

**Music, Informal Learning, and the Distance Education of  
Teachers in Brazil: a Self-Study Action Research Project in  
Search of Conscientization**

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I hereby declare that, except where explicit attribution is made, the work presented in this thesis is entirely my own.

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## Abstract

Paulo Freire's (1970/2005) humanizing, critical and liberating pedagogy has been the inspiration for my praxis as a music teacher-educator. Taking the form of a self-study-action-research-curriculum-development project, a module based on Lucy Green's (2008) informal music learning model was developed on a mixed-mode Distance Education programme within the Open University of Brazil/Universidade de Brasília. The module was implemented three times, involving 20 Tutors and 73 Student Teachers, across a period of two years. It combined elements of face-to-face and distance learning and teaching, using the internet and other educational technology, and culminated in Student Teachers' practice in school classrooms.

Technology was embedded in the module and is explored here as a means of promoting interaction and enabling activities to be carried out and supervised at a distance. My choices of technologies reflected values based on collaboration, learner-centredness and the empowerment of users, aiming at promoting a dialogical and problem-posing education such as that advocated by Freire in order to achieve conscientization. In addition, my analysis sheds light on some of the ways in which the technology was shaped by its users' needs and, thus, some of the reasons why discourses of technological determinism need to be reviewed.

As I investigated my praxis, I observed how my actions reflected on my Student Teachers' musical and teaching practices. From this, I developed a theoretical model, which involved interpreting their teaching as the mobilization of three domains: their practical musicianship, their use of authority, and their relationship with learners' musical worlds. This thesis suggests that a potentially 'liberating education' can be lived when music teachers mobilize those three domains whilst teaching. Although that theoretical model emerged from practices based on informal learning in music, they may also be found in other teaching practices in music, and, therefore, applied in other music teaching contexts.

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## **Chapter 1. A (re)search journey into my personal and educational values**

### **1.1. Introduction**

Knowledge emerges only through invention and re-invention, through the restless, impatient, continuing, hopeful inquiry human beings pursue in the world, with the world, and with each other. (Freire, 1970/2005: 72)

It is with this spirit of restless and hopeful inquiry that I started facing my actions as a music teacher-educator. I contrasted them with the values I hold and pondered to what extent I was really acting and living according to those values. Fairness, free will, responsibility, collaboration and autonomy are some of the values I personally advocate in my 'ideal conceptual world'. However, whilst engaging with the world and with other people, I realize that these values cannot always be lived. This piece of research, thus, starts with a search for some of those values that seemed lost or distant from my own actions. Throughout this (re)search process, I re-engage with the 'worlds' I am part of, reflecting on my actions and values, re-affirming myself as a human being capable of and responsible for re-inventing myself and these worlds, as I negotiate and fight for reliving those values.

Taking the form of a self-study action research project, this work is grounded on my actions, reflections and development as Subject Teacher/Supervisor<sup>1</sup> in a course which was part of a distance education undergraduate degree offered within the Open University of Brazil programme (*Universidade Aberta do Brasil – UAB*), by the *Universidade de Brasília* (UnB), where I have been working as a music teacher-educator since 2006. In that university, besides working as a lecturer, I implemented and coordinated the Music

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<sup>1</sup> Throughout this thesis I have capitalized the nouns referring to the actors at UAB/UnB in order to differentiate those specific participants' roles from the general categories of teachers, students, supervisors, and tutors.

Teacher Education course offered at a distance from 2007 to 2010. This allowed me to have a wider view of the whole course and of its political discourses related to broadening access to free higher education through the offer of courses, using the internet, to areas where face-to-face mode was non-existent or limited. Besides positioning myself in such a national political context, my involvement with that course deepened my understanding of the different and, sometimes, new practices we teachers had to fulfil in the distance education course.

One of the different practices I had to incorporate into my teaching was the apt appropriation and use of some technologies required to teach at a distance. The choice of technological tools, when I had that choice, was based on my expectations of what those tools could potentially facilitate in terms of learning and teaching. Whilst reflecting on my choices and analysing how those tools were used, it was helpful to be alert to the fact that 'educational technology is not a straightforward, value-free process involving an individual using a piece of technology in order to learn something' (Selwyn, 2014: 2). Therefore, awareness of the fact that my choices of technology and expectations of its use reflected my educational values was a way to 'check' if I was being coherent to the values I subscribe to. Moreover, it drew my attention to common discourses and assumptions made about educational technology and raised the need to critically reflect on them.

The view of technology as 'asocial containers of information, as artefacts without histories, as products without politics, and as objects seemingly without origins ... neglect[s] the complex social processes involved in [its] creation, design and development...' (Loveless & Williamson, 2013: 6). In addition, this view suggests a technological determinist approach that puts technology on 'a separate sphere, developing independently of society, following its own autonomous logic, and then having "effects" on society' (MacKenzie & Wajcman, 1999: xiv). Moreover, 'Determinism is

inherently related to questions of free will and human responsibility. ... technological determinism implies diminished human choice and responsibility in controlling technology' (Pannabecker, 1991: 45). Thus, combating this uncritical view that the adoption of certain technologies would cause, or determine a prescribed effect, I proposed the use of certain technologies, aware of the values imbued in my choices, without exempting myself from the responsibility to control them and to remain aware of participants' choice to engage or not with them.

Another practice I had to incorporate in my teaching was to accept a mediated learning and teaching format: instead of teaching my students directly, I had to give guidelines to tutors who would then teach the students, interacting online and face-to-face, namely the Associate Tutors and the Local Tutors. Such a fragmented participation, of both tutors and myself in the learning process made me worry about a possible alienation of ourselves from the activity and from our humanness, or 'species-being' (Marx, 1844/2009: 30-31), in a situation in which we could lose our autonomy as transformative agents of our own educational practices, leading to a dehumanizing process.

In such a context, I had the strong conviction that, as an agent in this learning process, I needed to be aware of that possible alienation, critically reflect about my roles and actively engage in practices that were in tune with my educational and personal values. I wanted to achieve this through a liberating action against a possible domesticating world imposed on us, either by the fragmentation of our participation or by placing the technology we had to use on a separate plane, out of our control.

In order to better understand these new relations amongst the tutors, the students and myself, as well as our learning and teaching practices, and to examine our use of technology, I designed and offered an 8-week module using Green's (2008) pedagogy. Based on the informal learning of popular musicians, Green's model has been

adopted to be enacted and investigated due to its teaching approach, which gives voice to learners' choices, allowing them to be active agents of their own learning processes. This finds resonance with many of my educational values related to a potential liberating music education. Her model was integrated into the aforementioned distance education module and employed within a constructivist framework in the sociology of music education in relation to the social construction of musical meaning and the role of music in the social (re)production of unequal power relations. Offered three times and, thus, forming three cycles of my action research, the module was modified in each offer to better cater for learners' demands and to enrich our actions.

Gradually, as I reflected on my actions as the Subject Teacher/Supervisor of that module, I began to realize that the Freirean concept of 'praxis which, as the reflection and action which truly transform reality, is the source of knowledge and creation' (Freire, 1970/2005: 100-101) – seemed appropriate to be tried and lived in my search for liberation. Although I was familiar with some of Freire's work and had sometimes loosely referred to it in my teaching, it was only whilst reflecting on my praxis and analysing the data during this research project that I was drawn back to his writings and began to 'revive' my understanding of his work. Despite the fact that the Freirean framework was adopted after my interventions and data collection, I started noticing that many actions I tried to implement and the values I was trying to (re)live could be linked to the critical pedagogy of Freire. Therefore, I decided to analyse my praxis and the praxes of the module participants through the Freirean concept of the dialogical relation between teachers and learners. Dialogue, according to Freire, opens up space to 'problematize' a situation and aims at conscientization (*conscientização*), defined as 'the development of the awakening of critical awareness' (Freire, 1974: 19).

The synergy between Freire's critical pedagogy and Green's informal music pedagogy had already been suggested by Wright and Kanellopoulos (2010), Abrahams, Rafaniello, Westawski, Vodicka, Wilson and Abrahams (2011), and Green (2008) herself. Without denying teachers' authority and power over their students, both Green's and Freire's pedagogies point to a dialogical relation between these actors. Thus, by immersing myself in the proposed practices based on informal learning, I was able to understand the dialogical relation in which my actions both influenced and were influenced by the module participants. Besides, the informal learning model helped me question some values and practices I might have been taking for granted, which led me to ponder matters of justice.

Using Fraser's (2001) status model of justice, that aims at 'parity of participation', I discuss how informal learning could contribute to such participatory parity, allowing learners to participate as peers in music making, at the same time that they renegotiated their roles and constructed their knowledge as they engaged in the musical practices. Extending this notion of participatory parity to online interactions, I also tried to open up more channels of communication amongst the participants of the module through different uses of digital technologies.

By getting involved with Green's informal music pedagogy and analysing my actions, both online and face-to-face, I realized that conscientization was a process that also needed to be lived and felt by myself so that I could better facilitate it for the module participants. Therefore, by interpreting my own praxis as a music teacher-educator using Freirean 'lenses' to search for liberating and just educational practices, I experienced my own conscientization and, ultimately, made a new step towards my humanization.

The adoption of both Green's and, later, Freire's frameworks helped me 'tune' my actions as a teacher and researcher, and guided my reflections and analysis of the module participants' praxes and mine. Whilst Green's pedagogy framed and modelled my

interventions during the action research project, Freire's pedagogy enabled me to understand myself as the agent of those interventions in a reflexive analysis. As Moore (2012: 125, original emphasis) explains, 'while the reflective discourse tends to focus on reflection about practice *per se*, the reflexive discourse is more inclined to focus on the *practitioner* and on the wider personal and general social contexts within which practice takes place'. Burke and Kirton (2006) add that:

Reflexivity involves critical reflection but takes this process further to include an interrogation of the taken-for-granted assumptions that teachers bring to their practice. It extends notions of individual reflection to also examine the ways that individuals are always socially situated and are embedded in complex social relations and discourses. Reflexive approaches help to develop teachers' understanding of pedagogical practices and relations at a deeper level and in the local contexts in which they are located. This helps to illuminate their own positions in educational processes and to highlight the ways that they can contribute to enhancing learning. (Burke & Kirton, 2006: 1)

In this sense, reflexivity requires us to position ourselves 'in the world, with the world, and with each other' (Freire, 1970/2005: 72). Such reflexive attitudes grounded my analysis as I looked both inwardly to myself and my actions and outwardly to the contexts, 'worlds', and other people I interacted with, in my attempts to harmonize my personal and educational values with my praxis.

## **1.2. Aims and Research Questions**

This work took the form of a self-study-action-research-curriculum-development project in which, through the implementation of Green's pedagogy in an e-learning distance education module, I investigated a) the development of my own praxis as Subject Teacher/Supervisor and b) the reflections of my praxis on the actions and learning of the

module participants. The main research focus and theoretical framework were initially embedded in the sociology of music education, starting out as an enquiry into the role of music education in the reproduction of power relations and cultural hierarchies, and how this may be challenged by the introduction of informal pedagogies adapted from Green's work, and distance learning, in the Brazilian context. However, the focus and framework evolved whilst I was both collecting and analysing the data, and I began to relate many of the emergent issues to Freirean concepts. Thus eventually I adopted a Freirean framework in conjunction with Green's. This finally found expression in the following main research question, bringing together these two frameworks and expressing my wish to harmonize my actions with my personal and educational values:

- To what extent does the integration of Green's informal music pedagogy into a Brazilian distance learning initial teacher education course relate to the Freirean humanizing and liberating education that I seek in my praxis?

The original, more specific sub-questions through which the data were collected prior to the Freirean framework were:

1. How do the participants respond to the proposed music-making, music-teaching and social interaction practices within the module?
2. How does the use of technology on the module relate to the notions of learner-centredness, collaboration and autonomy present in the so-called liberating practices?
3. How is Green's informal music pedagogy manifested in Student Teachers' teaching practices?

This action research looks at a personal and professional renewal, aware of the fact that 'what we do every day as teachers is necessarily related to issues of social continuity and change' (Zeichner, 1993: 215), in a way that our actions are socially and



politically driven. Through reflection, careful analysis of my praxis and of the data emerging from this investigation, I present not only my personal and professional renewal, but also my interpretation of the participants' voices and how such voices may echo in the broader contexts of teacher education, distance education and music education. The extent that these echoes may resonate in different people from these different fields will depend on how much these people will empathize with my interpretation. In this sense, empathy is related to the potential of generalizability of the knowledge produced through this research.

The growth of empathy, as Dadds (2008: 280) stresses, is related to 'the enhancement of interpersonal understanding and compassion'. Through investigation of the role of emotions in practitioner research, Dadds explains the term 'empathetic validity', as 'the potential of the research in its processes and outcomes to transform the emotional dispositions of people towards each other, such that more positive feelings are created between them in the form of greater empathy'. Thus, she continues, 'Research that is high in empathetic validity contributes to positive human relationships and well-being. It brings about new personal and interpersonal understanding that touches and changes hearts as well as minds'. Such positive relationships and personal and interpersonal understanding brought out through empathy nurture a dialogical pedagogy, which helps to frame the negotiation of participatory parity and a basis towards the humanization process that Freire (1970/2005) defended.

Besides my personal motivation to understand my praxis, harmonize my actions with my values, and liberate myself as a music teacher-educator, the reasons for pursuing this investigation include the need to critically analyse the current state of music education in Brazil within the context of recent national educational policies. Governmental policy to broaden access to higher education, for instance, has been nurturing the growth of distance education modes of study using the internet and other technologies. As stated before,

this requires us teachers to reflect on our aims and reshape our practices. In addition to this, the Law 11769 (Lei nº11.769, 2008) passed in 2008 made Music a mandatory component in schools. As a result, initial music teacher education courses are facing a pressing need to qualify more music teachers in order to meet national demand. On the pretext of not having enough qualified music teachers available in some areas, we are witnessing some palliative governmental measures, such as the hiring of non-qualified personnel, which may undermine the quality of musical practices and music education. In this current state of music education in Brazil, I felt the need to revive the importance of the 'political nature of education' that Freire (1985: 180) defended, and also his hopeful engagement with the world and with others in the struggle to transform ourselves and our reality. Although Freire's ideas have been employed in diverse areas of education, including music education (Abrahams, 2005; 2007; Schmidt, 2005), there is still a lack of research applying his ideas in the context presented in this investigation: employing them to interpret music teaching practices based on Green's (2008) informal learning pedagogy and exploring them within a music teacher education course in a distance education programme.

### **1.3. Preview of the thesis**

In the following chapter I review the core concepts and values I pondered during this (re)search journey. By doing this, I problematize the reality I live in, position myself in that reality, specifically in the field of Music Education, and reflect on the extent I resist to or comply with some discourses and practices populated in my reality as a music teacher-educator in a distance education course.

In Chapter 3, I explain how I used those concepts to understand the teaching practices of my Student Teachers. This led

me to propose a model to understand my own praxis as their Supervisor and to frame this research.

Chapter 4 sets the context of this research. I start with a broad view of the Brazilian higher education scenario and explain the Open University of Brazil as one of the educational policies to broaden access to free higher education using the internet and other technologies in distance education. Then, I describe the organization of the Open University of Brazil in the *Universidade de Brasília*, zooming into the music teacher education course where I carried out this investigation. Finalizing the contextualization of this research, I present a brief overview of the history of music education in Brazil in order to understand current debates. Special focus is given to the implementation of Law 11769, mentioned above.

In Chapter 5, this study is framed as a self-study-action-research-curriculum-development project. I discuss some types of action research and adopt the view of a 'living theory' action research. 'A living theory is an explanation produced by an individual for their educational influence in their own learning, in the learning of others and in the learning of the social formation in which they live and work' (Whitehead, 2008: 104). I then illustrate the development of the designed module in its three offers, forming three cycles of the action research project. As I explain the design of the module, I introduce the main technological tools adopted in each offer, besides the tools in the moodle platform, a virtual learning environment that functions as the module gateway. Still in Chapter 5 I describe the methods I used to collect data: interviews, online questionnaire, observations, and documentation. I finish the chapter introducing the participants of this study.

The following three chapters are the analysis of the data and address the answers to the question: How do the participants respond to the proposed music-making, music-teaching and social interaction practices within the module?

In Chapter 6, I focus on the music-making practices. I interpret those practices as pedagogical knowledge for music teaching, mobilizing the domains of teachers' practical musicianship, authority and theoretical knowledge, and relationship with learners' musical worlds. Observations of those musical practices were carried out both face-to-face during my visits to support centres and online, using the videoconferencing tool of Google+ hangout. Besides my observations, for the analysis of Student Teachers' musical practices, I used data gathered from interviews, questionnaires and many texts produced in discussion forums, portfolio, and in a sound platform named SoundCloud.

In Chapter 7, I deal with the music-teaching practices. Besides the above-mentioned research question, I also attempt to answer the question: How is Green's informal music pedagogy manifested in Student Teachers' teaching practices?

In Chapter 7, I present the analysis of those practices following the structure of planning, acting and reflecting. During the planning, I discuss Student Teachers' views of the schools they visited and recap the discussions of the Law 11769, as well as of the role of music teachers in the informal learning model. The analysis of the actual teaching practices unfolds the domains of music teaching and describes the different 'pedagogic modes' identified in those practices. Finally, Student Teachers' reflections on that teaching experience tackle on the feasibility and challenges to implement Green's informal music learning model in the current scenario of music education in Brazil. For the analysis of those teaching practices, I also relied on different sources of data collected through different methods. The main source was Student Teachers' edited videos of their practices, submitted together with a reflective text. I also used data from interviews, questionnaires and observations.

In Chapter 8, I discuss the social interaction practices. Social interaction was the means to carry out the practices of music-making and music teaching. I describe Student Teachers', Associate Tutors',

Local Tutors', and my interactions in the various online and face-to-face activities proposed in the module and analyse the uses of the different technological tools. Besides my notes posted in the Tutors' Forum after the synchronous videoconferences with the Student Teachers, I also gathered data from participants' uses of extra online tools such as social media and the sound platform SoundCloud. Interviews and questionnaires were also consulted to address the discussions elicited by the question: How does the use of technology on the module relate to the notions of learner-centredness, collaboration and autonomy present in the so-called liberating practices?

Finally, in Chapter 9 I summarize the main ideas discussed in this thesis and reflect on my research journey, indicating possible uses of the findings in music and distance education.

## **Chapter 2. Reviewing concepts and values**

### **2.1. Introduction**

This chapter is a literature pre-view of the main conceptual ideas that drove this research. The ideas reviewed are especially relevant to the works of Paulo Freire and Lucy Green. Divided into two parts, in the first one I review what humanization might mean and how it can be 'lived' whilst resisting or submitting to imperatives of a neoliberal world. This part is subdivided into two sections. Firstly, Freirean concepts of dialogue, problematization and conscientization are discussed as means to relive humanization. Then, I consider the notion of ideology to legitimize the discourses propagated in an educational scenario that responds to a neoliberal agenda. Nancy Fraser's (2001: 24) concept of justice as 'participatory parity' is adopted to explain issues of recognition as a matter of social status, rather than identity. This concept I found particularly useful to understand and to accommodate the claims for the different kinds of justice we may seek in an unequal world. In the last subsection of this part, I ponder the ideological discourses impregnated in the uses of educational technologies that may be tuned to the individualistic view legitimized in our neoliberal world.

In the second part of this literature review, I turn to the field of music education. Also subdivided into two sections, I firstly consider Green's (1988) theory of musical meaning in order to discuss the ideological construction of musical value. This takes us to issues of value and validation of music teaching practices, centring on what is termed 'informal music learning practices', discussed in the second section of this literature review. Green's (2008) informal music pedagogy based on the learning of UK popular musicians is explained with a focus on the 'different' role of the teacher and implications to music teacher education.

## 2.2. Reliving my humanization in a neoliberal world

As human beings engage with the world, shaping and transforming it, they 'humanize' the world. However, 'making the world human may not yet signify the humanization of men [and women]<sup>2</sup> (Freire, 1970b: 456), unless they engage 'in action to transform the structures in which they are reified' (Freire, 1974: 144). Therefore, it is not enough to be *in* and *with* the world, since engagement with the world does not automatically imply we are conscious of our roles in such an engagement, or of our power to transform our relations in the world, with the world and ourselves. It is this transformative and conscious action-and-reflection (praxis) that enables us to understand ourselves and the situations in which we may, then, realize we may not be 'fully human'. Understanding this fulfilment as human beings as the possibility to 'create [our] world (which is a human world) ... with [our] transforming labor' (Freire, 1970/2005: 145) echoes Marx's concept of humanity, or 'man' to use the original translation, as a species-being.

It is just in his work upon the objective world, therefore, that man really proves himself to be a species-being. This production is his active species-life. Through this production, nature appears as his work and his reality. The object of labor is, therefore, the objectification of man's species-life: for he duplicates himself not only, as in consciousness, intellectually, but also actively, in reality, and therefore he sees himself in a world that he has created. (Marx, 1844/2009: 32)

Marx added that if the production of our work ceased to belong to ourselves, labour would separate (alienate) us from our 'real objectivity as a member of the species' and, consequently, from

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<sup>2</sup> The translation of the word 'men' corresponds to '*homens*' in Portuguese, which is Freire's native language. In Portuguese, '*homens*' also carries the meaning of 'humankind' and, at the time the work was written, little attention used to be given to the predominance of male referents. In later works, however, Freire started using both female and male forms of some nouns and pronouns. In this thesis, with the exception of this quote, I will be keeping the original translation.

our own human essence. As Freire (1970/2005: 145) puts it, 'Work that is not free ceases to be a fulfilling pursuit and becomes an effective means of dehumanization'.

The humanization I tried to relive, therefore, concerned the fulfilment of the actions I take in the work I carry out in the 'worlds' of music education and distance education at university. Taking the role of a music teacher-educator within a somehow fragmented process of learning and teaching at a distance, the fulfilment I aimed at, firstly, related to the conscientization of my role in the module I designed and implemented. This was a means to 'retain' the authorship of the product of my labour (the design of the module, with the choice of technological tools and the activities proposed) despite not having full control of the learning and teaching process, since other actors were responsible for mediating that process. Another fulfilment I aimed at was the transformation of my actions in order to harmonize them as much as possible with the values I subscribe to. Thus, these two realizations – the conscientization of my role and the transformation of my actions – oriented the revival of my process of humanization.

With regard to the fragmentation of my (and other actors') participation in the learning and teaching process, it was useful to recall Freire's criticisms about exaggerated specializations. According to him, they could lead us to lose 'the vision of the whole of which [our] "specialty" is only one dimension, [and we could] not even think correctly in the area of [our] specialization' (Freire, 1970b: 474). Moreover, 'By separating [our] activity from the total project, requiring no total critical attitude toward production, it dehumanizes [us]. By excessively narrowing a man's specialization, it constricts his horizons, making of him a passive, fearful, naïve being' (Freire, 1974: 34).

Such criticisms were made in relation to deterministic beliefs of 'the extraordinary effects of technology itself' (Freire, 1970b: 474) and in relation to the mass production of human labour enabled by 'our highly technical world' (Freire, 1974: 34). Although nearly half a



century has passed since these thoughts were written, they seemed appropriate to the context I saw myself in during this study. On the one hand, distance education via the internet was enabling me (as a representative of my institution) to reach out to a wider number of learners and, thus, *amplifying* the boundaries of my labour. On the other hand, the specialization of my and other participants' roles was *reducing* my vision of the whole, sometimes blurred by a technological determinist approach. Such a restricted and blurred view could lead to deskilling and alienation of myself from the final production of my labour and, as a result, could potentially, 'dehumanize' me. In addition, the business orientation and the view of the world as a 'vast supermarket' (Apple, 1999: 10) propagated in a neoliberal world nurtures the commodification of ourselves, services and, perhaps, even values. The belief that we are 'free' to make our (consumption) choices in that 'supermarket-world', as if everyone could equally afford the same 'goods', conceals the lack of 'participatory parity' in the socioeconomic, cultural and political spheres (Fraser, 2001). Besides, the promotion of competitiveness and individualism as propelling forces in an illusory 'equal' world makes humanization seem a distant realization.

Although Freire (1970/2005: 44) recognized dehumanization as both an ontological possibility and an historical reality, he claimed that only humanization was people's vocation. Thinking otherwise would lead us to 'total despair' and would make our struggles for affirming ourselves as active agents in our world meaningless. 'Because [dehumanization] is a distortion of being more fully human, sooner or later being less human leads the oppressed to struggle against those who made them so'. Moreover, by struggling against their oppressors, the oppressed should not 'turn oppressors of the oppressors, but rather restorers of the humanity of both'.

Despite the hopeful view of humanization as an 'ontological vocation', Glass (2001: 20) stresses that Freire's 'critique of domination emanates from a specific historical and cultural location and must be

made on the basis of contingent ethical and political argument rather than universal ontological appeals'. The attributed universality of a concept is another criticism that can be made of Freire. Understanding humanization as universal does not consider 'the various definitions this may bring forth from people of different groups' (Weiler, 1994: 16). Not only is humanization assumed to be a universal concept, but 'The nature of [people's] perception of the world and their oppression is implicitly assumed to be uniform for all the oppressed. The possibility of a contradictory experience of oppression among the oppressed is absent' (ibid: 17).

... a critical theory ... must come to understand how identities are constructed within multiple and often contradictory subject positions, how such identities shift, and how the struggle over identity takes place on many fronts, involving many different types of battle. ... Educators must engage the specificity of the subject positions of teachers, students and others as they are defined by class, race, gender, and other subject-producing forces. (Brady, 1994: 146)

I do not deny the multiplicity of subject positions and, consequently, of interests at stake in our interactions with each other and with the world; hence, I agree that adopting a uniform or universal view about ourselves or about the concept of humanization can be problematic. However, as McLaren (1994: 211) reminds us, Freire's pedagogy 'is meant to be reinvented by those groups who choose to practice it, so that the act of knowing is always situated in the context of the life-world concerns of those people who could most benefit from it'. Thus, rather than understanding mine and other participants' humanization as a specific and universal goal, I 'reinvent' that understanding, adopting the concept of a provisional, renegotiated, compromised, contextualized, and individual view of humanization.

### **2.2.1. Dialogue, Problematization and Conscientization**

According to Freire (1970/2005: 129), dialogue is 'the encounter of women and men in the world in order to transform the world'. Through praxis, a 'united reflection and action of the dialoguers' in 'nam[ing] the world', they transform and humanize it and themselves (ibid: 88).

Since naming the world is not a recollection of information, but 'an act of creation and re-creation', dialogue requires a critical engagement of the ideas. Thus, it is not 'a simple exchange of ideas to be "consumed" by the discussants' or 'a hostile, polemical argument between those who are committed neither to the naming of the world, nor to the search for truth, but rather to the imposition of their own truth' (ibid: 89).

Dialogue in any situation (whether it involves scientific and technical knowledge, or experiential knowledge) demands the problematic confrontation of that very knowledge in its unquestionable relationship with the concrete reality in which it is engendered, and on which it acts, in order to better understand, explain, and transform that reality. (Freire, 1974: 124)

Therefore, dialogue, in Freirean terms, is not 'a kind of tactic we use to make students our friends', which would function as a form of manipulation (Shor & Freire, 1987: 98). Rather, it requires 'reading the world' with critical lenses and 'posing reality as a problem' (problematization), challenging us to transform reality and ourselves (Freire, 1970/2005: 168).

As we engage in dialogue, teacher and taught learn from each other, 'becom[ing] jointly responsible for [our learning and teaching] process' (ibid: 80). Thus, in a dialogical practice, there is no space for what Freire termed domesticating 'banking educators', the depositors of knowledge that students passively receive and reproduce.

Those truly committed to liberation must reject the banking concept in its entirety, adopting instead a concept of women and men as conscious beings, and consciousness as consciousness intent upon the world. They must abandon the educational goal of deposit-making and replace it with the posing of the problems of human beings in their relations with the world. 'Problem-posing' education, responding to the essence of consciousness—intentionality—rejects communiqués and embodies communication. (Freire, 1970/2005: 79)

Thus, rather than depositing and imposing knowledge and views, problem-posing might lead to liberation in the sense that we, teachers and students, are invited to question our actions and positions in our worlds. By doing so, different and even contrasting facets of our worlds are unveiled and we are challenged to review our actions and reposition ourselves. Beckett (2013: 55) alerts that teachers employing Freire's problematization approach 'must be prepared to challenge misunderstandings students treasure as their own'. Therefore, implicit in such a challenge is the directive role of the teacher.

In the liberating perspective, the teacher has the right but also the duty to challenge the status quo, especially in the questions of domination by sex, race, or class. What the dialogical educator does not have is the right to impose on the others his or her position. (Shor & Freire, 1987: 174)

It would be contradictory for Freire, who has always advocated that education is politics and that the educator is never a neutral agent, to deny teacher's directiveness and authority. However, he clarified that the teacher is '*Not* directive of the *students*, but directive of the *process*, in which the students are with me. As director of the process, the liberating teacher is not doing something *to* the students but *with* the students' (ibid: 46, original emphasis). In this sense, the teacher's authority in a dialogical, problem-posing approach to education is not authoritarian. That is, at the same time

that both teachers and students might have different views and opinions, the former should not use their authority to impose their views upon the latter.

Freire's idea of dialogue in practice, however, does not seem straightforward. It has been misinterpreted as teacher's permissiveness, lack of authority, and being 'equal to the students or becom[ing] an equal to the students' (ibid: 172). Bartlett's research into three Brazilian institutions where Freirean concepts were adopted pointed that:

Teachers' overly romantic notions of friendship, associated with a pretheoretical notion of empathy and human relations, deflected them away from the very social critiques that Freire advocated. The approach reduced dialogue to a bland version of socializing, obscuring the politics of oral exchange and human interaction and defusing the dialectical elements of dialogue. (Bartlett, 2005: 359)

Moreover, her research suggested that difficulties in implementing Freire's ideas derived from teachers' lack of deep understanding of his theory, and from limitations in his theory itself. Bartlett (2005: 360) echoed some criticisms related to a presupposition of a uniform and 'singular student "reality," determined by a shared class position, obscur[ing] the myriad ways in which students experienced and enacted oppression'. Another limitation was the 'dichotomous division between teachers' schooled, dominant knowledge and students' experiential, subordinate knowledge'. In her research, this resulted in teachers uncritically celebrating 'popular knowledge (and culture) as pure, revolutionary, and beyond challenge' or holding the conviction that students' knowledge was alienated and teachers had 'to lead students to a predetermined conclusion that served their "real" interests'. Moreover, such a dichotomous view did not consider the interconnections of different types of knowledges or the possibility we have to 'shift between or combine epistemologies' (ibid: 364).

Freire's work is indeed populated by binarisms, which reinforce the view that we would be 'either' (oppressed) 'or' (oppressor), without considering the possibility of being 'neither', 'both', or a 'collage' of many subjectivities. However, I would argue that Freire (1970/2005: 84) did emphasize the 'unfinished character of human beings and the transformational character of reality' in the 'process of becoming', which gives us room to accommodate the multiplicity of positions and subjectivities we may assume into his theory.

The crucial idea is that humans create their humanity – they become human – in the very process of intervening in reality in order to change it; in making and remaking the world. In this process of making and remaking the world, humans make and remake *themselves*, their human *being*. Just as the world is never complete – and, indeed, *because* the world is never complete but always there to be remade – so human being is never complete(d). (Peters & Lankshear, 1994: 177-178, original emphasis)

In contrast to those who acknowledge their incompleteness and, engaging with the world and with each other, become agents of their own humanization, there are others who regard themselves and their worlds as complete, passively accepting 'that they can only be what they already are' (ibid: 180). Whilst the former are critically conscious of their transformative agency, the latter are bearers of what Freire (1970b: 463) termed 'naïve transitive consciousness'.

As we realize that we are both *in* and *with* the world and with each other, our consciousness develops from a state of 'semi-intransitivity', in which our challenges are restricted to our biological needs, to a state of transitivity. However, 'the transitive consciousness emerges as a naïve consciousness, as dominated as the former'. In order to overcome this state of naiveté (or false consciousness) and achieve 'conscientization', we need to be engaged in praxis: our actions, reflections upon those actions and upon the world (ibid: 471).

Conscientization is more than a simple prise de conscience. While it implies overcoming 'false consciousness', overcoming, that is, a semi-intransitive or naive transitive state of consciousness, it implies further the critical insertion of the conscientized person into a demythologized reality. (Freire, 1970b: 471)

Such a critical insertion requires transforming action. That is why Freire stressed that conscientization is not merely being aware of something. Although the word *conscientização* is usually related to Freire and, in Portuguese, broadly used, it is a neologism not created by Freire (Andreola, 1993: 227). However, he fully incorporated this new word into his work as he noticed the combination of the words *consciência* (consciousness) and *ação* (action), which are the core of his liberating pedagogy: consciousness in action.

