950	Teaching	1990
U18	Private	1995	Teaching	1995
U19	Private	1995	Teaching	1995

Eight public and eleven private institutions comprise the participant universities in this research. The majority of institutions were founded from the 1960s, and with few

exceptions (*U2, U14, U15, U19*), the creation of the *curso de pedagogia* is close to the foundation of the institutions.

The precise qualifications offered by the universities vary. Pertinent to this study however is that all universities offered a qualification for generalist teachers - *Teaching of Early Childhood Education* and/or *IGFT* - in addition to qualifications for teachers and administrators working at other levels of schooling. According to one coordinator (*U13-C*), a recent survey showed that there are 32 different names for the qualifications offered in Brazilian *cursos de pedagogia*. It was evidenced from the interviews that the majority of *cursos de pedagogia* only offer the teaching - and not the administration - stream of the *cursos de pedagogia* because of two main reasons:

- (1) The need for teachers to upgrade their qualifications by 2007, as directed by the new legislation of 1996. As a consequence, "few students are seeking qualifications in administration, whereas many need teaching qualifications" (*U11-C*). This situation was confirmed by other coordinators: "there is a large number of students in the *cursos de pedagogia* for teaching qualifications because of the demands of the new legislation" (*U2-C*); "the qualifications in administration have not been offered in this university because there are no students for them" (*U6-C*); "many teachers have been studying in the *cursos de pedagogia* because of the new orientation of the 1996 legislation" (*U8-C*); "nowadays nobody is interested in the administrative qualifications of the *curso de pedagogia*" (*U9-C*); "other qualifications than teaching - the administrative qualifications - are authorized to be offered in the university but there are no students for them" (*U11-C*);

(2) Increasingly, there appears to be a tendency among educators in general to place more emphasis than in the past on teaching experience as the basis for other occupations in the school systems, such as administrators and supervisors. One coordinator expressed this by saying that “every professional educator should have had experience in the classroom” (U16-C). Other coordinators also reinforced this notion of teaching being the basis of any school activity: “the education professional must be a teacher first” (U3-C); “in our university there is no interest in offering administrative qualifications because the professional who only has such a qualification is not considered appropriate for the school context” (U7-C); “the qualifications for administration fragment the preparation of school professionals; the teacher must be prepared to see school work as a whole” (U14-C); “the traditional qualifications for administration are not offered anymore; the teacher is being prepared to work in any aspect of the school context” (U15-C); “the preparation of generalist teachers has been considered the reference point for the preparation of any education professional” (U17-C); “the basic qualification of the *curso de pedagogia* is teaching; other administrative qualifications are offered in postgraduate programs” (U18-C); “it is necessary to have the experience of the classroom to develop any activity in schools” (U13-C); and “the university believes that generalist teachers can be administrators in schools” (U15-C).

Because of the legislation relating to the upgrading of teachers’ qualifications the universities’ expansion into the market has been somewhat prolific. This has resulted in a high degree of competition among universities to attract students into their *cursos de*

*pedagogia*. Some coordinators expressed concern about the competition among courses and institutions: “the university needs to survive; it needs to be attentive to the market because there is too much competition; the competition does not always produce quality in education” (*U19-C*); “the competition among private universities has been an important issue in terms of the quality of the courses offered to attend to the demand generated by the new legislation” (*U10-C*); “this university is concerned about the competition as much as all other private universities” (*U6-C*). One of the arts lecturers also commented on this topic stating that “the requirements relating to the upgrading of qualifications brought in by the new legislation has led to the universities becoming much more commercial in their endeavours to attract students” (*U2-A*).

The coordinators commented on the large number of students enrolled in *cursos de pedagogia* today as a result of the determination of the 1996 legislation that all teachers in any level of Brazilian schools must have a university degree. The larger numbers were found in private institutions. Unfortunately, this large number of students in private universities reflects the fact that there are too few places in public universities in Brazil. As a consequence, many students who wish to become teachers, or who need to upgrade their qualifications to continue teaching in schools, have little option but to enrol in the relatively expensive private institutions. Education in the public universities is free.

With one exception, the current curricula of the *cursos de pedagogia* examined in this study were established in the 1990s. To some extent, those *cursos de pedagogia* where the current curriculum was established after 1996 have already incorporated aspects of the new education guidelines. However, as noted in the previous chapter,

final ratification of the guidelines has still not been undertaken. Some changes in the curricula of the *cursos de pedagogia* were considered necessary by some of the coordinators, but, as expressed by one of the coordinators, “to modify the curriculum, this university is awaiting the definition of the National Curricular Guidelines for the *cursos de pedagogia*” (U4-C); another one confirmed that “the university is waiting for the definitions of the Ministry of Education regarding the *cursos de pedagogia*” (U3-C); one of the coordinators mentioned that the university had initiated a series of discussions on the implementation of a new curriculum, but these discussions have ceased because of the lack of definition in the legislation” (U17-C); “the university is attentive to the legislation, and is waiting for some resolutions to adequately inform its curriculum” (U18-C).

During the interviews one of the most frequently mentioned concerns was the need to offer a balance between the theoretical and the practical components of the curriculum. As a result of the need for teachers to upgrade their qualifications, it is not surprising that the majority of students enrolled in the *curso de pedagogia* today are teachers. Some coordinators consider that this provides a valuable opportunity for universities to bridge the divide between themselves and schools, creating new possibilities for re-designing their curriculum and making it more relevant for teachers. One of the coordinators commented on this topic saying that “the students that already work as teachers in schools bring important elements for the changes in the curriculum because they have the actual knowledge of the school practice” (U3-C); another one said that “the students, who are already teachers, reflect the reality of the school, and at the same time they take the considerations that are stimulated inside the university to their actual school practice, generating an increasing number of people working for a

better education" (*U8-C*); "the students are already teachers and they require a quality of teaching in the university ... this is positive and the attitude favours the continuity of the process of improving education" (*U11-C*); "the majority of students are teachers, which represents a very rich opportunity to develop the curriculum close to the school context" (*U4-C*); "a large number of students are teachers with the experience of the classroom and this is very positive for developments in the *curso de pedagogia*" (*U18-C*); "the majority of students currently studying in the *curso de pedagogia* are teachers in schools and this facilitates the review of actions inside the course" (*U5-C*).

The average time to complete a *curso de pedagogia* is four years, with small variations in some universities. Overall, there are many similarities in the design of the respective *curso de pedagogia* in the universities studied. At the same time there are some differences with respect to the number of subjects that comprise the course, the total number of hours, and the sequencing of subjects. Essentially, each course comprises three components:

### (1) Foundation Studies

Normally offered in the first half of the degree, foundation studies include the bases to understand education in a broad sense with its interface with the nature of knowledge, the socio-historical context, and child development. The areas comprised in these studies are Philosophy of Education, Sociology of Education, and Psychology, among others, with variations across the universities in the actual names and approaches.

## (2) Methodological Bases

This component comprises theoretical and practical subjects related to the school curriculum in conjunction with appropriate teaching methodologies. As one coordinator expressed it, it can be characterized as the “transposition of theory into practice” (*U8-C*). Another has said that the emphasis is on *teaching* and the teacher “must understand the function of the diverse areas of knowledge involved in IGFT” (*U19-C*). Here students are acquainted with the key learning areas established by the Ministry of Education for schooling, and each of these areas is discussed in a methodological perspective. They include: mathematics, science, language, social studies, the arts and physical education.

## (3) Teaching Practice

Teaching Practice is part of all *cuadros de pedagogía*. In some of them students go into schools from the beginning of the course, and gradually move from observing to becoming involved in classroom activities. Some universities link the teaching of each key learning area directly to teaching practice; in this way, when studying the arts for example, students would, at the same time, be given opportunities to teach them in schools. Other institutions leave the teaching practice until the last year of the course. There is no predominant pattern. It should also be noted that some universities provide students with experience in teaching in community contexts, such as neighbourhood centres, hospitals, and others.

Some interviewees consider teaching, research, and community work essential for the preparation of teachers. Research was mentioned as an important way to find solutions for educational issues: "research as a basis for teaching" (*U6-C*). Some curricula offer *Pedagogical Research*, including *Statistics*. Some universities require that students present written work at the end of the degree that shows evidence of research skills. In some cases, students can even participate in research projects in conjunction with research groups or individual researchers, but there are limited opportunities for these activities. More research into the preparation of generalist teachers was recommended as a way to prepare a more autonomous professional in schools, able to generate knowledge, able to evaluate his/her practice, and able to find solutions for the educational challenges in the daily school practice.

#### 5.2.1.2. Summary of category 1 - coordinators

To summarize this category from the points of view of the coordinators, it became clear that the profiles of the *cursos de pedagogia* in the 19 universities present similar characteristics relating to the preparation of generalist teachers. The overall format of the *cursos de pedagogia* for the training of generalist teachers are not affected by the university being public or private, or being situated in small, medium or large cities. Certainly, there are peculiarities, but these are not significant for this study. Generally, all degrees are four years in length, although there are a few minor variations. Although the precise nature varies, the degree courses can be divided into three components: Foundation Studies, Methodological Bases, and Teaching Practice. All universities consider that this is a period of transition caused by the new legislation of 1996 which is

still awaiting final ratification. One of the most significant consequences of this law has been a large increase in enrolments, principally by teachers who are required to upgrade their qualifications by 2007.

## **5.2.2. Category 2 – Coordinators: Generalist and specialist practices**

### **5.2.2.1. Generalist *versus* specialist**

This category presents the coordinators' viewpoints relating to generalists and specialists. The interviewees talked about practices in the schools of their region, with reference to both their personal perceptions and what they believe to be those of their students.

It must be noted that not all interviewees shared common understandings of the terms generalist and specialist. Essentially there were some regional differences with respect to the denotation of these terms. In Brazil a generalist teacher is one who normally works with children in the first years of schooling. However, such a teacher is referred to by a range of names. Some educators use the term *generalist* in a pejorative sense, meaning a teacher who has had a general preparation or *someone who knows a little about everything*. This was stated by one of the coordinators: "the preparation of generalist teachers in the *curso de pedagogia* presents a little about many areas" (U1-C). Another one commented that "the preparation of generalist teachers offer basic notions; this preparation is insufficient in many areas" (U2-C). Interviewees themselves used a range of names, including pedagogue, teacher, educator, non-specialist and polyvalent teacher. In practice, in Brazil all names denote the same professional person. That is, within this study, the term generalist refers to teachers working with children aged approximately 7 to 10 years who are usually responsible for all subjects in the curriculum.

Without exception, all of the coordinators stated their belief in the importance of generalist teachers for the Initial Grades of Fundamental Teaching (IGFT) which corresponds to the first four years of compulsory education in Brazil (ages 7 to 10). Essentially they spoke of the importance of one person being responsible for integrating knowledge for young children, as opposed to the concept of specialist teaching where knowledge is treated in a more fragmented sense. Some also argued that a generalist teacher is in a better position than a specialist to deal with the child as a whole. “The generalist” said one coordinator “is the best person to integrate knowledge, at least at this phase of children's development” (U9-C). Another coordinator emphasized that “generalist teachers are prepared to deal with diverse areas of knowledge related to the first years of schooling” (U11-C); and another considered that “the fragmentation of the curriculum is a problem to be minimized by generalist teachers at least at this stage of schooling” (U5-C). Some referred to findings in child psychology that emphasised the importance of integrating and not fragmenting knowledge: “the integrated perspective developed by generalist teachers in schools reinforces the nature of children's psychological development in this age group” (U4-C); “generalist teachers have been prepared to understand children's psychological development” (U8-C).

At the same time, some coordinators suggested that the task of preparing a generalist teacher is not easy: “to prepare generalist teachers is a difficult task for the *cursos de pedagogia*” (U2-C); “the generalist teacher is desired in the first years of school, but it is very difficult to prepare a professional qualified for so many areas” (U14-C). Some of the interviewees commented on the unsuitability of the time allocation for the preparation of a competent generalist teacher in the *cursos de pedagogia*: “it takes

time to better prepare the generalist teacher" (*U6-C*), and "the preparation of generalist teacher in university lacks time" (*U2-C*) are statements presented during the interviews and demonstrate the complexity of the task of preparing teachers. As a consequence of the range of areas expected to be delivered by generalist teachers in schools, their preparation can be superficial in many respects. As stated by one of the coordinators, "the preparation of generalist teachers in a broad range of areas inevitably brings about problems of superficiality in some areas (*U1-C*). Another coordinator discussed that "the *curso de pedagogia* is still seeking solutions to avoid superficiality in the preparation of a professional generalist for many areas in school without fragmentation" (*U13-C*).

One interviewee argued that it was essential that "teachers in the first years of school approach the diversity evident in society from an integrated - as distinct from a fragmented – perspective" (*U8-C*). Relatedly, another interviewee argued for more emphasis in teacher preparation courses on enabling specialist teachers to have a more integrated view of the world in which they work: specialist teachers also must have a generalist preparation to understand their role as educators" (*U10-C*). Another coordinator suggested a similar development: "in teacher preparation courses there should be experiences offered related to specialist and generalist practices in school" (*U3-C*).

The word *specialist* is normally used to designate a teacher with a specific degree in one discipline or area of knowledge. In Brazil such a person is directly associated with the final years of Fundamental Teaching (ages 11 to 14) and Middle Teaching (ages 15 to 17). This is the equivalent of secondary education in Australia. Although not the norm, in some contexts, especially in the private educational systems and in a few public

educational systems in the region studied, specialists are employed to teach specific subjects such as the arts, physical education and foreign languages in the first years of school. Some of the coordinators discussed the situation of having specialist teachers for some areas in the first years of school in their region, reinforcing the view that this represents an exception and it does not modify the intention of preparing generalist teachers for all areas of the first years of schooling (U2-C; U3-C; U5-C; U7-C; U17-C). One of the coordinators commented on this topic specifically about the arts areas. Although some schools have arts specialists in the first years of schooling in that region, that *curso de pedagogia* continues offering the arts as part of the curriculum that prepare generalist teachers because these areas are considered essential in the preparation of a professional able to understand the knowledge in an integrated perspective: "this university assumes that the arts must be part of the curriculum, even if the generalist teacher will not be responsible for these areas in school because there are arts specialists available" (U5-C). Another coordinator expressed a similar idea: "even when specialist teachers are teaching in the first years of school, generalist teachers must understand the child's development as a whole; they should be prepared in all areas in their *curso de pedagogia*" (U19-C).

Within the context of the university and the *curso de pedagogia* the term *specialist* can assume another meaning, which has been the subject of endless discussion and debate in Brazil. *Specialists in education* are often seen to be those who have studied to be principals or educational and school supervisors and who have not studied to be teachers *per se*, that is, these are those who have undertaken the administrative stream within the *curso de pedagogia*. As has been seen in the previous category, a number of these streams in the *cursos de pedagogia* have ceased to be

offered in recent years, brought about in part by the large number of teachers needing to upgrade their qualifications. Partly, also this is reflecting a philosophical change whereby increasingly it is being argued that education administrators in general should come from the teaching ranks.

When the interviewees referred to specialists it was essential to clarify what kind of professional they were referring to: sometimes they were talking about specialist teachers, and sometimes about administrators. Regardless of which of the two types of specialists they referred to, there was one common criticism relating to their training. This centred upon the inadequacy of the training to prepare both types of graduates with an appropriate perspective on young children. As expressed by one of the coordinators in terms of the arts teaching, "many teachers who know some of the arts do not know about children's development and are not prepared to be integrated in general issues of the school environment" (U5-C). Another coordinator commented on some problems with specialists in diverse areas of the curriculum: "they often lack pedagogical preparation" (U13-C). The comments on the inadequate preparation of specialist teachers often included the fragmentation of the knowledge, which implies a lack of comprehension of education as a whole. Specifically about the work in the first years of schooling, one of the coordinators said, "specialist teachers do not facilitate the construction of knowledge in an integrated perspective" (U7-C). Another coordinator, when discussing this problem related to the fragmentation of the curriculum, suggested that "the reality is not fragmented and the subjects in the curriculum should not fragment the knowledge" (U19-C). Others also commented on the preparation of specialists - teachers and administrators: "the specialists have been criticized because in their practice they reflect the fragmentation of their preparation; the work they develop is often

isolated in the school context" (U14-C); and "specialist teachers are prepared in a too fragmented curricula" (U13-C).

Some coordinators spoke of a contradiction within the universities in relation to the preparation of generalists, suggesting that the training itself was too fragmented. As posed by one of them, "the notion of the generalist teacher integrating the knowledge exists, but it lacks integration within the *curso de pedagogia* to discuss this notion in practice" (U12-C). Another one said that "inside the university there are problems in developing the desired integration in terms of the preparation of generalist teachers; there are theoretical approaches through to interdisciplinary, multidisciplinary and transdisciplinary work, but in practice this does not occur" (U14-C).

When discussing the school level, some of the coordinators suggested the possibility of specialist teachers working in partnership with generalist teachers. Among the comments on the topic they said: "generalist teachers and specialist teachers should work together; nobody is able to solve all the problems of education alone; it is necessary to have all professionals in schools working collaboratively" (U6-C). "generalist teachers and specialists could work together developing integrative work in schools for the benefit of both professionals" (U12-C); "the integrated work between generalist and specialist teachers is desired in the first years of schooling; one type of professional is not a substitute for the other" (U13-C); "generalist teachers have to seek the contribution of specialist teachers to develop integrated activities in schools" (U8-C). Some suggested that this option is one worthy of exploration. Indeed, one coordinator proposed that "every school should have specialists to support and guide the daily workings of the generalist teachers ... this presupposes an integrative approach to

schooling" (*U6-C*).

An interesting viewpoint was expressed by one coordinator who suggested that the generalist "could be considered a specialist in Early Childhood and Primary Education" (*U11-C*). Another agreed with this notion, saying that "generalist teachers are prepared to teach the first years of schooling, and they are specialists for this age group" (*U18-C*). The interviewees were in part addressing the prevailing perception in Brazil whereby the status of a generalist teacher is lower than that of a specialist – an issue referred to in the previous chapter.

Coordinators were asked about their students' attitudes towards the generalist/specialist dichotomy. Responses were varied and not all coordinators were able to offer an opinion. Some of the coordinators tended to affirm that the dichotomy was not a major issue for trainees. A few coordinators commented that some students in the beginning of the course want to be specialists but they gradually change their minds, understanding the importance of generalist practices in the development of the knowledge as a whole. Some coordinators considered that the student's desire to be specialists was related to the higher status of this kind of professional in the school context (*U1-C, U9-C, U15-C, U16-C, U19-C*). It is acknowledged that the coordinators cannot be expected to accurately reflect students' thoughts.

Most coordinators spoke out strongly against all generalist teacher preparation being undertaken exclusively by the newly established *Instituto Normal Superior*. Criticisms included the fact that these institutes were not expected to have a research and community orientation which, it was suggested, are essential underpinnings for

teacher preparation today. It was also suggested that to remove the training of generalist teachers from the university would exacerbate the status issue of generalists.

### **5.2.2.2. Generalists and the arts**

The importance of the arts in the preparation of generalist teachers was highlighted by many of the coordinators. The arts were considered important because in many school contexts “the current curriculum model is very rationalistic and does not deal with a broad integrated education” (U14-C). Another coordinator considered that “there is a strong scientific tradition in the curriculum and the arts can favour a different type of education” (U15-C). Another coordinator argued that “the arts contribute to the preparation of generalist teachers; it is important to offer to students an aesthetic education because it is part of the integral preparation of teachers” (U7-C). One of the interviewees emphasized the arts as specific knowledge areas that are essential in the preparation of generalist teachers” (U1-C). Another coordinator stated that “the arts are as important as any other educational area” (U11-C).

In most of the responses, coordinators presented short comments on the importance of the arts, pointing out the necessity of a balanced and varied curriculum. Comments included: “the arts are essential in a child’s general development” (U2-C); “the arts are fundamental for human beings” (U14-C); “the arts are integral to the preparation of the generalist teacher” (U7-C); “the arts are essential components in the preparation of teachers for IGFT” (U1-C); “the arts are forms of language and must be part of the curriculum” (U5-C); “the arts open possibilities in the curriculum” (U10-C), “the

arts represent a wider cultural preparation for generalist teachers" (U17-C); and "the arts represent specific forms of knowledge to be developed in schools" (U19-C). Many coordinators referred specifically to music in their comments: "music is a form of expression and a form of language" (U19-C); "music is fundamental in the first years of schooling and generalist teachers should be prepared for teaching in this area" (U10-C); "music is necessary and fundamental in the preparation of teachers" (U11-C); "music is a form of language and a form of representing the world" (U8-C); "music as a form of knowledge is basic in the preparation of teachers" (U8-C). The majority of interviewees emphasized the importance of the generalist stream in the *cursos de pedagogia* preparing students to teach the arts.

All coordinators stressed that generalists should be responsible for some music and/or arts education in the first years of school. They expressed this conviction in diverse forms: "the generalist teacher should also work with the arts in schools" (U1-C); "the university wants to prepare a generalist teacher for teaching the arts; this professional can contribute in these areas" (U2-C); "the generalist teacher is capable of teaching the arts in the first years of school" (U3-C); "the generalist teacher can teach the arts in schools: this is the expectation of this *curso de pedagogia*" (U4-C); "generalist teachers must deal with all areas; they must also be responsible for the arts teaching" (U5-C); "generalist teachers must develop the arts in schools at some level" (U6-C); "generalist teachers must be prepared to value and incorporate the arts in their activities in schools" (U7-C); "generalist teachers should be responsible for the arts teaching because they are responsible for all areas of knowledge in the first years of school" (U8-C); "the university wants to prepare generalist teacher to include the arts in their practices in schools" (U9-C); "the university believes that it is possible to prepare a

generalist teacher to teach all the areas in the first years of school, including the arts" (U10-C); "generalist teachers should include the arts in their teaching" (U11-C); "generalist teachers could be responsible for some of the arts in schools" (U12-C); "generalist teachers can contribute to some arts experiences in the first years of school" (U13-C); "the *curso de pedagogia* intends to prepare a professional generalist to integrate all areas of knowledge in the first years of school, and the arts are part of this" (U14-C); "generalist teachers should work with the arts in schools" (U15-C); "it is expected that generalist teachers include the arts in their activities in schools" (U16-C); "generalist teachers should be responsible for music and the arts in the first years of school" (U17-C); "generalist teachers must understand the arts content to apply them in schools" (U18-C); and "generalist teachers are responsible for all areas and the arts are no different" (U19-C).