In brief, Freire advocated the need for both reflection and action (praxis) to transform ourselves and the world. This would be a constant process of 'becoming' more fully human and, thus, humanizing ourselves. Understanding 'dialogue' as praxis, Freire invited us to 'problematize' our reality in order to develop our 'conscientization' and, ultimately, our humanization.

These were the key Freirean concepts I felt most connected with during the (re)search journey into my personal and educational values. Criticisms of Freire's theory and its translations into pedagogy were taken into consideration whilst reflecting on my planning and implementation of the module, re-contextualizing his concepts in relation to my current analysis. During the planning, online and face-to-face activities were set up aiming at dialogical problem-posing interactions. However, as I realized during the implementation, the transformations I witnessed or went through had not always been expected. Thus, I started to realize that despite my willingness to 'live' those concepts, it was only when I learned to accept being in a constant process of 'becoming' that I truly started to shape my praxis according to the values I had (s)elected.

### 2.2.2. Ideologies brought into play

As I reflected on the personal and educational values I tried to 'live' in my praxis, I could not help feeling immersed into a 'sea' of diverse and, sometimes, contradictory ideologies at play. In this subsection, I will focus on common discourses propagated in education and relate them to the neoliberal agenda that is currently driving our 'worlds'. Firstly, I review some understandings of ideology.

The original meaning of ideology 'was that of "science of ideas"', and since analysis was the only method recognised and applied by science it means "analysis of ideas", that is, "investigation of the origin of ideas"' (Gramsci, 1971: 375). However, ideology turned to be commonly understood as 'a specific "system of ideas"' and 'in Marxist philosophy [it] implicitly contains a negative value judgment' (ibid: 376).

The individuals composing the ruling class possess among other things consciousness, and therefore think. Insofar, therefore, as they rule as a class and determine the extent and compass of an epoch, it is self-evident that they do this in its whole range, hence among other things rule also as thinkers, as producers of ideas, and regulate the production and distribution of the ideas of their age: thus their ideas are the ruling ideas of the epoch. (Marx & Engels, 1846/1970: 64-65)

The mechanism to regulate the production and distribution of the ruling class ideas is 'to give its ideas the form of universality, and represent them as the only rational, universally valid ones' (ibid: 66). In other words, those ideas are 'reified', coming into 'existence' as if they were things, and 'legitimized' as 'the correct' ideas. In *The German Ideology*, Marx and Engels (1846/1970: 65) referred to the working class people as 'the active members of this class [who] have less time to make up illusions and ideas about themselves'. Nevertheless, they were the passive receivers of those ideas, viewed as incapable of realizing the very illusions imposed on them as they



accepted the ruling class ideas as the only legitimate ones, even if those ideas were not in their own interests. These working class people would be holding an illusory and false idea of reality, or what was termed 'false consciousness'.

Gramsci (1971: 12) explained the ruling class dominance in terms of its hegemony 'exercise[d] throughout society' by means of 'The "spontaneous" consent given by the great masses of the population' and, if there was no consent, by 'The apparatus of state coercive power which "legally" enforces discipline on those groups'. Without restricting the concept of ideology to a set of false or negotiated ideas, but considering it as sets of ideas, values and beliefs interwoven in daily-life discourses and actions, I will now discuss the neoliberal agenda as an ideology infested in our world and propagated in education.

### *Neoliberalism as an ideology*

Apart from the economic view to reduce things, values and concepts to 'commodities', as an ideology, 'neoliberalism gets into our minds and our souls, into the ways in which we think about what we do, and into our social relations with others' (Ball, 2012: 18). One of the ideas inculcated and frequently enacted is of 'consumer choice' (Apple, 1999: 10). 'Choice, competition, markets – all of these supposedly will lead us to the promised land of efficient and effective schools. And such schools will play major roles in transforming the public into the private' (Apple, 2013: 6).

Whilst 'state sectors are seen as inefficient, unproductive and socially wasteful', 'the private sector is considered efficient, effective, productive and responsive to changes in demand and supply'. Hence, privatizations are 'glorified as part of a free market' (Torres, 2013: 84) where we would supposedly have the freedom to choose whatever we considered 'better' for us. However, as pointed out

earlier, people are not always on a 'parity of participation' (Fraser, 2001) and, thus, do not 'compete' on equal basis in that free market.

In fact, when explaining types of claims for justice, Fraser (1996: 3) posited that 'free-market thinking has put proponents of redistribution on the defensive' and has increased claims for recognition of different groups and subjectivities. According to her, people who usually advocate redistributive measures tend to view justice as a matter of equal allocation of resources. In those cases, it 'might involve redistributing income, reorganizing the division of labour, subjecting investment to democratic decision-making, or transforming other basic economic structures' (Fraser, 1995: 73). Aiming at 'equalizing' previous unjust allocation of resources, those measures 'tend to promote group de-differentiation' (ibid: 74). On the other hand, the promotion of individualism and free market thinking in the current neoliberal world has raised questions of group differentiation and claims for affirmation and recognition of specific cultural values.

In this sense, those measures of redistribution and recognition seem mutually exclusive. Thus, cases that would require both measures would face a dilemma. Women and minority (ethnic and other social) groups, for instance, could not claim for 'equal' treatment that undermines the differentiation in terms of, say, payment and participation and, at the same time, claim for recognition of our identity differences (from men and from majority groups). In order to solve this dilemma, Fraser (2001: 24, original emphasis) treats 'recognition as a question of *social status*' and not as a question of identity.

... what requires recognition is not group-specific identity but rather the status of group members as full partners in social interaction. Misrecognition, accordingly, does not mean the depreciation and deformation of group identity. Rather, it means *social subordination* in the sense of being prevented from *participating as a peer* in social life. (Fraser, 2001: 24, original emphasis)

Extending this view of 'parity of participation' to issues of redistribution, Fraser (ibid: 29) argues that 'the distribution of material resources must be such as to ensure participants' independence and voice'. Later, she includes the political dimension of representation, with 'issues of membership and procedure' as she considers that in a globalized world the claims for justice are no longer confined within territorial borders. 'What is at issue here are the terms on which those included in the political community air their claims and adjudicate their disputes' (Fraser, 2005: 7). As she clarifies, her status model of justice 'focuses on the relative capabilities for participation of different agents; thus, it belongs to the deontological tradition of "justice as fairness"' (Fraser, 2007: 319). Given the inequalities seen in our neoliberal world, participation parity in the socioeconomic, cultural and political spheres still needs to be fought for. However, there is another discourse in the neoliberal agenda that seems to dictate our understanding of 'fairness' and even justify unequal participation: meritocracy. Concentrating the responsibility for success or failure on individual's abilities and efforts, meritocracy disregards other factors such as socioeconomic, cultural and political contexts that might have influenced the success or the failure of that individual in a certain situation. In education, intelligence and ability 'inherent within the individual student may be held responsible for lesser or greater achievement rather than, say, matches and mismatches between the cultural preferences and preferred learning styles of the students and the school' (Moore, 2012: 85).

Although there is merit in people's efforts and abilities to overcome difficulties, to take actions, and to transform ourselves, I cannot assume that everyone would have had the same opportunities to develop those abilities and, consequently, ignore the fact that those abilities could be conditioned to and framed within contexts beyond individuals' efforts (or lack of efforts). As I will discuss in Chapter 4, Brazil is a country where socioeconomic inequalities and inequities still prevail. Issues of poverty, illiteracy, ethnicity, gender

and representation are intertwined and, thus, cannot be treated in isolation or disregarded when it comes to the development of personal abilities. Therefore, it would be 'unfair' to assume that every Brazilian would be on an equal basis to succeed in every sphere of life, including in accessing higher education. Hence, the meritocracy discourse conceals the fact that those who might have had the merit to succeed may have counted on ideal conditions and support external to individual effort. At the same time that it convinces the unsuccessful ones that they 'deserved' to be excluded, legitimizing such exclusion, meritocracy instils individualism and competitiveness highlighted in a neoliberal world.

Moreover, we are witnessing social justice measures, such as policies of Widening Participation, as it is currently known in England, being twisted to accommodate and legitimize meritocracy discourses aligned with economic regulation (Burke, 2013). This impacts on measures about rights *to*, *through* and *within* education (McCowan, 2012) in ways that not only are basic (human) rights not being ensured but, on the contrary, they now need to be justified in order to be preserved as such. McCowan (2012: 69) presents two types of justifications: status-based and instrumental/utilitarian. The latter 'view rights as being justified on the basis of the positive consequences that will accrue to individuals and society'. This view seems to concur with the (de)pressing demands of neoliberalism. A worrying possibility of its adoption 'is that since they depend on contingent relationships, the rights can be discarded if other means are observed to be more effective' (ibid: 76). On the other hand, 'Status-based justifications are founded on deontological positions that view certain moral duties as being essential, independently of consequences' (ibid: 69). This view revives some Kantian moral laws that, perhaps, could ease the individualistic conduct predominant nowadays. Another facet of individualism is seen in discourses of 'performativity', which is:

... a powerful and insidious policy technology that is now at work at all levels and in all kinds of education and public service, a technology that links effort, values, purposes and self-understanding to measures and comparisons of output. Within the rigours and disciplines of performativity we are required to spend increasing amounts of our time in making ourselves accountable, reporting on what we do rather than doing it. There are new sets of skills to be acquired here – skills of presentation and of inflation, making the most of ourselves, making a spectacle of ourselves. (Ball, 2012: 19)

This spectacle of ourselves can be witnessed in the various ways we publicize what we are doing, as a means of self-advertising our performance. It may have initially been a demand from our work, compelling us to see and treat ourselves as commodities that need consumers. Since competition is fierce in a 'free-market' world, self-promotion becomes a 'survival' strategy. However, this attitude has already been incorporated into our daily-life discourses and can be illustrated by some uses of social media such as Facebook, Google+ and Twitter, in which users 'concentrate on a commoditized promotion of self in pursuit of competitive status-driven and reputation-driven advantage' (Selwyn, 2014: 121).

As Friesen and Lowe (2012: 191) point out, those social media are 'based on conviviality', suggesting 'a celebration of togetherness as would happen at a social event' and avoiding negativity and criticisms. Hence, when we post any comment, including self-advertising comments about our performance (in any sphere of our lives), our 'friends' and 'followers' are invited to 'like', 'recommend', 'favourite' or 'retweet' our messages, rather than 'disliking' or criticizing them. Not only does this constrain the possibility of a more 'critical' view, but it also threatens 'dialogue as a process that is central to collaborative learning' (ibid: 193).

Those social media have not made any claim about their potential uses in education; however, they 'are influencing online education models' (ibid: 192). Hence the importance of critically analyzing

the various discourses that sell the image of 'empowered' users of social media as 'autonomous' learners in our contemporary world. Moreover, the use of social media, either for education or personal purposes, is linked with commercial interests that cannot be ignored.

Google and Facebook design and structure their services in order to attract users but as businesses they cannot do so at the expense of advertisers. Google is legally bound to maximize its profits. The company's first allegiance is to the source of profit, advertisers, rather than to the users whose activities they host. (Friesen & Lowe, 2012: 190)

One profit-generating strategy is 'the commercial exploitation of data relating to individual users' activities, preferences and other personal background information', as we access 'free' services (Selwyn, 2014: 120). Thus, in consonance with the neoliberal treatment of people as consumers, social media (and digital technology in general, as will be expanded below) should be understood as 'an extension of capitalist relations and contemporary consumer society' (ibid: 124).

### *Ideologies of educational technology*

Technologies used in education reflect the values of those who designed them or selected them for a certain purpose. Although the design and selection of technology does not determine a predicted outcome since technology is ultimately shaped by its uses, we cannot ignore the values that drove and inspired such a design and selection. Those values can be related to certain schools of thought, educational approaches and ideologies.

Selwyn (2014) relates educational technology with three main ideologies: libertarian, neoliberal and 'new economy'. The libertarian ideology highlights the 'notion of individuals pursuing their own rational self-interest', emphasizing 'personal responsibility, self-

management and self-sufficiency, coupled with reduced levels of government control and control from the state' (Selwyn, 2014: 26). Despite the emphasis on individualism, the author states that 'libertarianism presents a generally trusting and positive view of human nature, in which people learn from their mistakes and rationally try their best'.

It can be argued that digital technology offers a ready canvas for various strains of libertarian thinking to be imagined and (in part) operationalized – in particular the privileging of the sovereign user and the principles of self-responsibilization and self-determination. (Selwyn, 2014:26)

Neoliberalism, as discussed above, strengthens those libertarian ideas and promotes the view of individuals as consumers in a 'market-world'. Another facet of neoliberalism that incorporates discourses of the 'new economy', also understood as 'knowledge economy', 'requires workers to be "flexible specialists" who can adapt to fluctuations and changes in the demands of markets' (Loveless & Williamson, 2013: 39). For instance, the possibility of being connected 24 hours, 7 days a week with mobile and portable technologies creates new forms of work conditions, responding to a new performative call of professionals that does not always enhance the quality of workers' life. In her research comparing a module delivered both face-to-face and online, Carr-Chellman (2000: 595) reports the higher demand of time required for the online module and the need to be 'too available' for her students, including during a holiday break. In this sense, such a flexibility of work offered by technology can be seen as 'oppressive' means to 'domesticate' workers to fit the demands of the new economy.

Loveless and Williamson (2013: 36) suggest three 'mutations' of the 'styles of thinking associated with the digital age [that] have been developed and deployed in the normative ideals of policy texts and in the specification of new classroom practices and programmes'.

The first one is the 'constructionism', which 'extend[ed] psychological theories of constructivism into the technological domain' using the idea of 'construction kits and toys like Lego' (ibid: 45).

Symbiotic with the constructivist philosophy, constructionist approaches are characterized by an emphasis on building, testing and refining models, on user authoring, personal production (rather than consumption) of content, autonomy and ownership, creative accomplishment, self-directed learning rooted in personal experience, and on giving the child the subject position of agency and authorship. (Loveless & Williamson, 2013:46)

As opposed to what was known as Web 1.0, that presented a 'top-down', broadcast mode to deliver information, Web 2.0 is characterized by a participatory 'many-to-many' collaborative co-construction of information (Selwyn, 2009: 72-73). Due to the possibility of user-generated content, Web 2.0 environments such as the social media have seemed appealing to educators who support student centred and informal learning approaches, despite the commercial values imbued in those environments. However, Poore (2014: 167-168) alerts us that 'much of Web 2.0's socialness is about engaging with events and surface 'contacts' ... and not necessarily with concepts, ideas and the life of the mind'. In this sense, recalling Freire, she affirms that 'Web 2.0 is quite often more about being *in* the world, rather than *with* the world' (original emphasis).

A second style of thinking was termed 'interactionism', which 'continue[d] to emphasize the broadly constructivist theory' focusing on the 'process of knowledge construction ... through interaction with others located within authentic sociocultural environments' (Loveless & Williamson, 2013: 47). As such, educational practices tended to value collaboration, responsive teaching and flexibility of learning.

Extending the notion of interaction, the third thinking style was termed 'connectionism', using the 'network logic of Web 2.0, 24/7 learning, nomadic learning networks, transmedia convergence,



smart mobs, crowdsourcing, user-generated content, open source, DIY [Do It Yourself] media, and cloud culture...' (ibid: 51). Learning, then, is connected, 'envisaged as nonlinear and navigable like new media rather than transmitted like conventional mass media; it is imagined as being editable like a wiki instead of hierarchical and authorial' (ibid: 52).

These thinking styles help us understand how the incorporation of technologies into our teaching seems appealing for those who espouse the discourses of learner-centredness, self-directed learning, agency, collaboration and the development of producers (not only consumers) of knowledge. Salavuo (2006: 256), for example, investigated informal online music communities and affirmed that such types of communities allow both knowledge and musical sharing. As he reminds us, 'out-of school musical practices no longer take place only in garages, cellars, or occasional performances at school parties'. Alongside with his idea, Mason and Rennie (2010: 95) add that Web 2.0 technologies are 'excellent tools for allowing learners to clarify concepts, establish meaningful links and relationships, and test their mental models'.

A critical analysis of the uses of educational technologies, however, makes us ponder the 'harmony' between them and the 'dehumanizing' demands of the neoliberal world, increasing competitiveness, individualism and performativity. Moreover, it makes us review the technological determinist discourse that 'promises' collaborative learning, agency, equality of participation and other 'wonders' in education. Selwyn (2009: 76) posits that even though Web 2.0 may allow participatory learning and collaborative construction of knowledge, evidence shows that in reality, 'social web applications appear to be used to engage with learning content and other learners in a number of bounded and passive ways, rather than supporting unfettered active interaction with information and knowledge'. With regard to diversity of online interaction, allowing equal opportunities to join a wide range of communities and to voice

different ideas, he ponders that people tend to replicate online the types of contacts they have in face-to-face realms. Thus, current online interactions are not as diverse and as equal as commonly advertised. Therefore, the uses of technology reported by Selwyn demonstrate that technology does not determine any effect; rather, it is constantly shaped and reshaped by the use we make of that technology. In other words, the affordances of technology are reshaped as we interact with it.

Another use of technology that responds to the needs of the new economy relates to matters of surveillance. Besides granting access of personal information to 'free' services, as previously mentioned, even when used in educational settings such as virtual learning environments, technology can provide information and control of participants' access, views and activities. This can be one way 'to make individuals accountable for their actions – particularly in terms of placing teachers and learners under a managerial and bureaucratic accountability to the demands of higher authorities' (Selwyn, 2014: 59).

In this contemporary scenario with the predominance of ideologies that frame our lives in response to economic societal demands, as an educator, I feel the need of constantly questioning my praxis. Reflecting on the extent to which my actions would (or could) comply with or resist to the economic 'tsunami' inundating the many spheres of our lives, including education, I sometimes feel disempowered. Also holding a pessimistic view, Torres (2013: 93) reflects that 'at every level, education has been undermined as a human right and a process of humanisation and has been largely converted to a sorting device and initial training mechanism for corporations'. However, this pessimistic view should not turn into a 'deterministic' belief that restrains our actions of resistance and lead us to conformism. Thus, understanding education and educational technologies as components of our world shaped according to our needs and beliefs may help us find ways to consciously direct our actions. We may find ourselves sometimes complying with or

resisting some of the ideas discussed above. Yet, most importantly, we have to find ourselves as incomplete human beings in charge of our transformations and critically aware of the ideologies at play in our lives. Next, I will discuss the resonances of this scenario in my work as a music teacher-educator.

### **2.3. Positioning myself in the field of music education**

Aware of the fact that my choices and actions as a music teacher-educator are influenced by ideologies I espouse or abide by, I justify the selection of a pedagogy based on informal learning as a possibility to 'relive' my humanization. Firstly, however, I revisit Green's (1988) theory of musical meaning and discuss the ideological construction of musical value in music teaching practices.

#### **2.3.1. Musical meaning and the ideological construction of musical value**

In Green's (1988; 2005a; 2006) theory, sonic materials can be interpreted in two interrelated ways: one concerns musical materials such as intervals, chords, phrases and cadences, demonstrating recognition and understanding of such materials as part of the 'musical syntax'; the other relates to implicit or explicit extra-musical associations. The former is called inter-sonic meaning, and the latter delineated meaning. 'In short, with [inter-sonic] meaning, the process of signification occurs from sound to sound, whereas with delineation it occurs from sound to non-sound' (Green, 2005a: 8).

A positive response to both meanings occurs when we are familiar with a musical style so that we would understand and attribute meaning to its inter-sonic materials, as well as relate this style with something we agree with or have good feelings about. This would lead to what Green (1988: 137) calls musical celebration. It is important to note, however, that this term is not intended as the

desired outcome of a musical education. A person experiencing a state of musical celebration may, for example, be participating in the reproduction of highly ideological values. Rather, what is aimed at in music education should be what Green (2008) later termed 'critical musicality'. This will be examined later. The other extreme from musical celebration would be what she called musical alienation. This would happen as a result of negative responses to both inter-sonic and delineated meanings in such a way that unfamiliarity with a musical style would prevent us from making sense of the sonic relationships, and we would not relate to the extra-musical associations of the style at all (Green, 2006: 103). Clearly, this is not presented as a desirable outcome of music education either, but it is one which is likely to be experienced by high numbers of school pupils, especially when the music used in the curriculum is unfamiliar to them. Importantly, musical experience can also be ambiguous. This occurs if our responses to inter-sonic meaning do not correspond to our responses to delineated meaning. In other words, if we are familiar with a certain musical style and, therefore, understand its inter-sonic arrangement and use of musical materials, but do not agree, for instance, with the political use of this music or if we relate it with an unpleasant personal experience, we would be responding positively to inter-sonic meanings but negatively to delineated meanings. The opposite situation of a negative response to inter-sonic meanings and a positive response to delineated meanings would also lead to ambiguity.

This theory has helped me understand my own musical experiences and reshape guidance of musical practices to my students. Since the way music is taught is imbued by the values teachers attribute (or are asked to attribute) to different kinds of music or musical practices, it is worth recalling that Western classical music has played a major influence in determining the 'value' of music in school curricula.

Green (2003: 7-8) discusses the construction and maintenance of musical value in terms of an ideology of 'universality', 'eternality', 'complexity', 'originality', and 'autonomy' from particular interests 'such as making money or being popular'. As she explains, if teaching practices focus on inter-sonic aspects, as tends to be the case in the teaching of classical music, 'the suggestion is that its significance derives from factors that are not tied to any specific social situation and are therefore universal and eternal, which involve complexity, and which make possible the development of originality and autonomy' (ibid: 15-16). On the other hand, when the focus shifts to delineations, such as the cases in which popular music is taught, or was taught at the time of writing, she posits that:

... this suggests that the 'music itself' is of less importance, that the music is a servant of its social context and therefore, that it cannot be universal, eternally valid or autonomous. Also, since the 'music itself' is not apparently worth analysing, this suggests that it has no complexity, which in turn suggests the impossibility of any real originality' (Green, 2003: 16).

Green presented the conclusions above based on her research about schoolteachers' values and practices involving classical, popular and other types of music. She added that teachers' discourses were supportive of the value of popular music, but only insofar as certain popular music was attributable with the same qualities of universality, eternality, complexity, originality and autonomy that were assumed by classical music. However, with teaching practices focusing too much on delineated aspects of popular music, schoolteachers ended up implicitly 'devaluing' the very musical style they claimed to be valuing.

Besides valuing or devaluing certain styles of music, teaching practices can privilege certain social groups to the detriment of others. The emphasis on the inter-sonic aspects of classical music, for instance, may privilege students from a social class that can afford a musical instrument and private tuition (Green, 2003; 2005b). In

terms of musical practices, composing tends to carry delineations of an activity 'suitable' for boys (Green, 1997). Thus, girls can be initially facing a stigma of being 'less able' to compose. In such cases, using Fraser's terminology, those students would not be participating on a par with others.

Yet, the fact that both inter-sonic and delineated meanings are learned and socially constructed gives music education a means to change possible negative responses to these meanings through musical practices. As Green's (2005a; 2006; 2008) research using informal music learning practices has shown, pupils' positive response to inter-sonic meanings, due to their engagement in music-making, can influence and change their previous negative delineated meaning of a certain musical style.

This is one reason why music education continues to be worthwhile: for although education has reproductive effects ... it also offers us the potential to challenge our understanding and awareness at a deep, symbolic level, through bringing together new and previously disparate meanings and experiences. (Green, 2005b: 91)

The autonomy from previous social contexts allows students to construct new delineations towards a celebratory musical experience. However, more than celebration, Green (2008: 91) advocates 'a more critical response to music' as our aim as educators.

... pupils' engagement with inter-sonic musical meanings enables them to recognize the *arbitrariness* of delineations; or in other words, the notion that delineations are not fixed entities belonging to sonic musical properties and their inter-relationships, but are socially constructed associations that arise from the ways music is *used* in different cultural contexts. (Green, 2008: 91, original emphasis)

Being aware of the arbitrariness of musical delineations and alert to the uses of music in different contexts are examples of a

more critical engagement with music that might help learners realize that, as Freire (1970b: 452, original emphasis) would remind us, we are both '*in* and *with* the world'. That is, because we engage with the world, including the musical world, and reflect upon the world and upon that engagement, we are potentially able to transform both the world and ourselves, being conscious of and responsible for our choices and decisions. Informal music learning practices, in this sense, can be a critical and also potentially a liberating musical experience. This will be the focus of the discussion below.

### **2.3.2. Informal Music Learning Practices**

The term 'informal learning' is open to many interpretations, but it generally implies learners' freedom of choice, as Mans suggests:

At its core, informal learning represents a general approach by which humans engage the surrounding world and its meaning as the curriculum, where an individual exercises certain choices about what to learn, but is guided by the needs and constraints of society. (Mans, 2009: 81)

Based on a literature review that shows different definitions and understandings of what is meant by formal and informal learning in music, Folkestad (2006: 141-142) presents four different ways the terms are used according to: a) the situation (inside or outside institutions); b) learning style (usually related to reading notation or to playing by ear); c) ownership (who decides: teacher or student); and d) intentionality (focusing on the learning of playing or on playing). Due to the different understandings of the terms, he advises us to clarify how we are using them. In my case, the musical practices I proposed to my Student Teachers were within the formal context of the modules offered in the Open University of Brazil. In terms of learning style, the focus was on playing by ear and on learning from their peers, copying movements and positions on their

instruments. The decision of the repertoire was made by the Student Teachers and the focus of the musical practices was on playing. Hence, although the proposed musical practices were inside an institution, in terms of learning style, ownership and intentionality they followed what is commonly found in informal learning practices that take place outside institutional affiliation.

Jaffurs (2006: 2-3) selects two aspects to classify what she terms formal and informal education: the setting (corresponding to Folkestad's situation criterion) and the procedures employed. She places formal education generally inside schools, with 'established criteria and curricula that may not be in the context for which it will be used', and often directed by a teacher. Informal education, on the other hand, allows peer direction and 'can take place at home, in the community, outside of the normal school day, mediated, and/or may not be planned'. Once so-called 'informal' practices are taken into the formal realm of schools, as has been the case in this study, her formal-informal classification is useful only in terms of the procedures employed. As Folkestad would remind us,

... it is far too simplified, and actually false, to say that formal learning only occurs in institutional settings and that informal learning only occurs outside school. On the contrary, this static view has to be replaced with a dynamic view in which what are described as formal and informal learning styles are aspects of the phenomenon of learning, regardless of where it takes place. (Folkestad, 2006: 142)

In fact, in terms of learning and teaching procedures adopted in this research, my actions as a teacher always involved an intention to 'teach' and thus, I could not claim for an 'informal teaching' approach, as Johansen suggests can happen:

When someone gives advice—suggests ways of trying to solve a musical problem in, say, a garage band rehearsal, chamber music rehearsal, or in joint conversations in an internet community; it can



be conceived as teaching. Notice that this does not turn the situation into a formal one only by virtue of that kind of teaching, but rather, conceives teaching as informal. (Johansen, 2014: 81)

Although I accept his argument that one can be 'informally' teaching others in a conversation or in other encounters we have as we engage with the world and with other people, I would argue that the same situations could be interpreted as peer learning if participants considered themselves as 'equals' when learning from each other. However, as teachers, when we plan a certain activity, choose specific tools, tasks and ways to implement the teaching plan, we are not equals with our students, even if we adopt a dialogical approach (Shor & Freire, 1987: 172). Therefore, in my case, I would say that my *teaching* has been *formally* structured and planned to promote situations in which my students could emulate *informal* ways of *learning*.

Cain (2013: 77) also reviews some understandings of the formal-informal terminology found in education generally, and echoed in music education. He concludes that 'the literature tends to favour informal learning, mostly on ideological grounds. It is seen as "ideal" (Jenkins 2011), "liberatory" (Wright [& Kanellopoulos 2010]) and "authentic" (Jaffurs 2006)'. Johansen (2014) could join them as he sees informal learning as a potential for 'social change'. However, despite my personal tendency to agree with those values, as conscious agents responsible for our praxis, it is crucial to remain critically aware of such claims and question taken-for-granted assumptions that equate informal to 'good, true or authentic' and formal to 'artificial, boring and bad' (Folkestad, 2006: 143).

With a focus on the relation of learning and teaching, Finney and Philpott (2010: 7) relate informal learning with 'a concern that the "ownership" of musical learning should be firmly located with pupils' and, consequently, teaching is viewed as 'facilitation' rather than 'instruction'. In consonance with such a view, Feichas (2010: 51) posits that 'one of the differences between formal and informal modes is that the formal mode focuses more on teaching

than learning'. In her research with undergraduates from a Brazilian music higher education institution, Feichas identified three distinct profiles of students and related those with their predominant past learning experiences (formal, informal or mixed) and musical background (classical or popular music).

Her research reiterated the tendency of classical musicians being formally trained and popular musicians having learned music informally. However, this does not mean 'that the content of formal musical learning is synonymous with Western classical music learned from sheets of music, and that the content of informal musical learning is restricted to popular music transmitted by ear' (Folkestad, 2006: 142); or even that learning by ear is synonym of informal learning. As Dunbar-Hall (2009) reminds us, in Balinese gamelan playing, amongst other traditional musical practices, although learners acquire their skills aurally, there is a degree of formality in those musical practices. Thus, neither does the type of transmission (oral-aural or notational) nor the content, the musical style or repertoire determine a formal or informal way of learning.

However, the ideology of Western classical music has been legitimizing not only musical values, but also the value of certain practices of teaching (classical) music. Thus, because classical music has longer been validated and 'legitimate' in educational settings, including in the higher education institution where Feichas's research was conducted, the way her classical students acquired knowledge 'fitted' more easily in the formal institutional scenario. They 'were used to a systematic way of acquiring musical knowledge', with an 'emphasis on notation and technique, as well as the demand to prepare recitals, which forced [them] into solitary activities', nurturing individualism. The learning of students of popular music, on the other hand, was 'relatively aural and oral rather than literate; group-oriented rather than individualist; concrete rather than abstract; and related, rather than unrelated to everyday life'. On some occasions, informal learners felt they lacked certain musical

knowledge such as notational abilities, technical and theoretical knowledge (Feichas, 2010: 53). Besides these two groups, she identified a third one formed by students who had had both formal and informal experiences in learning music. Harmony between formal and informal worlds was found amongst those students with mixed experiences, informing us of the feasibility of integrating those worlds in order to have a more fulfilling musical learning experience. It was with a view of integration of these worlds of formal and informal practices that I adopted Green's (2008) informal music learning model.

The discussion about her model will be unfolded in two sub-sections. The first will present her model, based on the informal way that popular musicians learn; and the second will discuss the role of teachers whilst implementing this model, with particular focus on its repercussions for music teacher education.

### *Learning from popular musicians*

The musical practices I proposed in the distance education module were based on Green's (2008) informal music learning practices, developed from her previous research on how popular musicians learn (Green, 2002). According to her:

Informal music learning practices may be both conscious and unconscious. They include encountering unsought learning experiences through enculturation in the musical environment; learning through interaction with others such as peers, family members or other musicians who are not acting as teachers in formal capacities; and developing independent learning methods through self-teaching techniques. (Green, 2002: 16)

By researching popular musicians' learning, which is mostly informal, Green (2002; 2008) pointed out key differences between their musical learning and the formal learning offered in schools. Her findings grounded a model based on popular musicians' informal

learning, which she led as a major part of the Musical Futures Project, funded by the Paul Hamlyn Foundation<sup>3</sup>. This model takes five characteristics of popular musicians' informal learning practices into the formal realm of schools and has shown that pupils, besides developing musical skills, got engaged and motivated in musical practices (Green, 2006; 2008; Hallam, Creech & McQueen, 2011; Jeanneret, McLennan & Stevens-Ballenger, 2011). As Karlsen and Väkevä (2012: viii) remind us, a pedagogical model built 'on learning strategies that popular musicians employ when acquiring their skills and knowledge in informal situations or practices' is not a novelty in Nordic music education. However, they recognize that Green's research 'provided something that the Nordic music educators had not yet been able to develop: a comprehensive, research-based popular music pedagogy'.

Briefly, the five characteristics of informal music learning practices taken into schools are: a) learners choose the repertoire they want to work with; b) they try to copy recordings by ear; c) they get into friendship groups and learn from each other; d) knowledge acquisition starts from 'real-world' repertoire and thus may be haphazard; and e) there is a deep integration of listening, performing and composing, with an emphasis on creativity. These are different from what we would normally find in formal learning practices, in which: a) learners are introduced to unfamiliar musics, often selected by teachers; b) they usually learn 'through notation, or some other form of written or verbal instructions and exercises lying beyond the music itself'; c) learning is mediated through 'pupil-teacher relationship[s]'; d) 'learners tend to follow a planned progression from simple to complex, often involving specially composed music, exercises, a curriculum or a graded syllabus, under the direction of a teacher'; and e) musical skills are fragmented with an 'emphasis, very often, on reproduction more than on creativity' (Green, 2008: 10).