Some of the coordinators also referred to a general lack of confidence in teaching music and the arts among generalist teachers: "the students in the *curso de pedagogia* do not receive enough preparation to teach the arts with confidence" (U1-C); "generalist teachers often do not feel confident to include the arts in their practice in schools" (U9-C); "the students of the *curso de pedagogia* report some difficulty with the arts and they are not able to develop this areas in their teaching" (U10-C); "generalist teachers are not familiar with the arts and because of this they do not feel comfortable with teaching the arts" (U17-C). In discussing solutions for increasing the confidence and competence of generalist teachers with the arts, some coordinators spoke of the need for arts specialists and generalist teachers to work cooperatively. They suggested that partnerships could contribute to a continuous review of practices for all areas, as discussed previously, and for the arts the benefits could be especially relevant for the

improvement of confidence among generalist teachers.

Some coordinators suggested that the arts teaching models adopted in schools have been strongly attached to conservative traditions of teaching the arts. Some argued that such traditional models were elitist and restrictive and divorced from contemporary thinking about arts education. These conservative models, it was further suggested, cannot be confidently embraced by teachers in a short period of time, with the result that generalists seldom develop sufficient confidence to teach the arts. As a consequence, music and the arts are poorly approached in the first years of schooling in many Brazilian educational systems.

Developing further considerations on the lack of confidence experienced by many generalist with respect to teaching the arts, one coordinator stated that this is a reflection of prevailing community attitudes and, in turn, the educational system which for many years has not strongly supported arts education (*U17-C*). Another coordinator suggested the need for a review of prevailing elitist models, arguing for the inclusion in schools of more popular art forms within a more relevant context of popular culture (*U10-C*). The implications of this issue for the preparation of generalist teachers in the arts are extremely relevant. Deciding on the exact nature of arts education programs to be offered in schools is crucial in deciding the nature of the requisite training in courses for generalist teachers.

A prevailing misconception regarding teaching the arts is the association with talent. Unfortunately, this association is implicit in some conservative models. The result of this misconception is that the arts are sometimes seen as only being accessible to

those with talent and the notion of providing all students with access to the arts is not promoted. Many coordinators expressed their concerns about talent saying: “the notion still predominates of talent as a fundamental aspect for arts developments among teachers and students” (U1-C); “teachers and students in schools still value too much the concept of talent for the arts; this is a cultural issue” (U2-C); “many people believe that the arts are only for the talented few” (U5-C); “the necessity of talent for the arts is still a very strong issue in the school” (U6-C); “it still invigorates the consideration of the talent as a priority for the arts development” (U9-C); “inside the *curso de pedagogia* the issue of talent for the arts is partially solved, but in general, people believe in this aspect as a requisite for any arts activities” (U10-C); “it is still expected among many that some people have special talents to experience arts experiences” (U13-C); “the issue of talent is an important problem to be solved” (U15-C). One coordinator, whilst acknowledging that talent is probably a requisite in the development of a great artist, argued that this notion should not be a major consideration in the educational development of children in the arts: “it is not an issue of talent, but one of work” (U11-C). Essentially this coordinator, along with some others, was arguing that if the equation of the arts with talent predominates, elitist models will continue to flourish. But if educators go beyond this narrow concept and view the arts as being essential to all people’s lives, then the arts will have an integral role in education (U1-C, U9-C, U10-C, U11-C). Another coordinator stated that “the university must not be limited by conservative attitudes” (U19-C). For some coordinators the issue of talent was no longer an issue within their *curso de pedagogia*. As expressed by some of them, “the issue of talent for development in music and the arts is completely overcome in this *curso de pedagogia*” (U3-C); “talent in the sense of artistic ability can be developed” (U6-C); “with appropriate education it is possible to develop artistically” (U10-C); “it is possible to develop in music

and the arts with adequate preparation; it is not an issue of talent" (*U7-C*); "talent is not a central issue; it is necessary to understand the arts as an educational area of the curriculum" (*U16-C*). Another coordinator stressed that "the real issue is not one of talent but, rather, working developmentally and systematically in the arts" (*U18-C*).

When questioned on their students' attitudes, most coordinators believed that students tended to be undecided regarding their views on talent. At the same time, it would appear that many students consider themselves to be lacking appropriate talent for the arts. Others, it was conjectured, whilst believing that it is possible to develop appropriate knowledge and skills in the arts, feel that they are being inadequately prepared to do this. Certainly, the coordinators strongly believed that most students wanted to be able to include the arts in their teaching and, indeed, many request further training in this area. A cautionary note should be added here in that some coordinators remarked that although students generally wanted to learn more about the arts, many did not see them as being integral to the curriculum. That is, they were primarily interested in becoming acquainted with activities which might complement the core curriculum as distinct from being an integral part of it. As expressed by one coordinator, "the students are less concerned with education for the arts, than using them as complementary activities in school" (*U9-C*).

#### 5.2.2.3. Summary of category 2 - coordinators

To summarize the coordinators' responses to this category, it was clear that they strongly believe in the importance of the university *cu*ros de *pedagogia* continuing to

prepare generalist teachers. Whilst it is acknowledged that it is not an easy task to establish an appropriate curriculum for the preparation of generalists, it was commonly believed that any such curriculum must include the arts. At the same time, there was a common belief that to date this is not being adequately done and that students, upon graduating, generally lack sufficient confidence and skills to satisfactorily include the arts as an integral component of their school curricula. Whilst the notion of specialist teaching of the arts was not completely ruled out at this level, it was not generally embraced. At most, some spoke of the need for both generalist and specialist arts teachers to work cooperatively. A number of coordinators spoke against elitist and conservative notions of arts education, particularly those which predominately associate the arts with talent. To the extent to which the coordinators can reflect students' perceptions, most spoke of a genuine desire on the part of those preparing to become generalist teachers to become proficient in including the arts in their school curricula. At the same time, there appeared to be some discrepancy between the degree of proficiency which students wanted.

### **5.2.3. Category 3 – Coordinators: Music and the arts in the curriculum of the *cursos de pedagogia***

This category relates to the responses of the coordinators about music and the arts in the curriculum. The arts, and not only music, are part of the discussion on the preparation of generalist teachers, because in many universities music is only one component of the arts course. The analysed and coded data presents information on (a) the arts subjects in the curriculum, (b) the arts subject outlines for the *cursos de pedagogia*, (c) the recruitment and employment of arts lecturers in universities, (d) the place of the arts within the university context, and (e) the coordinators' opinions about students' perceptions regarding the inclusion of the arts in their teacher preparation courses.

#### **5.2.3.1. The arts subjects in the curriculum**

The 19 universities consulted as part of this study offer at least one music/arts subject in their *cursos de pedagogia*. The names, time allocation, and place of the subject within the curriculum vary widely, as do the content, approach, and outcomes of the arts subjects. Some interviewees mentioned that experience in the arts was not confined to what was nominally called the arts subject. As one coordinator remarked, “the issue of the arts is not limited to the arts subject” (*U19-C*); another coordinator said that “in some subjects related to foundations and methodologies of the *curso de pedagogia*, arts issues can be approached” (*U8-C*); another suggested that “arts content could be discussed and used in other subjects in the curriculum” (*U5-C*). One

coordinator said that “in the psychomotor classes the lecturer sings with the students; music is not frequently discussed in the arts classes” (*U11-C*). For example, it was suggested that physical education activities might include music and dance, and children’s literature classes might involve the dramatization of stories. Table 5.3 provides an overview of the year in which the arts subjects are offered across the 19 universities. It needs to be noted that in some universities the arts subject was offered over two semesters in the year, and in others the subject was only offered in one semester.

Table 5.3

*The arts subjects in the 19 researched cursos de pedagogia*

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<b>Number of universities offering the arts</b>	<b>Year of course</b>
8	4 <sup>th</sup> year
7	3 <sup>rd</sup> year
2	2 <sup>nd</sup> year
1	2 <sup>nd</sup> or 3 <sup>rd</sup> year
1	Not defined (new subject)

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Some coordinators considered that the location of the arts subject in the curriculum was a serious problem. It was suggested, for example, that if the arts subject is in the beginning of the course, it does not allow for appropriate linking with methodology and teaching practice that are normally emphasized towards the end of the course. At the same time, some spoke against offering the arts subject towards the end of the curriculum when students are heavily involved in teaching practice; it was suggested that this part of the course is usually very busy, and students often do not have time to commence studying a new and challenging subject like the arts. As expressed by three coordinators: “the study of the arts should be applied earlier in the curriculum to facilitate integration and to offer different reflections on the arts practices that could be applied in teaching practices” (U3-C); “the arts subject is situated too late in the curriculum, which does not propitiate a significant involvement of the students with these areas” (U11-C); “the students have problems with the arts subject being delivered at the end of the course when they are involved with other tasks normally considered more important than the arts areas” (U12-C). Some coordinators even suggested that because of their workload in other areas, when it came to the arts, some students just wanted *quick recipes* that they could apply to their arts teaching in schools. Some expressed this idea saying that: “students want recipes for the arts practices because they do not have time to think and reflect about the importance of these areas in their preparation” (U13-C); “students want quick recipes to work with the arts; they want to learn how to use some arts activities but they do not think and reflect about these areas” (U5-C). One coordinator referred to a student survey, the result of which suggested that offering “the arts subject in the last semester of the course was useless” (U9-C).

Some coordinators said that some students want to learn about the arts in order

to make their classes more *beautiful, pleasant* and *varied*. Comments such as these suggest that the arts component of some *cursos de pedagogia* is seen essentially to facilitate other ends; that is, they are seen to be somewhat ornamental and of secondary importance compared to the *core* subjects. One of the coordinators discussed this topic criticizing the curriculum of the course saying that “the arts are not included as one of the foundations in the *curso de pedagogia*; these areas are considered only accessories in the whole curriculum” (U9-C). The same coordinator mentioned that the main justification for having an arts subject in the curriculum was because the *curso de pedagogia* had traditionally offered a subject in this area (U9-C). It might be conjectured that this type of attitude is not conducive to an innovative approach to the arts in the preparation of teachers. Even some of the coordinators who acknowledged the intrinsic importance of the arts suggested that they also had other extrinsic functions. One of the comments illustrates this point: “music has several purposes in the preparation of generalist teachers; one among many would be the articulating of different areas of knowledge” (U11-C). During the interview one of the coordinators mentioned repeatedly the view of the arts “as a mean of facilitating learning issues” (U2-C). Another coordinator stated that “the students have a lot of expectations with the arts subject because these areas are seen to give dynamism to the classes” (U6-C).

Table 5.4 provides an indication of the time allocation given to the arts in the preparation of generalist teachers and the number of arts subjects offered in all 19 universities investigated. The majority of universities (13) offered one subject for an average duration of 60 hours; the location of these subjects could vary between the 3<sup>rd</sup> and the 8<sup>th</sup> semester of the course. Five institutions offered two arts subjects, each of which was of 30 hours duration approximately; the location of these subjects was also

varied. Only one institution offered three compulsory arts subjects, of 240 hours duration; the three arts subjects were offered in the 5<sup>th</sup> semester of the course.

Table 5.4

*Music and/or arts subjects' time allocation*

<b>Number of Institutions</b>	<b>Number of Music and/or arts subjects offered</b>	<b>Time allocation (average)</b>
13	1	60 hours
5	2	30 hours each
1	3	80 hours each

This table however does not represent the full picture. Whilst it does represent the situation according to the published course guidelines, in practice this is sometimes varied according to the availability of an arts lecturer. Unfortunately, it represents the maximum and not the minimum offering. With respect to music, only two institutions offer it as a compulsory subject delivered by music specialists, and one institution has an optional music subject which depends on the availability of a music lecturer. In one case a music lecturer shares the arts subject with a visual arts specialist; that is, the music component of the subject is limited. Some coordinators insinuated that the difficulty of

learning music and the necessity of too many specific materials for music teaching could be justifications for its minimal inclusion in the curriculum of the *cursos de pedagogia*.

It must be noted that some coordinators were not fully conversant with the details of the arts course (or courses) and suggested that any level of detail must be obtained from the arts lecturers. In fairness, some of the coordinators had been recently appointed and understandably were not as familiar with the arts offerings as they might have wished (U1-C; U2-C; U17-C; U19-C).

#### 5.2.3.2. The arts subject outlines

The arts subject outlines confirm that the majority of arts subjects, although crossing arts disciplines, were designed to be delivered by one lecturer only, as shown in Table 5.5. This approach derives from the *polivalência* model for the arts teaching where one person was responsible for all of the arts in diverse school levels. As discussed in the Brazilian context (Chapter 4), the *polivalência* for the arts was officially applied in Brazilian education from 1971 to 1996. In 15 of the 19 universities, one arts specialist was responsible for the delivery of the arts subject (or subjects). That this situation exists today in the curricula of such a high percentage of *cursos de pedagogia* is, arguably, disturbing.

Table 5.5  
*Arts areas and lecturer specialty*

Universities	Arts areas	Number of lecturers
15	Arts (in general)	One arts specialist
4	Music and art, and/or drama	Different arts specialists

The arts subject in the *cu* *rsos de pedagogia* is normally understood to embrace more than one arts discipline. Despite this, an arts specialist is expected to teach across art forms. It is therefore not surprising that when asked about the arts, most of coordinators, whilst mentioning some difficulties, did not consider that expecting one person to teach across the arts in the *curso de pedagogia* to be an issue. Indeed, only four coordinators emphasized the necessity of employing a range of arts specialists: two of them work in universities that already employ a number of arts specialists, and two are working in universities that offer only one arts subject with one arts lecturer. The four coordinators manifested the importance or the necessity of having different arts specialists teaching specific arts modalities: “the university is satisfied with the presence of three arts areas in the *curso de pedagogia* and intends to continue with this number of arts areas in its curriculum” (*U3-C*); “the collective of lecturers in the *curso de pedagogia* understands the necessity of different arts areas taught by specialists in each of the arts” (*U17-C*); “it is necessary to improve the arts in the *curso de pedagogia*; music should be offered as a separate subject” (*U18-C*); “the flexible proposal for a new curriculum will

favour the presence of separate arts areas; music could be included in the new curriculum" (U10-C). It is interesting, to say the least, that although the *polivalência* approach to arts education continues to predominate in the *curtos de pedagogia*, this is not the case with other discipline areas. It is only in the arts domain that there are not specialists for each of the constituent modalities of dance, music, theatre, and visual arts.

Just as concerning is the fact that some coordinators referred to the fact that the arts lecturers come from different faculties within the university, with the consequence that the arts subject might be delivered by, for example, a visual arts lecturer in one semester, and a music or theatre lecturer in another. One of the coordinators said that "the arts lecturer in the *curso de pedagogia* comes from the arts departments of the university according to their availability; each semester the arts subject can have different content related to the speciality of the arts lecturer" (U12-C). Another coordinator expressed a similar situation in the context of another *curso de pedagogia*: "the content and the development of the arts subject each period depends on the lecturer available to teach these areas" (U15-C). It follows that the orientation of the course will differ significantly according to the area of specialization of the lecturer who delivers it. This situation is not the case with other discipline areas in the *curtos de pedagogia*.

In discussing course outlines, the coordinators tended to discuss the arts subjects in a general sense, indicating that specific details should be obtained from the arts lecturers. Some coordinators mentioned that the course outlines were in fact out-of-date and not being followed by the arts lecturers.

### 5.2.3.3. The recruitment and employment of arts lecturers

The interviewees were questioned about recruitment processes for arts lecturers and the responses indicate that in employing arts lecturers most universities do not mention specific arts qualifications. That is, they advertise for a Lecturer in the Arts and people are eligible to apply regardless of their field of specialization. Normally, in employing academics, the universities require a person with a Master's degree or at least a postgraduate diploma, but this requirement is sometimes relaxed in relation to the arts because there are relatively few postgraduate arts courses in Brazil. It is quite common for those employed to teach the arts to hold a *Lato Sensu*, which is the equivalent of a graduate diploma in Australia. Some arts lecturers however hold a postgraduate qualification in education and other areas as distinct from the arts. Indeed, for many academics there is little choice but to pursue a higher degree in different areas than the arts at the graduate diploma, Master's or Doctoral level. This situation is found among the arts lecturers teaching in the *curtos de pedagogia* investigated for this research, and detailed information will be presented in a specific category that discusses the arts lecturers' academic history.

According to some of the coordinators, the arts professionals teaching in the *curtos de pedagogia* should hold arts qualifications: "the professional recruited to teach the arts in the *curso de pedagogia* must have preparation in the arts" (U5-C); "the arts lecturer in this university must be qualified with an arts degree" (U8-C); "the professional who teaches in the arts subject must have a specific preparation in the arts" (U9-C); "the arts lecturer recruited in this university must be qualified in the arts" (U19-C).

Other coordinators mentioned the importance of arts lecturers having a solid pedagogic preparation, and they considered it very useful to have an arts lecturer with specialist qualifications in both fields. Some examples of the coordinators' responses can be presented: "the arts professional must be qualified in the arts and also must be experienced with issues related to the first years of education" (U6-C); "the expected professional for arts teaching in the *curso de pedagogia* must be qualified in the arts and also should be a professional with experience in the first years of education" (U7-C); "the arts professional in the *curso de pedagogia* must hold arts qualifications and also has to be familiar with proposals for the preparation of educators" (U13-C); "the professional that teaches the arts in the *curso de pedagogia* must be an educator with arts qualifications" (U14-C); "the professional required to teach the arts in this *curso de pedagogia* must be qualified in the arts and also must be someone who considers the arts as essential components in the education of generalist teachers" (U16-C). However, as one noted, "it is not particularly easy to find such a professional" (U11-C). Some of the coordinators, when referring to particular problems concerning arts teaching, sometimes related them to the arts lecturers' lack of pedagogic preparation.

Another requisite for the employment of arts lecturers in the *curso de pedagogia* was mentioned by some of the interviewees, referring to the importance of having an artist with talent associated with their courses. One of the coordinators mentioned the fact that "the arts lecturer in our *curso de pedagogia* is a very prestigious [visual] artist in the region" (U7-C). Others commented on the necessity of being an artist as a requisite to be recruited: "the professional to teach the arts in the *curso de pedagogia* must be an artist and also must have educational qualifications" (U2-C); "the professionals that teach the arts subjects are artists and educators" (U17-C). One of the coordinators

referred indirectly to this issue saying that “the arts lecturer in this institution must be a professional with a high level of arts skills and much sensibility” (U4-C). It should be noted that the majority of coordinators were not very familiar with the field of music education. Most felt more comfortable discussing requirements for the visual arts.

#### 5.2.3.4. The place of the arts within the university context

According to the majority of interviewees, universities are not highly concerned with the arts in the *curso de pedagogia*, and there is a tendency to devalue this area in the curriculum. As one said, “they are not viewed as a specific field; there is a tendency in the university to consider the arts as less important areas in the curriculum” (U1-C). One of the coordinators mentioned that “there is some difficulties in the acceptance of the role of the arts in the curriculum of the *curso de pedagogia*” (U13-C); another lamented that “the lecturers in the *curso de pedagogia* do not manifest interest for the arts” (U15-C). One of the coordinators noted that the arts are generally treated “more like accessories” (U9-C). Another coordinator discussed this topic considering that “the view of the arts in the context of the university, and also in many other contexts, is very problematic; people understand the arts only as a form of entertainment” (U12-C).

Despite the fact that the arts do not occupy a relevant status in many institutions, some of the coordinators indicated that they considered the arts to be important components in the *cursos de pedagogia*, and these areas should be stressed more in the curriculum for the preparation of generalist teachers. Whilst the majority of interviewees talked about the importance of the arts they expressed the view that that

there is not enough time allocated to the subject to satisfactorily prepare students to teach in this area. Some of the coordinators comments on the issue of the time allocation for the arts are: “there is not enough time to develop a suitable preparation; the arts subject only starts the process of thinking in the arts” (U1-C); “an arts subject with 60 hours is too little to offer adequate preparation in all of the arts” (U6-C); “the university understands that it must improve the time allocation for the arts in the curriculum of the *curso de pedagogia*” (U7-C); “the small allocation of time for the arts is not enough to understand these areas” (U9-C); “60 hours is not enough time to discuss arts, contents, approaches to all of the arts, to understand the parameters to be applied in schools, and to learn how to develop the arts in the first years” (U11-C); “the university understands that the arts are important in the preparation of generalist teachers and assumes that there is little time allocation for these areas in the curriculum (U14-C); “the time allocation is very small for the arts areas” (U15-C); “it is necessary to have more time allocated for the arts subject in the curriculum of the *curso de pedagogia*” (U16-C); “the problem with the arts subject is the small time allocation. Unfortunately, there is not interest by those who define the curriculum with solving this problem” (U19-C).

A few coordinators mentioned that their universities supported choirs, arts exhibitions, musical and drama groups, and other cultural and artistic events. These activities were considered very positive in the environment of the university in general but there is no direct relationship between them and the *cursos de pedagogia* (U2-C; U6-C; U10-C; U11-C; U16-C).

#### 5.2.3.5. Students' opinions

Many of the coordinators' surmised that students' attitudes towards the arts in the curriculum were very positive. Some comments exemplify this attitude: "the students like the arts subject very much" (*U1-C; U16-C; U17-C*); "the students like the arts in the curriculum" (*U2-C; U4-C*); "the arts subjects are always praised by the students because they represent a reference for their future as generalist teachers" (*U3-C*); "the students like the arts very much and they realize the importance of these areas for the educational practice" (*U8-C*); "the students like all the arts experiences and they would like to have more arts classes" (*U15-C*); "the students want more arts activities in the *curso de pedagogia* because they like these areas" (*U18-C*). At the same time, some of the coordinators referred to students' complaints that there is inadequate time given to this area to prepare them satisfactorily (*U7-C; U18-C; U19-C*). A few coordinators suggested that students are dissatisfied with the arts classes, citing two major reasons: (a) many of them want to learn how to apply the arts in school, and if the subject is not directed to the acquisition of quick models that can be easily applied they consider the arts subject useless: "the students do not want to reflect about the role of the arts in education" (*U5-C*); "many students do not understand the importance of the arts in their preparation" (*U13-C*); (b) others complain that the arts classes are removed from reality and not related to contemporary contexts and the cultural world of children, and for this reason it is difficult to apply to what is taught in the *curso de pedagogia*; "the students consider the arts classes far from the actual school context" (*U10-C*)

Some coordinators indicated that they attempted to address students' concerns by offering optional workshops with invited artists and lecturers (*U8-C, U11-C, U18-C*).

At the same time, they acknowledged that although this is a means of increasing the presence of the arts it does not address the need of providing them with an increased time commitment in the compulsory curriculum.

#### 5.2.3.6. Summary of category 3 - coordinators

To summarize, all universities offered some music/arts preparation for generalist teachers. All but one university provided approximately 60 hours of teaching in the arts; the remaining university offered 240 hours. Sixty hours was generally considered to be inadequate by both the coordinators and, they believe, the students themselves. There was also some suggestion that students want the arts content to be more relevant to their teaching. In employing arts lecturers, universities normally did not specify particular areas of specialization and the lecturers are expected to teach across all arts modalities. This continues the Brazilian practice of *polivalência* for the arts teaching. Overall, the status of the arts in the *cursos de pedagogia* is not high, and the majority of coordinators acknowledged the necessity of improvement in these areas.

#### 5.2.4. Category 4 – Coordinators: The 1996 legislation and developments in the curriculum

This category relates to changes and developments in the curriculum of the *curso de pedagogia* as a result of the new legislation (LBD) that was introduced in 1996. An unresolved issue is whether the *curso de pedagogia* should remain in the universities or transferred completely to the new teacher education institution that was established as a result of the 1996 legislation – the *Instituto Normal Superior*. Many coordinators expressed their disagreement with the preparation of generalist teachers in the *Instituto Normal Superior*. One coordinator said that "the *curso de pedagogia* is prepared to fight against the political attitude that tries to stop the preparation of generalist teachers in the university, through the creation of the *Instituto Normal Superior*" (U3-C). "The *Instituto Normal Superior*" said one of the coordinators, "is not welcome" (U2-C). Another coordinator suggested that "the instability of the new legislation referring to the *Instituto Normal Superior* is leading to a devaluing of the generalist teacher; the quality of this preparation away from the university tends to be lower than that offered today" (U5-C). Another interviewee said that "among the discussions on the new legislation, the university has advocated against the preparation of generalist teachers in the *Instituto Normal Superior*" (U15-C). One of the coordinators discussed that "there are many problems with several documents produced after 1996, and the issue of the *Instituto Normal Superior* is one of these problems that continues without clear definition" (U6-C). Another coordinator reinforced that "the *curso de pedagogia* disagrees completely with the *Instituto Normal Superior* suggested by the new legislation" (U11-C). Others also commented on the topic: "the university is against the *Instituto Normal Superior*" (U13-C); "the new legislation favours the *Instituto Normal Superior* but the university disagrees

with this considering that the preparation of generalist teachers should continue in the *curso de pedagogia*" (U18-C).

In the meantime, all universities are continuing to prepare generalist teachers within their *cursos de pedagogia*. Some universities are waiting for the legislation to be finally ratified before making changes to their course; others have chosen to implement change knowing that ultimately these might not be in accord with government requirements when they are finally announced. Where changes are being made, there is an emphasis on introducing more flexible curricula, as commented by some of the coordinators: "there are many changes occurring too fast; the curriculum needs to be more flexible to be adaptable to the many changes" (U6-C); "the new curriculum will offer more flexibility for the students to choose part of their preparation in diverse educational areas" (U10-C); "the goals of the *curso de pedagogia* are to make the curriculum flexible and up-to-date following the guidelines of the new legislation" (U11-C); "the new curriculum to be implemented presents a flexible structure integrating teaching, research and community work" (U17-C).

All coordinators said the new legislation has been extensively discussed in their universities. They explained how the legislation is being approached in the universities: "the legislation has been discussed in specific subjects of the *curso de pedagogia* that study educational legislation in general, and also in the subjects directed to the methodologies of each area" (U1-C); "the *curso de pedagogia* is attempting to contribute to the national discussion on the new legislation, discussing within the subjects of the course several aspects of the new documents" (U2-C); "the legislation is discussed in many subjects, especially the National Curriculum Parameters (PCN)" (U3-C); "the

legislation is part of the discussion in many classes" (U4-C); "the lecturers and students have been discussing the legislation, even including other courses in the discussion" (U5-C); "a new curriculum has been organized based on the discussions on the new legislation" (U6-C); "many aspects of the new legislation have been studied in the university" (U7-C); "the documents referring to the new legislation have been discussed in different classes of the *curtos de pedagogia*" (U8-C); "the new legislation has been important in the review of the curriculum" (U9-C); "lecturers and students have been participating in many discussions on the legislation" (U10-C); "the National Curricular Parameters and other documents associated with the legislation have been discussed regularly in the *curso de pedagogia*" (U11-C); "in the subjects of the *curso de pedagogia* the legislation is discussed" (U12-C); "some issues presented by the new documents have already been discussed in the university, and currently we are continuing these discussion" (U13-C); "there have been many discussions on the new legislation in the university; in the *curso de pedagogia* some lecturers include the new documents as part of the subject content" (U15-C); "the National Curriculum Parameters have been studied in many subjects of the *curso de pedagogia*" (U16-C); "the legislation has been largely approached in the *curso de pedagogia*, including general aspects of the current educational policies" (U17-C); "the university is attempting to make the decisions following the new legislation, and many documents have been studied in the subjects of the *curso de pedagogia*" (U18-C); "the legislation has been systematically studied inside the university" (U19-C).

Some universities have established special committees to consider the implications of the new legislation: "the lecturers in the *curso de pedagogia* are organized in committees that study the new legislation and the necessity of adapting the

new documents" (*U1-C*); "the university has organized groups for the study of diverse aspects of the new legislation" (*U3-C*); "there are groups of lecturers studying the legislation, especially the aspects related to the preparation of teachers" (*U11-C*).

Meetings and seminars have been held relating to the complexity of the educational legislation and the increasing number of support documents that are continually being produced by the Ministry of Education (MEC). Some examples of these activities were presented by the coordinators: "since 1997 the university has developed a series of events to discuss the new legislation, involving lecturers, students, and the community" (*U4-C*); "the new documents have been studied in different events that focus on diverse topics within the legislation" (*U9-C*); "the *curso de pedagogia* has organized some events to debate the legislation" (*U10-C*); "seminars presenting and discussing points of the legislation have been frequently organised in the university" (*U12-C*).

Opinions about the legislation were varied. One coordinator complained that too many documents have been produced since 1996, and these have only served to make the legislation even more confusing (*U14-C*). For another coordinator the current new legislation "is not good, but we would be worse without it" (*U8-C*), adding that the published documents at least provide a starting point for discussion and improvement of the *curso de pedagogia*. Another coordinator strongly supported the fact that the legislation has led to many teachers upgrading their qualifications, adding that this in turn will have a positive effect on the quality of education provided in schools: "the new legislation will benefit education in general because all teachers must have a university degree" (*U4-C*); another coordinator agreed with such a benefit commenting that "this

does not necessarily mean that the overall legislation is good" (U9-C). One coordinator suggested that many teachers find it difficult to understand the documents because they are not experienced in critically examining and reflecting on key educational issues; "teachers in general were not taught to be critical in their preparation courses" (U5-C). Another coordinator suggested that the majority of teachers lack appropriate experience to enable them to implement the change that the support documents allow: "the LDB gave teachers new freedom, but there are few teachers with the necessary confidence to put this into practice" (U9-C). The same coordinator added that despite the intention of the support documents, teachers do not feel empowered to implement change themselves and so it will once again fall back on others, outside the schools, to make decisions for them.

Overwhelmingly, it was clear that all of the coordinators regarded the new legislation as being extremely important. One coordinator suggested that "the legislation cannot be ignored in relation to the preparation of teachers" (U16-C). Another one insisted that "it is very important that students are informed about the new legislation" (U3-C) in order to be prepared to understand, reflect and discuss educational issues. Another coordinator drew attention to the fact that the legislation demands that the arts should form part of the curriculum for all years: "according to the LDB the arts are important from the beginning of school to the end of Middle Teaching" (U4-C). At the same time, some coordinators commented on the fact that change usually occurs slowly within universities and they are content to wait for the final ratification of the new legislation before implementing major changes in their *curtos de pedagogia*. One of them said that "university professionals usually complain about the legislation but they do not actively participate in making changes viable" (U12-C); another coordinator

lamented that “changes inside the university are very difficult; people must be convinced all the time to participate in the changes” (*U15-C*)

The coordinators drew attention to discussions that were taking place within their respective regions across the educational community. Such discussions have involved a range of stakeholders, including the Departments of Education, school principals, and teachers. As a result, a number of partnerships have been developed by these stakeholders, as commented by one coordinator: “frequent meetings with Secretary of Education of many cities in this region have promoted important partnerships that bring alternatives to collectively solve many problems” (*U19-C*). More than ever, it was noted, that teachers are involved in discussions relating to the *cu**rso de pedagogia*. This in turn will benefit schools.

Despite the fact that the National Curriculum Parameters (PCN) provide specific arts guidelines that are quite different from those contained in previous documents, the arts still remain low in status in preparation courses for generalist teachers. To date, a number of coordinators (*U5-C; U10-C; U12-C; U13-C; U14-C*) pointed out, the discussion has not given prominence to the arts: “the arts have not yet been included in the discussions of the *curso de pedagogia* as a whole” (*U1-C*). Some coordinators envisage that the inclusion of the arts in the debate of the *cu**rso de pedagogia* will happen in the near future. As one coordinator stated, “to date, nothing has changed for the arts in the *curso de pedagogia* as a result of the new legislation” (*U15-C*). Another one considered that there has been little change not only for the arts but for many areas of the curriculum” (*U13-C*).

Developing this further, some coordinators went so far as to suggest the view that the arts have not yet found a place on the agenda for discussion is a reflection of their traditionally low status within schools and training programs for teachers. "The position of the arts in the curriculum is lower than that of other areas such as mathematics, science, Portuguese, and so on" (U1-C). One coordinator pointed out the need "to argue more strongly for the arts in the curriculum" (U15-C) in order to make people more aware of their importance in the development of children. This was also expressed by another coordinator, who went on to suggest that arts lecturers themselves should become more involved in the debate, considering that "the arts are at risk of being excluded in schools or to become definitely an extra curricular activity; the arts professionals should be responsible for keeping these areas in the curriculum arguing and participating more actively of the general educational debate" (U5-C). Some coordinators have suggested however that as most universities only employed one arts lecturer in their *curso de pedagogia* it was often difficult for their voice to be heard.

Some coordinators, whilst acknowledging that the new legislation promoted arts education at all years of schooling, pointed out that there was a lack of clarity in the documentation regarding teaching of the arts by generalist teachers. Neither the legislation nor the subsequent documents provide guidelines as to whether the arts should be taught by generalist or specialist teachers in the first years of schooling. Many coordinators emphasized that the matter needs to be clarified. One of them offered a realist comment on this matter: "public educational systems will not have the conditions to recruit specialist teachers for each of the arts areas" (U2-C). In the meantime, universities must assume that the arts in the main are to continue to be taught by generalist teachers and consequently they still have an obligation to ensure that this is

represented in their *cursos de pedagogia*. It has been suggested however that this lack of clarification is the main reason why there has been little or no change in relation to the arts in the majority of *cursos de pedagogia*.

In discussing the new legislation, some coordinators referred to the issue of tenure of employment, noting that because many academics in government universities were secure in their employment they showed little interest in implementing or even discussing change. One of the coordinators expressed the situation saying that “many lecturers do not participate in meetings and discussions about many aspects of the legislation, which is a problem to articulate changes in diverse areas of the curriculum; it seems that some people inside the university are not interested in deeper change” (U12-C). Although there is less security in private universities, the problem is different because many staff are employed minimally or sessionally and are not in a strong position to engage in or initiate change. As discussed by one coordinator “the number of sessional lecturers is a problem to integrate the curriculum; it is difficult to promote a significant change because many lecturers do not dedicate enough time and commitment within the *curso de pedagogia*” (U9-C).

Some of the coordinators expressed a degree of frustration with regard to the new legislation. They noted that the legislation itself is not capable of bringing about change: it requires people committed to the process. They suggested that all stakeholders had to approach the task with an open mind and be willing to openly discuss entrenched attitudes such as those relating to the arts. One of the coordinators discussed the “difficulty to break old fashioned ideas still present among lecturers in the *curso de pedagogia*” (U19-C). Another coordinator also expressed this difficulty saying

that “the legislation has changed but people’s minds have not” (U12-C).

#### 5.2.4.1. Summary of category 4 - coordinators

In summary, the new legislation and the subsequent documents have opened-up new issues for the *cursos de pedagogia*. To date, discussions relating to the arts have not yet become prominent on the agenda and as a consequence little has changed with respect to them. It is essential that arts lecturers engage more vocally in the debate, but they are somewhat handicapped as most universities only employ one such lecturer to service their *cursos de pedagogia* and their voices are generally not heard. A major impediment to the overall process of change would appear to be an attitude that is entrenched in Brazilian society that relies on others to take responsibility for change. It has been contended however that the process of change with respect to the new legislation requires the involvement of all stakeholders.

### 5.2.5. A summary of the coordinators' responses

A summary of the main points that emerged from the interviews with the coordinators is presented in Table 5.6.

Table 5.6

*Summary of the coordinators' responses*

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#### **The coordinators' responses**

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##### **Category 1 - The profile of the *cursos de pedagogia***

- the 19 universities represented present similar characteristics
- the major teaching streams offered in the *cursos de pedagogia* are in Early Childhood Education and Primary Teaching (IGFT)
- since the enactment of the new legislation in 1996, there has been a major influx of teachers enrolling in *cursos de pedagogia* as they are required to upgrade their qualifications

##### **Category 2 - Generalist and specialist practices**

- generalist - as distinct from specialist - teachers continue to be required to teach in primary schools
- generalist teachers are normally expected to teach the arts
- whilst generalist teachers should continue to assume responsibility for arts education, it might be possible to explore models that involve both generalist and specialist teachers working cooperatively
- inadequate time is provided in the *cursos de pedagogia* for adequately preparing generalist teachers to teach the arts

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Table 5.6 – *continuing*

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**Category 2 - Generalist and specialist practices (*continuing*)**

- conservative and elitist models for the training of arts specialists are often evident in the training courses offered to generalist teachers
- there is an emphasis on talent which detracts from the fact that the arts should be available to all teachers and in turn all students
- the arts in the *curtos de pedagogia* and in schools are treated more as complementary activities, as distinct from being integral to the curriculum

**Category 3 - Music and the arts in the curriculum of the *curtos de pedagogia***

- all universities offer the arts in the preparation of generalist teachers
- the average time-allocation for the arts in the *curtos de pedagogia* for the preparation of generalist teachers is 60 hours
- the practice of one lecturer being responsible for all arts teaching in the *curtos de pedagogia* continues to predominate
- in recruiting arts lecturers, universities seldom specify a field of arts specialization
- the arts occupy a relatively low status in the curriculum of the *curtos de pedagogia*

**Category 4 - The 1996 legislation and developments in the curriculum**

- the new legislation and the consequent documents have stimulated ongoing discussion and debate in relation to *curtos de pedagogia*
- to date there has been little change in the way the arts are approached in *curtos de pedagogia*
- the new legislation of itself is insufficient to ensure change: what is needed to ongoing debate involving all stakeholders
- although it might be expected that arts specialists should lead the debate for change in the arts, in practice they generally represent a solitary voice

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### 5.3. Arts lecturers

#### 5.3.1. Category 1 – Arts lecturers: Their academic history

This category examines the background in music and the arts of the lecturers who participated in this study. The 19 arts lecturers talked about their arts studies and arts experiences before entering university, their undergraduate degree, and postgraduate studies. They also discussed issues relating to their preparation as arts teachers and lecturers.

##### 5.3.1.1. Arts experiences prior to university

Most of the arts lecturers had some experience in the arts before entering university. Some of the interviewees mentioned that the arts experiences they had undertaken prior to commencing university were of a relatively short duration; others had participated in amateur activities like drama groups and choirs; and others had studied a musical instrument privately for a number of years. Some of the interviewees commented on their involvement with the arts because of a stimulating environment at home where arts activities were part of the family tradition; others said that the arts were a type of pastime; and a few of them did not have arts experiences before entering university. Some of the arts lecturers lamented that their experiences in the arts during their primary and secondary schooling were not particularly satisfying. One of the arts lecturers recounted a very negative experience with the arts as a child in school that presented “an obstacle to overcome in subsequent years” (U2-A).

The experience with the arts was described by the arts lecturers and comprises several art forms. Interestingly, ten of the nineteen respondents indicated having studied music before entering university: six of them studied only music, and another four studied music and one other art form. Two of the arts lecturers had experiences with the visual arts and drama, and one of them had only experiences with drama. Four arts lecturers did not participate in arts experiences before entering university. Table 5.7 summarizes these arts experiences among the interviewees.

Table 5.7  
*Music/arts preparation prior to university*

<b>Number of the arts lecturers</b>	<b>Arts experiences</b>
6	Only music
6	Music and visual arts, and/or drama
2	Visual arts and drama
1	Only drama
4	Nil

Although four of the lecturers had received any formal arts education prior to entering university, each of them indicated that this did not prevent them from studying and specializing in the arts at university. All four of them completed *Educação Artística*,

an undergraduate degree that has prepared arts teachers for many years in Brazil. For this type of undergraduate course some institutions do not require a specific background in the arts, which allows people to start a formal study of the arts at the university even when they do not have any prior education in these areas.

#### 5.3.1.2. The undergraduate degrees of the arts lecturers

The undergraduate degrees of the 19 participants are showed in Table 5.8. The precise names of the degrees varied, representing the lack of uniformity with respect to degree nomenclature in Brazil for undergraduate courses in the arts. Basically the degrees were *bacharelado* (not oriented to teaching) or *licenciatura* (a specific teacher preparation course). The degrees listed in Table 5.8 refer to the area of studies and not necessarily to the name of the undergraduate degree; for example, the degrees of Bachelor of Visual Arts, Bachelor of Fine Arts, and Bachelor of Plastic Arts are all grouped together under the Visual Arts denomination.

Table 5.8

*Undergraduate degrees of the arts lecturers*

<b>Arts lecturers</b>	<b>Number of degrees</b>	<b>Degree</b>
6	1	Visual Arts
5	2	Music and Visual Arts
		Education and Music
		Education and Visual Arts
		Arts Education and Visual Arts
		Social Sciences and Arts Education
3	1	Music
2	1	Education
2	1	History and Geography
1	1	Drama

Arts Education was an area of study related to a general preparation in diverse arts areas, normally with an emphasis on the visual arts. The predominance of visual arts degrees among the interviewees is indicative of the situation in Brazil where, for many years, arts education has primarily been understood as visual arts education. It was interesting that one lecturer who has a background in both music and the visual arts only teaches visual arts in the *curso de pedagogia*. Similarly, the only lecturer who is a

drama specialist chooses to work in the visual arts in the *curso de pedagogia*. It should be noted that four arts lecturers did not have an undergraduate degree in an arts area nor a postgraduate degree in the arts. Despite not having such qualifications they were responsible for the arts teaching in the *cursos de pedagogia* because they had some arts background developed parallel to their formal and academic education.

### 5.3.1.3. The postgraduate degrees of the arts lecturers

The majority of arts lecturers had a postgraduate degree: a *Lato Sensu* degree (equivalent of a graduate diploma in Australia), or a Master's or Doctoral degree, as is seen in Table 5.9. Only two of the arts lecturers did not hold a postgraduate degree.

Table 5.9

*Postgraduate degrees of the arts lecturers*

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<b>Arts lecturers</b>	<b>Postgraduate degree</b>
5	<i>Lato Sensu</i> in Arts
3	<i>Lato Sensu</i> in Education
2	Master of Education
1	<i>Lato Sensu</i> in Arts and Master of Education

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Table 5.9 - *continuing*


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3	Master of Education and Doctor of Education
2	<i>Lato Sensu</i> in Arts, Master of Education and Doctorate in a related area (not completed – in progress)
1	<i>Lato Sensu</i> in Arts, Master of Education and Doctor of Education

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The *Lato Sensu* specialization in Arts is normally related to visual arts education. Those lecturers with a Master's or Doctoral degree in education often pursued a non-arts orientation because of the limited opportunities available to undertake arts studies at these levels in Brazil. Only two of the arts lecturers did not hold a postgraduate degree, which represented an exception, as the majority of tertiary institutions in Brazil require at least a postgraduate diploma of all members of their teaching staff. The majority of coordinators also mentioned the requirement of postgraduate diplomas for lecturers in their institutions.

#### 5.3.1.4. The preparation for teaching the arts

Only four of the 19 lecturers considered that they received adequate preparation for their role as arts educators, referring to the inspiration of lecturers in undergraduate or postgraduate courses who were excellent role models and stimulated the search for a

continuous development in the professional activity as an arts teacher. The other 15 arts lecturers criticized the arts and/or pedagogical content of their courses, many referring to the fragmentation of content during their studies. Even though some arts lecturers considered their preparation insufficient or inadequate, they have continued seeking a specialization in their areas, most of which has occurred at a postgraduate level.

Most of the arts lectures manifested that they only felt comfortable teaching one arts area, this being that in which they had specialized. Indeed, many of the lecturers expressed a feeling of inadequacy in teaching all arts areas, which is a requirement of the majority of the *cursos de pedagogia*. Further, a number expressed regret that their own background had not prepared them for training generalist teachers who, theoretically at least, are expected to be able to teach across all arts areas.

#### 5.3.1.5. Summary of category 1 – arts lecturers

In summary, the majority of the arts lecturers indicated having had some arts background prior to entering university, even though the nature and quality of this varied and was principally obtained outside of normal school programs. More than half of the arts lecturers have specialized in the visual arts, the area that is most commonly taught in *cursos de pedagogia*. The majority of the arts lecturers hold a postgraduate degree in education. Most of them feel that they were not adequately prepared as arts educators. Not surprisingly, they tend to concentrate on the area in which they specialized - which in the majority of cases is the visual arts - despite the rhetoric that requires them to prepare generalist teachers to teach across all art forms.

### 5.3.2. Category 2 – Arts lecturers: The music/arts subjects they teach

This category is concerned with the arts subjects in the *curtos de pedagogia* that the interviewees teach. The arts lecturers were invited to talk about the general characteristics of these arts subjects: objectives, content, methodologies, and bibliographical references underpinning each course.