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<sup>3</sup> Besides the UK, the Musical Futures Project has been also adopted in Australia, Canada and Singapore. For more information, see the websites: <http://www.musicalfutures.org.uk/>; <http://www.musicalfuturesaustralia.org/>; <http://musicalfuturescanada.org/>

The above-mentioned characteristics of popular musicians' informal learning practices were incorporated into a pedagogic model designed in seven stages, lasting around 4 to 6 lessons each, where pupils engaged actively with music-making practices. The first stage reflects the first four of those principles: pupils are asked to bring the repertoire they want to play, get into groups that they choose, select one piece of music and try to copy the recording by ear, guiding their learning according to their own interests. The integration of listening, performing and composing may not be the focus, but is implicit in this stage. In the second stage, pupils are given excerpts of pre-prepared materials of a song that they have to listen to, copy by ear and create their own version of the song. In Stage 3, pupils have the chance to repeat the first stage, having experienced the more teacher-guided second stage. Findings included that they showed a more careful choice of song, with clear riffs such as those they had worked on in the previous stage (Green, 2008: 83). In Stage 4, pupils engage in composition. After experiencing copying music by ear in previous stages, they create their own music. In Stage 5 pupils are offered a model of song-writing so that they have the chance to learn from more experienced musicians. In the last two stages, pupils work with classical music, listening, copying and arranging it in a similar way that they did with popular music. In Stage 6 the classical repertoire is taken from TV advertisements, whilst in Stage 7 the pieces are mostly unfamiliar (Green, 2008: 25-27, 194).

It is worth noting that Green (2006; 2008, Chapter 7) tested the model using Western classical music not because she valued this music more highly than any other music or felt it necessary for the students to be introduced to it; but precisely because the students she worked with 'hated' it the most. Her reasoning was that if the approach could be successful with music that the students disliked, then it can be used with any music. She suggests that all kinds of music can be adapted.

As can be noticed, such a pedagogic model based on the informal learning of popular musicians is not restricted to the adoption of oral-aural learning practices or confined to copying popular music. However, because her model derived 'from a sample of fourteen all-white participants, twelve of whom were male, all of whom played what can be loosely described as white-ethnic rock', Allsup (2008: 4) suggests that informal learning is interpreted as the learning of that specific type of popular music, narrowing musical possibilities. In addition, Lill (2014: 225-226) reminds us that in Green's 2002-research on popular musicians, 'the youngest participant was 15, with the average age of participants far older'. In her view, 'This indicates a "top-down" approach to informal learning practices in schools—drawing on the informal learning practices of older adolescents and adults, and applying them to teenagers and children who may or may not learn in a similar way'. Instead of 'blindly' adopting a model she considered 'top-down', Lill (ibid: 240) investigated 'lived musical worlds of children' and recommended us to consider the notion of 'informal learnings' in order to better understand the various and complex informal ways children experience music.

In a way, both Allsup and Lill alert us about the risk of assuming that there would be only one informal way of learning music and this would be the assumption of Green's model which, in their view, tends to be restricted to one type of popular music and does not represent the way students at school age experience music. As mentioned before, a more careful study of Green's model leads us to conclude that the informal learning practices proposed are not related or restricted to a certain musical style. Rather, they concern the learning process directed by learners themselves as they experience the five principles aforementioned. Furthermore, Green (2002: 10) is herself quite explicit that she restricted the study to rock-based music in order to maintain focus. She notes that 'Further

research is needed to look into the precise learning practices of musicians in different areas of popular music', and says:

I have focussed on particular sub-categories of popular music, engaged in by musicians from one country. Many of the findings and discussions are generalisable to a number of other vernacular musics in other times and places. But there are also some significant differences in for example, instrumental and technological skills, group interaction, sub-cultural values and so on, not only between popular music, jazz and world musics, but between different sub-categories of popular music. Similarly, although the trend towards diversity in music education is widespread, the content of curricula and the nature of education systems are very varied across the world. In short, the issues raised in this study are by no means presented as being of universal applicability, but rather they bear comparison – of both similarities and differences – with other musics, other education systems, and other parts of the world. (Green, 2002: 8)

Despite their 'mis-reading' of Green's model, we should critically consider their concerns about validating that model as 'the only' informal learning possibility. The wide use of Green's model through the Musical Futures programme, for example, if on the one hand tallies with the positive results found in research, on the other hand can be interpreted as indicative of the validation of 'the only' possible model. Finney and Philpott (2010: 11) also draw our attention to the discourses used in relation to the implementation of 'Musical Futures' lessons, 'commodifying' it as a 'formula where the informal becomes formalised'. Moreover, if adopted as a prescribed learning and teaching formula, this model (or any other model) could undermine the very principles of freedom of choice, preventing both teachers and learners from directing their actions and, thus, alienating and contributing to a possible 'dehumanization'.

Due to this, Green (2010: 91) reminds us that, as a pedagogy, any teaching model is 'much more in the hands of the teacher' in

terms of 'change, evolution and development – for the better as well as for the worse – than curriculum'. Hence, although a curricular structure and content may frame and validate learning in relation to body of knowledge, the pedagogy employed by teachers does not necessarily reproduce mainstream values. This gives space for teachers (and learners) to challenge ideologies, critically reflect on our actions and consciously choose (or not) to implement changes. As Freire constantly reminded us, education is never neutral, and neither is the teacher's role.

The dominant ideology makes its presence in the classroom partly felt by trying to convince the teacher that he or she must be neutral in order to respect the students. This kind of neutrality is a false respect for students. On the contrary, the more I say nothing about agreeing or not agreeing out of respect for the others, the more I am leaving the dominant ideology in peace! (Shor & Freire, 1987:174)

The role of teachers is, thus, essential in any teaching setting. It might be 'different' for some, depending on what is considered the 'norm'. For those whom Freire termed 'banking educators', the role of posing problems in a dialogical relation, for instance, may seem 'different'. For others already used to problematization, however, it would be the 'norm'. I will next consider a 'different' role of music teachers whilst implementing informal learning based on my previous 'norms' of formal learning.

#### *Teaching 'differently': standing back, observing and modelling*

What had mostly attracted me to Green's informal music learning model were its possibilities of self-directed learning (Philpott, 2012) and the 'different' role of the teacher. Although it seemed to be in harmony with my 'liberating' ideas, it required some attitudes I was not used to, such as 'standing back' first and being more flexible in



terms of allowing learners more time in their musical practices. Realizing my difficulties in 'tuning' my actions to the proposed model helped me empathize with my Student Teachers who would later also try this model with their school pupils. In addition, reflecting on the process of my actions, I had to recognize that on some occasions I did use the model as a 'formula' for what I believed to be a 'liberating' practice. This made me realize the complexities involved when we adopt actions differently from those we are used to. Misinterpretation, misunderstanding, mistrust or disbelief of the proposed tasks had to be accepted as part of the learning and teaching process, rather than disregarded, denied or condemned.

In this model, the role of the class teacher was:

...to establish ground rules for behaviour, set the task going at the start of each stage, then stand back and observe what pupils were doing. During this time teachers were asked to attempt to take on and empathise with pupils' perspectives and the goals that pupils set for themselves, then to begin to diagnose pupils' needs in relation to those goals. After, and only after, this period, they were to offer suggestions and act as 'musical models' through demonstration, so as to help pupils reach the goals that they had set for themselves. (Green 2008: 24-5)

As the teacher stands back, students have more opportunity to show what they already know, to try out by themselves and to learn from each other. The teacher, by observing the students, can empathize with them, trying to understand their needs so that her/his later intervention can more aptly respond to learners' needs, 'in a responsive, rather than directive' teaching mode (Green, 2008: 34). As explained by Gower, one of the teachers in Green's initial research:

Rather than choose the material to be studied, break it down then deliver the skills needed to achieve set attainment outcomes, informal learning practitioners support personalised learning objectives set by each individual learner themselves, and in the

initial informal learning module (Green, 2008) learners even choose the material they wish to study. We facilitate the skills and understanding that learners identify they need to move forward, rather than impose a 'one-size-fits-all' set of skills for everyone. (Gower, 2012: 14)

As we can notice, the proposed role of the teacher allows learners more freedom of choice, including directing their own learning process. This opens up the possibility for both teacher and learners to 'read the world' of musical practices with 'different' critical lenses as we engage in a dialogical relation. As we do so, we are jointly responsible for our learning and teaching process (Freire, 1970/2005: 80). Actually, as Green and D'Amore (2010: 134) state, 'It is also common for teachers to learn alongside their students, especially when working on music with which teachers are not necessarily familiar'. Moreover, 'not all the teachers were accustomed to copying music by ear, and they did not have proficiency on every instrument that the pupils chose to use' (Green 2008: 35). Therefore, one of the 'different' aspects of teaching involved acknowledging our musical limitations and learning alongside students.

Such an 'active' role ascribed to students, however, does not imply that the teacher exempts her/himself from teaching. Even the initial 'standing back' moment is not an idle moment because that is when 'teachers were asked to observe what goals pupils seemed to be setting for themselves, and to start diagnosing what the pupils needed in order to realize those goals' (Green, 2008: 34). However, the standing back moment has sometimes been misinterpreted as a whole non-interventionist attitude, which would lead us to question the role – or the lack of the role – of the teacher (Clements, 2008: 7). As Green clarifies:

By 'standing back' in the first couple of lessons, I mean that the teacher should not intervene in basic things such as the students' choice of song, the make-up of the friendship group, the instruments selected, and how the group organises itself. ...

Standing back occurs when students are engaged and learning, including learning by making mistakes and getting things wrong. It does not occur when students are literally doing nothing that is remotely connected to listening to or making music; but in such a case, it might be wise to give them a little time before you assume you know what is going on in their head. There may be a hundred reasons for them not joining in, one of which could be that they are listening carefully, or learning by watching another student. (Green, 2014: n.p.)

After standing back and observing their students, 'sometimes in response to a request and sometimes not, teachers began to offer some guidance' (Green, 2008: 34). That is, teachers never 'lacked' a role, as Clements (2008) has suggested. The role, however, 'was different from the usual instructional role, partly because it was based on the diagnosis of and response to learner-perceived, immediate need, rather than on pre-established teacher-set aims or objectives with long-term trajectories in mind' (Green, 2008: 34).

Another difference was the kind of intervention made by teachers: they demonstrated how to play, acting as 'musical models' (ibid: 24). Modelling, in this sense, involved:

... showing pupils how to play something but only in rough, simplified or partial form, then retreating; showing them how to hold an instrument more comfortably, but without insisting on correct hold or posture; showing them where to find notes on an instrument, but without saying exactly what to do with those notes; playing a riff or a rhythm, but without expecting accurate repetition ... In general, teachers avoided standing over pupils to check that they were doing what they had been shown correctly, but instead left them to take the advice in their own way, or not to take it at all. (Green, 2008: 35)

In order to act as a musical model, therefore, teachers were required to have skills and knowledge as musicians and educators. Hence, the view that music teachers 'could easily be outsourced in

favor of cheaper, less experienced, and under-educated labor' (Allsup, 2008: 5) is a mistaken idea.

However, the 'different' role of the teacher has led some music educators to ponder how such a role could be 'taught' in music teacher education courses. Wright and Kanellopoulos (2010: 74) acknowledge its 'potential for the extension of openness and democracy in music classrooms' but admit that its adoption brings challenges to teacher education because 'It may require very different qualities of music teachers entering the profession in the future'.

Rodriguez (2009: 44) also flags the challenges of music teacher education if adopting informal learning practices. The fact that formally-trained students 'are conditioned to being told what to do, and [to] adopting someone else's ideas of how the music should go, ... they are often not adequately prepared for the individual freedoms informal learning provides'. Therefore, preparing prospective teachers for informal learning involves assigning them more opportunities to exercise freedom and develop autonomy. In his report on informal learning practices carried out by high school formally trained musicians, Rodriguez mentions how these students use their notation-reading skills acquired in formal training to learn their music faster and more efficiently, as an illustration of students' freedom to direct their own learning, using their musical skills according to their interests. Music teacher education, then, if adopting informal learning practices, should prepare teachers to help 'students make things happen for themselves', allowing their students to use and develop their musical skills according to their interests (Rodriguez, 2009: 39).

Another example of educating prospective music teachers to adopt the practices of informal learning is given by Finney and Philpott (2010). They propose a meta-pedagogy of teacher education in which student teachers learn to 'live' informal learning through enacting its musical practices in a group with their colleagues before going to schools. Then, in an 'excavation' process of interrogation and

theorizing, student teachers reflect on their lived experiences. They affirm that when student teachers experience the informal learning process themselves and reflect on it, they are better able to understand how their pupils will learn. This is similar to the way I conducted this study, also echoing the practices that have already been carried out in the music teacher education courses offered at the *Universidade de Brasília*, implemented by teachers involved in the research group led by Dr. Grossi.

Offered as one of the three music teaching practices taken by undergraduate students, the face-to-face unit carried out by Grossi and her research team implemented informal music learning practices into a secondary school setting<sup>4</sup>. Grossi and Lacorte (2010: 441-442) have confirmed Brazilian secondary school pupils' motivation while engaging in music-making, and stated that they enjoy 1) forming a band and playing with their peers in school; 2) learning to play a musical instrument by themselves and with peers in a non-traditional way, emphasizing that they have learned a lot in a short period of time; 3) interacting with undergraduate monitors; and 4) playing the music they have chosen. However, in order to carry out such a project more adequately they also posit the need of more musical instruments and of a careful understanding of the role of undergraduate monitors as musicians, guiding pupils and acting as musical models. Grossi and Lacorte (ibid: 441) alert that whilst pupils still have a traditional view of the role of a teacher, undergraduate monitors may also be uncertain of their roles as facilitators, making interventions that are not always useful or meaningful to pupils.

Besides this possible uncertainty about their roles as facilitators, some undergraduate monitors may also have faced difficulties in being musical models if they were not used to playing by ear. Recalling Feichas's (2011: 282) research, students in Brazilian higher education music courses 'come from mixed backgrounds, and this means that they have learned music through different processes'.

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<sup>4</sup> At the same time that I was conducting this research, informal music learning practices started being 'lived' in a curricular unit of the distance education course as well.

Therefore, if on the one hand the choice of an informal learning approach valued and somehow validated the knowledge of some of my Student Teachers, on the other hand I was aware that this approach might not fit those who had had a classical music profile. However, regardless of their profile, I thought it could be an enriching experience since it would inspire reflection on their actions and would support their choices either to adopt or to reject an informal learning approach.

In this sense, like Green, I do not advocate that the formal model should be abolished or that the formal approach is less valid. In fact, there are already substantial discussions that suggest an integration of both approaches (Folkestad, 2006: 143; Green, 2008: 24), that point out their uniqueness and intersections (Jaffurs, 2006; Rodriguez, 2009) and that stress the need of understanding their specific potentials and limitations in order to enable teachers to consciously adopt each approach according to their teaching aims (McPhail, 2013; Cain, 2013). Taken as a possibility to 'relive' my humanization as a music teacher-educator, Green's informal music pedagogy was adopted not without remaining critical that it could also in turn become 'reified' and 'commodified' as a 'formula' (Finney & Philpott, 2010: 11). Therefore, as I implemented her model in a distance education module, I engaged with concepts that were constantly reviewed, reshaping previous values and forming new ones, in a continuous process of 'becoming'.

## **Chapter 3. Framing my (re)search**

### **3.1. Introduction**

Having discussed the main concepts that inform this research, broadly and specifically in the field of music education, I will now explain how I used those concepts in conjunction with reflections about discussions in the field of teacher education to understand my Student Teachers' practices as outcomes of my own praxis.

By constantly observing my praxis as Subject Teacher/Supervisor and its reflections on the research participants, I adopted an inductive analysis allowing themes or issues to emerge from our interactions. Using sociological lenses to interpret the interactions we established as we engaged in the world, with the world and with each other, I consulted appropriate literature that could help me analyse those themes and make sense of the emerging issues. As we would expect from a teacher education course, issues related to the role of the teacher led us to reflect on teachers' knowledge.

### **3.2. Knowledge for teaching**

Whilst pondering the knowledge that teachers need, at a time when procedural teaching attitudes were 'en vogue' in teacher training, Shulman (1986: 9) emphasized the importance of content knowledge and suggested its classification into three categories: '(a) subject matter content knowledge, (b) pedagogical content knowledge, and (c) curricular knowledge'. The first refers to the knowledge of the contents specific to each school subject. The second 'goes beyond knowledge of subject matter per se to the dimension of subject matter knowledge *for teaching*' (ibid, original emphasis). The last refers to knowledge of other curricular subjects and the connections the teacher can make with his/her own subject. It is that second type of

knowledge that later he defines as 'the blending of content and pedagogy' (Shulman, 1987: 8) and 'the knowledge base of teaching' (ibid: 15).

... the key to distinguishing the knowledge base of teaching lies at the intersection of content and pedagogy, in the capacity of a teacher to transform the content knowledge he or she possesses into forms that are pedagogically powerful and yet adaptive to the variations in ability and background presented by the students. (Shulman, 1987:15)

I found his concept of 'Pedagogical Content Knowledge' (PCK) useful as an expression of the transformation of our knowledge of the subject refocused to teach. However, as Shulman admits, those constructs are 'strictly cognitive and individual' (Shulman & Shulman, 2004: 258)<sup>5</sup>. Hence, instead of Shulman's, I would concur with Tardif's (2013: 108) model that considers teachers' knowledge as 'socially grounded', 'plural', and 'built on the teachers' own categories as well as on the knowledge teachers actually put into practice during their daily professional work'. As such, he defines 'teacher knowledge as multifaceted knowledge, made up of the more or less consistent combination of personal and cultural knowledge, professional training, disciplinary knowledge, curricular and experiential knowledge'. Of these, Tardif considers experiential knowledge as key to orient teachers' knowledge because it is 'made up of all the other types of knowledge, but reinterpreted, filtered and put through certainties borne of actual practice and real life' (ibid: 115).

Therefore, as I proposed teaching practices to my Student Teachers, I bore in mind that by going through such practices they would be building up their experiential knowledge of teaching and, thus, re-signifying, validating or rejecting other kinds of knowledge. In the (re)construction of their experiential knowledge, I was also reconstructing my own experiential knowledge as their Subject Teacher/Supervisor and, consequently, also re-signifying, validating

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<sup>5</sup> A more recent framework developed by Shulman and Shulman (2004) expands the individual level of analysis to the levels of community and policy.



and rejecting prior knowledges. During this process, the 'inter-human' space was 'lived' both in person and online.

As social beings, we live in relationship with others defined either as 'we', those sharing connections with us, or 'them', those with whom we share no connection. Inter-human space is comprised of actions and interactions between and among individuals. This space is constantly changing and therefore, ... society might be viewed through this perspective as in a constant process of becoming. (Wright, 2014: 14)

Viewing our interactions (and ourselves) in this process of becoming opens up possibilities for amelioration, changes or 'subversions'. Besides, it reminds us that, as I present my analysis of this study, I am looking at my interpretation of a 'snapshot' of a situation taken at a specific time, location, and circumstance. In spite of looking at a snapshot of a past that might have already 'become' something 'different', the analysis of that snapshot helps us understand this 'different' context and others that may share similar characteristics. Therefore, it is with this view of constantly 'becoming' that I present a model that emerged from my analysis of the teaching practices of my Student Teachers. The 'pedagogic modes' that emerged are tied with the concepts discussed in the literature review and can be interpreted as 'teaching styles' or approaches captured at specific moments of their teaching, under specific circumstances. In this sense, the model presented is open to other 'pedagogic modes' that may come up in other circumstances.

### **3.3. Constructing a model to understand music teaching**

As previously mentioned, the dialogical approach of Green's informal music pedagogy seemed to be in tune with an attitude I considered invaluable to foster humane interactions in education, and to enable participatory parity as well as the development of a more critical

engagement with the musical world. Therefore, during the analysis of the module, I was deliberately looking for these 'dialogues', especially during the interpretation of the teaching practices of the module participants.

Initially, I started thinking about two 'generic worlds' of teachers and learners located within the educational space. Dialogue would occur when teachers and learners positioned themselves in their own worlds and in relation to the world of the others. Although this approach to identify dialogical practices seemed reasonable, some of these dialogues did not seem to lead to a more critical engagement with the musical world.

Since the musical practices based on informal learning required a direct involvement with music making, teachers' practical musicianship was central to promote that critical engagement with the musical world. This musicianship, allied with teachers' responsible use of their authority, was brought into the analysis of the participants' teaching practices. Thus, instead of thinking about the 'worlds' of teachers and learners, I adopted a view from the teachers' position, dealing with three issues whilst implementing the informal music learning practices: their *practical musicianship*, their *use of authority*, and their *relationship with learners' musical worlds*. As I proceeded with the analysis, I realized that these issues could be viewed as three different domains that may share some common ground with each other, as illustrated in Figure 1, page 72.

Moreover, nested in these domains, modes of music teaching started emerging in my attempt to cluster similar teaching practices observed in my data and interpreted according to the literature studied. This led me to classify them within the above-mentioned domains. By doing this, a definition of each domain and pedagogic mode developed from the features found in those teaching practices. As I applied this model to classify the teaching practices of my Student Teachers, I realized that it could also be used to analyse my own praxis and the praxes of the Associate Tutors and the Local

Tutors, who assisted me both online and face-to-face. Hence, this model turned to be a device for understanding teachers' actions in this particular context, with a potential to transferability to other contexts, or at least able to be tested in other environments, and open to improvements and inclusion of other pedagogic modes. In this thesis, I will be applying this model to illustrate how it works and how it can be useful. Whilst teaching, those three domains usually interact in ways that we do not tend to think which one(s) we are mobilizing, not to mention the blurring edges of those domains. However, in order to clarify their conceptual differences, at least in theory, I will now unpack this model into those three domains and their pedagogic modes.

### **3.3.1. The domain of teachers' practical musicianship**

Musical knowledge comprises both practical and theoretical understanding of music making. Thus, its content knowledge is both practical and theoretical. The domain of teachers' practical musicianship relates to the actions that illustrate their practical musical skills. It requires 'first-hand knowledge' of music-making, 'knowing how' to do it. Moreover, it is not only mechanically or uncritically knowing how to do it; it also involves what Russell (1912) called 'knowledge by acquaintance', or 'knowing this', as Swanwick (1994: 17) explains.

Acquaintance knowledge is prime, for there is no other way of accessing music, and it is complex, having several layers. These I categorise as materials (knowing how), expression and form (knowing this) and value (knowing what's what). Of these it is valuing that characterises the deepest levels of musical experience. (Swanwick, 1994: 25)

A direct involvement in music-making through the activities of composing, performing or listening enables us to experience those layers of musical knowledge pointed by Swanwick. According to his

theory of musical development, in a first layer, would lie the 'sound materials' such as 'pitch, duration, dynamics, tempo, timbre, texture' (Swanwick, 2012: 41). In a second layer, musical *expression* would be 'implicit in several kinds of performance decisions, in choosing a tempo, in levels of accentuation, in dynamic changes and in articulation' (ibid: 43). In a third layer, knowledge of musical *form* would be 'about coherence, about internal relationships, about distinctive features; how music holds together, how it engages our attention' (ibid: 45). Finally, in a fourth layer, 'music [would] inform "the life of feeling"' (ibid: 47) in experiences 'variously called transcendental, spiritual, uplifting, "epiphanies", ... "aesthetic"' and flow (ibid: 15).

Engagement in these four layers of musical knowledge would require understanding of what Green (1988; 2005a; 2006) termed inter-sonic meaning. As previously mentioned, her research using informal music learning practices has shown pupils re-signifying their musical practices as they developed their understanding of music inter-sonic meanings, sometimes even changing previous delineated meanings of certain musical genre or style.

During the implementation of the informal music learning model, it was easier to spot the practical musicianship of those who took the role of learner. However, teachers' practical musicianship was demonstrated through their interventions as musical models, when they played together with their pupils or sang to help pupils with the intonation. Sometimes this was not 'enacted' in the sense that they did not actually play or sing. Nevertheless, the knowledge of their practical musicianship, acquired in previous practical musical experiences, was implicit in suggestions, orientations and questions posed to pupils. This was particularly the case of Associate Tutors, who basically interacted online to guide Student Teachers through their tasks. Student Teachers' practical musicianship was also evidenced in more 'conventional' ways when they directed their pupils' musical practices, despite the recommendations about the 'different' role of the teacher in the informal learning model.

### **3.3.2. The domain of teachers' authority and theoretical knowledge**

The domain of teachers' authority corresponds to the actions that demonstrate their classroom management, dealing with learners' behaviour, setting and guiding the tasks carried out either online or face-to-face. Those actions conform to what is usually expected from a teacher, even in a 'different' teaching role or in a dialogical practice. In the online environment, however, as mentioned before, the easiness of accessing participants' information, some disclosed only to teachers, leads us to ponder issues of 'surveillance' and control. Obviously, the mere access to that information does not imply in using it; and using it does not imply necessarily in surveillance. Nevertheless, it is a resource available (mostly) to teachers.

Teachers' authority is also identified by teachers' theoretical and propositional knowledge, which empowers them as 'knowledgeable sources' of facts and information. In this aspect, I recall Freire's criticisms of an 'oppressive' 'banking' education which illustrates teachers' authority transformed into acts of authoritarianism. In contrast to this abusive use of authority, Freire advocates dialogue.

The dialogical theory of action opposes both authoritarianism and license, and thereby affirms authority and freedom. There is no freedom without authority, but there is also no authority without freedom. All freedom contains the possibility that under special circumstances (and at different existential levels) it may become authority. Freedom and authority cannot be isolated, but must be considered in relationship to each other. (Freire, 1970/2005: 178)

Hence, the domain of teachers' authority is expected to be mobilized whilst teaching. However, the degree of that authority should be consciously administered by those in authority (the teachers). Sometimes, negotiations, resistance or 'insurgency' are initiated by those under authority (the pupils), and such movements

help attentive teachers to 'tune' and harmonize their actions with pupils' expectations.

Music teachers' subject content knowledge, thus, permeates both of these domains – the domain of their authority and the domain of their musicianship. Whilst I consider the former domain referring mainly to the retrieval of information about music and its theoretical knowledge, I take the latter as referring mostly to the practical involvement of music making or knowledge of such a practice. However, teachers can also use their musicianship as a means to assert their authority, as it was evidenced in one pedagogic mode that emerged lying in the intersection of those two domains.

### **3.3.3. The domain of teachers' relationship with learners' musical worlds**

The third domain refers to teachers' relationship with learners' musical worlds, comprising the actions that evidence the musical knowledge that the learners already bring to the educational process. This domain can be manifested when the teachers give voice to their learners or when the learners impose their voice.

In the online environment of this Music Teacher Education course investigated, there are certain activities considered more collaborative than others. Forums, for instance, are believed to be one of those spaces where not only collaboration, but also presumed equal participation occurs. However, just like a face-to-face classroom, individual's participation in the forums usually depends on different aspects, ranging from levels of interest to understanding and motivation. Other activities included participation in social media, also advocated as democratic spaces for individual representation and participation. Such activities were planned and proposed as my attempt to get to know my Student Teachers' (musical) worlds. My choices of technologies reflected values based on collaboration, learner-centredness and empowerment of users, which harmonized

with some procedures found in a dialogical and problem-posing education advocated by Freire. However, regardless of this, my analysis sheds light on some of the ways in which the technology was shaped by its users' needs and, thus, some of the reasons why discourses of technological determinism need to be reviewed.

With regard to the musical practices proposed in the informal music learning model, this domain could be mobilized when pupils were asked to choose and bring their own music (in Stages 1 and 3 of Green's model). In this distance education module, Student Teachers had this choice in the first and third offers, but their school pupils did not. However, during the musical practices in schools, whilst Student Teachers were standing back and observing their pupils, it was likely that the former would be relating somehow to the latter's musical worlds. Ideally, this would develop as a dialogical musical relation. However, there have been occasions in which the manifestation of pupils' musical worlds could be interpreted as a tokenism since teachers lacked engagement with their musical practices, allowing them to do whatever they wanted, in a permissive attitude that might have been mistakenly interpreted as 'dialogical'. Another moment in which pupils had the chance to 'voice' their musical worlds was when they were asked to produce their own versions of the learned music.

#### **3.3.4. Pedagogic modes within the domains of music teaching**

Whilst these domains correspond to teachers' and learners' attitudes and, as such, could somehow be controlled, changed and renegotiated, there were other factors that affected the teaching practices that could not be changed, such as availability of musical resources (instruments and sound players), space for the practices, and number of pupils. In this sense, the domains cannot be viewed in isolation of the context of practice. The following explanation derives from the analysis of Student Teachers' teaching practices and, therefore, does not exemplify how similar practices could be

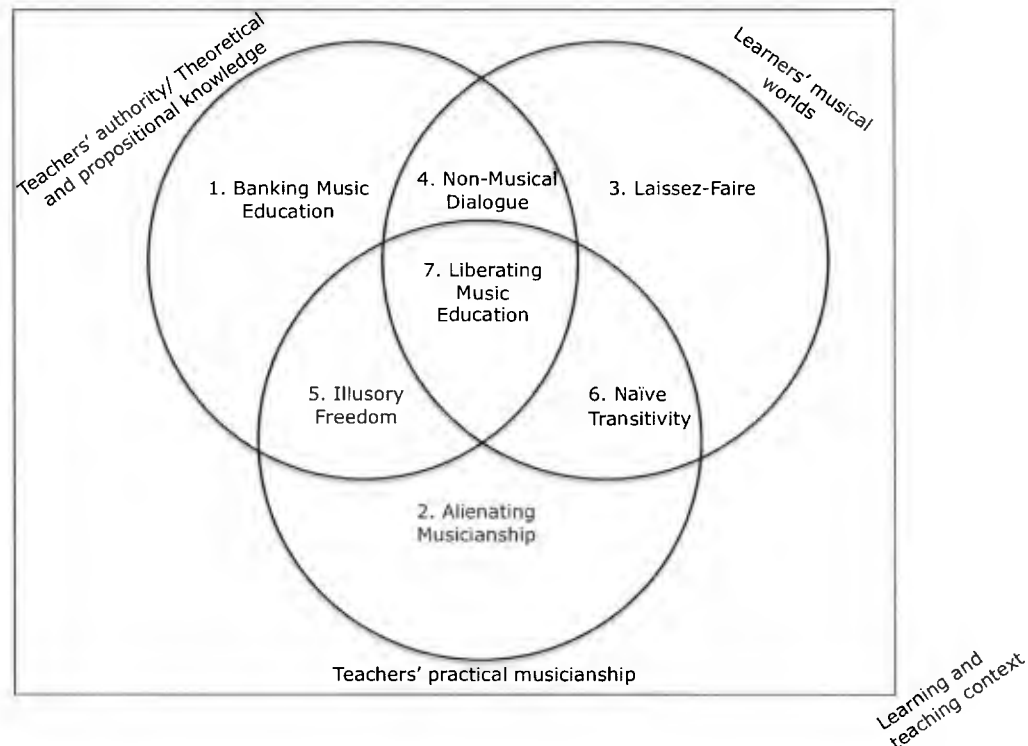
witnessed online. However, throughout this thesis, whenever appropriate, I will be making those connections.

As we can see in Figure 1, below, sometimes the teaching practices remained in only one of the domains, demonstrating that teachers tended to: 1) be in authority, controlling the whole process; 2) display their musicianship to the learners instead of performing together with them; and 3) by contrast, allow the learners to do whatever they wanted, without any intervention. In these three situations, there was no dialogical relation between teachers and learners. Other times, the practices fell on the intersection of two of the represented domains. Within that possibility, I found dialogical practices when there was an intersection of learners' musical worlds with teachers' authority, or an intersection with teachers' practical musicianship. However, as previously mentioned, not every dialogical relation seemed enough to cater for the needs of both teachers and learners, and to meet the expectations of the module. The areas represented by the numbers 4 and 6, respectively, relate to the occasions when, despite the dialogical interaction, teachers did not make any musical intervention or refrained from telling learners how they could improve their musical practices. The intersection of the three domains represented by area 7 corresponds to the teaching practices that were in tune with the purpose of the module, when teachers were able to establish a dialogical relation with their learners, recognizing the latter's musical worlds without exempting from being in authority and acting as musical models, playing with them. The intersection between the domains of teachers' authority and teachers' practical musicianship, represented by area 5, relates to practices that were musically controlled by teachers, who did not attempt to enter the learners' musical worlds.

There were practices, however, that did not fall into the areas of intersection, blending the characteristics of the domains. Rather, they were a 'mix' of two or more pedagogic modes. One type of 'mix' I called a 'collage' of approaches, which was geared more towards the



completion of the teaching task. Another type was more directed towards 'tuning' teaching actions to pupils' needs. I will now unfold the model and explain the concepts I used to describe each part of the domains that corresponds to some pedagogic modes observed.



**Figure 1: The domains of music teaching and their pedagogic modes**

### *1. Banking Music Education*

Using Freire's terminology of 'banking education', this pedagogic mode focuses on teachers depositing what they consider valuable knowledge into learners' heads. It reinforces learning by repetition (parroting) and remains solely in the teachers' authority domain. Dialogue, in Freirean terms, is non-existent since there is no attempt to diagnose what learners might be interested in or what they already know. In fact, in such a mode of education, learners are considered 'empty vessels' to be filled with knowledge by teachers, justifying the authoritarian power of teachers over learners.

The banking concept (with its tendency to dichotomize everything) distinguishes two stages in the action of the educator. During the first, he cognizes a cognizable object while he prepares his lessons in his study or his laboratory; during the second, he expounds to his students about that object. The students are not called upon to know, but to memorize the contents narrated by the teacher. Nor do the students practice any act of cognition, since the object towards which that act should be directed is the property of the teacher rather than a medium evoking the critical reflection of both teacher and students. Hence in the name of the "preservation of culture and knowledge" we have a system which achieves neither true knowledge nor true culture. (Freire, 1970/2005: 80)

As can be noticed, the banking mode of education instils learners' passivity, taming (or domesticating) them to accept everything that is being deposited into their heads and, consequently, alienating them from their learning process. Becoming passive objects instead of critical subjects, learners are dehumanized. The teachers are also dehumanized in this mode of education because, as Freire (ibid: 85) reminds us, 'No one can be authentically human while he prevents others from being so'. Moreover, standing as opposite poles and even 'opponents' in the educational encounter, teachers and learners cannot establish a dialogue in the banking mode of education.

## *2. Alienating Musicianship*

In his *Economic and Philosophic Manuscripts of 1844*, Marx (1844/2009: 28-29) states that 'Labor produces not only commodities; [but] it produces itself and the worker as a commodity'. As he explains further, the product of labour 'confronts [us] as *something alien*, as a *power independent of the producer*' (ibid: 29, original emphasis). In his theory of alienation, Marx warns us that not only do human beings alienate ourselves from the product of our labour, but

also from the very activity of labouring. By doing so, labour is not a fulfilling activity essential to our 'species-being' and, therefore, we alienate ourselves from our 'humanness' and, ultimately, from other human beings.

As a parallel between the activities of labour and of musicianship, 'alienating musicianship' refers to teaching practices in which teachers use their skills and knowledge to make music but the music-making turns to be an independent power and an isolated practice of teachers. Similarly to the mode of banking education, the alienating musicianship (of teachers) is void of a dialogical relation and implies the actions of teachers demonstrating their musicianship without mobilizing or considering learners' musicianship. This type of teaching practice remains solely in the domain of teachers' practical musicianship.

### *3. Laissez-Faire: a Libertarian ideology*

Although Adam Smith did not employ the term, the 'laissez-faire' approach relates to his belief 'that economic society left to its autonomous operation would produce a higher level of economic welfare than would accrue if government, inefficient, ignorant, and profligate as in practice it was, should try to direct or regulate or operate it' (Viner, 1960: 60). The laissez-faire approach refers, thus, to a non-interventionist practice of government.

Substituting the image of government by the authority of teachers in the educational context, laissez-faire teaching practices would correspond to those in which the teacher does not make any intervention, allowing the learners' (musical) worlds to emerge in the classroom situation and, perhaps, to find their own regulations. Although it may seem that in such practices learners have their knowledge recognized and their values represented, in fact, this freedom can be viewed as mere tokenism since there was no aim to transform the learners' musical worlds. As Freire would remind us,

'Teachers ... have an ethical obligation to be "biased", that is, to direct their teaching towards the construction of a just and humane society' (cited in McCowan, 2006: 68). Thus, teachers' lack of intervention in the laissez-faire approach contributes to a domesticating practice in which they neutralize learners' initiatives by not establishing a dialogical relation with them.

#### *4. Non-Musical Dialogue*

Dialogue, in Freire's view, 'strengthened' with problem-posing (problematization), facilitates the development of critical consciousness towards a so-called liberating education. As such, it is a creative and not a mere recalling act constructed amongst its participants. In his words:

For dialogue to be a method of true knowledge, the knowing subjects must approach reality scientifically in order to seek the dialectical connections which explain the form of reality. Thus, to know is not to remember something previously known and now forgotten. (Freire, 1970a: 218)

Moreover, dialogue creates not only new knowledge, but also new roles: the educator is also an educatee and the educatees are also educators (Freire, 1974: 127; 1970/2005: 80). Hence, presupposing a more egalitarian relation and participatory parity, dialogue cannot be the deposit or imposition of ideas. Rather, it is an act of love and humility, demonstrating hope, critical thinking and faith in humankind, creating a climate of mutual trust (Freire, 1970/2005: 90-92).

Here, the dialogical, but not musical, teaching practices are those that lie in the intersection of the domains of teachers' authority and of learners' musical worlds. Despite its more egalitarian interaction, sometimes it seems that teachers are not 'full' in their 'humanness' because they do not act as the musicians they are (or are expected to be).

In such cases, a dialogical relation does not suffice to fulfil the role of music teachers.

### *5. Illusory Freedom*

Kant relates the notion of freedom with free will. Differently from the will of animals, which is commanded by instincts,

human will is not determined by that alone which immediately affects the senses; on the contrary, we have the power, by calling up the notion of what is useful or hurtful in a more distant relation, of overcoming the immediate impressions on our sensuous faculty of desire. (Kant, 1781/2010: 449)

Having such freedom of will empowers humans to be responsible for our choices and actions. This reasoning to choose and act should be based on moral laws, involving, according to Kant, 'answering to the call of duty' rather than satisfying personal interests (Acton, 1970: 10-11). Thus, Kant's notion of freedom differs from the usual idea propagated by the libertarian ideology that 'frees' people to do whatever one wishes to do and instigates an exacerbated individualism.

Subscribing to this Kantian concept of freedom, I understand both teachers' and learners' freedom as their enactment of their free will, negotiating their voices and ideas within the schooling context. The practices I called 'illusory freedom' are those that do not touch on the learners' (musical) worlds domain. The teachers (possibly unintentionally) blend their controlling actions with musical demonstrations and give learners (and teachers themselves) the illusion of freedom of choice.

### *6. Naïve Transitivity*

According to Freire (1974: 17), in the process of conscientization, consciousness awakes from a state of semi-intransitivity to transitivity. In the former, the 'sphere of perception is limited' and

there is almost a 'disengagement between men and their existence'. As human beings enter 'a larger sphere of relationships and [receive] a greater number of suggestions and challenges to their circumstances, their consciousness automatically [becomes] more transitive' (ibid: 19). This transitivity enables existence to be understood as 'a dynamic concept, implying eternal dialogue between man and man, between man and the world, between man and his Creator' (ibid: 18). That is when we realize we are not only in the world, but we engage with the world and others.

However, the first stage of transitivity is a naïve one, in which 'the developing capacity for dialogue is still fragile and capable of distortion' (ibid: 18). In addition, as Freire (ibid: 19-20) warns us, the development from the naïve stage to the critical one is not automatic and demands 'authentic reflection' and actions (praxis). Hence, the 'naïve transitivity' teaching practices I refer to in this thesis are those that carry the permeable interactions between teachers and learners but still lack the fundamental action of providing learners with a necessary input to enable them to go beyond their known experiences. It falls in the intersection between the domains of teachers' practical musicianship and learners' musical worlds. If for the learners the so-called 'naïve transitivity' practices imply a mere recognition of their worlds, without crossing its borders, for the teachers such practices may carry a frustration of not mobilizing their theoretical knowledge as music teachers. Similarly to what I termed 'non-musical dialogue' practices, teachers' humanness is unfulfilled.

### *7. Liberating Music Education*

Through a continuous dialogical interaction with ourselves and with our worlds, and through the development of an authentic reflection of our actions, we would achieve the critical transitivity state of our consciousness that Freire advocated as necessary for our conscientization. In addition to this critical transitivity,

conscientization implies 'a radical denunciation of dehumanizing structures, accompanied by the proclamation of a new reality to be created by men' (Freire, 1970b: 471).

A mode of education that caters for the development of conscientization is what is called 'liberating education'.

Authentic liberation—the process of humanization—is not another deposit to be made in men. Liberation is a praxis: the action and reflection of men and women upon their world in order to transform it. Those truly committed to the cause of liberation can accept neither the mechanistic concept of consciousness as an empty vessel to be filled, nor the use of banking methods of domination (propaganda, slogans—deposits) in the name of liberation. (Freire, 1970/2005: 79)

The teaching practices I analysed as 'liberating' are those that include components of the three domains: teachers' authority and theoretical knowledge, teachers' practical musicianship, and teachers' acknowledging learners' musical worlds. Integrating these three domains, the liberating practices are dialogical and enable both teachers and learners to transform their knowledge.

#### *8. Collage of approaches and Tuning in to pupils*

Besides the pedagogic modes pictured in the domains of teachers' authority and theoretical knowledge, teachers' practical musicianship, and teachers' relation with learners' musical worlds, two other modes emerged from the analysis of Student Teachers' teaching practices. They were a combination of approaches; that is, it was possible to see Student Teachers' attitudes shifting from one domain to another, or even within the same domain.

One type of combination I called a 'collage' of approaches. Student Teachers who adopted it seemed to view their teaching as a set of distinct procedures required for specific moments of the tasks,

such as teacher's explanations, pupils' exploration, and final presentation. Another combination of approaches, but focusing on pupils' needs, was the 'tuning' of Student Teachers' actions to what they felt their pupils would benefit from. On some occasions, that change of attitude was requested by myself, during my observations, when I was able to work together with the Student Teachers and advise them during their lesson. Thus, differently from the 'collage' of approaches, which seemed to be a response to task requirements, 'tuning in' to pupils was a change of approach in response to pupils themselves. In my classification, it often meant that those teaching practices would be found surrounding a more dialogical or even liberating approach, not necessarily displaying key attitudes expected to be found in those pedagogic modes, but illustrating the responsive teaching proposed in Green's model.

### **3.4. Harmonizing actions with values**

The use of those three domains to analyse the teaching practices of Student Teachers allowed me to reflect on my own actions that might have helped or hindered their actions. In addition, it made me think of the reasons why I chose to act in those ways, in an attitude of reflexivity. Therefore, using both reflective and reflexive discourses, I tried to understand my praxis and harmonize my actions with values.

As previously mentioned, I started this (re)search aware of the possible fragmented views, and roles, educators might have in the teaching process within the Open University of Brazil programme offered by the *Universidade de Brasília*. However, even within a somehow restricted view of teaching possibilities, I tried to keep reminding myself that I was both in and with that world, so that I could consciously engage with it and with its inhabitants. This willingness to engage made me deliberately choose actions (and technology) that I believed would lead to a dialogical relation. In this sense, I have intentionally avoided actions that I considered to fall



under the definitions of 'banking', 'laissez-faire', or 'alienating' practices, discussed above. Rather, I have aimed at the so-called 'liberating' experiences. However, as I will discuss during this thesis, not every action I took resulted in what could be called a liberating experience for the module participants or for myself. Yet, every action I took helped me re-think my praxis and tune it with my values, in an on-going process of self-liberation and 'becoming'.

In the context I chose to investigate, technology was embedded in my worlds of music education and distance education; thus, whilst planning the module, it was helpful to think that technology would permeate the three domains of music teaching practices in the sense that: a) it could be another resource to maintain teachers' authority and knowledge; b) it could be used to demonstrate teachers' (and learners') practical musicianship and; c) it could be a channel to reach learners' musical worlds. Therefore, when choosing the technological tools for the module, rather than thinking that they would have a likely impact on each of the domains, I adopted the concept of 'affordance in interaction' to help me keep my expectations open for any uses of technology carried out by the module participants or by myself and to fight the technological determinist discourse.

From this view, affordances of an artefact are not the properties of the artefact but a relationship that is socially and culturally constructed between the users and the artefact in the lived world. This view strongly suggests that affordance emerges during a user's interaction with the environment. (Vyas, Chisalita & van der Veer, 2006, n.p.)

Affordance in interaction, therefore, leaves room for users of technology to shape the tools according to our needs, knowledge and contexts, placing the responsibility and agency of dealing with technology in users' hands as we interact with technology. This is

fundamental if we are to control our own actions and fulfil our free will as human beings in the worlds we inhabit.

A (re)search journey into my personal and educational values, thus, has led me to position myself in the worlds I inhabit and to view my praxis with critical lenses. This involved looking critically at the uses of technology employed in the module as well as at the musical, teaching, and social interaction practices carried out in my praxis as a Subject Teacher/Supervisor of the module. As I understood my worlds and my self, I was able to harmonize my actions with some values that seemed distant or lost. This harmonization enabled me to rediscover myself, recognizing myself as a full human being aware of my 'incompleteness' and responsible for my actions in the process of 'becoming', constantly re-shaping myself as I 'orchestrate' my own worlds and refine my experiential knowledge.

## **Chapter 4. The Brazilian context: from a distance to the heart of this investigation**

### **4.1. Introduction**

The aim of this chapter is to contextualize the research and continue developing the ideas introduced in the previous chapters. It starts from a big picture of the unequal access to the Brazilian higher education and zooms into the policy of Distance Education as a government response to balance some of those inequities. Then I explain one specific Distance Education programme – the Open University of Brazil (*Universidade Aberta do Brasil*) – adopted by the Universidade de Brasília, where I implemented an Initial Music Teacher Education Course and carried out the research.

In order to position myself within the worlds I chose to investigate, I revisit the history of Brazilian music education, focusing predominantly on the presence of music in educational policies rather than on discussions about music pedagogies. Although different kinds of musical traditions have always been part of the Brazilian 'soundscape', their presence in formal education has only quite recently been valued. Instead, the dominance of Western Classical traditions 'inherited' from our colonization by Portugal tended to be the norm in formal contexts. As a school subject, however, Music has not always been present. Relegated as one of the components of Art, musical practices were 'silenced' in many schools in favour of visual arts. A movement to counter-balance this and revive music in schools resulted in the passing of the Law 11769 in 2008. This law establishes music as a mandatory curricular content in compulsory schooling. The ways it has been interpreted and implemented, however, indicate that we still have much to fight for and that the law, *per se*, does not ensure that pupils will experience musical practices as part of their education. Thus, as a music teacher-educator, training future music teachers to act in such an educational

scenario, I have to constantly ponder and problematize issues related to access to (music) education and political awareness.

#### **4.2. An overview of the Brazilian higher education scenario**

Social inequalities and inequities in Brazil still contribute to unequal access to education, reflecting on a low rate of enrolments in higher education (HE). As McCowan (2007: 584) points out, 'An anomaly of the Brazilian system is that while prestigious institutions at the primary and secondary levels are in the private sector, the situation is reversed at HE level'. That is, government-funded HE institutions are usually regarded as being 'the best' ones. They are also free of charge, but represent only 12% of the Brazilian HE institutions (INEP, 2013a: 34). Therefore, the competition to enter one of the free, government-funded, 'high quality' HE institution is very fierce.

In Brazil, although each institution has autonomy to decide the criteria to select its students, most of them require the candidates to take an exam called *vestibular*, prepared by each institution or group of institutions to assess the candidates' academic knowledge. Since those considered to be 'the best' institutions at the primary and secondary levels are private, and thus, require payment, we can say that those who could afford private schooling will have more chances to pass the *vestibular* exam and to attend a good quality, free, higher education. In this sense, those who were denied good quality primary and secondary education, i.e., those who could not afford to pay for their education and went to government-funded schools will not compete 'on a par' with others who had the chance (or the 'merit') to attend private schools. Consequently, the former are unlikely to succeed in the highly competitive *vestibular* exam to enter government-funded institutions and will have to pay for their higher education in one of the many private institutions. Since many of those who could not afford private primary and secondary education

still cannot afford a private tertiary one, they can be considered virtually excluded from higher education. This situation partially explains the low rate of 27.8% (gross) and 14.6% (net) of youngsters aged 18 to 24 enrolled in higher education in 2011 (INEP, 2013a: 50).

Despite such a low enrolment rate, the Educational Census of 2011 shows that it represents a considerable increase if we compare it to the rate of 15.1% (gross) and 8.9% (net) reached in 2001. This increment is one of the results of educational policies implemented last decade as part of the National Education Plan for 2001-2010 (*Plano Nacional de Educação – PNE*) regulated by the Law 10172 (Lei nº10.172, 2001). Examples of educational policies to raise the enrolment rate in higher education are the expansion of institutions, scholarships and loans, the quotas system, other forms of exams to replace the *vestibular*, the bigger intake of students into existing courses and the offer of courses in other shifts and at a distance.

Such policies basically focus on notions of what Fraser (1995: 73) calls redistributive measures. In the above-mentioned educational policies, redistribution operates in: a) the increase of places, either by expanding institutions or by accepting more students in the courses; b) the redistribution of educational grants to cover scholarships or loans; and c) the reorganization of the HE entry process, allowing the adoption of a quotas system and the replacement of the *vestibular*.

Fraser (2005) proposes different measures to remedy different kinds of injustices. For socioeconomic injustices, redistribution; in the cases of cultural and political injustices, she suggests cognitive and representative measures, respectively. Since the socioeconomic, cultural and political spheres are intertwined, adoption of only one or two of such measures would not suffice to deal with issues of injustice properly.

A closer look at those educational policies, for instance, shows that the increase of places in Brazilian HE in the last decade was predominately in the private sector (INEP, 2012: 39). This reflects

the tendency to align with the neoliberal agenda of 'deregulation', with 'the reduction in the public sector, the decrease in state intervention through regulations in the economy and the deregulation of markets' (Torres, 2013: 89). McCowan (2007: 587) sees the expansion of HE private institutions as an inequitable expansion because 'the private sector allows access primarily to the wealthy and confines students from a lower socio-economic background to institutions and courses of lower quality'. Measures to counterbalance this include Widening Participation programmes of student loans and scholarships, and the quotas system.

The loans and scholarships given to low-income students to attend private institutions are contested by those who think that the public money used in such government programmes should be invested in public education (Leher, n.d.; Valente, 2005). Another educational policy that divided the opinions of educators is the quota system proposed in relation to government-funded institutions. The quota system had already been adopted by some universities and has recently been enforced by Law 12711 (Lei nº12.711, 2012), which reserves 50% of enrolment, per course and per shift, in Federal HE institutions for students who have attended the whole of the *Ensino Médio*<sup>6</sup> in a government-funded institution. Within that percentage, 50% of the places, i.e., 25% of the total enrolment, are reserved for students coming from low-income families. In addition, this law also reserves places for students according to their ethnicity, if they self-define as black, *pardo* (mixed race, having black ancestors) or from the indigenous population. The percentage of places reserved for them, per course and per shift, in each Federal HE institution should be in the same proportion as these groups are found in the area where the institution is located. The information used to determine that proportion comes from the last national census carried out by the Brazilian Institute of Geography and Statistics (*Instituto Brasileiro de Geografia e Estatística* – IBGE).

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<sup>6</sup> *Ensino Médio* in Brazil are the final three years of the secondary school, prior to university entrance.

These are redistributive remedies tied to the recognition of social groups aimed at counterbalancing the inequitable access to HE. However, although the quotas policy is an attempt to compensate for some historical socioeconomic inequities; it can be argued that such a policy might be reinforcing discriminatory treatment related to both ethnic and economic background (Lesme, n.d.; Zimmerman, 2012). In fact, according to Fraser's (2001: 25) status model of justice, claims for recognition are not aimed 'at valorizing group identity, but rather at overcoming subordination'. Extending this criterion to redistributive and representative measures, justice is viewed as 'participatory parity', which should enable people to participate 'as a full partner in social life, able to interact with others as a peer'.

Fraser (1995) also distinguishes two types of approaches to implement those measures: affirmative and transformative. The government programmes mentioned above are examples of affirmative remedies, which Fraser (ibid: 82) defines as 'aimed at correcting inequitable outcomes of social arrangements without disturbing the underlying framework that generates them'. In contrast with affirmative actions, transformative actions, according to Fraser, are 'aimed at correcting inequitable outcomes precisely by restructuring the underlying generative framework'.

The reaction of those people who contest such government policies illustrates the argument that affirmative actions addressed to solve 'injustices of distribution can thus end up creating injustices of recognition'. That is, people eligible to apply for a place in HE through those programmes 'even come to appear privileged, the recipient of special treatment and undeserved largesse' (Fraser, 1995: 85). This is similar to a patronising assistance or, as we call it in Brazil, assistencialism.

Assistencialism is an especially pernicious method of trying to vitiate popular participation in the historical process. In the first place, it contradicts man's natural vocation as Subject in that it treats the recipient as a passive object, incapable of participating in the

process of his own recuperation; in the second place, it contradicts the process of 'fundamental democratization'. (Freire, 1974: 15)

Paulo Freire wrote the above lines originally between 1965 and 1967, while exiled in Chile, after the Brazilian Military *Coup* of 1964, that led Brazil to a 20-year dictatorship. Thus, his criticisms are imbued with his indignation at the lack of freedom imposed on the Brazilians at that time. Although we are not under a dictatorship any longer and our participation in the world's economy has increased since then, we still face illiteracy, hunger and other socioeconomic illnesses that need to be addressed so that we can be 'the agents of [our] own recuperation' (ibid: 16). Instead of palliative assistencialist measures that seem to be the most that a neoliberal State can provide, we are actually in need of transformative socioeconomic policies to tackle those illnesses. Hence, although I empathize with the struggle of a sector of our society that has rarely benefited from government-funded higher education, the quotas system, in my view, as a palliative measure, may even blur the focus of the problem we need to solve: the offer of good quality government-funded education from primary to tertiary levels so that every student, regardless of their socioeconomic or ethnic background, would have equal opportunities to compete and access good quality free higher education, in a parity of participation selection process.

Whilst an educational reform integrating its different levels does not take place, we continue to abide by palliative measures that scratch only the surface of the inequitable access to HE. Another illustration of such measures is the adoption of distance education in HE, which represented 14.7% of the enrolment in 2011 (INEP, 2013a: 48). However, if on the one hand distance education may be considered only a palliative measure to the problem of inequitable access to HE, on the other hand, it has turned into an area of investigation that reshaped concepts and practices of learning and teaching, contributing to conceptual and practical educational reform in the different levels of education. I will focus the discussions only on



government actions related to distance education, specifically on the Open University of Brazil (*Universidade Aberta do Brasil – UAB*), which is the context of my investigation; however, it is worth mentioning that private institutions have also been using distance education, included in the above percentage of enrolment rate. Moreover, they have been collaborating in what Barreto (2010: 1312, my translation) calls a ‘movement of commodification of education, turning the social meaning of education into a commodity negotiable in the market’. Since the commodification of education is not restricted to the payment of fees, it can be observed in free, government-funded institutions, or in any other places or circumstances in which knowledge and those who produce such knowledge are reified as commodities liable to be exchanged, traded and even discarded.

### **4.3. The Open University of Brazil**

In 2005, the Brazilian Ministry of Education created the Open University of Brazil. It was a joint action of the Association of the Directors of Federal Institutions for Teaching (*ANDIFES – Associação dos Dirigentes das Instituições Federais de Ensino*), State Companies and the Ministry of Education based on a proposition made by the State Forum for Education (*Fórum das Estatais pela Educação*) which suggested making use of existing government-funded universities to implement distance education via the internet (*Fórum das Estatais pela Educação, 2005; Capes, Sobre a UAB, n.d.*).

The project for an Open University of Brazil suggested the cooperation of the private sector and a ‘structure similar to a “factory”, emphasizing the high production of courses ... via several technological means’ (*Fórum das Estatais pela Educação, 2005: 10, my translation*). The private sector has not taken part yet and the ‘factory’ mode of course production has not been openly assumed; however, it is implicit in the roles ascribed to its actors. One of its

consequences is a partial and restricted view of the course by its actors, including myself. This prevents us from making certain decisions and from fully exercising our autonomy, alienating us from part of our labour and from our humanness (Marx, 1844/2009: 31). However, once we become aware of such a structure, it is possible to understand the possibilities and the limitations of our roles and even within a restricted mode of course production we can aspire to a potential liberating education. That is what will be discussed in this work.

Initially, the openness of the Open University of Brazil was proposed to be found 'in the entrance, without the rigidity of traditional selections or other discriminatory forms of selection, democratising access [to higher education] to the population' (Fórum das Estatais pela Educação, 2005: 9, my translation). It would also be open in the process and conclusion, offering options during the course and flexibility to suspend the studies. In fact, however, since the Open University of Brazil is a system that involves existing universities, it has to follow the existing regulations of the universities, including the selection via *vestibular*, which is far from being 'open to all'. Besides, there is also a structured course curriculum to be followed with fewer options if compared to the face-to-face on-campus curriculum and students need to abide by each university procedure in case of studies suspension. As Preti (2007: 6, my translation) states, openness 'is much more in the sense that it is the University that leaves the campus and goes where the student is. It is the University that "opens up", going beyond its walls'. Thus, although the Open University of Brazil is not as open as its original project, it has been playing its role as a policy of Widening Participation, contributing to broaden opportunities to free higher education. After its creation in 2005, it was legally institutionalised in 2006 by the Decree 5800.

Amongst its objectives, the Open University of Brazil was created to broaden access to government-funded higher education,

giving priority to *Licenciatura* courses<sup>7</sup>. It also aims 'to reduce inequalities of the offer of higher education in the different regions of the country; to establish a wide national system of distance higher education; and to foster the development of distance education in the institutions, as well as research in innovative methodologies for higher education supported by Information and Communication Technologies' (Decreto nº5.800, 2006, my translation).

The focus on *Licenciatura* courses relates to another educational need: the lack of teachers in primary and secondary levels. Investment in such courses has the potential to contribute to an organic and integral national education reform since the quality of Initial Teacher Education courses reflects on the quality of teaching found in the primary and secondary levels. Hence, if we are aiming for better primary and secondary education, the teachers who work in those sectors need to have attended a good teacher education course. Obviously, there is the need for public policies to attract good professionals to teach in government-funded schools, otherwise government-funded higher education institutions will continue to prepare teachers to work in the private sector, and maintain the cycle of inequities and exclusion of low-income students from good quality education.

With regard to the unequal distribution of HE institutions, which are physically concentrated in usually wealthy areas or big centres, distance education is viewed as a possibility to reach out to students that are in remote areas and, thus, counterbalance the unequal access to HE throughout the five Brazilian regions. Other above-mentioned objectives, such as the establishment of distance education in government-funded HE and its research, opens up different possibilities for pedagogical development and critical analysis of the actual uses of technologies.

Due to the fact that the Open University of Brazil is not a 'new' university, but rather, a system that coordinates existing universities

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<sup>7</sup> *Licenciatura* is a degree similar to a Bachelor of Education (BEd) in the UK, in which undergraduates are provided with initial teacher training leading to Qualified Teacher Status whilst studying for their chosen degree.

and public institutions, state and municipal governments, it represents the adoption of distance education by existing universities parallel to their conventional face-to-face system. Therefore, comparing the two modes of courses offered by the same institution has been quite inevitable, leading people, including myself, to look at the distance education, in general, and at the Open University of Brazil, in particular, as objects of research.

As reported by the Coordination for the Improvement of Higher Education Personnel (*Coordenação de Aperfeiçoamento de Pessoal de Nível Superior* – Capes), which works under the responsibility of the Ministry of Education and since April 2009 has been in charge of the Open University of Brazil, until March 2013 there were 94 government-funded institutions (universities, institutes) participating in this system<sup>8</sup>. The *Universidade de Brasília* (UnB) is one of the Brazilian universities that adopted the Open University system and, within such a system, has been offering a Music Teacher Education course that was initiated under my coordination, from 2007 to 2010. Hence, my interest to investigate this course is tightly related to my previous role, which motivated me to reshape my teaching practices, including a more critical use of technologies whilst ‘transplanting’ face-to-face teaching practices into the context of the Open University. This triggered a (re)search of my self, values and engagement with the current Brazilian educational scenario, with a special focus on the possibility to minimise its inequities.

#### **4.4. The Open University of Brazil at the Universidade de Brasília (UAB/UnB)**

At the *Universidade de Brasília* (UnB) there are six executive boards called *Decanatos*, which work under the direction of the Rector and Vice-Rector. Briefly, the six boards work as follows: The Administration Board is responsible for financial transactions and contracts; the People

<sup>8</sup> This information was retrieved in March 2013 from a website not available anymore: [http://www.uab.capes.gov.br/index.php?option=com\\_wrapper&view=wrapper&Itemid=10](http://www.uab.capes.gov.br/index.php?option=com_wrapper&view=wrapper&Itemid=10)

Management Board is in charge of policies related to Human Resources and career planning; the Research and Post-Graduation Board supervises and coordinates post-graduate courses offered at UnB; the Community Affairs Board sets policies to integrate the university community and is responsible for cultural programmes at UnB; the Extracurricular and Public Outreach Board organizes extracurricular activities offered by Academic Units as a means to foster the integration of the university and communities; and the Teaching and Undergraduate Board supervises and coordinates undergraduate courses, including those offered via Distance Education through a Directorate of Undergraduate Distance Education (UnB, 2011).

Alongside the executive boards, there are twenty-five Academic Units called Institutes or Faculties. In 2011, seven of them offered undergraduate distance learning courses within two government programmes: the Open University of Brazil and the *Pró-Licenciatura*. The latter is a single offer Teacher Education Programme aimed to give accreditation to teachers who have already been teaching for at least a year, whilst the former is offered biennially to anyone who has finished *Ensino Médio*. The three Academic Units involved with *Pró-Licenciatura* – the Institute of Arts, the Institute of Biological Sciences and the Faculty of Physical Education – were also involved with the Open University of Brazil, which counted on the participation of the Institute of Human Sciences, the Institute of Languages, the Faculty of Education and the Faculty of Economics, Administration, Accountancy and Information Sciences. The last was the only Academic Unit offering a Bachelor degree via distance education; all the above mentioned Institutes or Faculties offered a *Licenciatura* degree, totalling the offer of nine undergraduate courses within the Open University of Brazil system.

Within each Institute or Faculty, there are Departments responsible for a specific area of knowledge and, consequently, for an undergraduate course. In this sense, the Institute of Arts offers three

*Licenciatura* (Teacher Education) courses through the Departments of Music, Drama and Visual Arts.

The courses offered within the Open University of Brazil system by the *Universidade de Brasília* (UAB/UnB) use a virtual learning environment (VLE) named moodle, a platform where the course units are designed by the teachers and accessed by the participants in different locations of Brazil, hence the distance aspect related to the UAB/UnB distance education programme. The course units are designed using electronic technologies: the platform itself, video conferencing programmes and, in many cases, audios, videos and other media. Therefore, in this case, this distance education course is also an e-learning course. However, as Guri-Rosenblit (2005) warns us, the terms distance education and e-learning are not synonyms. Whilst the former implies a geographical distance between the teacher and the learner, the latter relates to the use of electronic technology and does not necessarily imply any geographical distance between those actors<sup>9</sup>. In fact, e-learning has been used as a complementary resource in some face-to-face teaching at the *Universidade de Brasília* and there is a general consensus about a move towards a convergence of the courses offered via distance education and via face-to-face delivery modes. Not only does this convergence refer to the use of technology in face-to-face course units and to the insertion of face-to-face encounters in distance education course units but mostly, it refers to imprinting the same teaching quality in both courses. Since both courses are offered by the same university and the students will be awarded the same degree, regardless of if they had undertaken the distance or the face-to-face course, it is necessary that the courses are equivalent. In addition, as Keddie (2012: 158) points out, offering every student the same academic rigour and having high expectations for all of them

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<sup>9</sup> For a discussion about the uses of the terms distance education and e-learning, see Guri-Rosenblit (2005), Guri-Rosenblit & Gros (2011). For definition and reflections about e-learning research, see Andrews & Haythornthwaite (2007). For a brief explanation of other terms related to distance education, see Rudestam & Schoenholtz-Read (2010).

'are requisite to pursuing economic justice because they facilitate students' future access to the material benefits of society'.

Besides the organization within the university, this distance education programme counts on the support of municipal or state governments to maintain establishments in the cities that apply for distance education courses. Such establishments are called support centres (*polos*), which are organized according to orientations set by the Brazilian Ministry of Education. The centres are expected to be supplied with the necessary specific equipment required for each course offered there, as well as library and computer rooms so that undergraduates can meet, study together and develop the pedagogical activities designed for face-to-face encounters (Capes, Polos, n.d.).

The Open University of Brazil at UnB adopts an organized structure in which its key actors play defined strategic roles. The **General Coordinator** (*Coordenador UAB*) is a university lecturer who works under the guidance of the Directorate of Undergraduate Distance Education and is responsible for managing the implementation of this programme in the university, offering technological and pedagogical support for the Institutes and Faculties, as well as mediating the demands coming from centres and the Brazilian Ministry of Education. **Course Coordinators** (*Coordenadores de Curso*) are lecturers in the Department that offers a distance education undergraduate course. They report to the General Coordinator, being responsible for ensuring the implementation of each unit of the course.