#### 5.3.2.1. General characteristics of the music/arts subjects

Objectives of the arts subjects varied, but are essentially encapsulated in the following: “to present the arts as a means of educating the sensibilities” (U1-A); “to promote the arts as forms of knowledge and language” (U2-A); “to understand the arts as fundamental to human development” (U4-A); “to present the arts as forms of human expression” (U13-A, U14-A); “to discuss the arts as expression and the arts as culture” (U10-A); “to enlarge the cultural knowledge of the students” (U19-A); “to teach the arts as non-verbal languages” (U14-A); “to present the arts as integral to the school curriculum” (U16-A); “to give assistance for students to understand and to work with the arts in the future as generalist teachers” (U5-A); “to foster artistic developments in the preparation of generalist teachers” (U8-A); “to prepare generalist teacher to use the arts as strategies for other subjects in the school curriculum” (U7-A); and “to promote the arts as essential tools for generalist teachers to apply in school” (U6-A). Some of the interviewees directed their answers specifically to music because they were responsible for this art form in the *curso de pedagogia*; others mentioned some musical objectives trying to focus on the initial proposal of this research study that was to know about the

music preparation of generalist teachers. Specifically about music, some of the objectives of the subject were: “to reflect and to develop processes of contact with music” (*U3-A*); “to establish a pleasurable contact with music through sensitive activities that should be considered as essential to be applied in school” (*U4-A*); “to study music in child development (*U13-A*); and “to reflect on the contribution of the music experience for human development” (*U17-A*). A broader objective for the arts within the *cursos de pedagogia*, and one that was mentioned by many of the arts lecturers, was to increase their profile in the university and, consequently, in schools and society.

The names of the arts subjects were different in the universities participating in this study, as well as the time allocation and the number of lecturers responsible for the delivery of the content. The general description of the arts subjects was presented in the coordinators’ section on the arts in the curriculum, and includes the number of arts subjects in each course, the time allocated for the arts, the qualification of the lecturers recruited by the universities, and some comments on the universities’ support and interest in the arts (see Coordinators – category 3).

Most of the lecturers provided a copy of their arts subject outline at the time of the interview, with the remainder presenting theirs subsequent to the interview. The format of these outlines varied markedly, and ranged from a one-paragraph description up to a 10-page document. It must be noted that some of the published outlines were not current, and in certain instances the outlines had been developed by a person other than the interviewee. These outlines tended to contain three components: (a) a description of the arts modalities or areas included in the subject; (b) a description of the content; and (c) bibliographic references recommended to students as well as those

used in the development of the subject.

### 5.3.2.2. Arts modalities included in the arts subjects

The arts subject outlines of eight institutions indicated that they included the plastic arts, drama, and music in their *curso de pedagogia*. These terms relate directly to the old *Educação Artística* that was the subject where the arts were taught according to the *polivalência* model in which one teacher was responsible for all arts areas. By contrast, five universities use the terms established in the 1997 National Curriculum Parameters (PCN), these being dance, music, theatre, and visual arts. A further four universities used the single, but plural term *arts* without being any more specific. Only two institutions had a separate subject outline directed to music; in these institutions there are more than one arts lecturer teaching different art forms. The use of old or new names for the arts subjects in *cursos de pedagogia* could be related to the fact that some institutions are still waiting for further definition in terms of the new legislation, and because of this fact, they have not yet changed the denomination of these areas in the curriculum. In addition, some interviewees mentioned that many educational systems, including universities, have changed the names but continue applying old practices for the arts teaching. As illustrated by one of the arts lecturers, “in the past the subject was called *Plastic Arts*; it has changed to *Educação Artística*; and today it is called *The Arts and Education*, but in practice little has changed in the context of this university in terms of the arts teaching” (U9-A).

The arts areas described in the outlines are summarized in table 5.10.

Table 5.10

*Arts areas in the subject outlines*

<b>Universities</b>	<b>Arts areas in the subject guides</b>
8	Drama, music and plastic arts
5	Dance, music, theatre, and visual arts
4	Arts
2	Music

## 5.3.2.3. The content of the arts subjects

The content of the arts courses is heavily weighted towards the visual arts. For example, *Art history* is the most frequently found topic, which is usually related to the visual arts. *Art-education* is another content area frequently found in the course outlines, and it also is strongly related to the visual arts practices in Brazil. *The arts in education* and *methodology of the arts teaching* were often listed in the outlines, which represents concerns about the presence of the arts in the preparation of teachers. Some of the interviewees commented on the necessity of preparation for teaching the arts: “the arts subject also includes how to work the arts content with children” (U2-A); “the objectives of the subject include the preparation of the student in terms of the arts and also to discuss methodological possibilities to apply these areas in school” (U6-A); “beyond the foundations and basic content of the arts, the methodology of the arts teaching is also

included" (*U8-A*); "among the contents of the arts subject are those which offer support for the teaching practice in schools" (*U13-A*); "the contents of the arts subject include artistic experiences that allow the students to decide how to incorporate the arts in the daily school activity" (*U14-A*).

*The new legislation for education* occupies a significant place in the arts subject outlines, and it could be understood as a positive inclusion because it demonstrates the interest in offering updated information about current educational policies. Some interviewees commented on this topic of the outlines: "the new legislation has contributed to a reflection on several topics for the arts in the preparation of generalist teachers and in schools" (*U2-A*); "in the arts classes many reflections about the arts in the official documents take place" (*U4-A*); "the National Curriculum Parameters have been discussed in the arts classes to clarify several aspects presented in those documents" (*U13-A*); "the National Curriculum Parameters have been essential components in the development of the arts subject" (*U1-A*); and "the new legislation, including the National Curriculum Parameters, have been continuously discussed in the arts subject" (*U14-A*). The importance of the new legislation and supporting documents was also highlighted by other interviewees who commented that they have been including such content in their arts subjects.

The arts lecturers' responses about the legislation being a relevant content area in the arts subjects match the coordinators' responses in terms of the discussion about the legislation in *cuadernos de pedagogía*. Coordinators said that the discussions were mainly in the arts subjects, and this can be confirmed in the arts subject outlines. A few outlines allow for a degree of flexibility with regard to course content in that they do not

specify particular arts modalities, leaving this up to the lecturer. As expressed by one of the arts lecturers:

“the content of the arts subject vary from one semester to another depending on the group of students, their interest and background; the content can also vary according to a range of events such as arts exhibitions, concerts, shows, dance spectacles, plays, opera, and others available in the city in the period of the arts subject; part of the content developed is related to the participation in actual arts experiences” (*U1-A*).

A few outlines also encouraged possibilities for overlap between the arts and other areas of the school curriculum; terms such as interdisciplinary or multidisciplinary were indicated in some of the outlines and were discussed by some of the interviewees: “interdisciplinary activities in the first years of school are essential for the generalist teaching practice, and the arts are part of this” (*U16-A*); and “generalist teachers must be prepared to develop interdisciplinary projects, and the arts should be included in such activities” (*U19-A*).

#### 5.3.2.4. Bibliographic references of the arts subject outlines

The bibliographic references listed in the outlines, not surprisingly, referred to the visual arts. The majority of arts lecturers were qualified in the visual arts, or preferred to develop visual arts activities in their classes - as discussed previously - therefore they predominantly have chosen visual arts contents, which implies a predominance of

references for these areas in the arts subject outlines. The legislation also appeared in the bibliographical references of the arts subject outlines as a frequent topic. Titles of arts education, music, drama and aesthetics were also listed in some of the outlines. A few of the interviewees discussed details of the bibliographic references considering that the titles represented a general guidance, and other specific titles could be added according to the development of the subject.

#### 5.3.2.5. Other comments on the arts subject outlines

It should be noted that a few arts lecturers indicated that the so-called official outlines were out-of-date and they largely ignored them. Some of them referred to the fact that the arts subject outlines had been elaborated by others, and the actual practice within the arts subject in the *curso de pedagogia* was different to that presented in the written outlines.

It should also be noted that in discussing the arts subject outlines some interviewees pointed out that where possible they invite guest lecturers in other arts areas to work with students: “guests of specific arts areas are often invited to participate in the subject” (U1-A); “to present some musical aspects for the students, special guests are invited; with theatre there are also some partnerships with specialists in this area” (U12-A); “special guests are invited to enlarge the experience with each art form” (U16-A). Relatedly, others stressed the importance of having a more equitable representation of arts lecturers across the modalities teaching in the *cursos de pedagogia*: “it is necessary to have more professionals qualified in specific arts areas working in the

*cursos de pedagogia*" (U9-A); "arts subjects for each art form taught by different arts specialists would be essential to prepare generalist teachers" (U10-A). At the same time some spoke of the economic constraints and the difficulty of enlarging the time allocation for the arts areas in the *cursos de pedagogia*.

Optimistically, one arts lecturer commented that despite the problems, the arts has been gradually reaching a level of importance in the *curso de pedagogia*, "being much better today than in the past" (U18-A). Among the university participants in this research study there were those that were already offering separated arts subjects in their *cursos de pedagogia*, which means that the old model of the arts teaching (one teacher for all the arts) has been challenged by such universities.

#### 5.3.2.6. Summary of category 2 – arts lecturers

In summary, the majority of the arts subject outlines for the *cursos de pedagogia* were not confined to a single arts modality, which confirms the data presented by the coordinators. However, in practice there is a heavy emphasis on the visual arts. Such an emphasis was explicitly mentioned by the interviewees, and the contents and references of the arts subject outlines confirmed the predominance of the visual arts in the *cursos de pedagogia*. A number of arts lecturers accepted the need for greater breadth, incorporating a broader spectrum of arts modalities. Some of them already have enlarged the arts experiences in their subjects by inviting special guests to develop specific arts modalities in the preparation of generalist teachers. Some of the outlines offered a degree of flexibility in approaches, and it was acknowledged that some of the

presented guidelines reflected partially the situation of the arts subjects in the *cursos de pedagogia*, lacking updated elements.

### 5.3.3. Category 3 – Arts lecturers: The music/arts subject in relation to the preparation of generalist teachers

This category refers to the arts lecturers' responses regarding generalist teachers and their attitude to music and arts. They also discuss the outcomes of the arts subject, what they see to be major problems in the preparation of generalist teachers for music and the arts, and the support for these areas within the *cursos de pedagogia* in their university. Finally, they offer their perceptions about students' attitudes towards music and the arts in the context of their training as generalist teachers.

#### 5.3.3.1. Generalist teachers and the arts

All arts lecturers considered that the generalist teacher should be responsible for some arts teaching in the first years. It was frequently remarked that generalist teachers are with children most of time and in the best position for providing children with appropriate arts experiences within an integrative context. As one arts lecturer commented, "generalist teachers can develop a sensitive view for the arts" (U1-A) when they understand that these areas represent new possibilities in the children's development. Another lecturer suggested that "generalist teachers are in a unique position for contributing to children's artistic development" (U13-A); and another one affirmed that "it is possible to develop arts activities without being an arts specialist" (U15-A). For another lecturer, "generalist teachers can articulate and develop several aspects of the arts in school; they have to understand the essence of each arts language to assume their responsibility with these areas in the first years of school"

(U16-A). Another argued that “generalists are the hope of the future for the arts in school” (U19-A). One of the arts lecturers emphasized that “generalist teachers must include the arts in schools” (U6-A). Another lecturer suggested that “generalist teachers should favour the artistic development in the first years of school” (U13-A). Many lecturers also commented that the generalist teacher is in a strategic position for developing positive attitudes towards the arts; this was expressed by one as “humanity goes to school” (U16-A).

Although most interviewees spoke of the dangers of fragmentation when the arts were only taught by specialists in the first years many, nonetheless, were in favour of generalists working in cooperation with specialists as a means of ensuring progressive and ongoing development. Some of the arts lecturers discussed this topic: “collaborative work between generalist teachers and arts specialists would be very important in the school context” (U1-A); “generalist teachers should have the support of arts specialists in schools” (U2-A); “generalist teachers should work with arts specialists in schools; there should be a dialogue between these professionals; for example, generalist teachers should understand what the music specialist does” (U3-A); “generalist teacher can develop significant work with the arts in the first years of school with the support of arts specialists” (U4-A); “all schools should have arts specialists to help generalist teachers in the arts developments” (U10-A); “generalist teachers need arts specialist consultants to continue developing the arts in their practices” (U17-A); “integrated activities among generalist teachers and arts specialists in the first years of school should be a goal for the arts developments; the ideal would be generalists and specialist teachers working together” (U18-A). One of the arts lecturers emphasized the notion that “generalist teachers should include the arts in the first years of school as *generalists*, not

being substitutes of arts specialists" (*U12-A*). Another lecturer suggested that "it is important to have a team working together in schools, and each professional has a specific function in the curriculum developments" (*U16-A*). At the same time there were some who issued a cautionary note, suggesting that arts specialists were not normally trained to work at this level of schooling and, indeed, "feel inadequate to work with the children in IGFT because their training has been oriented towards an older age group; many arts specialists have knowledge in their areas but they do not have the pedagogical preparation to apply the arts in the first years of school" (*U9-A*). Further, as one lecturer discussed, "specialist teachers are not always willing to review their practices or to update pedagogical procedures, following traditional models that are not suitable when applied in the first years of school" (*U19-A*).

Parallel to the issue of generalist teachers working cooperatively with arts specialists, it should be noted that the majority of education systems in Brazil do not employ arts specialists. In some cases, as commented by each of the arts lecturers, educational systems employ people without suitable qualifications for the arts teaching in the first years of schooling, which represents a false solution for the expected support for the arts developments (*U19-A*).

### 5.3.3.2. The preparation of generalist teachers for the arts teaching

Although all of the arts lecturers were emphatic in their conviction that those being prepared to become generalist teachers must be given appropriate skills and knowledge to teach the arts, they referred to a number of issues that needed to be

addressed with respect to this preparation:

(1) Insufficient time allocation

The major reason articulated by all arts lecturers for the inadequate preparation of generalist teachers in the arts is the insufficient time allocation given to this area in the *cursos de pedagogia*. This was even commented upon by those arts lecturers whose curricula already have more than one arts subject taught by different arts specialists. Some of the arts lecturers expressed this concern in saying: “it lacks time for the arts in the curriculum” (*U1-A; U12-A*); “there is little time allocated for the arts areas” (*U4-A; U10-A*); “there is a small time to develop the arts in the course” (*U5-A*); “the time allocated for the arts is unsuitable” (*U6-A*); “it is impossible to teach what is suggested in the National Curriculum Parameters with the little time allocated for the arts subject in the *curso de pedagogia*” (*U8-A*); “there should be a larger time allocation for the arts” (*U9-A*); “it should have more classes for the arts subjects” (*U13-A*); “it lacks time for a suitable preparation of generalist teachers in all of the arts” (*U15-A*); “there is not enough time to deepen the reflection about different art forms that should be applied by generalist teachers” (*U16-A*). Because of the lack of time, it was commented that the arts subjects do little more than “awaken some possibilities; they are only an introduction” (*U15-A*). The insufficient time allocation was seen by many to be symptomatic of a lack of valuing of the arts within the university and in the broader society. Some suggested that there is a strong tendency in universities and schools to undervalue anything that is not part of the scientific-technological tradition. The society, the school, the academy, the *cursos de pedagogia*, and some of the students, undervalue everything that is not part of the scientific-technological tradition (*U1-A, U2-*

*A; U5-A; U12-A; U15-A*); as expressed by one arts lecturer, “there is a strong tendency to consider several subjects more relevant to study than the arts” (*U7-A*). It is interesting to note that the arts lecturers saw the time allocation as more pressing than the fact that one lecturer only was normally expected to teach across the arts.

## (2) Superficiality in arts approaches

Many arts lecturers referred to a degree of superficiality in teaching the arts in the *cursos de pedagogia*. One of the arts lecturers said that because of superficiality in some arts approaches, students receive only “a general overview in some of the arts areas, and this is an insufficient preparation” (*U18-A*); and another suggested that “the arts subjects are only an introduction to these areas” (*U15-A*). Another commented that “the arts subject does little more than awaken curiosity for the arts” (*U9-A*). The limited time allocation, together with the requirement of including aspects of all of the arts in the course content, invariably contributes to superficiality: “there is no in-depth discussion, only general notions of the arts” (*U8-A*). This superficiality, it was suggested by many, does not enable generalists to feel confident in teaching the arts. As one of the interviewees commented, “students lack foundations to apply the arts, and they do not feel confident teaching these areas” (*U5-A*). Further, when they do, their own teaching also tends to be superficial. Some lecturers suggested that many generalist teachers do not go beyond the realm of entertainment: “some students merely see the arts as being decorative in relation to school events” (*U11-A*); “some of the students use the arts simply for variety in their classes” (*U8-A*). It was suggested, further, that the superficiality in their training has led to a situation where some students in *cursos de pedagogia* and

consequently generalist teachers in schools look for *recipes* to apply the arts in the classroom, lacking comprehension about the value and the function of these areas. "Some of these students", said one coordinator, "want to learn how to develop quick and easy activities; they do not want to have more work thinking about the arts" (U4-A).

In some frank discussions, lecturers admitted that the superficiality was in a part a result of their lack of skill in teaching outside their own arts specialization: "I did not have preparation in music" (U5-C); "I do not work with other areas out of my [visual arts] education" (U10-C). Some examples of the superficial approach to the arts areas were presented by the arts lecturers: "the emphasis is in the visual arts; music and theatre are superficially approached" (U5-A); "music is the least approached of the arts subject because of my personal lack of preparation in this area (U8-A); "the visual arts are the main approach of the arts subject because the other areas were not part of my personal studies" (U9-A); "the focus of the arts subject is the visual arts, and the other art forms are approached superficially" (U10-A); "a few music experiences are offered in the arts subject" (U11-A); "I do not teach music and theatre" (U12-A); "the visual arts are dominant because of the suitable equipment for the development of these areas" (U15-A); "the emphasis is in the visual arts" (U19-A). The issue of superficiality is seen more in relation to the *performing arts* because of the dominance of the visual arts.

### (3) Imbalance between knowledge of the arts and arts methodology

As a result of the superficiality and/or the lack of content, many arts lecturers mentioned the difficulty of establishing a balance between how much must be learned

about the arts, and how much must be learned about arts teaching. As one lecturer explained, the main problem is that “students’ contact with the arts in school was generally minimal” (U12-A) and this is a very different situation compared to other areas of the curriculum. As a consequence, in their *curso de pedagogia*, students need to be taught about the arts, beginning from a very basic level, and, at the same time, how to teach them in schools - an extremely difficult task given all of the constraints (U12-A). One arts lecturer suggested that “students want more arts in their preparation because they were deprived of such areas in their school experience” (U3-A). Another lecturer commented that “students often complained about their lack of arts content prior to university” (U7-A). Further, some lecturers suggested that students normally need a certain period of time to consolidate knowledge before they in turn learn how to apply it methodologically; as expressed by one of them, “it is necessary to develop arts experiences with the students in the *curso de pedagogia* before studying methodologies of arts teaching, and there is not enough time to balance these aspects in the arts subject” (U14-A).

#### (4) Lack of confidence with the arts

Nearly all of the lecturers spoke of students’ lack of confidence in teaching the arts. This, it was suggested, relates to the insufficient time allocation, the issue of superficiality, and the problem of mastering both content and methodology. Some comments illustrated this lack of confidence: “the students receive little preparation to teach the arts confidently; the *curso de pedagogia* do not offer enough preparation in these areas” (U13-A); “the experience with the arts in the *curso de pedagogia* should

favour more confidence for the generalist teachers" (*U2-A*); "the arts preparation that students receive in the university is too small to give them confidence to teach these areas in school" (*U17-A*); "the students manifest their lack of confidence with the arts and many of them think that arts specialists are more appropriate to teach these areas" (*U3-A*); "the students have not been prepared adequately to teach the arts with confidence as generalist teachers" (*U15-A*); "generalist teachers do not receive appropriate preparation in the *curso de pedagogia* to teach the arts confidently" (*U16-A*).

Some lecturers stressed that providing students with specialists in each arts area would help in part to address the problem because it was unreasonable to expect one lecturer to be a specialist across all areas. This possible solution for the improvement of the music/arts preparation of generalist teachers was suggested: "all the art forms should be offered in the preparation of generalist teachers; it is necessary to have more arts professionals in the *cursos de pedagogia*" (*U1-A*); "different arts professionals should be teaching in the *curso de pedagogia*" (*U6-A*); "a music subject should be taught by a music specialist" (*U7-A*); "qualified teachers for different arts areas should be employed in the *curso de pedagogia*" (*U9-A*); "the *curso de pedagogia* should offer subjects of each art form taught by specialist professionals" (*U10-A*); "the arts should be approached in a larger time allocation with arts lecturers specialized in all the arts forms" (*U12-A*). It was also suggested that at the school level the presence of specialists to support generalist teachers would also provide an important boost to their confidence and skill (*U1-A; U2-A; U3-A; U4-A*). One of the arts lecturers commented that "generalist teachers can deliver good programs in schools but they need support to continue offering a quality experience for students" (*U17-A*).

#### 5.3.3.3. Outcomes of the music/arts subjects

The arts lecturers commented on the outcomes of the arts subjects, reinforcing that, despite many inadequacies in terms of the arts in the *curtos de pedagogia*, there have been positive results in diverse contexts. The most positive comment was related to the revaluing of the arts by the students; in the beginning of the subject students often are looking for ready activities (referred to as *recipes* by many interviewees) to apply the arts in schools, but gradually many of them develop an understanding of other possibilities with these areas (*U2-A; U4-A*). One lecturer considered that “the arts can break the academic rigidity” (*U1-A*); another lecturer commented that “the experience with the arts is unique and very different from other academic studies” (*U2-A*); and another lecturer spoke about “the arts experiences enlarging the level of criticism among students” (*U3-A*). According to the arts lecturers, the majority of students like the arts experiences in the curriculum and they ask for more time for each arts area. Some of the arts lecturers mentioned the difficulty of changing beliefs about the arts in general, despite the understanding that the arts can be seen as new forms of knowing by the majority of students. Many students understand the differences but they are not prepared to go against a powerful and traditional educational system (*U1-A, U2-A, U14-A*).