Both **Tutor Coordinators** (*Coordenadores de Tutoria*) and **Pedagogical Coordinators** (*Coordenadores Pedagógicos*) work directly with the Course Coordinator, in the same Department. The former follow up Local Tutors', Centre Coordinators', Associate Tutors' and Subject Teachers'/Supervisors' interactions, queries and issues, whilst the latter assist the Subject Teachers/Supervisors, Associate Tutors and Local Tutors in every aspect related to pedagogical issues and training.

The **Subject Teachers** (*Professores Autores*) are usually university lecturers who plan the unit(s) of a course and receive training

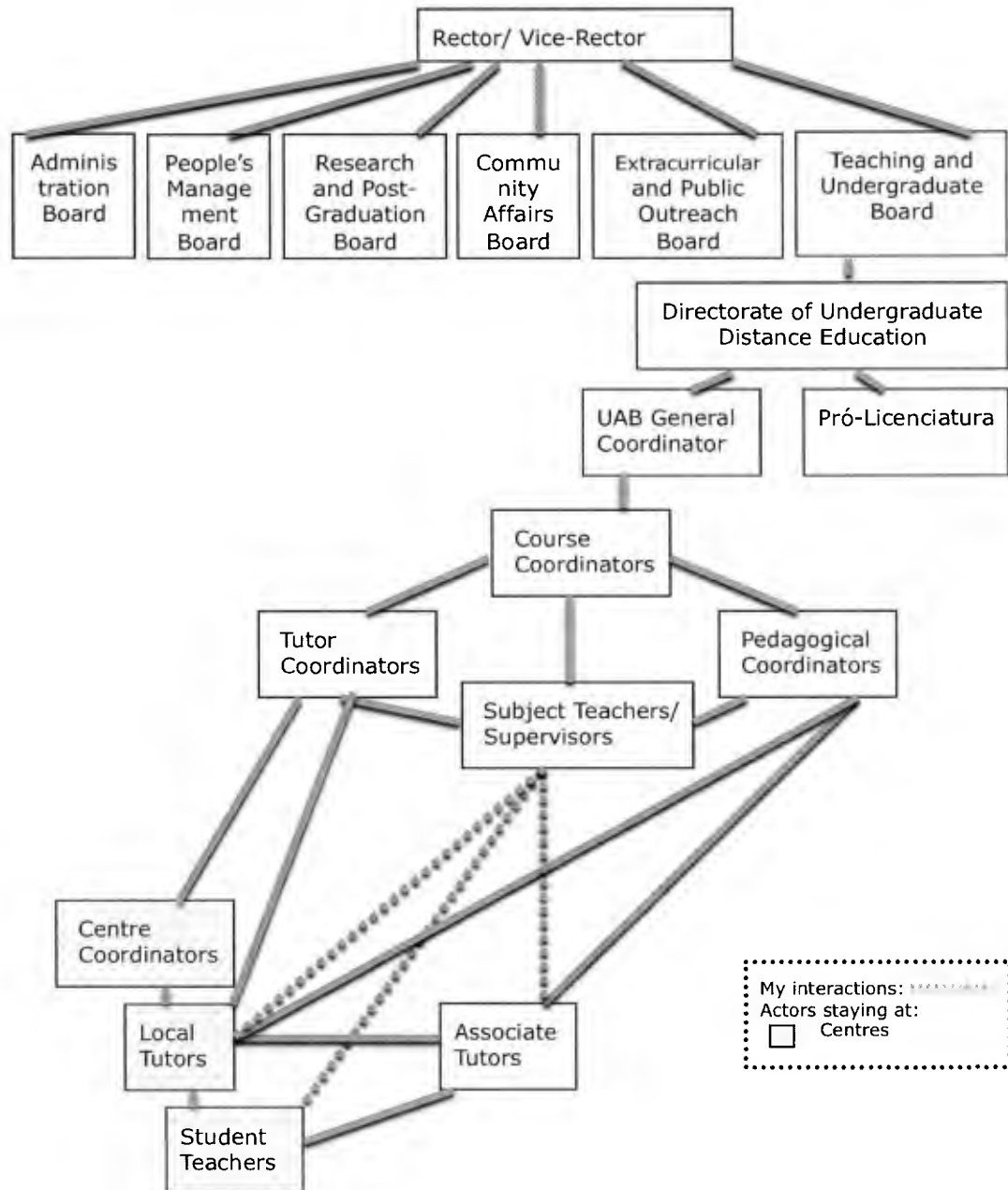
whilst developing their units. If they offer a unit, they are named **Supervisors** (*Professores Supervisores*), and are responsible for guiding and supervising the work of the Associate Tutors and of the Local Tutors.

**Associate Tutors** (*Tutores a Distância*) are usually primary or secondary school teachers or post-graduate students trained in the field, and are responsible for a specific teaching unit. They interact online with Student Teachers, monitoring their progress, giving feedback and correcting their tasks, under the guidance of their Supervisor. **Local Tutors** (*Tutores Presenciais*) are also primary or secondary school teachers, not necessarily with training in the field where they work as Local Tutors. They stay at the centre and are responsible for organizing all face-to-face meetings, practices and assessment related to the course, according to guidance given by the Subject Teachers/Supervisors.

**Centre Coordinators** (*Coordenadores de Polo*) are often former schoolteachers. They are responsible for attesting the Local Tutors, ensuring that Student Teachers have access to the library, computers and other equipment necessary in each course and promoting the centre as a cultural and academic environment (UAB/UnB, 2009).

This study focuses on the roles of the Subject Teacher/Supervisor, carried out by myself and on the interactions I established with the Associate Tutors, the Local Tutors and the Student Teachers. As previously mentioned, the fragmented 'factory' production of the course defines that I design a course unit and then explain it to both Associate Tutors and Local Tutors, who receive a short training to implement it. Since neither of them participated in the planning and in the design of the unit, the training period is essential to make them familiar with the purpose of the course and it is an opportunity to incorporate some of their ideas, as an attempt to minimise the feeling of alienation from their roles as teachers. The diagram on page 96 shows the organization of the Open University of Brazil at the *Universidade de Brasília*.





**Figure 2: Organization of UAB/UnB**

#### **4.5. The Music Teacher Education course at the UAB/UnB**

The Music Teacher Education Course offered by UAB/UnB aims to educate undergraduate trainee music teachers to work in different contexts, emphasizing the practical musical activities of composing, performing and listening as means to build up musicianship, and offering experiences of a range of possible teaching strategies. Since

undergraduates of this Music Education Course undergo teaching practices in schools and deal with primary or secondary students, I will refer to the former as **Student Teachers** and to the latter as **pupils**.

At the time that this study was carried out, from 2011 to 2012, this Music Education Course was offered in thirteen support centres in Brazil spread in three of the five regions the country is divided. In North Brazil, there were seven centres in Acre and one in Tocantins. In the Central-West region, where the University campus is, there were two centres in the State of Goiás and one in Mato Grosso. In Southeast Brazil, we could find two centres in the State of Minas Gerais.

With regard to its structure, it is a four-year course organized into eight academic terms. From 2013, some curricular changes have been implemented, with inclusion of more teaching units and differences in its duration, some lasting 8 weeks and other 16 weeks. At the time of my data collection, there were 49 curricular units offered throughout the course, with an average of six units per term. Differently from the usual face-to-face on-campus course whose units always last the whole term of sixteen weeks, in this distance education mode most units lasted only eight weeks<sup>10</sup>. The exceptions were the study of the main musical instrument (keyboard or guitar), the supervised teacher training and the study of aural skills and musical analysis that lasted sixteen weeks.

The number of Student Teachers attending each unit is variable and an immediate consequence of this is the number of Associate Tutors required per unit. Each of them is responsible for an average group of twenty-five to thirty Student Teachers. Ideally, the group supervised by each Associate Tutor should be composed of Student Teachers from one centre only. However, due to the small number of Student Teachers in some centres, there have been cases in which the Associate Tutor had Student Teachers spread across five centres. In such a case, this Associate Tutor also had to interact with five different Local Tutors.

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<sup>10</sup> Recently one more week has been added to each term in the face-to-face on-campus course, but has not been implemented for the distance education courses.

As previously mentioned, the Local Tutors are responsible for the activities in the support centre. The activities are planned by the Subject Teachers/Supervisors in compliance with the assessment policy for distance education courses set by the Brazilian Ministry of Education, in the Decree 5622. According to it, there must be compulsory face-to-face assessments, which should carry more value than any other type of online assessment (Decreto nº5.622, 2005, Art. 4º, § 2). Amendments to this law were included in the Decree 6303, clarifying that the face-to-face assessments should be carried out in the centres or at the University (Decreto nº6.303, 2007, Art. 1º, § 2).

Face-to-face assessments are usually written and oral exams, recitals and music ensemble practices. The Local Tutors attest that Student Teachers themselves have produced their submitted work and the Associate Tutors correct and mark every piece of work. Face-to-face encounters usually take place in the centres once a week on the day that best suits the participants. Although the Local Tutors cover a 20-hour workweek shift in the centres and the Student Teachers may go there as much as they want, they are required to get together as a group once a week. The reasons for this include the distance from their homes to the centre, difficulty to find a common time for the meetings, job and other personal commitments. As a result, Local Tutors need to fit all units' requirements and practices in a weekly three- to four-hour encounter. Examples of such practices are group discussions, attendance to lectures delivered via web-conferences and music-making activities. Subject Teachers/Supervisors are requested not to plan weekly face-to-face tasks so that Student Teachers have time to follow all the five or six units they attend each term. Other face-to-face tasks are observation and teaching practices, which happen in primary or secondary schools chosen by the Student Teachers.

Common online tasks are designed using tools named discussion forums, wikis, quizzes, assignments, chat and glossaries. Its range varies according to Subject Teachers'/Supervisors' aims and

planning for the units. All the above-mentioned activities are set in the virtual learning environment moodle; however, sometimes, online tasks are planned to be carried out in other websites. Every task, whether accomplished in other websites or in face-to-face encounters, needs to be marked in the moodle. In this sense, the tools of discussion forums and assignments are often used to send audios and videos of Student Teachers' musical and pedagogical practices carried out during face-to-face sessions.

The planning and design of an e-learning unit, as can be noticed, requires the Subject Teachers/Supervisors to have skills that go beyond their musical knowledge. For this reason, the General Coordination of UAB/UnB used to offer regular training to equip and update Subject Teachers whilst they were designing their units. However, as we can imagine, such training could not cover specificities of each course and would basically deal with 'technicalities' to manage the tools or, at most, tackle on broad pedagogical concepts that might not be in tune with the purpose of each unit or with the pedagogical choices of Subject Teachers. In fact, Angeli and Valanides (2009: 155) posit that one of the reasons for 'The failure to adequately prepare teachers to teach with technology' is the emphasis on 'the acquisition of technical skills' without connecting it with specificities of each subject content and context. Hence the need for research in each area to foster continuous critical reflection so that the teachers themselves are able to find, adopt or come up with pedagogical resources for their specific needs, also bearing in mind the roles they are assigning to the Associate Tutors and to the Local Tutors, since their actions also shape the technology employed.

In my case, firstly, I had to become familiar with the virtual learning environment adopted by UAB/UnB and get used to planning well in advance. This implied rethinking of the values and purposes of music education, in general, and of the feasibility of every designed activity, pondering what could be the gains and the losses of

integrating a face-to-face curricular unit into an e-learning distance course. Secondly, I had to work collaboratively with the Associate Tutors and the Local Tutors who did not belong to the university staff and who were also getting familiar with this course. An immediate consequence of this was a type of informal continuing professional development that those new agents underwent whilst playing their roles. Thirdly, I had to take into consideration the wider variety of musical, cultural and life experiences my distance learners, spread in many regions of Brazil would bring into the course. This often helped me broaden my views regarding the values that should be imprinted in this music teacher education course, offering the learners the opportunity to develop and create their own music teaching strategies according to their own context.

Finally, and embracing the reasons just mentioned, I felt the need to position myself in the current educational and political worlds of music education because 'it is precisely the political nature of educational practice, its helplessness to be "neutral", that requires of the educator his or her ethicalness' (Freire, 1994: 64). In order to understand these worlds for which our Student Teachers are trained, the following section will discuss some educational laws that had and have a direct impact in the profession of teaching music in Brazil.

#### **4.6. A brief overview of the history of music education in Brazil<sup>11</sup>**

In 2008, the Law 11769 made Music a mandatory content in compulsory schooling (Lei nº11.769, 2008). An immediate consequence of this has been the need of more music teachers to cover the schools in Brazil. Institutions of higher education, responsible for the initial teacher education, thus, are compelled to offer more places in their courses. The alleged lack of music teachers

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<sup>11</sup> This section is based on a text I wrote in Portuguese as part of the materials I produced for the curricular unit named *Práticas de Ensino e Aprendizagem Musical 3 (PEAM3)*, offered in the UAB/UnB-Mus course.

and the delay to see this law properly implemented have increased the debates related to educational policies and teacher training. In order to contextualize this situation, I will briefly point out some moments in the history of our music education.

Brazil was 'discovered' (or invaded) by Portugal in 1500. As Paulo Freire reminds us:

Our colonization, strongly predatory, was based on economic exploitation of the large landholding and on slave labor – at first native, then African. A colonization of this type could not create conditions necessary for the development of the permeable, flexible mentality characteristic of a democratic cultural climate. (Freire, 1974: 21)

Hence, from the very beginning of our history, we learned to adapt, to adjust ourselves to the dominance of the powerful ones. This prevented us from actual participation and from establishing a dialogical relationship. Freire (ibid: 24) continues and says that 'Even the more humane relationships between masters and slaves which prevailed on some estates produced not dialogue but paternalism, the patronizing attitude of an adult towards a child'.

It is also a patronizing attitude that we see in the work of the Jesuits, who came to Brazil in 1549 together with the first Governor-General, Tomé de Sousa. The Jesuits stayed until 1759, bringing 'European musical practices to the colony, employed as a means to facilitate education in general' (Oliveira, 2007: 5, my translation). In the 19<sup>th</sup> century, already independent from Portugal but still following the European music model, the Conservatoire of Music in Rio de Janeiro was founded. According to Fuks (1993: 144, my translation), at that time, 'in the halls of the rising bourgeoisie, European music was played and listened to; following that trend, Italian and French songs were sung in the schools'.

In terms of legislation, in 1854 we find a decree that mentions music as one of the curricular subjects in a Secondary Government-

funded school in Rio de Janeiro (Decreto nº1.331A, 1854). In 1890, in the early years of the Republican period, another decree establishes the basic content of what should be taught in music lessons in both primary and secondary schools of Rio de Janeiro, which was the capital of Brazil at that time. The content included singing, learning notation, solfège and dictation (Decreto nº981, 1890), following the Western Classical canon of a valid knowledge.

In the 20<sup>th</sup> century, mainly after the World War I, the nationalist ideas were reflected in the repertoire of patriotic songs present in the Brazilian schools. In the 1920s, there were two main currents of music education in Brazil: musical initiation (*iniciação musical*) and the orpheonic singing (*canto orfeônico*). The former was mainly found in specialized schools of music and had Sá Pereira and Liddy Chiaffarelli Mignone as leading figures, influenced by the work of Dalcroze, Orff, Kodály and Willems. The latter was established as the basis of music lessons in secondary schools in 1931 (Decreto nº 19.890, 1931), having the Brazilian composer Villa-Lobos implementing a nation wide curricular musical practice based on singing of patriotic songs, embracing the nationalist ideas of that time (Fuks, 2007: 21). In 1942, the National Conservatoire of Orpheonic Singing is created aiming at the training of music teachers for primary and secondary levels. The tone and the tunes of that time were to reinforce national values. Teachers were trained in short courses, where they were inculcated what can be interpreted as a domesticating ideology to reproduce the values of Vargas's regime. At that time:

... education was used as a controlling political instrument by the State, that is, an instrument of political indoctrination. By using compulsory schooling to disseminate its ideology, not only was the State inculcating its own ideology, but was also preventing that other ideologies could emerge. (Souza, 2007: 14, my translation)

The consequences of those short courses that lacked content in musical knowledge could be felt even after the end of Vargas's era and the replacement of orpheonic singing by complementary artistic activities stated in the Law 4024 (Lei nº4.024, 1961). According to Fuks (1993: 146, my translation), the teachers trained in those short courses 'embraced the creativity movement, which seemed appropriate to camouflage their lack of specific knowledge', restricting musical practices to sound explorations.

In 1964, the military *coup d'état* took Brazil into a dictatorship that lasted until 1985. During that period, the Law 5692 (Lei nº5.692, 1971) established Artistic Education as a curricular subject, mixing the practices of music, visual arts and drama. These were delivered by only one specialist teacher who had to cover the contents of the three areas, resulting in superficial practices of the arts. As Penna (2004: 22, my translation) rightly reminds us, since most of art teachers were trained in visual arts, 'art in schools becomes a synonym of visual arts', silencing the musical practices.

Unfortunately, such a situation did not change even with the Law 9394 (Lei nº9.394, 1996), which established Art as a compulsory curricular subject. Although there were complementary documents such as the National Curricular Parameters (*Parâmetros Curriculares Nacionais*) that suggested specific practices to each artistic area, we continued to see the prevalence of visual arts in school curricula. This neglect of musical practices in schools led musicians and music educators to organize a movement for the return of music as a curricular subject. This movement resulted in the passing of the Law 11769 in 2008, which made music a mandatory content within the curricular subject Art.

Since then, the field of music education has been dealing with practical and political issues to ensure the proper implementation of the above-mentioned law. In the practical side, there is the increasing demand for music teachers. According to Mateiro (2011: 48), in 2008 there were 72 HE institutions providing Music Teacher



Education courses in Brazil. In the political side, we are now facing the need to fight for the creation of teaching places in schools and for a selection of teachers that evaluates teacher's musical and pedagogical knowledge, instead of a selection that prioritises and perpetuates the profile of the general arts teacher that emerged during the military dictatorship.

Whilst teaching places are not created, school musical practices, if present at all, are likely to be carried out by teachers from other subject areas or by instructors who are not necessarily trained as teachers. As Penna (2011: 142, my translation) argues, 'in this moment in which the space for music in school curricula is secured, other kinds of musical practices are spread in schools and are conducted by agents who are not music teachers'. Researching the musical practices present in a government programme named *Mais Educação* (More Education), Penna raises serious concerns about the employment of instructors or undergraduate monitors who lack a pedagogical view and are involved in the teaching of musical practices. In fact, in such a programme and in many other palliative governmental measures, the employment of instructors instead of teachers is a quick means to provide the activities. Since the hiring of teachers would imply opening public contests to select them, employing instructors with no formal working contract is a faster way to implement a government programme. The message being conveyed, however, is that being a teacher and, consequently, teacher training are not relevant or valued in such government programmes. Moreover, in the specific case of the programme *Mais Educação*, Penna (ibid: 150) points out that the earnings of an instructor are higher than the salary of a teacher working in a municipal school in the city of João Pessoa, Northeast Brazil. That programme also provides musical instruments, which are necessary for its implementation; however, such care and preoccupation have not been demonstrated towards music in compulsory schooling, since music teachers who are in schools still have to struggle to have some

instruments and adequate space for their musical practices. Therefore, it seems controversial that the same government that creates educational policies such as the Open University of Brazil to expand initial teacher training devalues the teaching profession by adopting educational programmes without creating teaching places.

Another recent measure that goes in the same direction is the Decree 34267 (Decreto nº34.267, 2013). According to it, government-funded schools in the Federal District (Brasília) will have complementary musical activities led by instructors who do not need to be music teachers. The proposed complementary activities have a compulsory programme that includes the old practices of orpheonic singing and is based on orchestral repertoire. This decree caused shock to many music educators, especially to us, involved in the initial music teacher education in Brasília. Both my colleagues and myself were informed only by the media of the proposed partnership between the government and the orchestral sector. Such a top-down measure to implement school musical practices, excluding the music teachers from the teaching process, alienates us from our labour and highlights the fact that music education in the current context of the Brazilian education is a political act.

Freire (1971; 1974) would remind us that education could never be a neutral act. It would either work to favour the adaptation to what he called a domesticating education or to empower ourselves as agents in a so-called liberating education. However, only being aware of such a fact is not enough. Freire (1971: 2) summons us to 'see the educational act as the object of our critical reflection'. Thus, by critically reflecting on my educational practices and on the current political and educational context in Brazil, I advocate for a potentially liberating music education in which both myself and the agents I interact with can self-consciously and self-critically engage in musical and teaching practices. I understand such an engagement as agency, defined by Somekh (2006: 15) as 'the capability of a self to take action that will have an impact on a social situation'. This agency is

discussed adopting the Freirean term conscientization, or critical awareness (Freire, 1974: 19). Emerging from the knowledge of our selves integrated into the context we live, conscientization can be achieved through a dialogical approach in which we value the rich diversity each one of us brings to the field, mobilizing what Tardif (2013) calls 'experiential knowledge', and problematize our practices aware of the context in which we act.

#### **4.7. Reflections on my potential humanization within the educational context**

This new mode of teaching at a distance, as previously mentioned, was one of the measures to increase the enrolment rate in higher education. As a policy of Widening Participation, it seems to be aligned with the neoliberal ideology, that 'has [been] gradually transform[ing] the landscape of higher education, profoundly reorienting equity discourses of widening access to and participation in higher education away from social justice and towards economic imperatives' (Burke, 2013: 107). As such, it came along with an educational policy that aimed to restructure and expand the government-funded universities, inviting federal universities to submit projects that broaden access to higher education, increase the graduation rate of their students, reduce its dropout rate and increase the ratio of undergraduates per lecturer, amongst other actions. In return, the Ministry of Education has been granting universities some funding and hiring more staff (Decreto nº6.096, 2007). In response to this government policy, the Music Department of the *Universidade de Brasília* submitted a proposal for an evening course of initial music teacher education, which was opened in 2009. Consequently, the Group for Music Education (*Grupo de Educação Musical – GEM*), responsible for music teacher education in this university, is currently involved in three courses of teacher education: on-campus day course, evening course and the distance education course; not to mention their commitments with a master's programme.

This increased workload imposed on us inevitably reduces our time for research and, consequently, limits our production of knowledge. If knowledge production is a fulfilling activity that belongs to us and provides us the resources to expand our minds to analyse and understand the context we act, we could say that a reduction in that production due to other activities might lead us to an alienation of our work. In Marx's (1844/2009: 30) view, 'The [alienated] worker therefore only feels himself outside his work, and in his work feels outside himself'. The danger of such a situation is that alienating ourselves from our actions at work we are likely to lose our accountability, disempowering ourselves to any change we would aspire.

In Freire's view of education, as discussed earlier, there is no 'apolitical' or 'neutral' position. For him, education is a political enactment, and thus, the apparent 'apolitical' alienation of ourselves at work is a submissive adaptation of ourselves, 'neither dialoguing nor participating, accommodat[ing] to conditions imposed upon [us] and thereby acquir[ing] an authoritarian and acritical frame of mind' (Freire, 1974: 23-24). Such an attitude is found in his concept of a domesticating type of education. As opposed to this, he calls for a liberating education in which integration occurs.

Integration results from the capacity to adapt oneself to reality *plus* the critical capacity to make choices and to transform that reality. To the extent that man loses his ability to make choices and is subjected to the choices of others, to the extent that his decisions are no longer his own because they result from external prescriptions, he is no longer integrated. Rather, he has adapted. He has 'adjusted'. (Freire, 1974: 4, original emphasis)

Moreover, he considers adaptation a symptom of dehumanization since in adapting ourselves to a given situation we are prevented from transforming reality. Similarly, an acceptance of technological determinism prevents us from fulfilling our agency, 'produc[ing] an understanding that individuals and institutions should simply "adapt

to" technological change and make best use of the technologies that they are presented with' (Selwyn & Facer, 2013: 8-9).

The act of consciously transforming ourselves and our reality is a characteristic of human beings; hence, if we lose this ability, we are not 'full' human beings. Having this in mind and recalling the context of the increased university workload, we can say that maintaining our full humanness requires constant conscientization of ourselves and of our acts as autonomous agents of our lives. Thus, instead of the alienation from work or adaptation to it, I tried to facilitate integration of myself into the different contexts related to my praxis as a university lecturer of this music teacher education distance learning course.

## **Chapter 5. Constructing a 'Living Theory': Methodology and Methods**

### **5.1. Introduction**

According to McNiff and Whitehead (2011: 28) 'Action research often begins by articulating [our] values and asking whether [we] are being true to them'. As I introduced in the previous chapters, the adoption of distance education within the Open University of Brazil system by the university where I work made me ponder matters of fair access to higher education, quality of teaching, uses of technology, and the increasing demands for accountability and agency in both teaching and learning in a world driven by economic imperatives. As I reflected on these matters, I looked more critically at my actions and tried to tune them with my beliefs in what is called a liberating education, in which conscientization and humanization are achieved through a dialogical and sharing experience of knowledge construction rather than a power relation involving knowledge transmission or what Freire criticized as a banking education.

By trying out Green's (2008) informal learning model and by adopting some new online tools in an action-research-curriculum-development project, I investigated my own praxis and its reflections on the course participants' actions, generating my own living educational theories (McNiff & Whitehead, 2011). According to McKernan (1996: 3), echoing Stenhouse's (1975) ideas, in action research following the teacher-researcher movement, the 'practitioners can be producers as well as consumers of curriculum inquiry'; hence, in this piece of work, teaching is not only the delivery of a pre-determined set of information but it goes along with understanding, modifying and developing the teaching practices themselves, showing both the development and the limitations of my pedagogic practices within the Open University of Brazil curriculum in the search for my values and humanization.

## 5.2. Action Research

There are many strands under the so-called action research methodology, but they all share the idea of a reflective intervention to improve practice (action). This is carried out with rigorous criteria, descriptions and explanations (research). The new knowledge created is a theory of the lived and reflected practices. Some authors have classified modes of action research according to the research paradigm. Carr and Kemmis (1986) and McTaggart (1991: 25-35), for instance, draw on Habermas's theory of knowledge-constitutive interests.

According to Habermas, the three defensible forms of science, the 'empirical-analytic', the 'hermeneutic (or interpretive)' and the 'critical', are each driven by an 'a priori' cognitive interest: the 'technical', the 'practical', and the 'emancipatory' respectively. (McTaggart, 1991: 25)

Hence, some authors employ the same terminology in relation to the mode of action research espoused. Scientific-technical action research, as McKernan (1996: 17) calls it, is related to the early action researchers such as Lewin who believed that 'a social process can be studied by introducing changes and observing scientifically the effects of these changes on it'. Tripp (2005: 457) explains that in such a mode of action research, the 'researcher takes an existing practice from somewhere else and implements it in their own field of practice to effect an improvement. It's "technical" because the action researcher is acting in a fairly mechanical fashion'. Due to this lack of ownership of the idea of the practice, McTaggart (1991: 28) questions if that mode of research should actually be called action research. This mode of research is related to the positivist paradigm, which views the world and scientific knowledge objectively. Whilst it might suit some types of research, especially experiments led in laboratories with very controlled variables, it might not be appropriate when researching our own classrooms filled with individual subjectivities, including our own subjectivity. Cain (2012:

411-413) rightly points out the impossibility to control the variables we face whilst teaching: even when the teacher is the same, there are variables such as relationship and individual characters within a group that interfere in the 'treatment'.

The second type, practical-deliberative action research, 'trades off some measurement and control for human interpretation, interactive communication, deliberation, negotiation and detailed description' (McKernan, 1996: 20). It is related to the concept of Schön's (1983) reflective-practitioner and Stenhouse's (1975) teacher as a researcher. As Grundy (1987: 148) explains, 'The practical interest is a fundamental interest in understanding the environment through interaction based upon a consensual interpretation of meaning'. Due to its interpretive approach, McTaggart (1991: 34) warns us that this type of action research may result in distorted and uncritical interpretations. Moreover, although the study 'is reflective and interpretive, taking account of the perspectives of others', he sees the division of tasks between the teachers and their facilitator (usually an experienced researcher or academic) creating a relationship either authoritative or devoid of social and political changes which, in his view, should be at the core of an action research study (McTaggart, 1991: 29). The problem Cain (2012: 413) raises in adopting this paradigm is not acknowledging the influence teachers have over their students because 'in the classroom, any natural state the students might be presumed to have is influenced by the teacher'.

The third type, critical-emancipatory educational action research, 'is seen as a politically empowering process for participants; the struggle is for more rational, just and democratic forms of education' (McKernan, 1996: 27). It is related to the work of Carr and Kemmis (1986) and others such as Zuber-Skerrit (1996a: 5 cited in Cohen, Manion and Morrison, 2007: 303), to whom action research is emancipatory when it 'chang[es] the system itself or those conditions which impede desired improvement in the system/organization'. However, as Elliott (1987/2007) points out, in his view, the practical



strand incorporates the critical perspective because the practice is not mere technical action, but praxis. Therefore, according to Elliott, who is commonly associated with the second type of action research, a critical and emancipatory knowledge would also be achieved through a practical-interpretive action research investigation.

Tripp (2005: 458, original emphasis) subdivides this third type of action research into two modes: a) socially critical and b) emancipatory action research. The former goes beyond perfecting one's practice and carries the wish to contribute to social justice. 'It becomes socially critical action research when one believes that the taken-for-granted "dominant" view and operation of the system with regard to such things [such as equality of opportunity, tolerance] is actually unjust in various ways and needs to be changed'. The emancipatory action research, in Tripp's view, is even more socially and politically engaged, with 'the express aim of changing the *status quo* not only for oneself and one's immediate colleagues, but of changing it on a larger scale of the whole social group'. Cain (2012: 414) notes that such type of emancipation 'can be achieved in the classroom only within limits' since the teacher's authority itself may prevent emancipation. Kemmis and McTaggart (2005: 272) refer to this mode of research as participatory action research, inspired by 'social movements in the developing world' such as the work of Paulo Freire. This type of action research involves participants' conscientization of their own actions in order to change their worlds.

According to Kemmis and McTaggart (2005: 280-283), participatory action research is: 1) a social process; 2) participatory, in the sense that participants 'can only do action research "on" themselves, either individually or collectively' (p. 282); 3) practical and collaborative, 'engag[ing] people in examining the social practices that link them with others in social interaction'; 4) emancipatory, aiming to help participants realize 'the ways in which their practices are shaped and constrained by wider social (cultural, economic, and political) structures and consider whether they can intervene to

release themselves from these constraints' or minimize them; 5) critical, as 'a process in which people deliberately set out to contest and reconstitute irrational, unproductive (or inefficient), unjust, and/or unsatisfying (alienating) ways of interpreting and describing their world ..., ways of working ..., and ways of relating to others'; 6) reflexive, as 'a deliberate process through which people aim to transform their practices through a spiral of cycles of critical and self-critical action and reflection'; and 7) aimed to transform both theory and practice.

McNiff and Whitehead (2011: 47) present us with yet another perspective and classification of action research. According to the authors, 'Action research developed out of critical theory, and went beyond it'. They classify the type of action research in relation to the role of the researcher (as an outsider or an insider) and, consequently, to the form of theory generated: either 'as an abstract propositional form about what is happening for other people; [or] as an embodied living form about what is happening for me' (ibid: 12). It is the latter perspective that drove this study, in which 'From a self-study perspective, the researcher evaluate[d] [her] own work' (ibid: 38). Based on Whitehead's (1989) view of a living theory action research and assuming an insider role as a researcher, this investigation was triggered by my willingness to improve my own praxis and to harmonize it with the values I considered necessary for reliving my humanization. The more I looked inwardly, the more I felt the need to look outward and understand the worlds I was living in and engaging with. Consequently, personal issues such as the fragmented (and possible alienating) role imposed on me as a Subject Teacher/Supervisor and the 'rigours and disciplines of performativity' (Ball, 2012: 19) were socially contextualized and fought against not only as a personal matter, but also as a social issue that could be challenged. The larger view of an educational scenario where different ideologies are brought into play required me

to constantly and critically analyse and reflect on my actions and take sides.

One of the sides taken was the valuing of the knowledge and experiences learners bring to the educational process of music-making that allow a dialogical practice between teacher and taught to take place. This is considered in Green's (2008) informal music pedagogy and hence the reason for choosing her model. Despite my socially driven values and wish to challenge some aspects of the learning and teaching process that I found unjust, or uncomfortable with, I could not claim that, from the start, I had adopted a socially critical type of action research. This is because I realized that the first cycle was mostly driven by a technical action in the sense that I 'imported' Green's pedagogy and tried it out in my context. However, as Tripp (2005: 459) points out, 'action research projects seldom use only one mode, but continually shift from one kind of action to another'. He also says that being aware of the different modes employed helps us choose 'different ways of operating' and 'enables one to ensure a good process, particularly in terms of matching intended outcomes with appropriate monitoring techniques'. Hence, as I will explain in the next section and will expand throughout this thesis, this action research project adopted a self-study living theory perspective, and developed from a technical to a practical and socially critical mode, in which I refined my control over the changes implemented according to the needs and demands I faced.

My actions found resonance with what Cain (2012: 415) understands as a participatory paradigm in teachers' action research, acknowledging that our worldview is partial and is seen from inside a situation, as we participate in it. In addition, it also acknowledges that teachers 'are both "in authority" and "an authority"' (ibid: 417). Thus, Cain stresses that although 'Standing back to observe is essential to teachers' research, [it] cannot compromise their responsibility to influence, which is an ethical priority'. According to Cain (ibid: 418), adopting a participatory paradigm entails: a) the

researcher's self-study; b) involving the students and listening to their voices; c) the context of the investigation; d) implementing the action-reflection cycle more than once; and e) engaging with theory and generating knowledge.

As McNiff and Whitehead (2011: 43) remind us, 'action research became known as a form of practical research that legitimated teachers' attempts to understand their work from their own point of view'. By understanding our work, we teachers are able to explain our actions and the reasons for doing so. This explanation generates new personal knowledge and theories that, according to those authors, 'are also living theories, because they change and develop as people themselves change and develop' (ibid: 15). Moreover, a living theory action research 'is grounded in the ontological "I" of the researcher, and uses a living logic, that is, researchers organize their thinking in terms of what they are experiencing at the moment' (ibid: 47). Thus, through my own experiences as a Subject Teacher/Supervisor in the e-learning course, I present educational living theories generated in my attempts to improve my own praxis towards the fulfilling of my humanization through the so-called liberating practices. This improvement is illustrated by the voices of the participants of this research, showing the influence of my actions on their learning.

Although the 'I' is central, the 'I' should never be understood as in isolation. We all live and work in social situations. Whatever we do in our professional practices potentially influences someone somewhere. Action research means working with others at all stages of the process. At the data gathering stage you (singular or plural) are investigating your practice in relation with others; at the validation stage you negotiate your findings with others. It is definitely not a solitary activity. (McNiff & Whitehead, 2011: 32)

Therefore, it is in this sense that this study is collaborative: although my actions were planned in order to improve my practices

as a Subject Teacher/Supervisor, these actions reflected upon the participants of this study. In fact, it is through demonstrating the influences of my actions on the participants that I can claim I have achieved some improvement as a Subject Teacher/Supervisor. In addition, I also encouraged my Student Teachers to reflect on their actions and voice their views in discussion forums and written assignments.

As I demonstrate in the next section, my actions were informed by the learning and knowledge I was developing during the module. Consequently, each offer of the module was designed based on previous offers and on the participants' feedback, gathered through an online questionnaire and some interviews. Each offer shows my experiential knowledge being 'updated, acquired and re-acquired in the course of practising the teaching profession' (Tardif, 2013: 113). Each offer was an attempt to improve some of the aspects highlighted by the participants and to deal with issues that emerged from my reflections. As I tried out different possibilities, I took new actions, reflecting upon them and checking if they were attuned to the values I had set for my praxis, always contextualizing it within the current educational scenario of music education.

### **5.3. The Informal Learning Module: an overview of the development of the 3 cycles**

For this study, an eight-week module was designed and offered three times, each one consisting of a cycle of action-reflection that was modified as I developed more understanding of my praxis, of Student Teachers' needs and of Green's model. The first two offers were carried out as an optional extracurricular module during my fieldwork in Brazil, from August to December 2011, when I had the opportunity to go to some support centres and to schools to observe Student Teachers' musical and teaching practices. These two offers are part of what I am calling the **First Phase** of this study. The **Second Phase**

consists of a third offer of the module, this time as a curricular course unit, supervised totally at a distance, from July to October 2012. In the first offer, I used Green's Stages 1 and 2 of her 7-Stage informal music pedagogical model, trying to implement the model as close as possible as it had been originally conceived. In the second offer, based on Student Teachers' and Associate Tutors' participations during the first offer, I decided to use only Stage 2 of Green's model and added other resources in order to clarify some of the points that had been raised in the first offer. In the third offer, I modified Green's Stages 1 and 2 so that the module fitted the course demands as well as the Student Teachers' needs and my own enquiries. The modifications, alongside with the use of different online tools as an attempt to promote more interactions, made me customise the offers and develop more ownership of the design of each offer, making a move from a technical to a practical mode of action research at the same time that the socially critical issues of conscientization, freedom and agency were more easily spotted and analysed. Appendix I (p.329-331) shows the structure of the module in the three offers, with its online and face-to-face activities.

As a matter of clarity, henceforth I will be using the term **Phase** to refer to the two periods of the study; **Stage** to refer to Green's model; **Offer** in reference to the three distinct times the Student Teachers could enrol in the module; and **Cycle** in reference to the action research development. The table below shows how these terms are used in reference to each other. The optional extracurricular unit is named CEAMI, which stands for *Curso de Extensão: Aprendizagem Musical Informal* (Extracurricular Course: Informal Music Learning Practices). In the second offer, the Student Teachers were all from the State of Acre, hence its label of CEAMI-Acre. The phase II was implemented during the offer of a curricular unit named PEAM3, which, in Portuguese, stands for *Práticas de Ensino e Aprendizagem Musical 3* (Teaching and Learning Musical Practices 3).

Study Phase	Phase I		Phase II
Research Cycles			
	Aug-Oct/2011	Oct-Dec/2011	Jul-Oct/2012
Offers within UAB/UnB	1 <sup>st</sup> Offer – CEAMI	2 <sup>nd</sup> Offer – CEAMI-Acre	3 <sup>rd</sup> Offer – PEAM3
	Optional Extracurricular		Compulsory Unit
Green's Model	Stages 1 and 2	Stage 2	Stages 1 and 2 modified
Researcher's Location	Brazil		England

**Table 1: Research Cycles**

The basic idea of the module was to give Student Teachers the opportunity to enact Green's informal learning practices of making music in a group, listening to prepared audio materials broken into different musical lines or riffs, playing them by ear and making their own version of the music. After such musical practice, they prepared pedagogical materials similar to those they used, i.e., audio tracks of riffs or musical lines of a chosen repertoire, sometimes with the support of some notation guidelines such as chords, tablature or note names. These materials were then tried out with their school pupils, in two lessons in which the Student Teachers were asked to play the role of teachers discussed during the module: they explained the task to their pupils, distributed the materials and initially stood back, letting their pupils work by themselves and observing them, empathizing with them, diagnosing their needs and intervening only if necessary, as musical models. Besides the musical and teaching practices, the module also required Student Teachers to participate in online activities, discussed below.

### **5.3.1. Technology in the Informal Learning Module**

As previously mentioned, the module and all the other curricular units of this Music Teacher Education course were accessed via the moodle platform. It functions as a virtual classroom where I, as the Subject Teacher/Supervisor, within a limited range of options, have the control of deciding the tasks and of making the activities available to the participants.

The discussion forums and the portfolio were the main online tasks in the three offers. The 'Forums' are tools already provided in the moodle platform. I only needed to decide the topics and guidelines for each conversation thread and control the permission of those who could view or post comments. They were basically used for sharing opinions and solving doubts about the texts, videos and other materials I had made available. A recent 'adjustment' of the course, however, has deprived Subject Teachers/Supervisors of our autonomy to control the moodle forums. Previously, I could set a forum to be viewed by everyone with access to the platform but only allow Associate Tutors, Student Teachers and myself to post comments. This was useful because I could also decide for how long a forum would be open to post comments and, after a certain period, I could set the forum to be viewed only by the module participants. Currently, this control has been taken from us teachers and given to administrative personnel who not necessarily have pedagogical qualifications. Restraining teachers' actions in relation to simple things such as the design of the forums contributes to deskilling ourselves and flags acceptance of the 'factory mode' of production, in which we are alienated from our labour and from our humanness.

The portfolio was set up using the moodle activity named 'Glossary'. It was the place where Student Teachers uploaded their audios and videos of their face-to-face practices. They could also add comments about their own posts and about their colleagues'. Differently from the forums, in which Student Teachers were separated in their virtual groups and, therefore, could not see or



participate in the discussions of other groups, the portfolio allowed participation across the groups, since they could see and comment on the posts of all the participants of the offer.

In the third offer, I also used tools that were more 'individual' rather than 'collaborative'. The teaching practices, for instance, were submitted as a moodle 'Assignment', a tool that allows participants to attach multiple files and receive individual feedback from their Associate Tutors. Using this assignment tool, Student Teachers attached a 20-minute edited video and a reflective account about their teaching experience. Another type of online activity I set up for the curricular unit PEAM3 (third offer) was the 'Quiz', which is basically a questionnaire tool. In the moodle platform there are different types of quiz designs. I prepared two questionnaires using the design of multiple choices, true/false, and short answer. These types of questions provided Student Teachers with a prompt pre-programmed feedback, directing them to re-read certain text or providing them with short explanations, justifying why the chosen answer was correct or incorrect.

Although I believe I have planned tasks that balanced their individual and group participation, calling for students' engagement, participatory parity, dialogical interactions, and collaborative learning, their actions in that platform were nonetheless limited by my control (when I had such a control). Hence, besides the tools and resources available in the moodle platform, in this module, I tried, for the first time, to incorporate other media available outside the 'educational spaces' and observe if and how the participants would engage with those technological resources.

With the exception of the online questionnaire designed using the software SurveyMonkey specifically to evaluate the module, all the other extra tools employed in the module aimed at opening channels of communication. Choosing primarily what is called Web 2.0 tools, which are believed to support the interaction and collaborative participation I was expecting in the module, I proposed

the use of Twitter, Google+, SoundCloud, Lino it and Skype. Initially, I had planned to incorporate in the module only a micro-blogging service, Twitter, which allows the publishing of short texts of a maximum of 140 characters (tweets), via mobile phones texting messages and internet. On Twitter, interactions occur amongst people (or organizations) that follow each other's messages.

However, other digital tools not originally planned were incorporated into the module as we felt the need of synchronous interaction. Those were the videoconferencing tools of Skype and Google+ hangout. They also offer possibilities of text messages and voice calls, but were used to provide a visual synchronous interaction. Google+, in fact, is a social networking similar to Facebook that allows people to share texts, pictures, videos, music, besides playing games. Differently to earlier versions of Facebook, Google+ allows users to create different social circles and place their contacts in as many different circles and, thus, define which information or posts become available to each circle or individual in a circle. Its conferencing tool is called hangout. As an advantage over Skype, Google+ hangout holds up to 10 participants in a videoconference.

In the third offer of the module, I added Lino it, a web sticky note tool that allows people to place memos and reminders on a virtual canvas. Another digital tool used in the third offer was SoundCloud, a sound platform where people can upload their audio files and embed them into their pages such as Twitter, Facebook or moodle, sharing their sounds with their online community. Besides being easy to embed the SoundCloud in other platforms, which facilitates sharing, this tool allows the listeners to write and place comments at the exact moment of the audio file their comments refer to. Hence, when Student Teachers were commenting on their musical practices or on others', they could point to the exact excerpt they were referring to and when we listened to the audio, we could see everyone's comments. This was used by Associate Tutors to give feedback on Student Teachers' musical tasks.

Adopting the perspective of the imbrication of technology with the worlds of music and distance education, discussions about the uses of these tools and the analysis of all the materials produced in or shared through the above-mentioned online activities will be addressed throughout this thesis.

### **5.3.2. Musical Practices in the Informal Learning Module**

In the three offers, there were two musical practices carried out during the face-to-face encounters; however, each offer had different practices. During the first phase of this research, I could witness some of these practices.

In the first offer, Student Teachers enacted Green's Stages 1 and 2 during their musical practices. Firstly, they chose a song and, in groups, listened to the song and tried to copy it by ear. In their second encounter, they enacted Stage 2, in which they were presented three songs broken into riffs or musical lines<sup>12</sup>. They had to choose one of the songs and, with their friends, had to listen to each audio track, copy by ear and, if possible, had to make their own version using that material. Having experienced this, they had then to choose another repertoire and prepare similar pedagogical materials within two weeks. During this period, there was very low participation in the module, especially in the first week of that task. When asked what hindered their participation in the first week of this task, Student Teachers of the first offer mentioned their (1) misunderstanding of the task, thinking they would use the same material they had experienced; (2) misunderstanding of what a riff was; (3) priority given to other tasks that had a tighter deadline. With regard to this last issue, the Student Teacher who made that point suggested I set clearer tasks for each week, such as defining a song and its structure in the first week and recording the riffs in the second week.

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<sup>12</sup> The songs were *Word up*, *Use Somebody* and *Hallelujah*. The materials for the first song were devised by Lucy Green and the others by Danny Fisher. The materials were retrieved from: <http://www.musicalfutures.org.uk/resource/27364>

All these points were taken into consideration in the second offer. Therefore, despite the relevance of Stage 1 to get to know Student Teachers' musical choices, I decided to omit it in the second offer and focus on Stage 2, choosing only one song (*Word up*), which had clearer riffs that were easier to copy and to work with. From the very beginning, we alerted Student Teachers they would later prepare materials similar to that. The other musical practice was an attempt to provide more musical examples of songs with riffs and, thus, clarify possible doubts about them: the Student Teachers had a selection of songs with riffs they had to choose to play and, in addition, they had a discussion forum to share other examples of repertoire with riffs. Similarly to the first offer, after the musical practices, Student Teachers had two weeks to prepare pedagogical materials. Following the suggestion of dividing the task in two, I did ask Student Teachers to send us the name of the song they would work with in the first week. Yet, in the second offer, we also had no response by Student Teachers in the first week of this task. The main reason for this was the difficulty to find a suitable repertoire with riffs. Despite the work done with the riffs, Student Teachers still found it difficult to choose a repertoire with riffs that was suitable to be used with their schools pupils. Some questions that emerged were: (1) Can we find riffs in every song? (2) If not, could we make up riffs for any song? (3) Then, how 'real world' would this song be?

Hence, in the third offer, the musical practices were already a preparation of the pedagogical materials. From the very beginning of the module, they had to think of a possible repertoire and, once decided, they made a musical arrangement, containing riffs or not, to be played with their friends in the face-to-face encounter. It was a modification of Green's Stage 1 in the sense that Student Teachers chose a repertoire and played together. However, instead of only copying by ear, they were also asked to arrange it thinking of their pupils' musical abilities. The musical line each participant played in their ensemble was recorded and used as a starting point to prepare

the pedagogical materials. Once the materials were ready, they were exchanged amongst the different support centres, which was an idea suggested by one Student Teacher during his interview, at the end of the second offer. This was Green's Stage 2 using their peers' materials. By trying out their peers' materials, Student Teachers had the chance to evaluate the materials and give some feedback before their peers (and themselves) went to schools. In some centres, this musical practice was carried out by an Associate Tutor, with the support of the Local Tutor and supervised at a distance by me.

As a curricular unit that existed before the beginning of this research, Green's (2008) informal model was not originally planned to be implemented in this unit – PEAM3. However, in this unit, Student Teachers are asked to plan two lessons in which their pupils should have a direct experience of music-making with a focus on arrangements of familiar songs. Hence, I thought that Green's (2008) five principles of informal music learning practices could be used in this unit because they refer more to a different interaction between teachers and learners and their approach to music-making rather than to the teaching of a specific content such as popular music.

Moreover, in this unit we had to discuss the history of music education in Brazil, connecting it with some music teaching practices and theories that underpin such practices. Thus, it seemed appropriate to bring to the discussion the implementation of the law that places music back as a curricular content (Lei nº11.769, 2008) and the possibilities, limitations and suitability of adopting Green's (2008) informal model in the Brazilian context. In this sense, the curricular unit PEAM3 fitted well the aims of this research. In addition, by rewriting and supervising PEAM3, I could also implement a third learning cycle, within the action research framework, in which I designed the unit building upon my experience and knowledge from the first phase of this study.

### **5.3.3. Reflection on the planning: The domains of music teaching**

When reflecting back on the way I planned and designed the module, I tried to apply the model to analyse music teaching, introduced in Chapter 3. By doing this, I re-examined the domains and the values underpinning my planned actions within the context of the Open University of Brazil. The core principles of the module are found in the three offers, although each offer was slightly modified from the previous ones, as I deepened my understanding of the informal learning approach, of my educational role and values, and of participants' demands, including a better appropriation of the technology employed in the module.

The *domain of teachers' authority*, as introduced before, corresponds to the actions of classroom management and theoretical musical knowledge. In my case, this domain was imbued with my understanding of Green's informal learning pedagogy, of Freire's critical pedagogy, of Fraser's notion of participatory parity, and of the uses of technology in the module. The authority invested in myself included the design of the module itself and the interactions, online and face-to-face, I established with Student Teachers and with both Associate and Local Tutors, whom I had to train and supervise. Thus, the dialogical approach I subscribe to, and believe to be present in those pedagogies does not 'deny the authority which the educator has and represents' (Gadotti, 1994: 50).

The *domain of teachers' practical musicianship*, during the offers, was mobilized when I had to play with my Student Teachers, acting as a musical model, or when was required to give feedback pointing out issues related to musical skills. Before the offers, this domain was mobilized in the planning of the musical practices required in the informal learning pedagogy and in the training to prepare Associate Tutors for the third offer. My lack of experience as an ear player was challenged, as probably were many of my Student Teachers' and Associate Tutors' ear playing skills. This helped me

empathize with their difficulties and be more attentive to learning strategies that can be mobilized in musical practices. In this sense, at the same time that I was trying to 'open my students' ears', I realized I was also opening my own ears, becoming more aware of my skills and limitations as a musician and, whenever possible, trying to expand those limitations.

The *domain of learners' musical worlds* is manifested through learner's voices and recognition of the musical knowledge and experiences that they already bring to the educational process. This domain was considered in the online discussion forums where Student Teachers were asked to relate their own musical experience with the texts read in the module, and when they chose the repertoire they wanted to play in their musical practices. During the practices, Student Teachers' musical worlds were also considered when they created their own versions of the chosen music.

Besides my interactions with Student Teachers, the *domain of learners' musical worlds* also included my interactions with Associate and Local Tutors. In the case of the Associate Tutors in the third offer, their musical worlds were manifested during the training before the start of the module, when they chose a song to play by ear and prepared some audio tracks exploring musical possibilities of the chosen song. In the case of the Local Tutors, those who participated in the Student Teachers' musical practices had the opportunity to manifest their musical ideas, either guiding the Student Teachers or playing together as a member of their groups.

These domains of music teaching were activated and negotiated within the context of the current Brazilian educational and political scenario reflected in the Open University of Brazil. Therefore, whilst planning the module, I considered relevant to raise issues related to public policies for music education, including discussions about the implications of the Law 11769, signed in 2008, for the music teaching profession. As mentioned before, that law made Music a mandatory content in compulsory schooling and has been

demanding more people to teach music. However, the alleged lack of music teachers has been allowing non-qualified teachers to be in charge of musical practices in some schools. Thus, the pressing need for qualified music teacher has seen in programmes of distance education a faster way to cover the demand for music teachers, due to the possibilities of catering for more learners in different places at the same time. This expansion, however, as previously pointed out, needs to meet the quality we imprint in our face-to-face courses and must be treated critically by music teacher-educators and all the actors participating in this '(ad)venture' of distance education, including a critical analysis of the technology used in the learning process.

#### **5.4. Data Collection Methods**

This study used four different methods to collect data: interviews, online questionnaires, observations and documentation. Interviews were conducted only in the first phase of this research, whilst questionnaire, documentation analysis and various types of observations were carried out in both phases of this investigation. By documentation method I mean the selection and analysis of the materials produced in the moodle platform, such as texts in forum discussions, reflections, audio and video of the musical and teaching practices, and the posts shared in platforms outside the moodle, as discussed in the section 5.3.1, above.

The documentation analysis involved careful reflection on participants' production of many texts, videos and audios. It was richer to complement this analysis with the data gathered from other methods. The anonymous online questionnaire, for instance, sometimes provided responses very different from the written texts in the forums, and the observations strengthened the bonds I wanted to promote during this investigation. The second phase of this study, as a result, was better designed and conducted due to the possibility I had to previously observe and witness both Student Teachers' and



Local Tutors' actions, empathizing with them during their musical and teaching practices.

Moreover, the use of those different methods to collect data allowed me to view the process of learning and teaching from different perspectives. This combination of methods is usually referred to as 'triangulation', based on a 'mathematical process for determining the distance or location of an object, combining independent measures from separate locations to provide an accurate reading' (Braun & Clarke, 2013: 285). However, since in this qualitative research I acknowledge the many individual realities and perspectives brought in by the module participants and by myself, I do not claim that the use of those different methods to gather data ensures an 'accurate' reading of a 'true' and single 'reality'. Thus, rather than using triangulation as a test of validity, it is viewed 'as a way of strengthening analytic claims, and of getting a richer or fuller story' (Smith, 1996 cited in Braun & Clarke, 2013: 186).

As explained, the second phase was completely at a distance, so although I did not go to the support centres or to the schools during the second phase of this research, I was able to observe synchronously some of the Student Teachers' musical practices using the Google+ hangout which, in a way, shortened the distance we had, allowing prompt feedback and doubts clarification. The only method of data collection that I decided not to repeat in the second phase was the interview. Despite the richness of listening to personal accounts, I realized that evidences to my queries could be found in the documentation analysis, as I had noticed whilst analysing the interviews conducted in the first phase of this study. Another reason was the fact that during the first phase, the interview was mainly a conversation that the Student Teachers were expecting to have after my observation of their teaching practices. Since in the second phase there was no one observing their teaching practices, the Student Teachers sent us an edited video of their practices with a reflective

account of their teaching experience and received written feedback from their Associate Tutors.

The data I worked with were provided by the participation of 73 Student Teachers, 9 Associate Tutors and 11 Local Tutors during the three offers of the module. The chart below presents the number of types of data collected through the different methods, explained in more details in the following sub-sections.

* Some participants took part in more than one offer of the module		Phase I		Phase II	Total
		1 <sup>st</sup> Offer - CEAMI	2 <sup>nd</sup> Offer- CEAMI-Acre	3 <sup>rd</sup> Offer – PEAM3	
Participants	Student Teachers (ST)	9	12	57	73*
	Associate Tutors (AT)	3	2	4	9
	Local Tutors (LT)	4	3	8	11*
<b>Methods</b>					
Interviews (number of interviewees in brackets)	ST	4 interviews (5 ST)	3 interviews (8 ST)	N/A	7 interviews (13 ST)
	AT	1 interview (2 AT)	2 individual interviews	N/A	3 interviews (4 AT)
Questionnaire	Initial	N/A	N/A	56	56
	Final	7	8	32	47
Observations	Face-to-Face	9	7	N/A	16
	Online	N/A	N/A	13	13
Documentation	STs' Discussion Forums	4	4	3	11
	Tutors' Discussion Thread	7	11	22	40
	Portfolio	7 songs/materials	3 songs/materials	21 songs/materials	31
	Video and texts of teaching practices	5 individual and 2 practices in pairs	3 group practices	54 individual practices	64 (61 videos)
	Social Media	Twitter (Skype not originally planned)	Twitter, Google+ (Facebook not originally planned)	Twitter, Google+, Lino it, SoundCloud	

**Table 2: Whole data set**

### 5.4.1. Interviews

As previously mentioned, interviews with the Student Teachers were conducted after the teaching practices I observed. Interviewees were informed about the procedures, asked their permission to audio record the session and were informed that their names would be changed by pseudonyms. I adopted a semi-structured type of interview, which allowed flexibility in the wording and sequence of topics, also allowing interviewees to add topics to this conversation. In total, there were seven interviews with the Student Teachers. Four were conducted in the first offer of phase I – Raul's, Milton's, Noel's

and Ari and Elis's – whilst three in the second offer of phase I – Marisa and Dolores's, Chico and Carlinhos's and Zeca, Leila, Fafá and Marlene's. The Associate Tutors were also interviewed in the first phase of this research. In the first offer, two of the three Associate Tutors, Elba and Ângela, participated in a face-to-face group conversation when I finalized the module in my university and in the second offer the two Associate Tutors, Helena and Edu, were interviewed individually since they were in different locations. Helena was interviewed face-to-face and Edu via Skype (see below).

Interviews	1 <sup>st</sup> Offer – CEAMI	2 <sup>nd</sup> Offer – CEAMI-Acre
Student Teachers	Raul	Dolores and Marisa
	Milton	Carlinhos and Chico
	Noel	Fafá, Leila, Marlene and Zeca
	Ari and Elis	
Associate Tutors	Angela and Elba	Helena
		Edu (via <i>skype</i> )

**Table 3: Interviews participants**

The choice of group or individual interviews depended on interviewees' availability and situation. The Student Teachers who carried out their teaching practices individually – Raul, Milton and Noel – were interviewed individually and those who taught with a peer or in a group were interviewed as a group. Watts and Ebbutt (1987 cited in Cohen, Manion & Morrison, 2007: 373) ponder on the advantages and disadvantages of group interviews and say that they are timesaving and also likely to promote discussions, with participants complementing their views and enriching data. However, they may also discourage individual divergent voices. Therefore, I was also prepared to follow the group interviews with an individual conversation, but none of the participants felt it was necessary.

Rather than seeking for a truth, interviews allow for the construction of meaningful accounts and, in this study, more than gathering data, the interviews were a means to strengthen relationships, allowing both myself and the Student Teachers to see

each other differently from the usual impersonal actors we interact with online. I was aware, however, that such proximity might have led the interviewees to avoid direct criticisms to the module or to my actions. In fact, all the interviewees were more positive than negative about the whole experience, but it could have been the case that those who were interviewed were those who had successfully accomplished the module and, therefore, were pleased with their achievement. Another point to be taken into consideration is the fact that the interviews were carried out only in the first phase of the research, when the module was optional, which implies that those who enrolled in it were already motivated to engage in the module and, thus, had a positive view about it.

The interviews were conducted and transcribed in our mother tongue, Portuguese. The transcriptions focused mainly on the content of the talk; hence, indications of silence, interjections, emphasis or gestures were included only if I considered that they affected the analysis of the excerpt. The transcriptions were then coded in English and the selected extract of data translated. In the translation, I kept the use of slangs or informal language, but I corrected some wording and grammar mistakes because they would affect the understanding of the message content.

Following Silverman's (2006: 398-399) transcription symbols, the numbers between brackets indicate the period of silence in tenths of a second; the colon indicates 'prolongation of the immediately prior sound, [with] the length of the row of colons indicat[ing] the length of the prolongation'. Differently from Silverman's transcription symbols, if the words were inaudible, I indicated so between brackets — (inaudible) — and if I included my interpretation or explanation, I wrote them between square brackets, following the pattern used in the quotations. Ellipses were used for missing text and en dashes (–) for interruptions. Below, there is an example of this process: firstly, the translation with the indications of pauses and prolongations, and later the final version of the same extract.

Preliminary version:

-Chico: Informal? (0.2) It's this, this matter like, this new er, er::: kind of, I even mentioned in my:: in (0.1) in the questionnaire that I was doing about the informal way. Isn't it? To change a bit all of it, everything that we (inaudible) that would be that method like 'it's this, this, can't be that, that'.

Final version:

-Chico: Informal? It's this, this matter like, this new kind of, I even mentioned in my questionnaire that I was doing about the informal way. Isn't it? To change a bit all of everything that we (inaudible) that would be that method like 'it's this, this [and] can't be that, that'.

(Interview: Second Offer CEAMI-Acre – 9<sup>th</sup> Dec 2011)

#### **5.4.2. Questionnaire**

An online questionnaire ensuring anonymity of respondents was devised using the software SurveyMonkey to evaluate the module. It was completed only by Student Teachers and it was made available in the last week of each offer, being modified according to the changes I made in the module itself.

In every offer, it consisted of a set of 10 questions which followed a three-part structure that comprised: I) the activities of the module, II) the actors involved, and III) general comments. In the two offers of phase I (CEAMI and CEAMI-Acre), the first six questions evaluated the activities of the module: a) in the moodle platform (discussion forums and portfolio), b) in face-to-face encounters (musical practices in the support centres and teaching practices in schools), and c) using other resources (Musical Futures website and other media). In phase I, the optional extracurricular modules were totally based on Green's Musical Futures project and thus, I found it relevant to ask Student Teachers to evaluate its material. In phase II, however, other materials were incorporated; therefore, in the

questionnaire of the third offer (phase II – PEAM3), I omitted the question related to the Musical Futures website.

With regard to the actors involved in the module, the questionnaires evaluated the: a) Local Tutors, b) Associate Tutors, c) Peers and, d) Supervisor (myself). The last one was only added in the third offer (phase II – PEAM3), when I realized that my praxis could be evaluated by a direct question related to my performance as a Supervisor and not only by the activities and interaction I promoted. Another difference was related to the type of questions. In the two offers of phase I, these actors were evaluated through statements, using a 5-point rating Likert scale, ranging across 'Strongly Disagree', 'Disagree', 'Neither Agree nor Disagree', 'Agree', and 'Strongly Agree'. In phase II, however, Student Teachers were invited to evaluate the Local Tutors, the Associate Tutors and the Supervisor through an open-ended question.

The final section of the questionnaires consisted of one open-ended question. In both offers of phase I, Student Teachers were invited to write a general comment about the module. This question was not compulsory and out of the 15 respondents, of both offers, we had nine comments about the module. In the third offer (phase II), I made this question compulsory and asked Student Teachers to indicate what they had learned in the module with regard to a) musical practices, b) pedagogic strategies, c) theoretical underpinning and d) any other topic. In the version of the SurveyMonkey questionnaire I used, it was possible to set up a command that the respondents needed to answer at least one of the categories above, but I could not force that all the categories should be completed. In addition, by setting up that at least one category should be answered, I could only guarantee that there would be something typed in one of the categories, but not if what was typed would be of use or not. Below, there is a comparison of the structure of the questionnaires in the three offers of the module.

		Phase I		Phase II	
		1 <sup>st</sup> Offer - CEAMI	2 <sup>nd</sup> Offer - CEAMI- Acre	3 <sup>rd</sup> Offer - PEAM3	
I) Activities of the module (rating scale questions)	a) in the moodle	1. Discussion Forums			
	b) in face-to-face encounters	2. Portfolio			
		3. Musical Practices in the support centres			
	c) using other resources	4. Teaching Practices in schools			
		5. Musical Futures		-----	
6. Twitter		6. Other online interactions	5. Other online interactions		
II) Actors involved		7. Local Tutors (rating scale question)		6. Local Tutors (open-ended questions)	
		8. Associate Tutors (rating scale question)			7. Associate Tutors
		-----			8. Supervisor
		9. Peers (rating scale question)			
III) Comments (open-ended question)		10. General comment about the module		10. What has been learned with regard to	
				a) musical practices	
				b) pedagogic strategies	
				c) theoretical underpinning	
				d) any other topic	

**Table 4: Structure of the questionnaires**

As can be noticed, the questionnaires from both the first and the second offers (phase I) were very similar, using one final open-ended question allowing respondents to make a general comment about the module and nine other questions with statements that were rated according to the Likert scale, ranging from 'Strongly Disagree' to 'Strongly Agree'. The Student Teachers also had the option of a 'Not Applicable' choice in cases that they had not used a tool or had not completed a task. As Cohen, Manion and Morrison (2007: 327) remind us, when using rating scales such as the Likert, we have to bear in mind that 'There is no assumption of equal intervals between the categories, ... [thus] one cannot infer that the intensity of feeling ... between "strongly agree" and "disagree" somehow matches the intensity of feeling between "strongly disagree" and "agree"'.

The main difference incorporated in the questionnaire of the second offer was the inclusion of items with regard to musical practices and to other online interactions which, in turn, were also added to the roles of the Local Tutors, Associate Tutors and their peers. The questionnaire of the third offer (phase II), however,

presented more distinctive changes related to the roles of the actors, making use of open-ended questions instead of the previous Likert scales statements. The adoption of more open-ended questions reflects my willingness to ascribe more ownership and accountability to my respondents.

In the third offer (phase II) I also included a diagnosis questionnaire, which the Student Teachers were asked to complete after reading the course unit programme. The purpose of this initial questionnaire was to check their understanding of and expectations about the unit and the roles of the participants so that we could reach a compromise between what had been proposed and what they expected. Table 5 shows the number of respondents of each questionnaire and the number of Student Teachers participating in the modules, by the time the questionnaires were administered.

Online Questionnaires		Phase I		Phase II	
		1 <sup>st</sup> Offer - CEAMI	2 <sup>nd</sup> Offer - CEAMI-Acre	3 <sup>rd</sup> Offer - PEAM3 (diagnosis)	3 <sup>rd</sup> Offer - PEAM3 (final)
Student Teachers	Total by the time the questionnaire was administered	9	12	80	58
	Respondents	7	8	56	32
	% respondents	78%	67%	70%	55%

**Table 5: Questionnaire respondents**

### 5.4.3. Observations

According to Cohen, Manion and Morrison (2007: 396), observation is a direct means to gather data that can enrich information related to behaviour and attitudes, such as facial expressions, body language and interjections raised in 'ongoing situations'. In the first phase of this study, I carried out 16 face-to-face observations: 10 observations of musical practices and 6 of teaching practices. I adopted the participant-as-observer role. In such a role, the observer makes his/her role clear to the observed group and participates in activities whilst observing (Robson, 2002: 317). In fact, as an action research, I could not take a different role.