#### 5.3.3.4. The university's support for the arts

In discussing their university's support for the arts, many of the arts lecturers suggested that this is given little importance, especially in the context of the *curso de pedagogia*. Some criticisms were noted by the interviewees: “the university is not

concerned with the arts because these areas are not considered as relevant content" (U1-A); "the arts are only considered as forms of entertainment in the university context" (U2-A); "the university has wrong views about the arts" (U4-A); "the university is not thinking about the arts" (U5-A); "the arts are not apparent in the context of the *curso de pedagogia* because they are not considered relevant" (U8-A); "the university is not interested in change, and the arts continue to be considered irrelevant" (U9-A); "the university is not interested in the arts areas" (U11-A). Other arts lecturers however were more positive, indicating a relatively high degree of satisfaction with the support given to the arts, not only in their subject but, more widely, across the university. Indeed, some even indicated that the situation had improved in recent years. Some comments included: "the university is open to offer improvements in the arts areas" (U6-A); "the university wants new developments for the arts in the curriculum" (U18-A); "the university has supported several initiatives in the arts areas" (U19-A).

### 5.3.3.5. Summary of category 3 – arts lecturers

To summarize, there is little doubt on the part of the arts lecturers that generalist teachers have an important role to play with regard to children's education in music and the arts in general. Some, however, suggested that this might be undertaken in cooperation with specialist arts teachers. From their perspective, the arts lecturers identified four major problems with regard to the teaching of the arts in their *curso de pedagogia*: insufficient time allocation for the arts, a superficiality in approach, the issue of teaching for knowledge and at the same time, being expected to provide students with appropriate methodological skills, and a lack of confidence on the part of many students.

A number of universities, it was suggested, are not particularly supportive of the arts.

### 5.3.4. Category 4 – Arts lecturers: The 1996 legislation with respect to the music/arts subject

This category is concerned with the arts lecturers' comments on the new legislation and its implications for the arts in the *cursos de pedagogia*. This relatively new legislation has had a strong influence on universities, as was noted by all of the lecturers. A major and ongoing issue yet to be resolved is the future of the *curso de pedagogia* within the university, given that the new legislation also created an alternative means of studying for this qualification: in the *Instituto Normal Superior*. Currently students can undertake the qualification in either institution. Agreeing with the majority of coordinators, some of the arts lecturers criticized these new institutions and their preparation of generalist teachers: "the university has problems to be solved in terms of many aspects of education, but the new *Instituto Normal Superior* does not represent a solution for these problems" (*U16-A*); another coordinator analysed this situation considering that "the *Instituto Normal Superior* tends to be worse in terms of the preparation of teachers because of the lack of research supporting teaching" (*U12-A*).

Overall, the arts lecturers agreed with the comments of the coordinators, namely that the implications of the new legislation for the arts within the context of the *cursos de pedagogia* were receiving scant attention. As expressed by one of the arts lecturers: "there are other priorities in the courses, and the arts have not been included as relevant areas" (*U8-A*). At the same time, all the arts lecturers indicated that they include in their arts content, discussion of the new legislation and the subsequent support documents, including the National Curriculum Parameters (PCN). As stated by one lecturer, "the presence of the arts in the PCN has promoted a number of reactions ... and these have

contributed to the discussions of several topics relating to arts teaching" (U2-A).

Of all the support documents, the PCN is generally regarded by the arts lecturers as being most significant for the teaching of the arts. As confirmed by several arts lecturers, "the PCN and other documents have been discussed in the arts subject" (U7-A); "in the arts classes the PCN is included as relevant content" (U6-A); "the National Curriculum Parameters have enlarged the reflection on different art forms, and this is very important for the preparation of generalist teachers" (U9-A).

Collectively, the arts lecturers raised a number of both supportive and critical issues in relation to the legislation as a whole. Positive comments were offered by some of the interviewees: "there are positive aspects in the new legislation because it increased the discussion of the arts in general" (U9-A); "the references of the new legislation, especially the National Curriculum Parameters, are very positive for the arts; each arts professional has to deepen relevant topics according to personal interests" (U19-A); "the discussion of the new legislation has been shared with the education community, which is good for future developments in the arts areas" (U18-A); "there are very good points for the arts in the new documents" (U10-A); "the arts are included in the National Curriculum Parameters with a new format and this has promoted some positive reactions" (U2-A); "the new legislation and the support documents brought a revitalization for arts teaching" (U14-A) .

The positive comments of the arts lecturers are summarized in Table 5.11.

Table 5.11

*The new legislation – positive aspects*

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**Positive aspects of the new legislation**

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- the new legislation and consequent support documents have contributed to an increased discussion of teaching, and the role of the arts in education
- the new documents have contributed to a broader discussion of education by professionals at all levels
- the documents have the potential to contribute to a revitalization of educational systems
- for the first time in Brazilian education, the arts areas – dance, music, theatre, and visual arts - are treated in detail, with suggestions for new approaches

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The impetus that the new legislation has given to the debate on teaching has been commented on most positively. The legislation has affected all education professionals and has required those working at every level to adapt to its principles and tenets. Many of the arts lecturers see this period of adaptation as not only being good for education in general, but for the arts in particular.

Not surprisingly, the volume dedicated to the arts in the PCN was mentioned by the arts lecturers as the document that they most often consulted. They pointed out that the discussion of each arts area has implications for changes in arts teaching practices. At the same time, some spoke of the need for more specificity. Nonetheless, many suggested that this document has had an important role in establishing a new status for

the arts.

By contrast, many interviewees highlighted areas of dissatisfaction with the new documents. Some, for example, suggested that a change on paper is not necessarily translated into a change in teaching practice: “the importance of the arts is still in the rhetoric of many, but in practice little has changed for these areas after the new legislation” (U1-A); “the laws are still on paper” (U16-A). Some of the interviewees went so far as to say that “the documents are inadequate because they are not accessible enough for teachers in schools” (U15-A), and “the legislation does not favour the arts because it continues being a top down imposition” (U8-A). Another arts lecturer criticized the excessive “theoretical approach to the arts in the new documents, which is both difficult to comprehend and apply to practice in schools” (U16-A). Other interviewees referred to the legislation as being problematic in several ways, which was considered impediment for effective change in the arts practices (U9-A; U10-A). The main issues delineated by the arts lecturers are listed in Table 5.12.

Table 5.12

*The new legislation – negative aspects*

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**Negative aspects of the new legislation**

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- the legislation and the subsequent documents have been *imposed* from the top down
- the majority of teachers in schools are not able to understand the content of the new documents

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Table 5.12 – *continuing*


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- the arts are approached too theoretically
- there is no clear indication about the respective roles of generalist teachers and arts specialists with regard to the first years of schooling

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For some of the arts lecturers, the process of developing the new legislation and the support documents has been undemocratic, with decisions being imposed without adequate consultation with all stakeholders. Some arts lecturers are critical of the fact that the process has not involved teachers in schools and because of this they do not feel empowered by the proposed changes. As a consequence, it was suggested, the documents remain unread on the shelves of many schools.

Some of the arts lecturers went so far as to suggest that the new legislation has not contributed significantly to changes in arts education within the *cuadernos de pedagogía*. One argued that even though the new legislation offered different perspectives, “the arts lecturers are alone in the *cuadernos de pedagogía*” (U9-A), and are not in a strong position to establish new forms of thinking about the arts in that context. Some suggested that despite the new concepts put forward in relation to the arts, changing the mindset of teachers and others such that they go beyond seeing the arts merely as a form of leisure is not easy (U2-A, U9-A). One of the interviewees commented on this difficulty considering that “many people hold confused and problematic concepts about the arts, which favour the continuation of the situation as it has been for years in spite of the new or different legislation” (U12-A). Referring to this topic, one of the coordinators lamented

that “people were not prepared for the arts, and they are not understanding the possibilities of change; for many the arts are in museums and they are not accessible to everyone” (*U5-A*). Another arts lecturer agreed with the elitist notion of the arts: “unfortunately these areas continue to be strongly related to museums and art galleries” (*U2-A*). Underpinning these issues is the fact that many of the ramifications of the legislation and support documents for the arts remain unclear in the context of the *curso de pedagogia* (*U5-A, U8-A, U13-A*)).

A further issue, raised by a majority of the lecturers, is that universities are conservative institutions and do not readily embrace change. As expressed by some of the arts lecturers, “the change is difficult because the academy is too restrictive” (*U1-A*); “the university as a whole presents a problematic view of the arts, and those who can decide about the changes do not understand clearly the necessary changes” (*U4-A*); “the university is very conservative and many professionals are not open to discussion” (*U5-A*); “the university is not interested in change that could occur for the arts after the new legislation” (*U9-A*); “the university is not committed to changes for the arts” (*U11-A*); “the lack of discussion on the arts in the *cursos de pedagogia* demonstrates that the university is not changing after the new legislation” (*U16-A*). Many of the arts lecturers suggested that little change has occurred within the *cursos de pedagogia* despite the new legislation.

A crucial issue for many of the arts lecturers is that neither the legislation nor the support documents make it clear who should be responsible for the arts in the first years of schooling, and this has important implications for *cursos de pedagogia*. As one lecturer commented, “they [students] ask for more clarification about who should be

responsible for the arts in IGFT" (*U13-A*), but the documents do not provide the answer. The same arts lecturer emphasized the necessity of knowing, reflecting and discussing the new legislation with students "to prepare them for their future position in schools as teachers" (*U13-A*).

Regardless of any criticisms, all arts lecturers indicated that they discuss the new document, especially the PCN, with their students. They emphasized the importance of future teachers being informed about the legislation as a basis for engaging in further discussion of the issues.

#### 5.3.4.1. Summary of category 4 – arts lecturers

In summary, it was evident that the legislation is currently being discussed in all of the arts lecturer's universities. However, to date, few of them have been involved in these discussions as the arts within the *cuadernos de pedagogía* are not seen to be a priority. The lecturers themselves have included discussions relating to the legislation in their own arts teaching. A range of both positive and negative points were raised in discussion with the arts lecturers. Among the positive aspects mention was made of the legislation's role in revitalizing the debate on educational issues, the results of which are felt at the level of the *cuadernos de pedagogía*: further, the documents specifically directed to the arts areas represent a possibility of changes in diverse educational systems. On the negative side, there were criticisms of the failure to involve all stakeholders in the process, an overly theoretical emphasis on the arts, and a lack of ownership and clear understanding of the principles of the new legislation by many. With respect to the

*cursos de pedagogia*, this has to be seen within the context of conservative universities that do not embrace change readily. Despite the new legislation, the arts subjects in the *cursos de pedagogia* has changed little.

### 5.3.5. A summary of the arts lecturer's responses

A summary comprising the main points that emerged from the arts lecturers' responses in the four categories analysed is presented in Table 5.13.

Table 5.13

*Summary of the arts lecturers' responses*

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#### **The arts lecturers' responses**

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##### **Category 1 - Their academic preparation**

- the majority of arts lecturers that are teaching in *cuadernos de pedagogía* had some arts preparation before university
- their undergraduate degrees are diverse, and there is a dominance of the visual arts qualifications
- the postgraduate degrees are mostly linked to education
- most of the interviewees considered that they did not receive appropriate preparation to be arts teachers and lecturers, mentioning the lack of contents in arts and/or in pedagogical issues

##### **Category 2 - The music/arts subjects they teach**

- most of arts subject outlines are directed to all arts languages
- there is an evident dominance of the visual arts in the contents and references for the arts subjects
- the legislation is a component of most of arts subject outlines
- some of the arts lecturers mentioned the need for other arts professionals teaching different arts modalities in *cuadernos de pedagogía*

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Table 5.13 – *continuing*


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**Category 3 - The music/arts subject in relation to the preparation of generalist teachers**

- generalists are desirable to deliver the arts in IGFT
- integrated work among generalists and specialists is recommended as a form of continuing education
- the major problems in the preparation of generalists for music/arts are: insufficient time allocation for the arts, a superficiality in approach, imbalance between knowledge of the arts and arts methodology, and a lack of confidence on the part of many students
- the universities in general are not very supportive of the arts subjects

**Category 4 - The 1996 legislation with respect to the music/arts subject**

- the new legislation has been discussed in all universities
- in the majority of courses the lecturers have included discussions relating to the legislation in their arts classes
- the revitalization of the educational environment and the amount of detail for the arts in the documents were recognized among the positive aspects related to the new legislation
- the lack of a democratic process in the production of documents and the theoretical emphasis on the arts were presented among the negative aspects of the new legislation
- the majority of universities were reported as being conservative and do not embrace change readily
- little has changed for the arts after the new legislation in most of *curtos de pedagogia*

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## 5.4. A comparative discussion of the responses of the coordinators and arts lecturers

To this point the responses of the two sets of respondents have been described, discussed, and analysed separately. It will now be useful to undertake a comparative discussion of their responses. Five topics have been selected to structure this discussion: (a) the qualifications of the respondents (b) time allocation for the arts in the preparation of generalist teachers; (c) the confidence of trainee generalist teachers with respect to teaching the arts; (d) prevailing concepts about the arts; and (e) legislation and the arts.

### 5.4.1. The qualifications of the arts lecturers

Universities have certain expectations regarding the qualifications of those lecturing in the arts in the *curtos de pedagogia*. Although the coordinators indicated that they wanted competent arts professionals, they were not specific as to the precise qualification they wanted. The issue is complicated because lecturers in the *curtos de pedagogia*, as with arts teachers in schools, have been expected to teach all of the arts subjects – in practice an unrealistic expectation, resulting in a degree of superficiality and neglect of some art forms. It is regrettable that neither the 1996 legislation nor the support documents addressed the need to change this model, known as *polivalência*. It is thus not surprising that the notion of one teacher responsible for all the arts remains in the majority (15) of the *curtos de pedagogia* represented in this study and that many of the coordinators continue to support this approach. Few of them considered it important to employ arts lecturers representing each specific arts area – despite the fact that for

more than twenty years the inadequacy of such a model has been highly criticized in the arts literature in Brazil.

In contrast to the attitude of the coordinators, many of the arts lecturers expressed dissatisfaction at being responsible for teaching all of the arts, indicating that they generally lacked skills and confidence in relation to arts areas outside their own specialization. Understandably, they tended to concentrate on their area of specialization and neglected, or treated somewhat superficially, the other arts areas. Many of them, for example, stated that they were not prepared to teach music. It is interesting to note, however, that despite their reluctance to teach all of the arts, few of them suggested that a solution would be providing specialists for each arts area in the *cursos de pedagogia*. It might be conjectured that they were merely reflecting administrative or economic impediments to such a solution.

Most of the coordinators spoke of the arts as a whole, rarely referring to specific arts specialities. The arts lecturers on the other hand spoke principally in relation to specific arts forms. Although there were a few exceptions, it was evident that the two sets of respondents viewed the arts differently in relation to the *cursos de pedagogia*. There is a tension between these two points of view which neither group mentioned strongly when interviewed.

Some arts lecturers also commented on the difficulty in persuading decision-makers of the need to provide specialists for each arts area. At the same time, some coordinators suggested that the role of the arts needed to be more strongly argued in

the educational context. It would seem that this group of coordinators have not, to date, been swayed by their arts lecturers.

Both sets of respondents discussed models of arts teaching. Some coordinators criticized the teaching models adopted by some arts lecturers, suggesting that they used approaches that were strongly associated with restrictive and elitist traditional models, generally derived from their own training. This was also conceded by some of the arts lecturers. At the same time, some of them commented that the coordinators were not qualified to criticize arts teaching models. It was clear that neither group is generally satisfied with the status quo – but each of them views the issues from different and even opposing perspectives.

#### 5.4.2. Time allocation for the arts in the preparation of generalist teachers

Both the coordinators and the arts lecturers tended to agree on the necessity of allocating more time for the arts in the *cuadros de pedagogia*. What they did not agree on, however, is the nature of the arts offering: merely increasing the time without addressing the issue of content is not, it might be conjectured, the best way to proceed. Indeed, some of the arts lecturers indicated that if the time allocation is increased they would use this in relation to their own arts speciality rather than spending it on other arts areas. Clearly, the issue of time allocation is not one that can be treated in isolation.

### 5.4.3. The confidence of trainee generalist teachers with respect to teaching the arts

Both the coordinators and the arts lecturers supported the inclusion of the arts in the *cursos de pedagogia* that prepared generalist teachers. At the same time, they acknowledged that the present situation is such that students generally graduate with little confidence to teach the arts in schools. To some extent this corresponds to the lack of confidence felt by many of the arts lecturers with respect to areas outside their arts specialization.

Both groups tended to agree that one means of addressing the issue of teacher confidence might be for generalist teachers to work cooperatively with arts specialists in schools. At the same time, they acknowledged the practical impediments to this, which includes the fact that there are extremely few arts specialists employed at the primary (IGFT) level. This only underscores the importance of ensuring that generalist teachers are adequately prepared in their *cursos de pedagogia* to teach across the arts.

Overall, neither group spoke of specific competencies in the arts in relation to the preparation of generalist teachers. The respective arts subject outlines for each *curso de pedagogia* illustrated little agreement with regard to outcomes. It seems reasonable to suggest that the development of national, desirable competencies in the arts for generalist teachers would be one way to proceed.

#### 5.4.4. Prevailing concepts about the arts

Criticisms emerged from both groups with respect to prevailing elitist views of the arts in Brazilian society and education. Across the groups there was some suggestion that the low status of the arts in schools was partly attributable to the fact that the arts were considered to be accessible only to those with special talents. It is somewhat ironic that in their discussions, members of both groups, whilst criticizing the emphasis on talent, invoked the notion of talent when speaking of their own limitations in specific arts areas.

A number of respondents from both groups also commented that although the majority of the population is not familiar with elitist expressions of the arts normally associated with museums, art galleries and concert halls, they were nonetheless consumers of the arts as found in daily life. However, opinion was mixed in both groups regarding the representation of the pop culture in schools. Further, some arts lecturers expressed a desire for establishing orchestras and choirs in schools; and some coordinators lamented the absence of more popular arts in the educational environment. But within each group there were counter opinions.

#### 5.4.5. Legislation and the arts

It was generally agreed across the two groups that, to date, there has been little discussion of the arts in *curtos de pedagogia* as a result of the 1996 legislation: other areas were seen to be more pressing. Despite the fact that some of the support

documents criticize the outdated *polivalência* model, this continues to operate in the *cursos de pedagogia* and schools. Yet extremely few respondents from either group acknowledged that the documents allowed for change in arts education. They seemed to be more intent on criticising existing practices than considering possible solutions that the support documents might facilitate.

Although neither the legislation nor the support documents state categorically that generalist teachers should be responsible for teaching the arts, the National Curriculum Parameters (PCN) that resulted from the legislation offer a detailed description of what should be included in arts programs at the primary school (IGFT) level. It is difficult to imagine that the average generalist teacher would have the skills and confidence to follow this guideline. The issue thus remains: will generalist teachers continue to be expected to teach the arts, or will this be given over to specialist arts teachers? This, of course, has implications for the arts in the *cursos de pedagogia*. To some extent it has provided a convenient excuse for relative inactivity at this level until the situation is made clearer. Realistically however it seems unlikely that educational systems would be in a position in the foreseeable future to afford to employ specialist arts teachers in the primary years.

Both groups tend to believe that discussions relating to the arts will be included in future deliberations by universities, but exactly when is unknown. Even if the arts are to be included in the discussions this will only occur after other *priorities* have been established, which could mean that these areas would be included in the discussions remaining as non-priority topics in the general curriculum that prepare generalist teachers. Across groups there is common agreement that little has changed for the arts

as a result of the new legislation. The arts in *cursos de pedagogia* have been given non-priority status by professionals other than the arts lecturers.

## Chapter 6

### DISCUSSION OF THE DATA

The main objective of this chapter is to discuss the collected data in light of the literature that informs and supports the discussion. This discussion is structured according to eight key issues that derive from the research data: generalist teacher preparation courses, the music/arts preparation of generalist teachers, generalist practices, specialist practices, generalists and specialists working collaboratively, one lecturer for all the arts, the role of the arts in education, and legislation.

#### 6.1. Generalist teacher preparation courses

Around the world, generalist teachers are prepared in universities, teacher training colleges and similar institutions. In Brazil, generalist teachers are prepared in universities in the *curtos de pedagogia*, and more recently they have had the option of training instead in the *Instituto Normal Superior* (Brasil, 1999a, 1999b). The *Instituto Normal Superior*, established following the 1996 legislation, signified the adoption of a model for preparing generalist teachers equivalent to teacher training colleges in many other countries. It was suggested in Chapter 4 that the majority of Brazilian universities do not favour the establishment of this alternative route, which has led to a dual system for the training of generalist teachers. It has been argued by universities and others that the establishment of the *Instituto Normal Superior* could contribute to a devaluing of the

generalist teacher by virtue of the fact that many will now graduate with a qualification that was not obtained in a university. This is an issue that has also been experienced in other countries. In Greece, for example, it has been argued that those who graduate from a university tend to have more prestige than those who graduate from a teachers' college (Gikopoulos, 1993).

The general characteristics of the *curso de pedagogia* in Brazilian universities match the characteristics of Bachelor of Education courses around the world: essentially the courses comprise a study of theoretical foundations to teaching, methodologies of teaching, and teaching practice. The qualification in Primary Education in Australia approximates to some extent the qualification for the Initial Grades of Fundamental Teaching (IGFT) in Brazil. However, these undergraduate courses in Brazil prepare teachers to work with children in a more limited age span - from seven to ten years. Generalist teachers are normally required to be responsible for all areas of the curriculum, but some exceptions can be found in educational systems in Brazil that have specialist teachers for specific areas such as arts, physical education and foreign languages. The same exception is not uncommon in a number of other countries.

## 6.2. The music/arts preparation of generalist teachers

The literature provides extensive criticism of the training of generalist teachers in a number of countries with respect to music and the arts (Barela, 2001; Bellochio 2001; Beyer, 1995; Diaz, 2000; Estrada, 2001; Figueiredo, 2002a; Gauthier & McCrary, 1999; Gifford, 1993; Gomes, 1997; Kater et al., 1998; Mills, 1989; Overmars, 1994; Peschl,

1997; Rolfe, 2000; Rossi, 1997; Tafuri, 2000, 2001; Temmerman, 1997, 2001a; Urho, 1994). Many critics argue the importance of improving the music and arts training of generalist teachers (Hoermann, 1993; Jeanneret 1996, 1997; Russell-Bowie, 1997; Solbu, 1994; Stowasser, 1994).

In the present research, the majority of coordinators and arts lecturers were similarly critical of the attention given to music and the arts in *cursos de pedagogia*. It has been seen that it is quite common for such courses to offer only one arts subject for an average length of 60 hours - considered to be inadequate by all of those interviewed. The issue is compounded by the fact that in most of the *cursos de pedagogia* that were the focus of this study only one lecturer was employed to teach across all arts areas - and the majority of them concentrated on the visual arts. Whilst those interviewed generally felt that there was a much greater need to provide a broader representation of the arts, very few suggested that there was a need to employ specialists in each arts area. There was a tendency to emphasise more time rather than face the issue of who should be teaching the arts at this level. To be fair, it might be that this merely reflected their perception of what was possible in the present climate, given that the employment of additional specialists would have major economic implications and most would have considered this to be quite unrealistic. Indeed, the importance of employing specialists in all arts areas in *cursos de pedagogia* was suggested by very few of the interviewees. At the same time, such an attitude runs counter to much of the literature in which it is argued that each art form should be represented by an appropriately trained specialist. Rasmussen (1994), for example, in referring to arts training for teachers in Denmark, argues that "the teacher should have undergone excellent training by teachers who themselves have a high degree of professional skills" (p. 164). Such a belief is the

opposite of the current situation in the majority of those *curtos de pedagogia* participant in this research.

The issue of time allocation for the arts is not an isolated factor. The quality of the educational experience is of paramount importance. It may be that Brazilian educators need to consider new and alternative ways of delivering arts programs in teacher education. As Seitz (2001) has said in relation to education in general, “we need not *more* but *different* education” (p. 71). It was interesting that one of those interviewed commented, “we only know how to solve problems [in the *curso de pedagogia*] by creating new subjects in the course” (*U1-C*), underscoring the need to go further than merely considering time allocations or who will be responsible for teaching the arts as the only avenues in which we should seek solutions.

### 6.3. Generalist practices

The literature strongly supports the notion that the curriculum in the first years of school should integrate many areas of knowledge, and that generalist teachers should be responsible for such integration in developing a curriculum for the whole child. As posited by Glover and Ward (1993a), “only the class teacher is in a position to manage the time, space and resources which are necessary and to have a close enough knowledge of the child to make such [holistic] learning possible” (p. 9).

It is the norm in many countries for generalist teachers to be considered to be best placed for teaching music and the arts in the first years of schooling (Calouste

Gulbenkian Foundation, 1989; Durrant & Welch, 1995; Karjala, 1995; Mills, 1991; Pugh & Pugh, 1998). Given this, it is incumbent on those given the task of training such teachers to ensure that this training is adequate for them to meet the challenge. Unfortunately, the present study has shown that generalist teachers in Brazil tend to lack the necessary confidence to teach music and the arts. It would appear that this is usually related to two factors:

(1) The training of generalists has been inadequate to instil in them the requisite confidence

(2) There is a strong tradition in Brazilian society that equates the arts with notions of talent, and this is not conducive to convincing generalist teachers that regardless of any perceived talent they may or may not have, it is possible to train them to offer suitable arts programs in schools.

It is maintained here however that the first factor – the music/arts preparation of generalist teachers - could be minimized and ideally solved through more appropriate training in *cursos de pedagogia*. Certainly, all of the participants in this study, coordinators and arts lecturers, agreed that there was a need to improve the teaching of music and the arts in the *cursos de pedagogia*. It is encouraging that examples of positive results in relation to courses that prepare generalist teachers have been documented in the literature, showing that it is possible to increase students' competence and confidence in teaching the arts (Barrett, 1994; Jeanneret, 1997; Joly, 1998; Mills 1995/1996; Rolfe, 2000; Russell, 1996; Souza & Mello, 1999; Temmerman, 2001a).

The second factor - emphasizing notions of talent - is much more complicated to solve because it involves changing entrenched cultural and societal attitudes. In Brazilian society, talent has been mythicised and considered to be an attribute of a small minority. Campbell (1998) has captured the essence of the problem: "in such a conception of talent education and hard work have little place, and environment counts for naught" (p. 169). To express it differently, there are direct links between talent, the arts, and artists, which are considered "special rather than ordinary" (Jeanneret, 1997, p. 149). A number of other writers have also criticized an emphasis on talent as being a pre-requisite for training generalist teachers in the arts (Durrant & Welch, 1995; Fromhyr & Bingham, 1997; Hennessy, 2000; Sharp, 1990). Although none of these writers was referring specifically to Brazil, they have nonetheless drawn attention to an issue that is highly pertinent to the preparation of generalist teachers in Brazil today.

Another impediment to the status of the arts in curricula is the prevailing orientation of Brazilian education to the rationalistic-scientific tradition. As a consequence, the arts are under-valued in education. This situation, of course, is not exclusive to Brazil (Hennessy, 2000; Jorgensen, 2003; Russell-Bowie, 1997; Spychiger, 1995; Stowasser, 1997, Temmerman, 1997). In referring specifically to music, Gardner (1983) has commented that "music occupies a relatively low niche in our culture, and so musical illiteracy is acceptable" (p. 109). More recently, Eisner (2001) has suggested that "the general public does not think of music as the product of complex forms of thinking. In terms of educational priorities music is regarded as nice, but not necessary" (p. 20). Certainly, these sentiments are accurate with respect to Brazil, as was discussed by those interviewed for the present research study: the generally low status of music and the arts is not questioned in any systematic way by educators and others

responsible for the provision of schooling.

#### 6.4. Specialist practices

The literature and, indeed, many educators have argued the importance of music and the arts being taught by specialists. Indeed, some writers suggest that it is not uncommon for generalist teachers themselves to support the notion of music and the arts being taught by specialists at all levels of schooling (Glover & Ward, 1993a; Hennessy, 2000; Campbell, 1998). Even some of those interviewed for the present study suggested that their students favoured this approach, believing that they themselves lacked what they saw to be the requisite talent and skills to teach music adequately in the first years of school.

Some of the coordinators suggested that in their own attitudes and teaching, even the arts lecturers applied elitist and conservative notions of the arts in *ursos de pedagogia*. These coordinators criticized the use of outmoded models of arts education in Brazil. And, indeed, in interview, some arts lecturers reinforced the fact that they were employing conservative models, equating these exclusively to notions of *good art* (related to erudite art and classic music), as distinct from that which they considered *bad* and *useless* (related to popular art and media) in the preparation of generalist teachers.

In referring specifically to music education in Brazil, Penna (2002) has lamented the “distance between the music that is part of daily life, and the concepts of music that guide university courses” (p. 16). Yet, as writers such as Hargreaves (1992) has

commented with reference to music curricula worldwide, there are experiences that are not found in conservative models that are “equally valid as potential curricular components” (p. 19). Certainly, Brazil itself is not without its proponents of the need for more contemporary expressions of music in curricula. Oliveira (2001a), for example, has argued the need for music education in Brazil to represent the diversity of practice that is Brazilian music. She has discussed the existence of music both in and out of schools, which have already been acknowledged by some Brazilian music education researchers.

Interest in informal music is another important aspect of the aims and objectives of Brazilian music education. A number of recent post-graduate studies have concerned music both in and out of schools, and the relationship between these two forms of musical learning and development. (p. 197)

Sadly, such an ideal has not yet found its way into the majority of *ursos de pedagogia* or schools. Generalist teachers could be prepared to acknowledge the importance of a range of musical diversity that exists as part of their educational environments, which could be a source of reference for understandings and developments in terms of music education.

Whilst it is not the intent of this study to argue against the importance of specialist arts teachers, it is nonetheless maintained that possibilities for ways in which they might work with children in the younger grades need to be discussed and clarified and, if ultimately accepted as desirable, enshrined in curricula. As the literature has shown, arts specialists and generalist teachers could work collaboratively which certainly implies

definitions of roles for each type of professional with respect to music and arts developments in schools at different levels.

### 6.5. Generalists and specialists working collaboratively

As introduced in the previous paragraph, it is quite feasible - leaving economic constraints to one side - for generalist and specialist arts teachers to work together cooperatively. Certainly, there is much support in the literature for such arrangements, albeit with different degrees of emphasis (Aaron, 1994; Barrett, 2001; Bellochio, 2000b, 2001; Bowman, 2001; Byo, 2000; Glover & Ward, 1993b; Kelly, 1998; Miller, 1996; Mortimer, 2000; Plummeridge, 1991; Stephens, 1997; Russell-Bowie, 1999; Whitaker, 1998). And many of the interviewees themselves were not averse to considering such possibilities, expressing support for the potential benefits. The development of cooperative approaches to arts teaching involving generalists and specialists is frequently discussed in the literature. Hennessy (2000), for example, suggests that the teaching of music "should never be the exclusive responsibility of one teacher" (p. 184), suggesting, presumably, that neither the generalist nor the specialist alone should take on this role exclusively with children in the lower grades. She advocates the notion of a partnership in which each professional contributes. This notion was picked-up by one of the arts coordinators, who said that "neither professional alone can solve all education issues" (U6-C).

## 6.6. One lecturer for all the arts

The Brazilian practice of *polivalência* for the arts, established in 1971, refers to one teacher only being responsible for all arts teaching. This approach, which no longer enjoys official sanction, resulted in practice in teachers concentrating on one of the arts area and neglecting the others. Effectively, it meant that one teacher provided a limited and narrow arts education to children and, at the level of the *curtos de pedagogia*, to those training to become generalist teachers.

Whilst the practice of *polivalência* has not been uncommon with respect to generalist teachers in other countries, the practice of applying it also to those in the teacher training institutions is somewhat unique to Brazil. Consequently, there is a paucity of references to such practices in the literature worldwide.

It would be unreasonable to dismiss the notion of *polivalência* for the arts out of hand. It does, at least, acknowledge that there is a body of knowledge known as *the arts*: a belief that is implicit in the so-called national curricula of many countries. Problems arise however in relation to who should teach this body of knowledge: specialists in each arts area, or someone who has the skills to teach across all arts areas? In practice, in Brazil at least, the latter has been unsuccessful, leading to a neglect of certain arts areas and an overall degree of superficiality in arts education. It must be stressed however that this is not to argue against the importance of the arts as representing a generic body of knowledge, practice and experience. Pateman (1991), for example, has argued that “the various arts comprise the differentiated symbolic forms of the aesthetic modality” (p. 8). Reimer (1989) has referred to them as representing a

realm of symbolic forms which explore “the nature of human feeling” (p. 229). And Abbs (1994) discusses the arts as belonging to a *generic community*.

Other, opposing, perspectives might also be drawn into the debate. Some writers for example have argued against an emphasis on *commonalities* in approaches to arts teaching, suggesting instead that each art form should be considered without reference to other art forms and therefore be approached individually, without superimposing a more generic framework (Best, 1992; Elliott, 1995).

In their interviews, many of the coordinators and some of the arts lecturers were clearly adherents of the commonalities model. This probably explains why the majority of them made little if any mention of the importance of having specialists in each individual arts area teaching in the *curso de pedagogia*. Accordingly, they still favoured the outmoded *polivalência* model. Interestingly, even when some of these coordinators were critical of current practices, they did not level blame at this model but, rather, at the arts lecturers themselves. In other words, it would appear that they were entrenched in traditional beliefs and not questioning from a philosophical and educational perspective the intrinsic merits of the *polivalência* model. And for them, this model represents administrative convenience whilst being economically attractive. At the same time, it might be argued that the continuation of the *polivalência* model reflects a degree of disinterest in issues regarding arts education in *curtos de pedagogia*. Although there is accumulated discussion about the arts teaching and the *polivalência* model among arts educators in the Brazilian context, such discussion seems to be not considered as yet in the majority of *curtos de pedagogia*. This only serves to highlight the need for arts educators and others to engage in advocacy in an effort to change prevailing attitudes

and practices regarding arts education in the first years of schooling in Brazil.

### 6.7. The role of the arts in education

Many of those interviewed for this study suggested that the arts were, by and large, seen to be somewhat irrelevant within their university. It was frequently suggested that a materialistic view of human experience predominated in universities - one which emphasizes scientific development and values most strongly an economic-utilitarian function of education (Detels, 2001). This view, it would seem, even prevails in teacher education courses. Flores and Shiroma (2003) have suggested that not only is it common in Brazil, but also in a number of other countries. Some areas of knowledge are considered essential, whilst others are seen to be superfluous, or at least not essential. The arts, unfortunately, tend to fall into the second of these two categories.

It was not uncommon for the interviewees to refer to an attitude in which the arts are seen predominantly as entertainment in schools. The conception of the arts, which often also relegates them simply to leisure time pursuits, can be a major obstacle to changing entrenched opinion and practice (Barrett, 1992; List, 1982; Palmer, 2002). Lehman (2002) has cautioned that "the fundamental and pervasive role that music plays in the entertainment business and in popular culture sometimes blinds people to the very but essential role it plays in education" (p. 48).

The problem has become circular in Brazil: children have been deprived of meaningful arts experiences in school and grow up not valuing the possibilities of an arts

education, and this attitude becomes successfully entrenched with each generation.

There was even evidence of this attitude among the coordinators interviewed for this study. This problem itself serves to compound the erroneous belief that the arts are only for the talented. As Small (1998) has suggested, education is sometimes *de-education*:

how is it that so many people in Western industrial societies believe themselves to be incapable of the simplest musical act? If they are so, and it seems that many genuinely are, it must be either because the appropriate means for developing the latent musicality have been absent at those crucial times of their lives ... or more often ... because they have been actively taught to be unmusical. (p. 210)

Many interviewees commented that there has been extremely little advocacy undertaken in Brazil with regard to arts education and that this has contributed to the current low status of the arts. Fortunately, the literature provides a wealth of argument for advocacy: it is incumbent on Brazilian arts educators to employ it. Aspin (1999), for example, in advocating for the arts, argues that engagement in them contributes to personal growth, intelligence, and the development of imagination and creativity. Plummeridge (1991) postulates that music and the arts are “serious and powerful realms of human meaning” (p. 2). Taylor and Andrews (1993) stress the importance of a balanced curriculum “designed to encourage more imaginative and divergent forms of understanding and insight” (p. 31). Paynter (1993) argues that the arts represent “an area of experience not covered by any other aspect of the educational curriculum” (p. 162). And two Brazilian educators, Penna and Alves (1998), have suggested that arts education provides an essential avenue for accessing culture - the right of all who live in

a democracy.

Gardner (1991), it was seen in the literature review, focuses on four elements for the improvement of the arts in education: philosophical aspects of arts education, psychological considerations about learning in the arts, artistic practices, and the ecology of the educational system. Consideration of these help give direction to the theoretical framework that is presented in the next chapter.

With respect to music education, it is not the purpose of the present study to advocate particular methodologies. At the same time, it is recognised that whatever models are adopted they must be flexible enough to adapt to local or regional contexts (Bowman, 2001). And, as Pitts (2000) has said, "music in education has a diversity of roles" (p. 41). Music in schools can assume different functions sometimes "expressed in contradictory terms" (Whitaker, 1998, p. 20). The school community understands music in different ways. Generalists, music and arts teachers, principals, students, parents, all have musical conceptions related to their personal experiences, and they are valid to be incorporated into the discussions. It is not a question of accepting any sound activity as musical and valid, but it is a question of reconstructing concepts and values, which takes time and needs more and more equipped interlocutors for the arts in schools. Certainly, it is contended there that the development of a comprehensive and relevant music education program for Brazil will entail a re-evaluation of many long-held values and practices with respect to schools and teacher education.

## 6.8. Legislation

The Brazilian legislation dating from 1996 has been discussed widely within the education sector. It established new guidelines affecting the Ministry of Education and all states and cities and numerous support documents have been produced to facilitate its implementation. Although all of the interviewees acknowledged the importance of the legislation and indicated being familiar with the relevant support documents, their reactions to these were mixed, ranging from the extremely critical to the strongly supportive.

A few interviewees also mentioned other recent Brazilian publications that have relevance to arts teaching. These included publications by the *Associação Brasileira de Educação Musical - ABEM* (the Brazilian Association for Music Education) which have begun to address issues relating to music in the first years of schooling (Bellochio, 2000b; Figueiredo, 2000b; Joly, 1998; Kater et al., 1998; C. Souza, 1994, 1998; Souza & Mello, 1999; Torres & Souza, 1999). The principal theme of the 1998 annual conference of the *Associação Brasileira de Educação Musical* was the 1996 legislation with respect to all levels of music teaching (J. Barbosa, 1998). The discussion and debate opened here has continued at subsequent annual conferences and in publications by the society (Hentschke, 1999, 2000; Bellochio & Esteves, 2001). Other publications have also contributed to the debate. Publications exploring a range of issues relating to arts education as a consequence of the legislation have emanated from the Department of Arts at *Universidade Federal da Paraíba* (the Federal University of Paraíba) in Brazil. Penna (1998, 2001c) is the editor of two of these books, which are regarded as seminal arts publications in relation to the recent legislation.

Despite such attention to the debate, most of the interviewees noted that at the university level the impact of the legislation with respect to the arts was not strongly evident as the arts were not designated priority areas. There was some evidence to suggest that many of the coordinators themselves felt that their own background in the arts was insufficient for them to confidently steer the debate. As Eisner (1999) stated, "when the arts are not a part of your own life, it's hard to know what they can contribute to it" (p. 146). Freire (2001), further, has commented that "institutions often do not know what the arts are useful for" (p. 4). This puts an excessive responsibility on the arts lecturers, many of whom complained of being a lone voice in *cursos de pedagogia*.

The importance of the new legislation should not be underestimated. Together with the support documents, it has offered Brazilian educators at all levels a chance to debate and implement change at all levels of education. Such an opportunity extends to the arts. Time of course will tell if the educators and educational systems across the country are up to the challenge. Certainly, with respect to the present study, it can only be hoped that arts educators and decision makers will join forces to ensure that music and arts education in schools and in teacher training programs is rejuvenated and made relevant to the needs of children and teachers in today's Brazil.

## Chapter 7

### A CONCEPTUAL FRAMEWORK

#### 7.1. Initial considerations

The aim of this chapter is to present a conceptual framework as a basis for preparing generalist teachers with respect to music. The notion of a conceptual framework adopted here is the presentation of guidelines for the development of specific educational practice. This conceptual framework allows for universities and lecturers in the arts to develop their own curriculum with respect to individual, university, and regional considerations. It is a model grounded in philosophical, psychological, pedagogical, sociological, and musical considerations.

A definition of a conceptual framework by Dottin (2001) summarizes the main objectives of this section:

A conceptual framework is an underlying structure or system in a professional education unit that gives conceptual meanings to the unit's operation, and provides direction for programs, courses, teaching ... these conceptual meanings facilitate the fashioning of a coherent perspective into a unit by relating its parts into a coherent whole. The framework, therefore, acts as the stimulation of a unit ethos within which continuous improvement, renewal, and change can occur. (pp. 2 & 3)

The initial proposal for this research study indicated that it would result in the development of such a conceptual framework for the music preparation of generalist teachers. This intention derived from informal knowledge regarding *cursos de pedagogia* in Brazil that normally do not offer systematic and comprehensive preparation for music and arts teaching. The study subsequently confirmed the necessity of implementing new procedures in *cursos de pedagogia* to improve the preparation of generalist teachers with respect to music and the arts.

## 7.2. References from the literature

Many writers suggest a diversity of approaches to the preparation of teachers. The framework presented here evolves from a consideration of these diverse models. Specific consideration was given to writings on the preparation of music teachers, or music within the context of generalist teacher preparation.

Reimer (1989) considers that philosophical issues comprise questions about psychology as well as the history of education. With respect to psychology, he highlights the functioning of the mind, perception, and child development. He identifies a history of music education, within the history of education realm, as a form of “understanding music in relation to history and culture” (Reimer, 2003 p. 269).

Boardman (2001) presents a theory of instruction emphasizing music learning as the “construction of musical meaning” (p. 52), that occurs in a socio-cultural context. Music is discussed as a symbol system that represents a unique mode of representation

of people's conceptions of the world. She insists on the importance of teachers developing coherent programs based on a consideration of the importance and application of music in schools.

Gardner (1991) poses four elements for the improvement of arts education in schools: (a) philosophical notions of arts education; (b) psychological accounts of learning in the arts; (c) artistic practices; and (d) ecology of the educational system. The four elements comprise theoretical and practical issues and have relevance for the preparation of generalist teachers.

Mills (1991) offers a proposal specifically directed to the development of music for generalist teachers. She stresses the interrelationship between listening, composing, and performing. For her, "Music requires processes of reflection and analysis which are at least a little different from those of other areas of experience" (p. 107). This might be seen to imply the importance of considering both philosophical and psychological issues in the development of music programs.

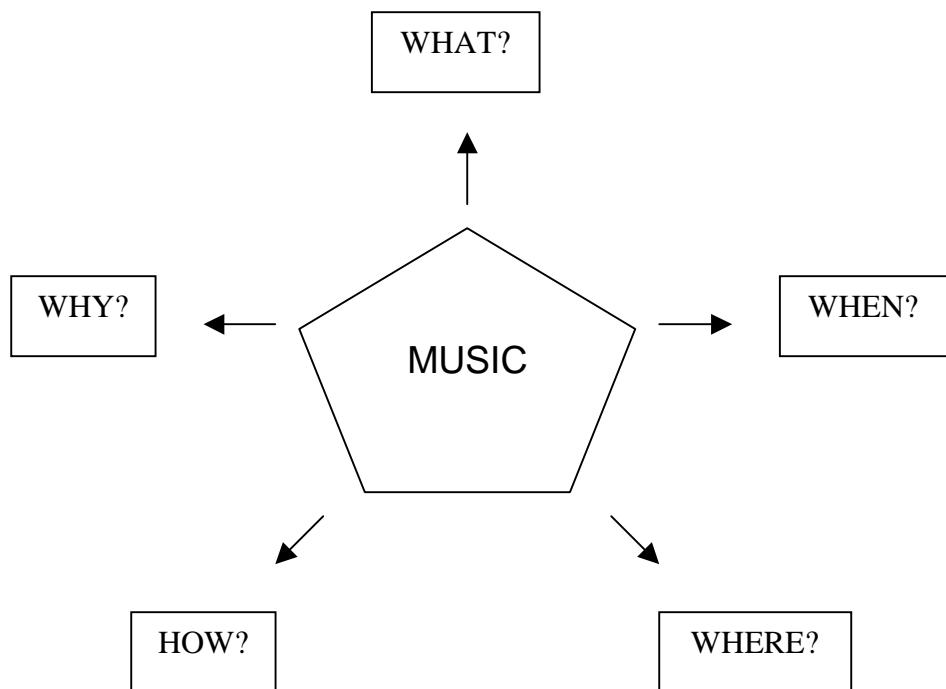
Durrant and Welch (1995) discuss a range of issues for consideration in the music preparation of generalist teachers. They consider that "there are many kinds of music and musical activity and, consequently, much that the generalist teacher (i.e. *generalist* in the sense of not being a music education specialist) can do even with little formal background in music" (p. 3). In suggesting practical activities they show how these relate to philosophical, psychological, anthropological, and musical issues.