During the musical practices in the support centres, I first observed the Student Teachers playing and, whenever necessary, I played with them as an attempt to demonstrate how they could act as musical models with their pupils. I also spoke to the Local Tutors whilst they were organizing the activity so that I could have a better understanding of the usual procedures in the centres. In the first offer, I observed two practices of Student Teachers enacting Green's Stage 1, when they chose their own song, and three practices of them enacting Stage 2, when they worked with the materials of one of the three options of songs. In the second offer, we only covered Stage 2 and I went to five support centres to observe their musical practices.

During the teaching practices of the first phase of this investigation, I observed both Student Teachers' and pupils' actions and gave the former some suggestions during their practices. Sometimes I also interacted directly with the pupils, modelling to the Student Teachers how I would intervene. In the first offer, I observed four lessons and in the second, two.

Audio and video recording were authorised by the Student Teachers and pupils and used in this participant observation as additional sources of data collection, complementing the observation, which, as Robson (2002: 324, original emphasis) alerts, are subjected to selective memory. In addition, he reminds us that whilst observing, we are affected by our expectations and assumptions. Therefore, we should try to '*distribute [our] attention widely and evenly*'. In order to try a wider grasp of the many events, I set up an audio recorder and/or my computer video camera to record specific groups of pupils during the whole practice. In this sense, watching the video or listening to audio recordings of excerpts of practices that were not witnessed in person were surprising and added some insights to my observations. I took some notes after the observation, but basically I relied on the video excerpts I made during my observations. The videos and audios from the observations were not transcribed, but described whenever I used them to illustrate my

points. The names of the cities where the support centres were settled were changed in order to preserve the anonymity of the participants. Below, Table 6 shows the dates of the face-to-face observations carried out in the first phase of the research.

	Musical Practices		Teaching Practices		
	Centre	Date	Student Teacher(s)	Date	
1st Offer	Stage 1	Oceano	24 Aug 2011	Milton	30 Sept 2011
		Paratodos	27 Aug 2011		
	Stage 2	Aquarela	29 Aug 2011	Raul	7 Oct 2011
		Aquarela	30 Aug 2011		
		Purpurina	1 Sept 2011	Ari and Elis	23 Sept 2011
Noel	23 Sept 2011				
2nd Offer	Stage 2	Alvorada	24 Oct 2011	Carlinhos, Chico, Dolores and Marisa	9 Dec 2011
		Travessia	25 Oct 2011	Fafá, Leila, Marlene and Zeca	7 Dec 2011
		Cálice	26 Oct 2011		
		Romaria	27 Oct 2011		
		Corcovado	27 Oct 2011		

**Table 6: Face-to-face observations**

In the second phase of this research, I carried out 13 online observations of Student Teachers' musical practices using the Google+ hangout, which allows synchronous video chat. Video recordings of these practices were made by the Local Tutors as part of the Student Teachers' assessment. Thus, in the second phase of this study I could also rely on the videos to complement my online observations.

The first musical practice observed was the modification of Green's Stage 1. I observed the practices of Student Teachers in seven (out of eleven) support centres. Four of these observations counted on the participation of the Associate Tutor responsible for that group of students. Thus, differently from the first phase of the research in which I conducted the observations alone, in this phase I had the opportunity to share with the Associate Tutors the role of giving guidance and feedback to Student Teachers. In addition, I used the Tutors' Forum in the moodle platform to keep the records of the observations. The posts could be accessed and commented by both Associate and Local Tutors so that I could have my views corrected

and complemented. Besides, that became a place where we could also reflect on the practices carried out in the centres.

The other six observations were related to the musical practices in which Student Teachers tried their peers' materials, in a modification of Green's Stage 2. The Associate Tutors Bebel, Marina and Laura visited four centres and conducted the musical practices in a face-to-face meeting while I observed them at a distance. The Associate Tutor Luiz did not manage to go to his centres, but was online during the practice of his students from one centre. Thus, in this second round of online observations, I could also count on the help of Associate Tutors to construct our views about the musical practices in the module. Moreover, I realized that I was, in fact, observing two distinct actions: 1) Student Teachers' musical practices, and 2) Associate Tutors' teaching practices. Table 7 below shows the dates of the online observations and the participation of the Associate Tutors.

		Musical Practices – Stage 1 modified		Musical Practices – Stage 2 modified	
3rd Offer	Centre	Associate Tutor online	Date	Associate Tutor in the centre	Date
	Brasileirinho	Marina	1 Sept 2012	Marina	22 Sept 2012
	Aquarela	-----	4 Sept 2012	Laura	22 Sept 2012
	Travessia	-----	4 Sept 2012	-----	-----
	Oceano	Bebel	5 Sept 2012	Marina	20 Sept 2012
	Purpurina	-----	6 Sept 2012	-----	20 Sept 2012
	Corcovado	Bebel	8 Sept 2012	Bebel	22 Sept 2012
	Patativa	Luiz	8 Sept 2012	Luiz (online)	22 Sept 2012

**Table 7: Online observations**

#### 5.4.4. Documentation

When analysing documents, Cohen, Manion and Morrison (2007: 203) remind us that 'They are social products, located in specific contexts, and, as such, have to be interrogated and interpreted rather than simply accepted'. In addition, they also alert us to bear in mind that those documents were produced for a specific purpose other than the research. Thus, it was my interpretation of those documents that shaped them to fit the purposes of my investigation. Table 8 below shows the types of documents analysed in each offer.

	Phase I		Phase II
	1 <sup>st</sup> Offer – CEAMI	2 <sup>nd</sup> Offer – CEAMI-Acre	3 <sup>rd</sup> Offer – PEAM3
Students' Forums	Forum: How do popular musicians learn?		Forum: Repertoire
	Forum: Choice of group and repertoire	Forum: Riffs	Forum: Visit to schools
	Forum: Pedagogical Material		Forum: The role of teachers
	Forum: Reflection about the module		
Tutors' Forum	7 topics	11 topics	22 topics
Portfolio	Musical practices and pedagogical materials of 7 musics (audio, video, notation)	Musical practices and pedagogical materials of 3 songs (audio, video, notation)	Musical practices and pedagogical materials of 21 songs (audio, video, notation)
Videos and texts	Videos and comments about the lessons using the materials: 5 individual practices and 2 practices in pairs	Videos and comments about the lessons using the materials: 3 group practices	Videos and reflections about the lessons using the materials: 54 individual practices
Social Media	Tweets	Tweets	Tweets, Lino it
		Google+	Google+
			SoundCloud

**Table 8: Documentation**

Most of the documents were produced within the platform moodle: online discussion forums, portfolio, videos and texts (comments or assignments). Students' forums had similar topics in the first two offers (phase I) and were more practical or based on personal experiences. In the third offer (phase II), the forums required more reading and discussion of texts. Another type of forum was the tutors', which worked as a space where I gave guidance to tutors, clarifications and also reflected on the module. In this sense, some topics in the Tutors' Forum were like shared field notes for me. In phase II, that forum started being used during the month of training, before the module was offered to Student Teachers, and was also used to keep the records of my weekly online videoconference with Associate Tutors, which explains the higher number of topics compared to phase I.

The portfolio was a place where Student Teachers compiled audio and videos of their musical practices, as well as the final version of their pedagogical materials. In the first offer, there were 7 different materials produced for teaching; five of them were prepared individually and the two others in pairs. In the second offer, Student Teachers remained grouped and produced 3 different pedagogical materials. In the third offer, there were 21 songs prepared for teaching, but some Student Teachers changed the key or included

other audio tracks to adapt the materials for their own contexts. Thus, in total, there were 26 different sets of pedagogical materials produced in PEAM3. In order to preserve the anonymity of the Student Teachers, I did not relate their practices with specific musics/songs. However, a list of the repertoire chosen by the Student Teachers in the three offers is in Appendix III (p.334-335). It also contains links to YouTube videos, which illustrate the repertoire.

The teaching practices were documented in video and text. As mentioned before, in the first phase, I managed to observe 6 lessons, but all of them were also video recorded. In total 64 teaching practices were analysed across the three offers, however, I only had access to 61 videos. Differently from phase I, when Student Teachers and school pupils saw when and what I was filming, the videos sent in phase II were made by Student Teachers for the purpose of their assessment. Thus, although I have used them for my analysis, for ethical reasons they are not included in this thesis. The written feedback of the lessons, produced by the Associate Tutors was also added to my analysis of Student Teachers' lessons.

Outside of the moodle platform, the online social spaces used in the module were Twitter, Google+, Lino it, and SoundCloud. Thus, the posts published on those spaces during the offer of the module were analysed as documents.

All these documents were produced in Portuguese. They were coded, selected and the 'chunks' effectively used in this thesis were then translated by myself. The frequent use of male referents in Portuguese to designate the 'teacher', for instance, were changed in my translation for 's/he' and its correspondents pronouns 'her/him', 'her/his', or used in the plural (they, them, their). However, when I understood that the 'teacher' referred to Student Teachers' themselves, I kept the referent according to the Student Teacher's gender.

## 5.5. Thematic Analysis

The different methods of collecting data explained above offered me a multi-perspectival view through which to understand the processes both myself and the research participants were going through. In order to organize the vast amount of information we generated in this investigation, I used thematic analysis. 'Thematic analysis is a process for encoding qualitative information' (Boyatzis, 1998: 4). It 'is relatively unique among qualitative analytic methods in that it *only* provides a method for data *analysis*; it does not prescribe methods of data collection, theoretical positions, epistemological or ontological frameworks'. Due to this, it is flexible enough to fit different types of research (Braun & Clarke, 2013: 178, original emphasis). However, the authors warn that one of the weaknesses of thematic analysis is that it might have 'limited interpretative power if not used within an existing theoretical framework' (ibid: 180).

There are different ways to develop themes. This can be more 'theory driven' or 'data driven' (Boyatzis, 1998: 29). The former is also known as deductive or top-down approach, in which the analysis is framed by an existing theory. The latter, on the other hand, is 'a process of coding the data without trying to fit it into a pre-existing coding frame, or the researcher's analytic preconceptions' (Braun & Clarke, 2006: 83). It is also known as inductive or bottom-up approach. It was this latter approach I adopted in this research. However, by doing so, I do not pretend to 'free [myself] of [my] theoretical and epistemological commitments, [or consider that] ... data are ... coded in an epistemological vacuum' (ibid: 84). In fact, as previously mentioned, it was during the analysis and its coding process that I started to realize that a Freirean framework could help me make sense of those codes. Thus, although it was an inductive process, as the themes began to emerge, I was drawn to Freire's works and employed some of his concepts that I considered useful for my analysis.

Another level of analysis concerns the interpretation of data. In the semantic approach, 'the themes are identified within the explicit or surface meanings of the data, and the analyst is not looking for anything *beyond* what a participant has said or what has been written' (ibid: 84, original emphasis).

In contrast, a thematic analysis at the latent level goes beyond the semantic content of the data, and starts to identify or examine the *underlying* ideas, assumptions, and conceptualizations – and ideologies – that are theorized as shaping or informing the semantic content of the data. (Braun & Clarke, 2006: 84, original emphasis)

In this sense, in latent thematic analysis, the interpretation of data to generate themes requires theorization, even in an inductive approach, which was the case in this study. That was when a Freirean framework was adopted in conjunction with Green's.

Although it was only after the end of the third offer (PEAM3) that I managed to look more deeply into all the data from the three offers, and 'consciously' employ both Green's and Freire's framework to orient my interpretation of the data, analysis of my actions and of the participants' practices was already happening throughout each offer. Observations (both face-to-face and online) and analysis of documentation were the main sources of data collection during the offers. They enabled me to tailor the next offers and constantly ponder the extent to which my values were in tune with my praxis. As mentioned before, the evaluative online questionnaire was administered in the last week of the module; the interviews, conducted only in the first phase of this research, took place after the Student Teachers' teaching practices and whilst I was finalizing the module with the Associate Tutors.

During the module, as we were producing texts and materials, I started getting myself familiarized with emerging issues discussed in the moodle forums, such as 'playing by ear', 'musical abilities', 'the role of the teacher', 'the political and educational context', and

'teaching practices'. During the observations, I could 'see' those issues becoming vividly embodied in Student Teachers' actions as musicians and as teachers. Hence, although I was investigating my own praxis as their Subject Teacher/Supervisor, it was through their responses to my actions that I interpreted the extent that my praxis was in tune with my values. In addition, other issues more specifically related to their musical or teaching practices, such as 'peer learning', 'collaboration', 'leadership', 'negotiation of abilities', 'planning', and 'pupils' musical tastes' were also noted down as codes from my observations. The coding of the questionnaires of the first phase (CEAMI and CEAMI-Acre) was very restricted to the questions themselves, but in the second phase (PEAM3), the open-ended type of questions allowed me to find issues which were similar to those I had noted down during my observations and analysis of documentation. The interviews with Student Teachers, as previously mentioned, were moments when I gave my feedback concerning their teaching practices. They were also moments of a more 'humane' and personal interaction, but in terms of data generation, the interviews worked more as a reiteration of issues that Student Teachers had voiced in the forums or other texts. Therefore, although in the second phase I did not conduct interviews with the participants, I tried to get participants' voices through the many texts they produced and during my online interactions with them.

The various issues that came up during the module were treated as codes and were clustered and re-arranged as I organized and named the themes according to similar patterns found in the codes and informed by the chosen literature and theories. Thus, identifying themes is an active task. 'Searching for patterns is *not* akin to an archaeologist digging to find hidden treasures buried within the data, pre-existing the process of searching for them. It's more akin to the process of sculpture' (Braun & Clarke, 2013: 225, original emphasis). As such, I am aware that another researcher could have come up with different themes from the same codes or data. Besides,



as mentioned before, I also acknowledge that the whole process of coding, developing themes and analysis is driven by my epistemological and ontological choices.

### **5.5.1. Reliability, Generalizability, and Validity**

Hammersley (2008: 44) reminds us that whilst validity is concerned 'with assessing the findings of [a] measurement process', reliability relates to the assessment of 'the measurement technique or strategy employed'. In *quantitative* research, 'reliability refers to the possibility of generating the same results when the same measures are administered by different researchers to a different participant group' (Braun & Clarke, 2013: 279). Adapting it to *qualitative* research, Boyatzis (1998: 144) suggests reliability to be 'consistency of observation, labeling, or interpretation'. Whilst coding Student Teachers' productions, for instance, I could have asked my Associate Tutors to code (rate) a sample of their Student Teachers' materials using the same set of codes I was using and, thus, test my codings. This procedure is called 'inter-rater reliability' (Silverman, 2011: 364; Boyatzis, 1998: 147).

However, Braun and Clarke (2013: 279, original emphasis) consider that 'procedures such as calculating the "inter-rater reliability" of qualitative coding are problematic (because of the assumption that coding can and *should* be objective)'. Instead, they suggest we think about reliability in terms of the 'trustworthiness of qualitative research'. This would include 'fidelity to real life, context- and situation-specificity, authenticity, comprehensiveness, detail, honesty, depth of response and meaningfulness to the respondents' (Cohen, Manion & Morrison, 2007: 149).

A piece of research is also considered in terms of its generalizability, that is, 'whether or not the results generated in one study can be applied to wider or different populations' (Braun & Clarke, 2013: 280). Due to the specificities of the investigation I

conducted, generalizability may not be achieved. However, there can be a degree of *transferability*. In such a case:

The reader, basing this on the persuasive power of the arguments used by the researcher, decides on the similarity between the (sending) context of the case studied and the (receiving) contexts to which the reader him/herself intends to apply the results. (Guba & Lincoln, 1982: 246, cited in Gobo, 2008: 197)

The detailed analysis of the data and explanations about the contexts and settings of this study may help readers to assess the possibilities and degrees of transferability to their own contexts.

Also related to the concept of reliability, validity refers to whether the investigation shows 'what it claims to show' (Braun & Clarke, 2013: 280). Two criteria often employed in qualitative research for validation are 'triangulation' and 'member checking'. As previously mentioned (see p. 128), triangulation in the sense of using multiple methods to collect data was not used in this research to test validity, but to enrich my analytical perspectives.

Member checking or respondent validation 'involves presenting a draft written or oral report of the research, or just of the analysis, to some or all participants, and asking them to comment on the trustworthiness or authenticity of what has been produced' (Braun & Clarke, 2013: 282). Although such a procedure gives voice to participants, it 'is underpinned by an assumption that seeking to depict "*the truth*" of participants' experiences is worthwhile' (ibid: 285, original emphasis). Therefore, if I argue that there is no 'truth' to be unveiled, but rather multiple perspectives to be *understood*, and if I assume that this understanding is a result of *my* interpretation, 'participants' approval cannot "prove" or "disprove" the analysis'. The validity of an investigation is sometimes related to the application of the knowledge generated in a specific context. This is especially emphasized in action research projects. Reason and Bradbury (2001: 12) see action research as 'an emergent, evolutionary

and educational process of engaging with self, persons and communities which needs to be sustained for a significant period of time'. From such an understanding, they propose five questions concerning the validity and quality of action research: 'questions about emergence and enduring consequence'; 'questions of practice and practising'; 'questions about plural ways of knowing'; 'questions of relational practice', including issues of relationship between researcher and participants; and 'questions about significance', pondering the values addressed in the investigation, 'invit[ing] us to connect our work to questions of spirituality, beauty – and whether we have created an inquiry process which is truly worthy of human aspiration'.

Other procedures to achieve validity in qualitative research include 'five interrelated ways of thinking critically about qualitative data analysis': 'the refutability principle'; 'the constant comparative method'; 'comprehensive data treatment'; 'deviant case analysis'; and 'using appropriate tabulations' (Silverman, 2013: 289). Basically, those procedures require the researcher not to jump to early conclusions, to carefully analyse all the data generated through the different methods, not to discard cases that seem 'alien' to a proposed model of analysis, and to make use of quantitative measures whenever appropriate. Those were some of the procedures I tried to follow in order to enhance the validity of my investigation, relying mainly on the participants' responses to my actions as a means to understand my own praxis. This desire to offer proofs of validity, however, might have sometimes given the impression of positioning myself as 'objective' during the discussion of my data analysis. Nevertheless, as an insider researcher, and subscribing to the Freirean view that education is politics, requiring us teachers to take sides, I was constantly aware of the fact that I could not help influencing and being influenced by the participants. Consequently, in spite of some desire to position myself as 'objective' in order to 'strengthen' the validity of this study, in fact, I fully recognised throughout that I was always 'subjectively'

interpreting participants' actions, shaping and presenting my analysis according to my personal understandings of the worlds and of the theories I chose to aid me to decipher those worlds.

## **5.6. Ethical Considerations and Modes of Dissemination**

This study was submitted to the Research Ethics Committees of Institute of Education, University of London, and *Universidade de Brasília* (UnB). It followed the ethical guidelines of the Resolution 196/1996 set by the Brazilian National Council for Health – *Resolução* CNS 196/1996 (Brasil, Ministério da Saúde, Conselho Nacional de Saúde, 1996) and the British Educational Research Association (BERA, 2004: 5), which considers that 'the person, knowledge, democratic values, the quality of educational research and academic freedom' should be treated with ethical respect. Since the first phase of this study proposed the implementation of an extracurricular module to be offered within the UnB undergraduate course, it also needed approval from the Music Department and the Extracurricular and Public Outreach Board.

In the first phase, once the study was approved in all these instances, the module was advertised and the likely participants were informed that it was part of a research project, being informed of the aims of this research and invited to take part in it. Those who accepted the invitation were asked to give their informed consent to ensure their awareness of the procedures during the research and their right to withdraw at any time. They were also ensured anonymity and confidentiality, being aware that their real names would not be used in this work, and have received copies of texts that were produced based on the reflections and findings of this research.

In the second phase of this study, I faced an ethical 'dilemma' I had not experienced in the first phase. Since the module in phase II was offered as a compulsory curricular unit, the Student Teachers, Associate Tutors and Local Tutors did not have the option of *not*

taking part in the module and in the proposed activities. They could, of course, *not* take part in the *research* by not giving me their consent to use their produced materials. Therefore, the participants of the second phase (PEAM3) were also informed that the implementation of the module was part of a research and they were asked to give their permission to allow me to illustrate my praxis with their production. I have always emphasized that the focus of my investigation was my own praxis and, thus, *I* would be the one 'on the spot'. However, in order to analyse my praxis, I needed to 'see' and 'hear' how my own praxis reflected on, or influenced, the participants' actions; hence the need of their materials.

Putting myself 'on the spot' might have helped me get the participants' consent. However, I am aware that the position I held, in an unequal and privileged 'authority' position as their module Supervisor, might have also contributed to get their consent. At the end of the offer, I wrote another message to the module participants reminding them of my research aims and asking, once more, to contact me if they did not wish to have their materials and other production used in the study, otherwise I would assume that they have still granted me their consent. Only one Student Teacher wrote asking me not to use his materials.

Besides this issue related to participants' consent being somehow 'forced' due to my authority position, 'dilemmas' concerning my power over the participants were frequent throughout this study: in my interventions whilst collecting data, and in my reflections whilst writing this thesis. During the offers of the module, although my 'directiveness' and interventions were in accordance with the concept of a potential liberating (music) education (Shor & Freire, 1987: 46; Green, 2008: 35), I was aware that being 'in authority' could easily slip into being 'authoritarian'. Even though I believe my actions were taken in order to best tune to participants' and my own needs, ultimately, I was the one making the decisions for both of us on some occasions. With regard to my guidance to the Associate Tutors, for

instance, despite listening to their suggestions and asking for their ideas, if I considered that a suggestion was not suitable for the purposes of the module, I would proceed with mine. Similarly, Student Teachers' choices were kept within the limits I established, according to what I believed to be in tune with the module and the research.

During the analysis of the data and the writing of the thesis, I had the chance to reflect more carefully on my actions. Perhaps due to the fact that I had decided to adopt a Freirean framework for my analysis, issues of power relations stood out. Sometimes, I felt quite surprised or even disappointed with myself when I realized that some of the participants' actions could be reflecting an unbalanced and predominant emphasis of my domain of authority. Despite my disappointment, I did not conceal it in my writing and this tension between my intentions and their reflections on the participants is discussed in many parts of my analysis.

On a less reflexive ground, annually, I wrote reports to the Ethics Committee of the *Universidade de Brasília* and to the Coordination for the Improvement of Higher Education Personnel (*Coordenação de Aperfeiçoamento de Pessoal de Nível Superior – Capes*), which sponsored this study. Modes of dissemination included informal discussions and emails with the coordination team at UAB/UnB-Mus, oral presentations in conferences, and a journal article (Narita, 2012).

## **5.7. Introducing the Participants**

As explained, this study had two distinct phases of data collection. The first phase lasted four months, from August to December 2011, when I went to Brazil, and the second phase lasted three months, from July to October 2012, being supervised totally at a distance. During the first phase, the module was offered twice, as an optional extracurricular unit (CEAMI), each time to different groupings of Student Teachers, according to the location of their support centres. This facilitated my moves around the places so that in the first offer I

focused on the centres surrounding Brasília, where my university is located, and on the second offer on the centres in the State of Acre, extreme Northwest Brazil, at the border of Bolivia and Peru.

In the first offer, which lasted from August to October 2011, there were 27 Student Teachers initially enrolled in the module but some of them did not even start participating and only seven of them completed their activities and two others had an unsteady participation. At that time, the Virtual Learning Environment (VLE) of the university, the moodle platform, was being upgraded, which caused many disruptions and slowed down the whole system. According to the Student Teachers, this was their main reason for dropping out of the module. Since they had other compulsory curricular units to follow, whenever the platform was operating well, they had to prioritise them instead of this module. During the second offer, the platform was already stabilized and there were fewer dropouts. This offer lasted from October to December 2011, had 19 Student Teachers initially enrolled on the module and twelve of them who accomplished their tasks. The data related to this first phase of this study, which comprises the first two offers of the optional extracurricular module, refer to the participation of these 21 Student Teachers who completed their activities in both offers and gave me their consent to use their materials produced during the module.

As a curricular unit, in the third offer of the module (phase II), the participants were mainly the Student Teachers who were in their fourth academic semester (of a total of eight semesters) and those who had failed previous offers of this unit. There were 80 Student Teachers registered in the third offer of the module, of which, 58 participated in at least six weeks of this eight-week course unit. According to the university regulation, approval in any course unit requires a minimum attendance rate of 75% which, in this case, represents participation in the activities of at least six weeks. Hence, that was also the criterion I used to select the data of this second phase of the study: the data related to this phase refer to the

participation of those who had the minimum attendance rate and allowed me to use their material. As previously mentioned, only one Student Teacher asked me not to use his material; therefore, the data of this second phase of this study refer to the participation of 57 Student Teachers. The majority of the Student Teachers were from the support centres of Aquarela, Brasileirinho, Oceano and Patativa; however, we had some other participants scattered in the centres of Corcovado, Odeon, Paratodos, Purpurina, Romaria and Travessia<sup>13</sup>.

Amongst the 57 Student Teachers of PEAM3, five had participated once in the optional extracurricular unit (CEAMI). Thus, in total, there were 73 Student Teachers participating in the study. Besides the Student Teachers, the nine Associate Tutors who helped me in the offers also agreed to have their productions, actions and reflections (praxis) analysed in this study. In the first phase of this research, we had three Associate Tutors working in the first offer and two in the second. During this first phase, there were few face-to-face or online meetings with everyone altogether, so the communication was via Tutors' Forum or email. Four of these Associate Tutors were also interviewed, as mentioned before. In the second phase, there were four Associate Tutors in the module. We met systematically using the videoconference Google+ hangout and we also used the forum. They were not interviewed, but their views and actions were compiled through their reflections in the Tutors' Forum, their opinions during our videoconference and their feedback to their Student Teachers.

The Local Tutors, during the first phase of this study, had little participation since it was an extracurricular module and they had already had to cope with the curricular units. However, they were always helpful, especially during my visits and observations in the centres. In the second phase, they were more actively engaged, also participating in some of the videoconferences. Data about their actions come from my observations, interviews with the Student

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<sup>13</sup> The names of the centres are fictitious.



Teachers in the first phase of this research and from Student Teachers' questionnaire responses, collected in both phases of this investigation.

An alphabetical list with the participants' pseudonyms is in the Appendix II, page 332-333, for quick reference about their roles in this study.

## **Chapter 6. Musical practices as pedagogical knowledge**

### **6.1. Introduction**

As a module within a teacher education course, every face-to-face and online activity was planned and designed to prepare Student Teachers to enrich their classroom experience carried out during the last weeks of the module.

There were two main face-to-face activities proposed in the module: two sessions of musical practices based on informal learning, and two teaching practices in schools. The purpose of the first activity was to enable Student Teachers to enact what their school pupils would later experience and, as such, a means for Student Teachers to develop their pedagogical knowledge. During the third offer (PEAM3), it was also the starting point of the development of their pedagogical materials. The teaching practices were the moments when Student Teachers could try out their pedagogical materials and the informal learning approach with school pupils. Both the musical and the teaching practices of the module participants were means through which I pondered my praxis as their Subject Teacher/Supervisor and analysed how it was interpreted by them. This chapter will address issues related to the musical practices.

During the eight weeks of the module, Student Teachers had to participate in online tasks, of which the forums and the portfolio were the main tools, to discuss the texts and share the prepared pedagogical materials. In the first two offers, which were optional extracurricular modules (CEAMI and CEAMI-Acre), the texts and videos provided to start the discussions were resources translated into Portuguese from Green's informal learning model available from the Musical Futures website. In the third offer (PEAM3), these resources were complemented by other texts that aimed to provide Student Teachers with a broader view of current issues in the Brazilian music education scenario. In all three offers, the online activities were intertwined with the face-to-face

practices. The online discussion about the choice of repertoire and the visit to schools, and audio posts and comments on SoundCloud, for instance, complemented the process of teaching preparation, aiming at the construction of both musical and pedagogical knowledge. Therefore, the analysis of the content that circulated in such online activities is included in this current chapter. However, the way Student Teachers and other actors used technology and viewed their interactions, both online and face-to-face, will be discussed in Chapter 8.

Student Teachers' musical practices were proposed as means to develop their pedagogical knowledge. As previously mentioned, musical content knowledge is both practical and theoretical and, thus, during teaching practice, can be manifested when teachers mobilize their domains of practical musicianship and authority (of theoretical knowledge). My understanding of pedagogical content knowledge for music teaching encompasses a further domain: teachers' relationship with learners' musical worlds. Therefore, besides the transformation of the content knowledge for teaching proposed by Shulman (1986: 9), the pedagogical content knowledge for music teaching mobilizes the three domains discussed before.

Thus, analysis of Student Teachers' musical practices will be framed and discussed within those domains. Firstly, I will analyse musical practices within the domains of practical musicianship and (the authority of) theoretical knowledge. Although musical practices put their practical musicianship on the foreground, evidences of mobilization of their theoretical knowledge are presented when Student Teachers relate the musical skills required in the module with other course units and for their teaching practices. Analysis of Student Teachers' mobilization of their domain of practical musicianship includes their views about the musical abilities required in the module, especially relating to performing, playing by ear, and creating their own versions of the musics. After that, I analyse the process Student Teachers went through in devising the pedagogical materials they would use with their school pupils. This included discussions about

choice of repertoire, visits to schools, the actual musical practice with their peers in the support centres, and the individual recording of audio tracks. This whole process was an invitation for Student Teachers to enter the domain of their pupils' musical worlds. Although the domains mobilized during musical practices may not necessarily be mobilized during Student Teachers' lessons, the 'experiential knowledge' gained from musical practices is part of their knowledge as teachers (Tardif, 2013). After using the concept of the domains of music teaching to analyse Student Teachers' musical practices, a further section of this chapter illustrates how those domains can be used to analyse Associate Tutors', Local Tutors' and my actions during the supervision of Student Teachers' musical practices. The concluding section of this chapter links the findings in the empirical work with theoretical discussions.

## **6.2. Musical Practices: The domain of practical musicianship and theoretical knowledge**

As previously explained (see p. 116), the musical practices had different focuses in each offer, being modified and better fitted to the purposes of the module according to Student Teachers' responses and feedback collected from previous offers. Another difference was that during the first phase of the research (CEAMI and CEAMI-Acre), I was able to visit some support centres and witness ten musical practices, conducting the activity and participating whenever I thought it would be appropriate, bearing in mind I would be the Student Teachers' model of a teacher in this informal learning approach.

### **6.2.1. Synchronous observations: the process of musical practices**

Being the module supervisor and a participant-observer of their musical practices allowed me to put myself into the role I was asking

them to play: stand back firstly, observe how the learners deal with the materials and, only then, make interventions as a musical model. This helped me to empathize with the Student Teachers and, later on, with the Associate Tutors when they reported being uncertain if they had fulfilled their roles accordingly. Moreover, by observing the musical practices I started viewing the Student Teachers differently and realized I had some labels and expectations about certain learners based only on their online participation and not on their face-to-face musical engagement.

In this distance education course, Student Teachers are used to sending videos of their musical practices to be assessed together with written assignments and other online activities submitted via the moodle platform. Therefore, the Student Teachers, the Associate Tutors and myself tend to focus only on the final product submitted, disregarding its process. It was only during my participant observations that I noticed that the musical leaders were not necessarily those who posted every assignment and had good feedback. Rather, the leaders tended to be those with the musical skills required for certain tasks. In the case of playing by ear, the leaders were usually those who found the notes easily on their instruments, acting as a model to their peers. The notes below refer to the musical practice of a group made up of Dolores, Marisa, Carlinhos and Chico, when I could see the musicianship of some of the Student Teachers in operation.

Marisa and Carlinhos were on different keyboards listening to the riffs. Marisa was looking attentively at Carlinhos at the same time that she was, herself, trying to find the notes on her keyboard. Then, Chico joined Carlinhos and the latter taught Chico how to play one of the riffs whilst he was playing another. Dolores joined Marisa and the former also watched what Carlinhos and Marisa were doing. Dolores kept observing her peers and even commented she was not able to accomplish that task. It was only when Marisa showed

Dolores which notes she had to play, that the latter began to feel part of the group musical practice.

(Observation notes/videos: Second Offer CEAMI-Acre – 24<sup>th</sup> Oct 2011)

That observation allowed me to spot Carlinhos, who had not participated much in the moodle platform, as the musical leader and to witness the negotiation of the group to include its members into the practice. At the end of the module, when asked about any strategy used to copy the riffs by ear, the Student Teachers Dolores and Marisa, who had mentioned not being used to playing by ear, acknowledged the help of their colleague Carlinhos.

-Marisa: ... Carlinhos starts and I go. And it's like this because he does it easily. ...

-Dolores: I, we tried to play, to listen and play there. Listen again and ask the help of our colleague Carlinhos.