The framework derives from a consideration of the work of the writers above. Other issues discussed more broadly in the literature also contributed to the process of formulating the present proposal.

### 7.3. Essential questions

Essentially, the framework presented here attempts to answer basic questions relating to the preparation of generalist teachers with respect to music. Figure 7.1 illustrates these basic questions.

Figure 7.1 - *Essential questions*



A number of questions might be posed:

- (1) *Why* is music important?
- (2) *What* musical elements, genres or styles should be included?
- (3) *How* should these elements, genres and styles be presented?
- (4) *When* is the most appropriate time to introduce and develop these elements, genres and styles?
- (5) *Where* or in what circumstances does music happen?

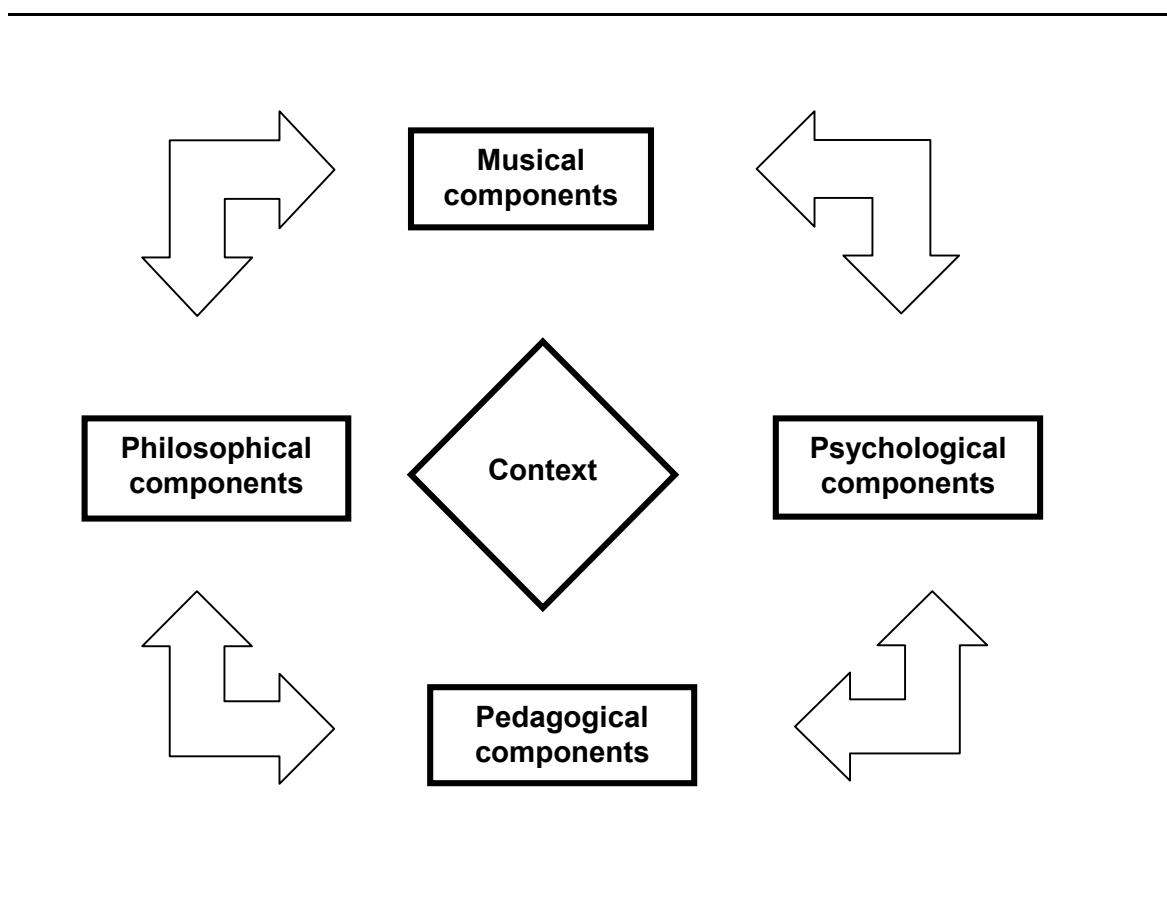
The first of these, '*Why* is music important?', could be related to philosophical issues to assist teachers to articulate a way of thinking about music and its role in education. The second, '*What* musical elements, genres or styles should be included?', relates primarily to the rich tapestry of musical expression from which teachers draw in developing and delivering a music program. The third, '*How* should musical elements, genres and styles be presented?', raises pedagogical considerations, particularly those relating to methodologies that might be employed in delivering a music program. The fourth, '*When* is the most appropriate time to introduce and develop musical elements, genres and styles?', has psychological implications and requires an understanding of developmental psychology. The fifth, '*Where* or in what circumstances does music happen?', is a reminder that musical expression occurs in a range of diverse contexts.

These *why*, *what*, *how*, *when*, and *where* questions are by no means the only ones that should be asked. At the same time, they are offered here to provide a basis for discussion. They also might be seen to relate to the five areas delineated in the framework: philosophical, musical, pedagogical, psychological, and contextual. These

five areas, which are presented in Figure 7.2, should be seen as interactive; they are separated here for clarity of discussion.

Figure 7.2

*A conceptual framework for music in cursos de pedagogia*



#### 7.4. Context

Education is always bound to a specific reality, and for this reason the context is at the centre of the Figure 7.2. The context relates to the environment in which a musical activity is developed, and includes a complex web of relationships among diverse social

groups that constitute the society, and which are represented in schools. Teachers must be conscious of the context in which they work, and be able to select and integrate content according to the background of their students. In selecting content they must make decisions about the limitations or extremities of the context that they wish to represent.

Certainly the context can be related to many aspects of educational practice, and because education cannot occur in a vacuum it is important to consider musical concepts from diverse perspectives. This entails that we consider music *per se*, without applying value judgements as to whether one genre or style is better than another. In this sense, all music is potentially valid for inclusion in the curriculum, including that which students commonly experience in their daily lives. Basic to the framework being discussed is that acknowledgement of the broad palette that represents the understanding that the music of any society should be the starting point for the selection and organisation of specific content; the content selected will require consideration of the context in which the teaching is to occur. Such decisions involve pedagogical, philosophical and psychological considerations.

## 7.5. Musical components

Selecting the precise music content for inclusion in *curtos de pedagogia* and in the first years of school is not a simple task. Regardless of what content is selected, it is maintained here that a comprehensive music program should include listening,

performing and creating music, thus providing students with a means of experiencing music from diverse perspectives.

Listening to music is a common activity for most people outside the classroom. The listener is capable of perceiving styles, recognizing singers, musical instruments, ensembles, performing groups, and so on. In the process, people develop musical preferences. Acknowledging the musical interests of students may provide a starting point for the development of a music curriculum. Of course, the aim of any such curriculum should be to extend students' knowledge, skills and experience.

Through listening many aspects of music can be highlighted: (a) the expressive development of a musical piece (dynamics, tension and release), (b) rhythmic movement (fast, slow, constant, varied), (c) melodic contour (ascending and descending movement, skips), (d) identification of timbre (natural, vocal, instrumental, electronic), (e) formal organization (repetitions, variations, length of sections), (f) texture (including kind of accompaniment, arrangement). All of these aspects and more should be considered when listening to music, acknowledging the previous experience and insights of the listeners, and aiming to develop them further.

Performing is another musical activity that is essential in the preparation of generalist teachers. The term should be understood to encompass all activities related to music making, undertaken at a level that is appropriate to the students. Initially, these may be relatively simple and involve both singing and the playing of instruments. Such activities should always be undertaken within a musical framework.

Creating music is the third dimension for developing musical skills and understanding. It involves the manipulation of the elements of music, and includes the organisation of sound within a musical context and the selection of relevant sound sources. As with the other two aspects, tasks should begin at a level that is appropriate to the background of the students. Activities can include improvisation, accompaniment of melodies, and arranging, undertaken both individually and in groups. The process of creating music involves making a range of decisions about sounds.

Listening, performing, and creating are inter-related activities and all should be included in music programs for the training of generalist teachers and in schools. Implicit in the framework being presented here is that generalist teachers should have an understanding of music and its elements from the perspective of all three activities. In this way, it is contended, teachers will develop appropriate confidence and skills to ensure that music becomes an integral component of the curriculum in the first years of school.

## 7.6. Philosophical components

One of the most important contributions that philosophy can make to education in the arts is the development and articulation of beliefs about the nature and essence of the arts and their relevance in education. This should include a consideration of psychological issues. It is contended here that such inquiry and reflection is essential in teacher development. The responsibility to guide children in the first years of school involves a series of decisions in a variety of fields. Teachers are continually required to

review and reorganize knowledge and a philosophy provides one important framework for this process. To take it further, underpinning all activity in music education should be a philosophy of music education.

A basic assumption of this study and explicit in the framework is the relevance of music and the arts to education. Any philosophy of education that involves the preparation of generalist teachers, it is assumed, should acknowledge the place of music and the arts. And a philosophy of music education, in turn, must be able to show how it forms part of the overall educational philosophy. A philosophy of music education should address such issues as aesthetics, talent and the need to make music education available to all children. It will also inform the choice and organisation of music materials, and this in turn requires consideration of psychological issues.

## 7.7. Pedagogical components

Educational thinkers have offered a multitude of theories relating to school practice. Some proposals centre on the teacher, others on the child, and others on the content as the centre of the educational process. Each proposal frequently incorporates a related methodology and the use of specific materials. Some practices even coexist in educational systems. All of this presents a challenge not only for practising teachers, but also for those involved in the preparation of teachers.

Implicit in music education itself is also a set of pedagogical elements. Such elements or principles are just as relevant in the preparation of generalist teachers within

the *cursos de pedagogia* as they are in schools and represent a multiplicity of perspectives relating to the broad issue of education. Among others, they involve consideration of curriculum organisation, curriculum content, and modes of delivery. No music program can escape being influenced to some degree by such pedagogical issues. And these issues in turn are a product of other issues drawn from the fields of philosophy and psychology.

#### 7.8. Psychological components

Psychological components are included in this framework because, it is maintained, education must be based on an understanding of psychological development and a psychology of teaching and learning. There are, of course, diverse theories relating to these areas. Such theories are implicit variously in teacher education and in teaching in schools. Music education is no exception: implicit in all practice is a psychology of development and a psychology of teaching and learning. To deliver an appropriate music education program entails an understanding of children's abilities and capacities; it also involves making decisions about content and the most appropriate time for introducing, developing and assimilating knowledge and skills. Psychology has an important role to play in relation to such decisions – decisions which are intrinsically related to pedagogical and philosophical principles.

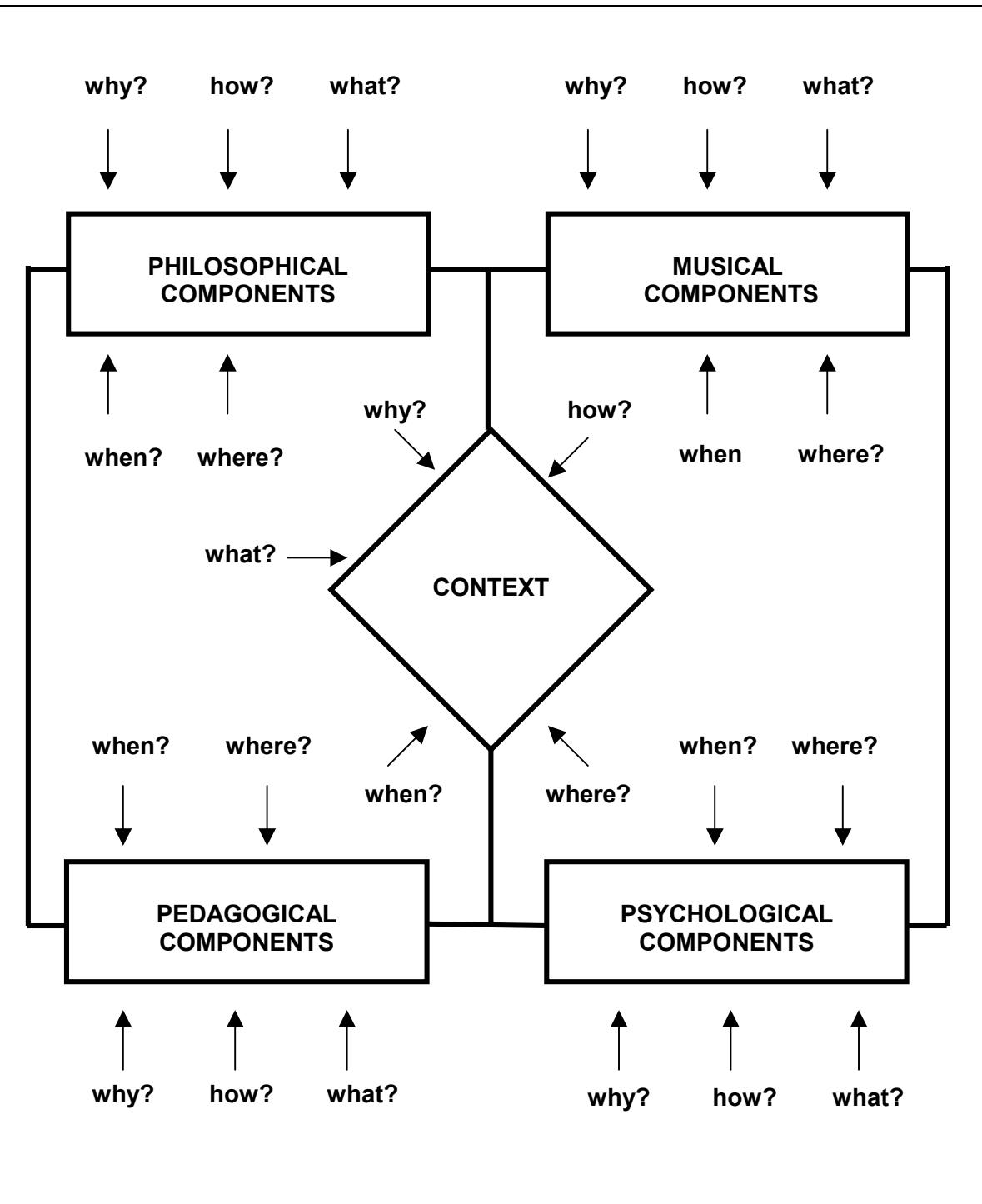
Educational psychology is normally included in courses that prepare generalist teachers. Unfortunately, little emphasis is given to psychology within the music component of such courses. Yet decisions about content and modes of delivery should

be informed by psychological consideration no less than they are by philosophical and pedagogical principles.

### 7.9. Reapplying essential questions

The *why*, *what*, *how*, *when*, and *where* questions could be extended and applied to each of the five components of the framework, as shown in Figure 7.3.

Figure 7.3

*The framework*

Implicit in this iteration of the framework, is the notion of deeper reflection on the components that must be considered in developing music programs for generalist teachers. These questions are by no means exhaustive but are provided to give some indication of a possible direction for re-thinking current programs, given that the present study has indicated a lack of reflection and critical evaluation with respect to those currently being offered.

## CONCLUSIONS AND RECOMMENDATIONS

This research study has presented diverse perspectives on the preparation of generalist teachers in Brazil with respect to music and the arts. The initial motivation for this study derived from the researcher's concern with a lack of confidence evident among many generalist teachers with regard to music in the first years of school. Although not formally documented, it is an issue that the researcher has encountered during many years of involvement in teacher education. Research into the nineteen selected universities has shown that, overall, they provide limited training in equipping generalist teachers with appropriate skills and confidence for teaching music and the arts.

This final chapter presents a number of conclusions and recommendations derived from the study. Structurally, these are presented in relation to the findings detailed in chapters 3, 4, 5, 6 and 7.

## 8.1. Chapter 3: Review of literature

### 8.1.1. Generalist teacher education

#### Conclusions

Many countries adopt similar approaches to the preparation of generalist teachers. It is common in such countries for generalist teachers to be responsible for all areas of knowledge in the first years of school. At the same time, some educational systems employ specialist teachers for music, arts and other discipline areas for this age group. The issue of employing specialists has been strongly debated. To a large extent it centres on whether the curriculum is better delivered by one teacher at this age level, or by a number of teachers. The argument is frequently seen in terms of a holistic approach to teaching as opposed to the fragmentation of knowledge. An issue for those who favour generalists being responsible for the whole curriculum is whether such teachers can be adequately trained to teach across all areas. In Brazil, certainly, it is an expectation that generalist teachers will be trained to include music and the arts in their curriculum.

The literature is replete with criticisms relating to the preparation of generalist teachers with respect to music and the arts. At the same time, there is much evidence to suggest that if they have been adequately prepared, generalists can deliver excellent arts programs. There are also references in the literature to the positive outcomes that can occur as a result of generalist teachers and specialists working cooperatively in the delivery of such programs.

## Recommendations

Generalist teachers should continue to be responsible for teaching music and the arts in Brazil. This entails however that they receive appropriate preservice training in the *cursos de pedagogia*. It also entails that relevant inservice training is provided on an as-needs basis. This recommendation should not be seen to imply that specialists are not appropriate at this level: where fiscal constraints allow it, much might be gained from having generalists and specialists working cooperatively at this level.

### 8.1.2. Philosophy of music education

## Conclusions

For centuries, philosophers from both Eastern and Western traditions, have argued the importance of music and the arts. For many, the arts collectively form an integral component of our knowledge and understanding of the world. Philosophers have written extensively on issues that are embedded in the arts and arts teaching. The notion of aesthetics, for example, has been discussed over the centuries. Philosophers have also proffered multifarious theories arguing the importance of the arts in education. This broad body of literature offers arts educators working at all levels a rich source of reference when developing a rationale for music education. More broadly, philosophy also offers educators a rich source for developing a theory of education, one that can be developed with due consideration of context.

## Recommendation

The provision of a music education program in schools must be based on sound philosophical considerations. It is equally imperative that music and arts programs that prepare generalist teachers are also based on a considered philosophy. This applies to the teaching undertaken by generalists as well as that undertaken by specialists. Philosophy, further, must also inform all aspects of the educational process – from the earliest years to the training of teachers. It is therefore recommended that music courses in *cuadernos de pedagogía* and in schools are underpinned by a relevant philosophical rationale. This in turn must correlate with an overall educational theory.

### 8.1.3. Psychology and music

#### Conclusions

The literature stresses the importance of teachers having an understanding of child development and the psychology of teaching and learning. Psychologists have provided great insights into different domains in which we operate, including the cognitive, affective, and psychomotor. Each domain – and not just the affective or emotional - has relevance for the development of music and arts programs. Psychologists have also conducted extensive research into musicality and notions of talent. Whilst only a small percentage of the population displays exceptional musical talent, the potential for developing musical ability is present in all human beings.

## Recommendation

A rationale for music education, regardless of the level, must acknowledge the findings of psychology. All music programs should be based on all of the domains in which human beings operate - including the cognitive, affective, and psychomotor – and not be limited to consideration only of the affective or emotional domain. Further, because musicality is generally present in the whole population, music education should not be limited to those who evidence exceptional talent. It also follows that, as with philosophy, the findings of psychology with respect to music and the arts must correlate with an overall educational theory.

### 8.2. Chapter 4: The Brazilian context

#### Conclusions

In 1996, new national educational legislation was introduced in Brazil. Although it has resulted in broad changes, final ratification of this legislation has still not occurred – seven years after its introduction. For the first time in the history of government policy, this legislation included the arts as compulsory curriculum components for all levels of schooling (from 0 to 17 years). Subsequent to the introduction of the legislation, support documents were published in the Arts encompassing Visual Arts, Dance, Music, and Theatre. These documents are directed to the first four years of Fundamental Teaching, known as IGTF (ages 7 to 10), and to the upper grades of Fundamental Teaching (ages 11 to 14). These documents discuss content and methodology, and provide aims and

objectives as well as suggested teacher and student references. Unfortunately, the documents do not provide recommendations about who should teach music in the first years (generalists or specialists), appropriate training and qualifications for generalists and specialists, or whether each art form should be taught by a specialist as distinct from having the same teacher teach across art forms. The documents do however provide national frameworks or parameters that allow a degree of flexibility and respect the need for educational systems across the country to exercise a high degree of autonomy with regard to curriculum organization. Ultimately, decisions about arts teaching rest, theoretically at least, with each educational system. However it should be understood that each system depends to a large degree on federal government funding and any decision a system may make to increase the number of arts teachers, for example, in practice would be limited by the extent to which funds are available.

The new legislation has ushered in new freedoms with respect to arts education. To date however educators in schools and training institutions have been relatively slow in embracing the possibilities afforded by the legislation. Many have found it difficult to move from teaching a rigidly prescriptive curriculum to developing one of their own in accordance with the flexible parameters that have been provided. In the meantime, many educators appear to be waiting for further direction from the Ministry of Education before implementing change. The fact that the 1996 legislation has still not been given final ratification has been an impediment to the process of change.

Arts specialists in Brazil have generally taught in the upper levels (ages 11 to 17) and not in the first years of schooling. Even they, as with generalist teachers working in the first years, were expected to teach across all arts forms. This practice is known as

*polivalência*. Although the new support documents are critical of such an approach to arts teaching, it is still the norm in many schools where arts specialists are employed and in teacher education courses that prepare generalist teachers. In practice it results in teachers at both levels concentrating on one arts area and neglecting the others, or at least treating them superficially.

In the *cursos de pedagogia* that prepare generalist teachers in Brazil, the arts have traditionally occupied a low status. As a consequence, generalist teachers - who are expected to teach across the arts - have been inadequately prepared for this task. Given that specialist arts teachers, who normally work with children in the upper grades, have not been successful in working across the arts, it should not be surprising that generalist teachers, whose training has, relatively, been extremely limited, find this an almost impossible task. New guidelines for *cursos de pedagogia* have been prepared by the Ministry for Education as a result of the 1996 legislation. Essentially, with respect to the arts, they are imprecise. They do not, for example, give any indication about the relative time to be spent on the arts in the *cursos de pedagogia*, or whether the practice of having one lecturer only teaching across all art forms should continue. It is contended here that a clear enunciation of the role of arts education in the training of generalist teachers must be provided by the Ministry of Education and, in turn by the universities, if significant and much-needed changes are to occur in the future.

### Recommendations

Educators at all levels, and arts educators in particular, should more actively

embrace the freedoms allowed by the 1996 legislation and come together to discuss new and more effective models for training generalist teachers with respect to music and arts education. This should include discussion at city, state and national levels and may entail universities forming partnerships to consider common issues, including those relating to regional requirements.

Arts lecturers teaching in *cu*ros de *pedagogia* should engage in discussion with their colleagues in other institutions not only to explore new models for the preparation of generalist teachers, but also to explore ways of ensuring that they have a more effective voice in advocacy. To some extent this might address the issue of arts lecturers being a lone voice in their respective institutions. One means of facilitating this nationally might be the formation of an association of arts lecturers working in *cu*ros de *pedagogia* who could provide advocacy across all states.

Given the nature of child development and learning, generalist teachers should continue to assume responsibility for arts education within their overall teaching. This entails more effective training than that traditionally provided to ensure that they develop both the skills and confidence necessary for them to undertake the task. This recommendation should also include consideration being given to ensuring that appropriate continuing education is provided for those who require it.

Discussions relating to generalist teachers and the arts should include consideration of possible models for working cooperatively with specialist arts teachers at this level, notwithstanding the financial constraints on schools with respect to such a practice.

### 8.3. Chapters 5 and 6: The Data, and Discussion of the Data

#### Conclusions

One of the most significant consequences of the 1996 legislation for the *cursos de pedagogia* has been the increase in the numbers of students enrolled because all generalist teachers are required to have a qualification from a university or the newly-established *Instituto Normal Superior* by 2007. The nature of the student body has changed accordingly and predominantly is represented by those who are already practising generalist teachers. This transitional situation provides a somewhat unique opportunity for restructuring *cursos de pedagogia* because of the direct contact provided between teachers and the schools on the one hand, and arts lecturers and the universities on the other. The experience of these generalist teachers who are, at the same time, students, has the potential for providing a valuable source of reference for reviewing curriculum issues in teacher preparation courses.

Across the 19 universities that were the subject of this study, it was accepted that generalist teachers have an important role to play with respect to arts education in the first years of schooling. At the same it was generally acknowledged that the arts education component of these courses was insufficient, resulting in a low level of confidence and ability in students in terms of arts teaching. The relatively inadequate time allocation for the arts, it was suggested, also contributed to a high degree of superficiality in teaching. Whilst it was agreed that the solution should be found within the *cursos de pedagogia* themselves, some respondents raised the possibility of

employing specialists arts teachers – who normally teach at the upper level – to work alongside generalist teachers in schools.

In the majority of *cursos de pedagogia*, only one arts lecturer was responsible for teaching the arts, and this person had, predominantly, a visual arts background. Not surprisingly, there is a strong tendency for the visual arts to be disproportionately represented in the arts component of *cursos de pedagogia*. What was surprising was that, overall, neither the coordinators nor the arts lecturers mentioned the importance of employing arts specialists with respect to each arts area, even though most of the arts lecturers expressed their discomfort in being responsible for all arts areas. Both groups tended to see the solution to the problem in terms of additional curriculum time rather than the teaching of each art form by an appropriate specialist. This gives some indication of the challenge ahead and also indicates the extent to which the *polivalência* model continues to influence thinking and practice.

Both the coordinators and the arts lecturers spoke of a common attitude within the community of the arts being strongly associated with notions of talent. It could be argued that this elitist and conservative attitude has detracted from more broadly based views which stress the importance of arts education for all children. A consequence of this elitist attitude, it was commonly suggested, is the prevailing low status of the arts in schools and in courses that prepare generalist teachers. It has been argued herein, however, that there are strong pedagogical, philosophical, psychological, as well as artistic and aesthetic reasons, for the inclusion of the arts in curricula at all levels of schooling.

Whilst the 1996 legislation paved the way for changes in all university courses, to date, consideration of the arts in *cursos de pedagogia* has been relatively neglected in most universities. Put simply, the arts have not been seen to be areas of priority. It is somewhat inevitable that this should lead to a degree of inertia at the level of *cursos de pedagogia* with respect to initiating change in arts courses. It is essential that this inertia be addressed and that the arts are put on the agenda for discussion as a matter of priority. In the meantime, those studying in *cursos de pedagogia* are being given more of the same instead of being introduced to new possibilities for ensuring that the arts become a vibrant component of the curriculum in the first years.

### Recommendations

Universities must undertake a review of the preparation of generalist teachers with respect to music and the arts. That is, the importance of the arts must be included as a priority on the agenda for discussion that has been opened-up as a result of the 1996 legislation. Pre-eminent among the issues requiring special consideration is that of the same lecturer being responsible for all arts teaching – the *polivalência* model. Despite criticisms of this model over many years, including criticism in the support documents produced following the 1996 legislation, it still maintains a stranglehold on arts teaching in *cursos de pedagogia* and in schools.

Currently visual arts lecturers are overly represented in relation to other arts lecturers in *cursos de pedagogia*. Consideration, accordingly, should be given in employment processes to providing a more equitable balance with respect to the arts

forms. This does not contradict the recommendation that specialists in each arts form should be employed: it is merely proposed as an interim measure leading to the representation of all arts forms in the employment of arts lecturers.

Universities would benefit from sharing and debating models relating to the arts in *cursos de pedagogia*. Differences were evident across the universities that provided the basis of this study with respect to content, theoretical underpinnings, time allocations given to the arts, as well as in methods of delivery, including the employment of additional arts specialists.

It is incumbent on the arts lecturers in *cursos de pedagogia* to become arts advocates not only within their university, but also more broadly. Whilst it is acknowledged that most of them represent a lone voice within their respective universities, it is proposed that they unite forces across universities nationally. They are, at present, in a unique position to enlist the support of the very clientele that they deal with, the generalist teachers themselves, given that many of them are currently enrolled in *cursos de pedagogia* in order to upgrade their qualifications.

Arts lecturers and others must investigate ways of combating elitist and conservative notions of the arts that are exclusively associated with talent in order to ensure that arts education is opened-up to children in all years of schooling.

Whilst this study can reasonably claim to represent the current situation with regard to four Brazilian states, there is a need to develop it further with respect to the

country as a whole with a view to providing a more complete national perspective on arts education in the preparation of generalist teachers.

#### 8.4. Chapter 7: The framework

##### Conclusions

The framework for the music preparation of generalist teachers presented in this study is intended to contribute to a more holistic discussion on music education in *cursos de pedagogia*. The five inter-related components of the framework (music, philosophy, psychology, pedagogy, and context) function as integral areas of orientation, or at least signposts, that might underpin the development of such courses.

It is expected that the framework will result in many different manifestations of course design. But regardless of solutions that individual institutions might adopt, the framework is provided to ensure that generalist teachers can work competently and confidently in schools with respect to the arts. In the process they should be able to justify the importance of music and the kinds of musical experience that they provide, when and how such experiences should be introduced, and, finally, be able to put this into practice. Implicit to the framework is the notion of an autonomous teacher, capable of thinking and reflecting critically, and at the same time being open to new ideas and challenges.

## Recommendation

Given the current situation in Brazil with regard to *cursos de pedagogia* and the 1996 legislation, it is suggested that the proposed framework be adopted as a potential model for the design of *cursos de pedagogia*. It is a model that must be subject to further debate and refinement. At the same time, it has been argued that it represents a starting point for action as a result of the 1996 legislation. Ensuing courses, based on the framework, will undoubtedly require further refinements and elaborations and these will inevitably emerge within a context of ongoing debate, comparative discussion, and reflection.

### 8.5. Recommendations for future research

- (1) This study involved 19 universities in four Brazilian states. There is a need to extend this research to include all states considering that the Brazilian context is diversified and each geographic region present clear cultural differences which certainly reflect on the school context. Peculiarities of each region could be extremely useful in the development of new perspectives for the preparation of generalists in Brazil.
- (2) A study into the attitudes of generalist teachers with respect to teaching music and the arts would provide another important perspective. This, in turn, could be related to the practices of such generalist teachers with regard to music and the arts. Although these professionals complain about their preparation in *cursos de*

*pedagogia* their practice in schools involve arts components. To investigate how they manage such arts components could represent a starting point to build references for future developments in teacher preparation courses.

- (3) Research could investigate if generalist teachers should be prepared in all arts areas in a general sense, or if they should be specialized in an individual art form during their preparation in university. Comparative studies could be undertaken involving different situations where generalist teachers are prepared in one or more arts areas.
- (4) It might be useful to undertake a study of attitudes of music and arts specialists with regard to teaching children in the lower grades and the possibility of working cooperatively with generalist teachers. Such research might assist any future developments with respect to specialists working at this level. The experience of having specialists for some of the arts in the first years of school already exists and the outcomes of such practices could be studied to bring more clarity to this possibility of arts education in the first years of schooling.
- (5) Comparative studies relating generalist and specialist practices could be important references for future developments. These studies could investigate separate and collaborative actions among both types of professionals in terms of the arts developments.
- (6) To date, there has not been a comparative study across universities in all states with respect to the music and arts content of their *cuadros de pedagogia*. In addition to

highlighting areas of similarity and dissimilarity, such a study might provide the basis for further development of the arts area in the preparation of generalist teachers.

(7) Experiences of continuing education should be investigated to present references for the preparation of generalist teachers. The possibility of continuing education for the arts could favour the establishment of possible and desirable bases to be applied in the *cursos de pedagogia*.

(8) There is merit in undertaking comparative studies of music and the arts in teacher education in Brazil in relation to programs in other countries. There is little literature on this topic, and the experience of diverse contexts could bring significant references for the improvement of generalist teachers in Brazil and other countries.

#### 8.6. Concluding statements

This study has been concerned with the preparation of generalist teachers in Brazil with respect to music and the arts. For many years these teachers have studied in a *curso de pedagogia* which, until recently, was only offered by a university. Since 1996, new legislation has also provided another avenue for undertaking such training: the *Instituto Normal Superior* which is somewhat similar to a teachers college. Regardless of where they are trained, this study has been concerned to stress the importance of generalist teachers being adequately trained to teach music and the arts. There is much

evidence to suggest that this is an area needing attention, especially as generalist teachers in Brazil have a responsibility to teach music and the arts along with all other curriculum subjects.

The epigraph which appears at the beginning of this thesis - “music belongs neither to the musicians nor to the music educators” – was expressed to the writer by a contemporary Brazilian artist and anthropologist. It is a timely reminder for Brazilian educators that music is not the property of a privileged few and should not be limited to those displaying exceptional talent. On the contrary, music, it has been asserted, is a universal form of expression and as such it should have an integral place within the curriculum. Indeed, implicit to the present study is a belief in the importance of music in all school curricula and teacher education programs. This is a challenge that Brazilian educators have to embrace.

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## APPENDICES

Appendix 1 - *Ethics Committee Approval*

Appendix 2 - *Consent forms*

Appendix 3 - *Interview guides*

Appendix 4 - *Reviewer report*

## Appendix 1 - *Ethics Committee Approval*



EDUCATION, LANGUAGE &  
COMMUNITY SERVICES

28/7/2000

To Mr Sergio Figueiredo  
Rua das Araras, 277  
BRAZIL  
CEP 88062-120

**Research Office**

Bundoora Campus  
PO Box 71  
Bundoora 3083  
Victoria Australia  
Tel +61 3 9925 7877  
+61 3 9925 7876  
Fax +61 3 9925 7184  
<http://www.research.eu.rmit.edu.au>

Dear Sergio,

Your Ethics application was presented to the Faculty Human Research Ethics sub-committee and was approved with the classification MR. Your Doctor of Philosophy Ethics application was submitted to the Faculty Board for approval on 27/7/2000.  
This now completes the Ethics procedures.

We wish you well in your research. Should you have any further questions regarding your application please do not hesitate to contact me on 9925 7840 or email [heather.fehring@rmit.edu.au](mailto:heather.fehring@rmit.edu.au).

Yours sincerely

Dr. Heather Fehring  
Chair  
Faculty of Education, Language and Community Services  
Human Research Ethics Sub-committee

cc: Head of Department  
Dr David Forrest

**CONSENT FORM****RESEARCH PROJECT INVOLVING HUMAN SUBJECTS**

**Please note:** *This is a prescribed form. It is a requirement of the RMIT Human Research Ethics Committee.*

**DEPARTMENT OF INDUSTRY, PROFESSIONAL AND ADULT EDUCATION****FACULTY OF EDUCATION, LANGUAGE AND COMMUNITY SERVICES****Prescribed Consent Form For Persons Participating In Research Projects Involving Interviews, Questionnaires or Disclosure of Personal Information**

Name of participant: \_\_\_\_\_

Project Title: The music preparation of the primary teacher in Brazil.

Name of investigator(s): Sergio Luiz Ferreira de Figueiredo Tel: (Home) 48 232 1149

1. I consent to participate in the above project, the particulars of which - including details of interviews or questionnaires - have been explained to me and are appended hereto.
2. I authorize the investigator or his or her assistant to interview me or administer a questionnaire.
3. I acknowledge that:
  - (a) I have been informed that I am free to withdraw from the project at any time and to withdraw any unprocessed data previously supplied;
  - (b) The project is for the purpose of research and/or teaching and not for treatment.
  - (c) I have read and retained a copy of the Plain Language Statement, and agree to the general purpose, methods and demands of the study.
  - (d) The project may not be of direct benefit to me.

2.

- (e) My involvement entails completing an interview, which will take approximately 1 (one) hour.
- (f) My anonymity is assured.
- (g) Confidentiality is assured. However, should information of a confidential nature need to be disclosed for moral, clinical or legal reasons, I will be given an opportunity to negotiate the terms of this disclosure.
- (h) The security of the data obtained is assured following completion of the study.
- (i) The research data collected during the study may be published, and a report of the project outcomes will be provided to libraries in Santa Catarina. **Any data which may identify me will not be used.**

Signature: \_\_\_\_\_ Date: \_\_\_\_\_  
*(Participant)*

Signature: \_\_\_\_\_ Date: \_\_\_\_\_  
*(Witness to signature)*

**Where participant is under 18 years of age:**

I consent to the participation of \_\_\_\_\_ in the above project.

Signature: \_\_\_\_\_ Date: \_\_\_\_\_  
*(Signature of parent or guardian)*

Signature \_\_\_\_\_ Date: \_\_\_\_\_  
*(Witness to signature)*

*Participants should be given a photocopy of this consent form after it has been signed.*

**Any queries or complaints about your participation in this project may be directed to the Secretary, RMIT Human Research Ethics Committee, RMIT, GPO Box 2476 V, Melbourne, 3001. The telephone number is (03) 9925 1745.**

**Consent Form translated to Portuguese****Formulário de Consentimento****PROJETO DE PESQUISA ENVOLVENDO SERES HUMANOS**

**Por favor, observe:** Este é um formulário padronizado. É uma solicitação do Comitê de Ética em Pesquisa Humana da RMIT.

**DEPARTAMENTO DE EDUCAÇÃO INDUSTRIAL, PROFISSIONAL E DE ADULTOS**  
**FACULDADE DE EDUCAÇÃO, LINGUAGEM E SERVIÇO SOCIAL**

**Formulário Padronizado de Consentimento -ara Pessoas Participantes em Projetos de Pesquisa Envolvendo Entrevistas, Questionários ou Publicação de Informações Pessoais**

Nome do Participante: \_\_\_\_\_

Título do Projeto: A PREPARAÇÃO MUSICAL DO PROFESSOR DE SÉRIES INICIAIS EM SANTA CATARINA.

Nome do pesquisador: Sérgio Luiz Ferreira de Figueiredo - Tel.: 48 - 232-1149

1. Eu consinto em participar no projeto acima; as particularidades dele - incluindo detalhes de entrevistas ou questionários - foram explicadas para mim e estão anexadas para este fim.
2. Eu autorizo o pesquisador ou seu/sua assistente a entrevistar-me ou administrar um questionário.
3. Eu reconheço que:
  - (a) Eu fui informado que estou livre para me retirar do projeto a qualquer tempo e retirar qualquer dado não procedente previamente fornecido
  - (b) O projeto é para fins de pesquisa e/ou ensino e não para tratamento.
  - (c) Eu li e recebi uma cópia da Apresentação do Projeto e concordo com a proposta geral, métodos e necessidade do estudo.

2.

(d) O projeto não me beneficia diretamente.

(e) Meu envolvimento compreende responder a uma entrevista que levará aproximadamente 60 minutos,

(f) Meu anonimato está assegurado.

(g) A confidencialidade está assegurada. Entretanto, se as informações de natureza confidencial precisam ser apresentadas por razões morais, clínicas ou legais, eu darei oportunidade de negociar os termos desta apresentação.

(h) A segurança dos dados obtidos está garantida até depois de completado o estudo.

(i) Os dados coletados para a pesquisa durante o estudo podem ser publicados, e um relatório dos resultados do projeto será fornecido bibliotecas em Santa Catarina.  
**Qualquer dado que possa me identificar não será usado.**

Assinatura: \_\_\_\_\_ Data: \_\_\_\_\_  
(Participante)

Assinatura: \_\_\_\_\_ Data: \_\_\_\_\_  
(Testemunha da Assinatura)

**Quando o participante é menor de 18 anos:**

Eu consinto na participação de \_\_\_\_\_ no projeto acima.

Assinatura: \_\_\_\_\_ Data: \_\_\_\_\_  
(Assinatura do pai ou responsável)

Assinatura: \_\_\_\_\_ Data: \_\_\_\_\_  
(Testemunha da Assinatura)

Aos participantes deverá ser dada uma fotocópia deste formulário depois de assinado.

**Quaisquer questões ou reclamações sobre sua participação neste projeto deverão ser dirigidas para Secretary, RMIT Human Research Ethics Committee, RMIT, GPO Box 2476 V, Melbourne, 3001. O número do telefone é (03) 9925 1745.**

## INTERVIEW GUIDE

Coordinator of the *Curso de Pedagogia*

Presentation of documents:

- Presentation Letter, Plain Language Statement and Consent Form (signature)

Topics to be discussed:

- 1) Course Profile
- 2) Specialist and generalist practices
- 3) The Arts in the curriculum
- 4) The effects of the new legislation in the *curso de pedagogia*
- 5) Other issues

## INTERVIEW GUIDE

### Music/Arts Lecturer in the *Curso de Pedagogia*

Presentation of documents:

- Presentation Letter, Plain Language Statement and Consent Form (signature)

Topics to be discussed:

- 1) Academic preparation
- 2) The music/arts subject
- 3) The generalist teacher and music/arts teaching
- 4) The effects of the new legislation for the arts teaching
- 5) Other issues

## Appendix 4 - *Reviewer report*



UNIVERSIDADE DO ESTADO DE SANTA CATARINA – UDESC  
CENTRO DE ARTES – CEART



### **EXTERNAL AUDITOR'S REPORT**

### **Letter of Attestation**

This letter of attestation refers to the verification of recorded, transcribed, and translated material for the PhD thesis entitled *The music preparation of generalist teachers in Brazil* developed by Sérgio Luiz Ferreira de Figueiredo.

The process of verification was divided in four main parts:

1. The first part included the examination of the material referring to the process of data gathering through recorded interviews, collection of written material offered by the participants (booklets, copies of the curriculum, arts subjects program guides), and other information downloaded from universities web sites. This part also comprised the verification of documents presented previously to the interviews: invitation letter, presentation letter, plain statement with a brief presentation of the project, and consent form. All documents originally in English, approved by the RMIT Ethics Committee, were translated to Portuguese to be presented to the interviewees.

All the material verified was organized separately by universities, and all information was easily found for examination. The process of gathering data involved several trips to the universities participant in the research because all interviews were accomplished personally by the researcher. The translation of the documents originally in English is accurately written. The consent forms were signed by the participants authorizing the use of the information in the research study.

2. The second part of the examination process was the audition of a sample of tapes with the interviews. The sample comprised excerpts of the two group of interviewees: coordinators of pedagogy courses and arts lecturers. The content of the tapes was compared to the transcriptions in Portuguese, followed by the examination of the translation of this material.

Both the transcriptions and translations were presented in a good format allowing a quick verification. The transcriptions represent accurately what the interviewees said, and the translations are appropriately adapted to English.

3. The third part referred to the examination of the coding system used by the researcher from the data collect from different sources. The coding process resulted in eight categories that were analyzed in the thesis: four categories for the coordinators' responses, and four categories for the arts lecturers' responses.

The verification of the coded material was simple to be accomplished because all the information was very well organized, which facilitated the search for various elements. There were tables with summaries of diverse information, derived from the coding process. Some of these tables were consulted with the aim of verifying the information heard from the tapes, transcribed, and translated to English. The accuracy of the coded information was evidenced in the verification of the written material.

4. The fourth phase of the verification process referred to the analysis of the collected information in the thesis. The table of contents was used as a guide to find references of the interviews in the thesis. The chapter that treats the discussion on the collected data was the focus of the verification in this phase. The categories established from the coding process were clearly expressed in the chapter, and the references of the interviewees are used appropriately.



I testify that Sérgio Luiz Ferreira de Figueiredo's PhD thesis is a true and accurate representation of the data he collected in the field during 1999 to 2001.

30 June 2003

#### Brief C.V.

Marcos Tadeu Holler is a Lecturer in the Department of Music at UDESC – Universidade do Estado de Santa Catarina, Brazil. He has been Head of Music Department and Director of Research in the Center of Arts at UDESC. His qualifications are Bachelor of Music – Instrument clavichord (UNICAMP, Brazil), Master in Music – Musicology (UNICAMP, Brazil), PhD (in progress, UNICAMP, Brazil). His qualifications also include specialization courses in Germany. He is a very active performer being invited by diverse Brazilian groups to participate as a clavichord player in several events.