-Marisa: Yes, it was Carlinhos. We asked him [to help us].

(Group interview: Second Offer CEAMI-Acre – 9<sup>th</sup> Dec 2011)

This contrast between what is presented online and what I saw during the musical practices made me realize that the usual way assessment had been carried out might have been neglecting some of their musical abilities not evidenced in the final video submitted for marking. Therefore, one measure implemented in the second phase of the research was the inclusion of synchronous online observations using the videoconference tool of Google+ hangout so that, even at a distance, I could witness the process of the musical practice in real time, suggesting how they could improve their task and attempting to solve their doubts. This way, I believe the assessment was more just, including the redistribution of our attention to both process and product of the musical practices and the recognition of musical abilities that are not necessarily evidenced in the final musical product, but are nonetheless essential and in themselves valuable, such as the musical ability to pick out and play pitches by ear, and

the interpersonal ability to integrate others into the practice, without alienating them.

In every offer, the musical practices were filmed and posted in the platform for assessment, mainly because not every Associate Tutor was able to participate in the videoconference. Therefore, they would still have the final product uploaded on the platform to mark the learners. Their assessment, however, was complemented with my views about the process I had witnessed.

Another aspect related to the musical practices was the musicality (or lack of it), raised by the Associate Tutor Helena. In her view, the module focused on ear playing, but not necessarily on doing it musically, with 'musical quality'. In her words:

-Helena: One thing that is not here about the musical practices is the matter of technical skills, Flávia.

-Flávia: Right.

-Helena: Do you remember that we commented about the position of the hands [on the keyboard]? I don't remember which of them, but it looked weird and sometimes you feel that they have not developed that practice. I think this is missing. It's not the most important [thing], but prevents some things from being done musically, so we have to balance a little more. ... If you have your hand twisted, trying to find the place, it takes a while to do it musically, right? Even if you wanted. So, I stress that I'm not an advocate of, I hate when people say that the technique should come first. I don't believe in it, but you must have some fluency in the basic ways of making music so that you can step ahead, musically.

(Interview: Second Offer CEAMI-Acre – 19<sup>th</sup> Dec 2011)

Helena had access to the musical practices only through the videos and, because they lacked musicality in her opinion, she had the impression that the videos were records of the process (and not the product) of music making where learners were exploring and manipulating sound materials, sometimes without an 'adequate' technique, as she commented about the keyboard player. This would be

hindering learners in developing their fluency, 'the aural ability to image music coupled with the skill of handling an instrument (or the voice)' (Swanwick 2012: 49). Without identifying fluency in those Student Teachers' musical practices, Helena found they lacked musicality.

With regard to development or acquisition of technique, Green (2002: 84) informs us that the musicians in her research 'in many cases incorporated [technique] into their playing either immediately before or some time after their having become professional'. Therefore, we can infer that their previous practices 'without' technique, or without what is considered an 'adequate' technique for a certain instrument playing did not hinder their acquisition of technique. She illustrates this point with interviews. In one of which, the bass player tells us that he did not have any hand technique but managed to pull it together in six months. Thus, although technique is an important part of the development of musicianship, it is not a prerequisite for it.

Regardless of Student Teachers playing with or without technique, Helena's comment made me ponder the fact that whilst I have been emphasizing the importance of a direct involvement with music-making, I might have neglected the musical quality of that involvement. That is, the importance of carefully dealing with the sound materials of music in order to develop understanding of their connections within each musical style, allowing us to engage with the inter-sonic and delineated musical meanings (Green, 1988) and to go through the different layers of musical knowledge pointed by Swanwick (1994; 2012). If this was the message interpreted by some Student Teachers, it explains, partially, some of their teaching practices, discussed in the next chapter.

### **6.2.2. Student Teachers' views on their musical practices**

As previously mentioned, the musical practices were planned to give Student Teachers the opportunity to experience what their school



pupils would later go through: listen to a set of audio recordings and copy them by ear. Whilst people who have learned music informally usually find it easy to listen to tunes and play the correspondent pitches on an instrument, those who were trained to play only by notation usually feel 'lost', without guidance and unable to play without reading a music score. Thus, to some of the Student Teachers, especially those not used to playing by ear, this was a practice different from what they were used to, as Noel wrote in his online portfolio:

This practice was very important, because we are always working with music scores. Thus, choosing a piece of music that no one had played before and play it by ear and in a group was a great learning, especially to me because my instruments are melodic. Be part of this experience is to realize this practical side of music learning.

(Online portfolio: First Offer CEAMI – Noel, 27<sup>th</sup> Aug 2011)

For those used to playing by ear, like Zeca, the task was still quite different from a more 'informal' way and, in this sense, had a degree of challenge.

No doubt it's a very stimulating experience because, in my view, activities like these make us put into practice everything we've been studying during each term of the course. At first, I confess I even felt a little of difficulty in relation to the proposed activity, but little by little I enhanced my perception in relation to the audio tracks and then I managed to continue the task.

(Online portfolio: Second Offer CEAMI-Acre – Zeca, 1<sup>st</sup> Nov 2011)

Similarly to Noel and Zeca, the majority of the Student Teachers across the three offers of the module had positive views about the musical practices. In the anonymous online questionnaire, 40 out of 47 respondents (85.1%) agreed or strongly agreed that 'The musical practices were useful'; 42 (89.4%) of them that 'The

musical practices were challenging’; and 40 again (85.1%) that they had ‘developed musical abilities during the musical practices’.

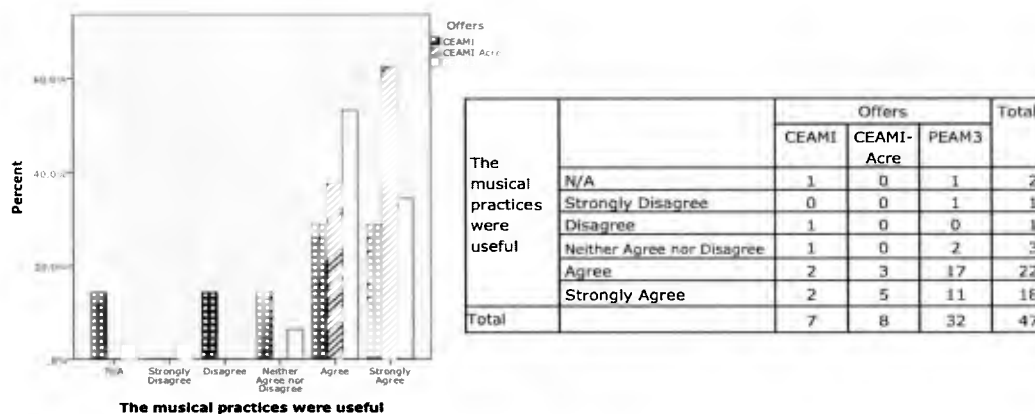


Figure 3: Usefulness of musical practices (graph and table)

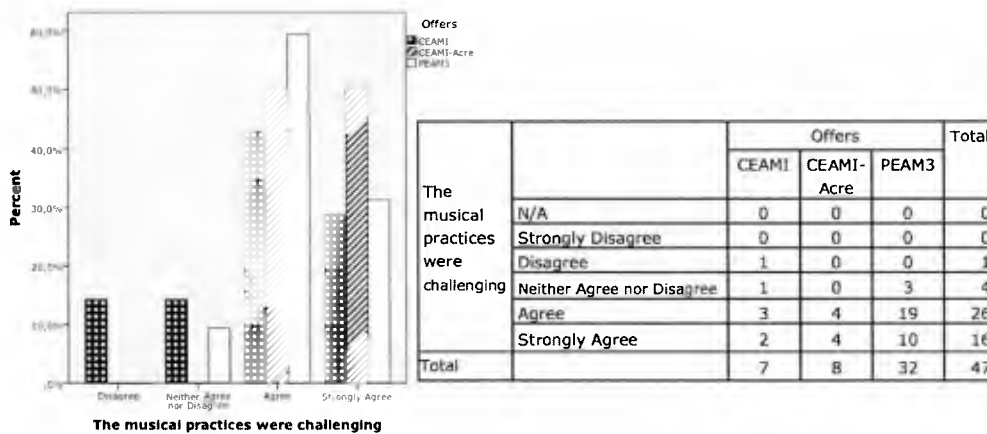


Figure 4: Challenge of musical practices (graph and table)

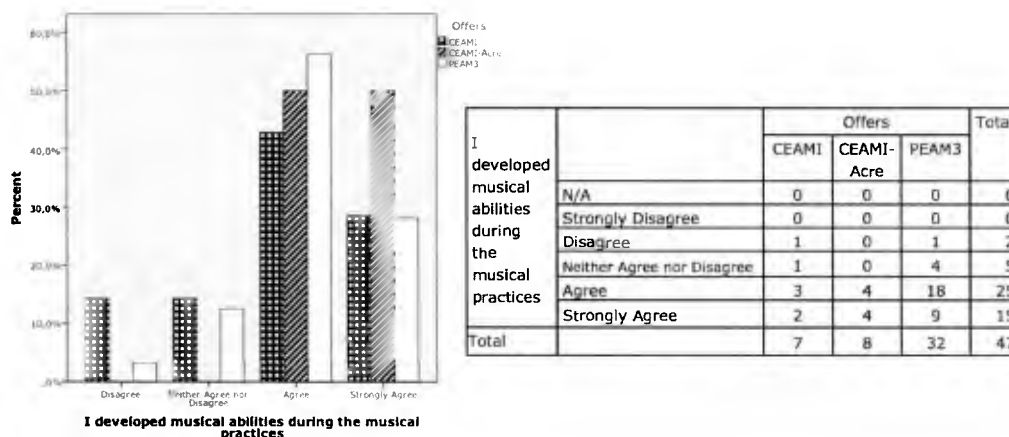


Figure 5: Development of musical abilities (graph and table)

The musical practices based on the informal learning 'usually involve a deep integration of listening, performing, improvising and composing throughout the learning process, with an emphasis on personal creativity' (Green, 2008: 10). In the interviews, although the listening skills were mentioned more frequently, Student Teachers also mentioned that there had been a general improvement of their musical abilities, tallying with the result in the online anonymous questionnaires.

In the third offer (PEAM3), as explained before, in the anonymous online questionnaire, Student Teachers were asked to say what they had learned in terms of musical practice, pedagogical strategy, theoretical underpinning or any other topic. The thirty-two responses related to their learning about musical practice were analysed and coded. Four responses (numbered 4, 5, 15 and 18) were considered pedagogical strategies rather than musical practice and, therefore, were excluded from this category and included in the one related to teaching practices. The remaining twenty-eight responses were grouped into ten topics. Some responses were included in more than one topic, as can be seen in the table below:

	Topics: Learning outcomes of musical practices	Respondents (numbered from 1 to 32)
Musical skills	Value the music <i>per se</i>	1, 6, 7, 10
	Creation (arranging)	2, 3, 31
	Development of musical knowledge	14, 23, 25
Teaching skills	Musical practice as teaching practice	1, 6, 12, 19, 26
	Value/respect pupils' musics	8, 9, 11, 28, 30
	Production of pedagogical material	3, 8, 17, 22
	Planning	8, 16, 32
	Green's informal learning model	21, 29
Interaction	Group work	2, 9, 13, 24, 27, 28
-----	Nothing to declare	20

**Table 9: Anonymous online questionnaire - Learning outcomes of musical practices**

Apart from the respondent number 20, all the other twenty-seven mentioned at least one thing they have learned in the module in relation to musical practices. The learning outcomes were divided into three categories: musical skills, teaching skills and interaction.

The topic mentioned more frequently, by 6 respondents, corresponding to 21%, was group work, within the category of interaction.

With regard to group work, learning with peers was implicit when respondent 13 said that 'it was nice to know new things [and] it was very interesting to observe colleagues doing new things'. It was also a means to self-knowledge, as described by respondent 27: 'Working in groups is very good [to] see each one discovering his/her own talent. It was fantastic to see the interest and creativity of the group'.

Learning along with peers was also highly valued by participants of the second offer (CEAMI-Acre). In their final discussion forum, they were asked to tell us the activities they most and least enjoyed. Ten of the eleven Student Teachers who posted their comments on that forum mentioned that they most enjoyed the musical practices in groups.

All the activities carried out were satisfactory for my knowledge as future music educator. I enjoyed a lot the musical practices in groups, [because] I could learn not only by listening, but also with my classmates...  
(Online discussion forum – Final Reflections: Second Offer CEAMI-Acre – Dolores, 11<sup>th</sup> Dec 2011)

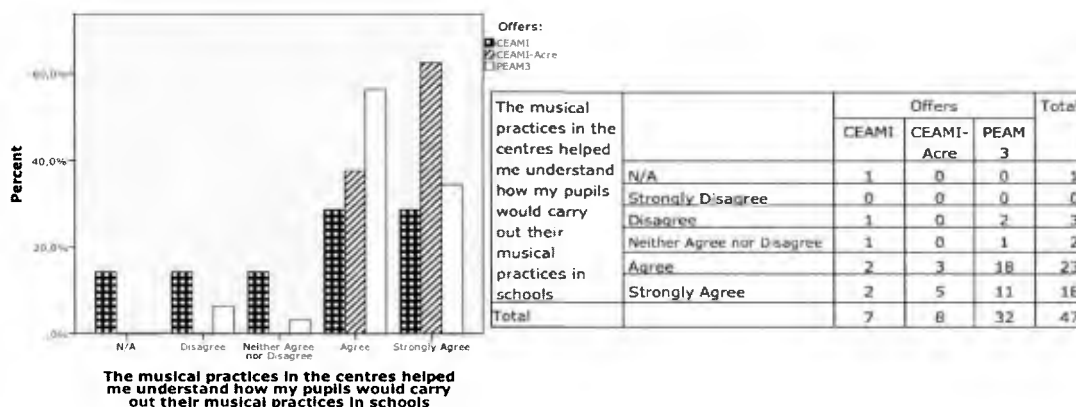
#### *A) Mobilizing the domain of theoretical knowledge*

The category of teaching skills, found in the anonymous online questionnaire of PEAM3, illustrates Student Teachers mobilizing their domain of theoretical knowledge, trying to integrate their learning from the musical practices to their training as music teachers. Within the category of teaching skills, musical practice as teaching practice, and value/respect for pupils' musics were mentioned by five respondents, corresponding to 18%. The view of musical practice as teaching practice was seen as 'an attractive way to effectively involve pupils with music', as stated by respondent 6. This can be summarised by respondent 12:

The musical practice is the moment in which we put into practice everything we have studied, based on theoretical and pedagogical underpinnings. In the moment of the practice, the teacher must be confident about its content and prepared for any change during the lesson.

(Anonymous online course evaluation questionnaire: Third Offer PEAM3 – Oct 2012)

The musical practices viewed as a teaching practice, thus, required more than the mobilization of Student Teachers' practical musicianship. By imagining themselves in their pupils' places, Student Teachers could have an idea of what they would be required to do in schools. Across the three offers, 41 (87% of) Student Teachers (out of 47 respondents) agreed or strongly agreed that 'the musical practices in the centres helped [them] understand how [their] pupils would carry out their musical practices in schools'.



**Figure 6: Musical practices enacting teaching practices (graph and table)**

As Student Teachers put themselves in their pupils' shoes, they were also able to empathize with them and value/respect their musics, opening opportunities to enter the domain of learners' musical worlds. This attitude was present in Student Teachers' willingness to 'give freedom to allow the pupil to work with his/her own music' (respondent 11) and in 'valuing the musical experience of each one' (respondent 9). Further discussion of the mobilization of this domain will be carried out in section 6.3 of this present chapter.

Another teaching skill that emerged as an outcome from the musical practices was the production of pedagogical material. This was present in four responses (14%) such as: 'I learned to make arrangements and audio tracks to work in the classroom' (respondent 3). This topic can be complemented by planning, which was mentioned by three respondents (11%). In this regard, respondent 8 said that s/he 'learned that the musical practice was necessary to ground the lesson planning and the production of pedagogical materials'. Two respondents (7%) specifically mentioned that what they had learned with the musical practice was Green's informal learning model.

As can be noticed, even a practical musical activity such as singing or playing a musical instrument in groups was viewed by Student Teachers, in this module, as a teaching strategy. This is understandable and perhaps they might have even thought that this was desirable in a module in which they are trained to go to schools. However, it might also indicate that the musical practices proposed had not been challenging enough in terms of development of musical abilities, contradicting some of their questionnaire responses (see Figure 5). Even if it was the case, meaning that the development of musical abilities was not the 'strongest' point in the module, Student Teachers acknowledged the use of such abilities, as we can notice below in Ari's, Noel's and Zeca's thoughts about their learning from the musical practices.

Even when the focus was on Student Teachers' musical abilities, I considered they were also mobilizing the theoretical domain when they demonstrated attempts to connect their practical musicianship with theoretical musical knowledge. The improvement of the listening skills, for instance, was not only viewed as a development of ear playing. Student Teacher Ari relates it with his awareness of structural elements in music, demonstrating a positive relation with the inter-sonic meanings of his musical experience and, in this sense, mobilizing his domain of theoretical knowledge.

-Ari: [I] got more attentive to the form, so we could notice the tracks, the riffs, the repetitions. Yes, I was more focused on the form. Yes, like: 'here's the introduction'; 'look, the same thing again'; 'So, this introduction repeats this sequence of chords'; 'Here's the beginning of the melody, the verse, with a new pattern here'; 'Now a climax in the chorus'. I, particularly, paid more attention to the structure.

(Group interview: First Offer CEAMI – 23<sup>rd</sup> Sept 2011)

Student Teacher Noel related the ability to play by ear with its transcription into musical notation. In his opinion, 'playing by ear and notating it is essential for a musician'. Another point he raised was the integration and mobilization of musical abilities required in the many units within this Teacher Education course, with the informal learning module contributing to that mobilization.

-Noel: I find it interesting that CEAMI is in tune with the proposal of the course. It's interdisciplinary, I see it clearly. In the Keyboard [unit], this week we're reading a text about formal and informal learning. We're playing a melody by ear and transposing it. In the Aural Skills [unit], we play by ear and then we notate it. And what is being asked in the Guitar [unit]? To play the chords by ear and to notate the melody.

(Interview: First Offer CEAMI – 24<sup>th</sup> Sept 2011)

Similarly, Zeca pointed out that he was able to mobilize his musical abilities and knowledge during the practical activities of the module.

In my view, all the practical activities were very enjoyable because they required my knowledge to be done and, thus, I could put into practice everything I had seen, not only in this [module], but things that I had studied in other units such as PEM [Aural Skills], PMC [Cultural and Musical Practices], and even Guitar. Besides, thanks to these activities, I could have more contact and share experiences with my classmates. Although we're always together, we had never worked so constantly and intensely as we did during CEAMI.

(Online discussion forum – Final Reflections: Second Offer CEAMI-Acre – Zeca, 8<sup>th</sup> Dec 2011)

### *B) Mobilizing the domain of practical musicianship*

Within the category of musical skills, emerged from the analysis of the anonymous online questionnaire administered in PEAM3, the learning outcomes were classified as valuing music *per se*, creation, and development of musical knowledge. The former topic was found in four (14%) responses and can be illustrated by respondent 1 saying that they 'can and must work on music with music itself'. The creation (arranging) and the development of musical knowledge could be identified in three (11%) responses. Respondent 31, for example, stated that they 'should be free to create and recreate', and respondent 14 said that 'S/he enhanced the musical knowledge that they've already got'. In the following sub-sections, I will present the discussion of the musical abilities that were identified in Student Teachers' comments across the offers and through the different methods I used to collect data.

#### *Performing skills*

Due to the integration of musical abilities in the proposed tasks, most of the Student Teachers mentioned in their interviews that they felt that their performing skills developed together with their listening skills, either because they managed to play the riffs, or because they had to play to produce their own pedagogical materials. Few of them considered that their performing skills remained the same. In these cases, they compared the higher level of difficulty of the pieces they normally play on their instruments with the riffs.

There were cases when the Student Teachers used an instrument different from their usual ones. On these occasions, they considered that their performing skills improved a lot.

-Ari: The performance on the guitar [remained] the same, but if we consider what I played there [in the module], it improved a lot, because I didn't play [before]! The instruments I took there, the



bass, I didn't play. There are similar things [with the guitar]: the scale and so on, but I bought one with 5 strings to confuse me (laughs), because it's different from the guitar. If it were a 4-string bass, it would be the same as a guitar. I bought a 5-string to feel like a 'beginner'. So it was very nice. I didn't play the bass, neither the percussion – cajon.

-Elis: Me too. For example, to play the riffs in this song that the pupils worked on, I had to learn to play the guitar because I had to know something.

(Group interview: First Offer CEAMI – 23<sup>rd</sup> Sept 2011)

-Zeca: During this last task, I think [my performing skills] improved a lot because whilst I was copying the riffs, I had to transfer my experience of playing the guitar to the keyboard. It was an instrument I didn't have much experience or contact, so I think my performance improved a lot.

(Group interview: Second Offer CEAMI-Acre – 7<sup>th</sup> Dec 2011)

These accounts show learners' satisfaction in accomplishing their task; however, they do not give us evidence of Student Teachers' critical awareness of the musicality imprinted on their performances. It does not mean that they performed 'carelessly'. In fact, the practices I observed were musically carried out. However, this lack of critical musicality might indicate that once they act as teachers, they might be contented with pupils' musical practices remaining only in the first layer of sound materials of Swanwick's (1994; 2012) theory of musical development. Instead, if they aim at critical musicality, the engagement with sound materials (or the sonic properties of musical meaning) goes beyond manipulative explorations.

Critical musicality simply means being able to listen to music more attentively and knowledgeably; hearing more synchronic parts and/or diachronic relationships within it; being more aware of how it came to be made; and having a more informed, percipient, and a

less alienated, biased response to both its inter-sonic and its delineated meanings. (Green, 2008: 91)

If critical musicality is not nurtured, Student Teachers' music-making runs the risk of becoming a mechanical and alienating activity. Thus, although I did not view those practices as a mechanical activity, I should have emphasized the importance of developing one's musicality whilst engaging in musical practices.

### *Playing by ear*

The task of ear playing was evidenced in the module, and emphasized in the first phase. Probably because it was an optional extracurricular module, the Student Teachers who enrolled in it were motivated to deal with the task of ear playing, whether familiar with it or not. Thus, when commenting on their musical practices, Student Teachers usually mentioned their familiarity with or difficulty in playing by ear.

-Zeca: In my case, I've always played by ear because I had never had access to theory and materials such as chord [charts] and so on. When I had, I found some mistake, some difference. So, even having a few materials, I play by ear.

(Group Interview: Second Offer CEAMI-Acre – 7<sup>th</sup> Dec 2011)

It was a good practice to do together with the colleagues, an important learning. I still have some difficulties in playing by ear quickly, but I can do it slowly. In the moment to make our version, we had a discussion and agreed that each one would play a melodic line, so that we could enrich the sonority.

(Online portfolio: Second Offer CEAMI-Acre – Pedro, 30<sup>th</sup> Oct 2011)

No doubt that the riffs came to change a lot my perspective about playing music by ear. At first, I didn't 'relate' very well with the issue of playing by ear...

(Online discussion forum – Final Reflections: Second Offer CEAMI-Acre – Chico, 8<sup>th</sup> Dec 2011)

Even those who mentioned some difficulties were also able to identify strategies they used to overcome their difficulties and accomplish the task, and those with certain experience were able to try a different way to play by ear, focusing on the riffs or layers of a song. The interview excerpts below are accounts of Student Teachers' strategies they used when playing by ear.

-Ari: The bass note. ... Try to find the note that sustains, the bass note of the tonic chord...

(Group Interview: First Offer CEAMI – 23<sup>rd</sup> Sept 2011)

-Noel: The more you listen, the more the tune gets in the ear and in the memory. This facilitates when playing by ear. Listen more before getting the instrument and play. ... Pick up the tune, try to analyse it, trying to imagine its notes.

(Interview: First Offer CEAMI – 24<sup>th</sup> Sept 2011)

-Raul: When I play music by ear, I don't separate it [in layers, like the riffs]. Of course, it's my way of playing by ear. If I get the key, I just go.

(Interview: First Offer CEAMI – 7<sup>th</sup> Oct 2011)

-Leila: Since I was a child [I've been playing by ear], before knowing what a musical note was. There was a guitar at home. I didn't know how to play it, but when I listened to any music I tried to find the note on the guitar.

(Group Interview: Second Offer CEAMI-Acre – 7<sup>th</sup> Dec 2011)

The above-mentioned strategies, however, were not fully considered when Student Teachers shifted their roles from students to teachers, i.e., as teachers, they were not making use of their own ear-playing experience as musicians, as I observed in many teaching practices (to be discussed in the following Chapter). Thus, it seems that besides the knowledge of practical musical skills, Student Teachers need to develop their pedagogical content knowledge for music teaching in order to mobilize such skills in their pupils' musical practices.

*Musical creation*

After listening to the audio tracks and copying them by ear, another musical practice that the school pupils would carry out was the creation of their own versions based on the materials given, following Green's Stage 2 proposed task. In order to have more chance to empathize with their pupils during that task, Student Teachers were also asked to do the same in the support centres, but the emphasis on creation varied according to the offers.

In the first offer, I only managed to observe the practice of Stage 2 in the support centres of Aquarela and Purpurina. The other centres I had visited during the practice of Stage 1 did not send any recording or report of Stage 2 practices. In Purpurina, Student Teachers were divided into two groups and worked with the materials of the songs *Use Somebody* and *Hallelujah*, from the Musical Futures website. They did not work on the creation because they spent most of their time copying by ear the layers of the songs and, at the end of the session, when I gave them the music notation, they played together following the notation and checking what they had got right or wrong whilst copying by ear. Later, these Student Teachers would tell me that my approach of giving them the music notation at the end of their practice was interpreted as a 'checking' strategy that they gladly incorporated into their lessons. Although I had not consciously planned to use that practice to 'check' their aural and performing skills, my Student Teachers might have 'seen' what I was denying to myself: the emphasis of my authority domain expressed in my desire to be 'in control' of their learning, as the ultimate bearer of the 'right' answers.

In Aquarela, Student Teachers worked with the riffs of the song *Word up*, also from the Musical Futures website. The practice was very controlled, partially due to the fact that we could not access the platform so I had to access the audio files from my own

computer, which put me in charge of selecting the riffs. Then, I asked Ernesto, the Local Tutor, to start making his interventions.

There were eight Student Teachers in this practice. They had brought their own instruments: 1 recorder, 3 guitars, and 1 soprano sax. The other three Student Teachers used the instruments available in the support centre: two shared the digital piano and one played percussion (drum and tambourine). As they listened to the riffs, they were playing on their instruments, finding the notes and getting used to the materials. Ernesto was a musical model, singing all the time and sometimes making hand gestures, pointing up and down, according to the melodic contour of the riffs. When every Student Teacher had decided which riff they would play, Ernesto made his arrangement deciding the order and the time that each Student Teacher would play.

(Observation notes/video: First Offer CEAMI – 29<sup>th</sup> Aug 2011)

In this case, the creation of a new version was not really the Student Teachers' creation. This practice illustrates the approach I earlier called 'illusory freedom'. Although the practice was very musical, with learners playing all the time, there was no room for learners' choice or creation. The arrangement was the Local Tutor's idea and the musical practice was totally conducted by him. However, the Student Teachers were engaged all the time and seemed to enjoy playing their individual parts, not to mention that they relied on Ernesto, valuing his musical knowledge and abilities. After this practice, Ernesto pointed out to his Student Teachers that this could be an interesting practice for them to try out in their schools. They all agreed and probably assumed that his controlling teaching model was the one to be followed. Similarly to the Student Teachers from Purpurina, who would later reproduce my 'checking' attitude in their teaching, some Student Teachers from Aquarela would also reproduce Ernesto's controlling attitude. Therefore, our attitudes as music teachers reverberated not only in our Student Teachers' musical practices, but also in school pupils'.

In the second offer, whilst enacting Stage 2, we only worked with the song *Word up* because I considered it more appropriate: the riffs contained few different notes and there were few leaps, making it easier to find the notes. Besides this change of instructions, I also guided learners more towards the creation of their own versions. An illustration of such creation is the musical practices of the groups in the support centre of Corcovado, described by the Student Teacher Rita:

Firstly, our group listened to all the layers of the music *Word up* and we played the riffs. After that, we practised each one altogether and we decided to choose some to make the arrangement proposed for this week. After each one had chosen the riff, we looked for a rhythm on the keyboard with a tempo similar to the original song and then, each of us, members of the group, started playing the chosen riff. Our colleague Vinícius made his [creation] on the guitar, whilst the three of us played the different riffs, within the same scale and repeating until the end of his creation.

(Online portfolio: Second Offer CEAMI-Acre – Rita, 28<sup>th</sup> Oct 2011)

Differently from what had happened in the first offer, Rita's post on her portfolio shows a degree of freedom in choosing the riffs, deciding the rhythm on the keyboard to accompany the group and the actual creation of something new based on the materials provided. Another interesting point in this group was the participation of the Local Tutor Beto, who took part in the musical practice by playing the keyboard as if he was another member of the musical ensemble. Therefore, his being both a musical model, and establishing a musical dialogue with the learners, in this practice I witnessed a more egalitarian relation between the Local Tutor and the Student Teachers.

In the support centre of Travessia, besides the practice of Stage 2, the Student Teachers decided to create a medley of some songs that contained riffs. The task for everyone was simply to listen to the set of songs, choose some and play what was most evident in each song. Those Student Teachers, however, created a new arrangement for the pieces.

We started our tune with excerpts of the song *Que país é esse?* followed by some riffs taken from *Three Little Birds* – Bob Marley. To end [our tune], we put together the bass of *Under Pressure* – Queen and the song *Pretty Woman* – Roy Orbison. During our performance we had to change some keys so that we could play the songs together.

(Online portfolio: Second Offer CEAMI-Acre – Zeca, 8<sup>th</sup> Nov 2011)

During the group interview, they told me that the process of that creation was quite challenging and required a lot of group effort and commitment. Despite the hard work, they also revealed the fulfilment of being able to accomplish a challenging task.

-Fafá: The arrangement was very creative because one person played a note and then another person tried to start with another and it didn't work. ... There was one day (laughs) that we stayed here until 11 pm. Nothing worked! Marlene was tired, I was tired. Then: 'Let's go home'. Everybody went home, but we came back on Saturday or Sunday. ... We came back on Saturday afternoon to record. Then it worked!

-Leila: We had to see if the key of the songs was different.

-Fafá: We had to listen to the different songs and put them together.

-Leila: We had to improvise to put them together.

-Zeca: We can say that the challenge was a little bit of these issues: the elaboration,

-Fafá: the choice of the songs,

-Zeca: the creation.

(Group interview: Second Offer CEAMI-Acre – 7<sup>th</sup> Dec 2011)

After the musical practices, in the first phase of the research, Student Teachers had to prepare their own pedagogical materials. That was another occasion in which creation was also observed, since they needed to make a suitable arrangement of chosen music for their school pupils.

-Carlinhos: In my head I had a challenge like this because I'm used to listening to, for example, bass, accordion, drum kit and guitar. So, we listen to the music and play exactly those instruments: the guitar, what it's playing, the groove, arrangement in the middle and that's it. So, the challenge for me was to create a new thing in the music, some riffs. If you listen to the original song, they're not there. So that was the challenge: that we had to put something new on that song.

(Group interview: Second Offer CEAMI-Acre – 9<sup>th</sup> Dec 2011)

Besides the creation of riffs that fitted the chosen song, Carlinhos and his group decided to change the key of the song so that their pupils, who did not have much experience in playing musical instruments, could find the notes more easily on the keyboard and on the bass.

As previously mentioned, in the second phase of the research (third offer), I integrated the preparation of the pedagogical materials with their initial musical practices. The next section will focus primarily on the process of devising the pedagogical materials emphasized in the third offer, but will also discuss some issues related to the preparation of materials that emerged across the three offers.

### **6.3. Devising pedagogical materials: entering the domain of pupils' musical worlds?**

When asked about the challenges of devising the pedagogical materials, many Student Teachers from the first phase of the research mentioned the challenge of: 1) using their musical skills to create riffs, and 2) choosing some music that their pupils would enjoy and be able to play. I interpreted this as Student Teachers' attempt to mobilize two of the domains I found in their practices: the domain of their practical musicianship, and the domain of their relationship



with learners' musical worlds. The excerpts below are taken from the interviews with Student Teachers from Alvorada.

-Marisa: For me, the biggest challenge was the issue of preparing the riffs, because I didn't have that ability. Also, to imagine something that would be easy for the pupils to do. That's what was more complicated, I think. Think about what could be easy for them. And also to think about a music they enjoyed. For me this is difficult. If it weren't for [our] colleague Carlinhos, it would've been difficult because I don't have any ability with those trendy musics that they listen to. I [would] go there with Beethoven. There's no way. That's what I know how to play. So, this is the most complicated part: to find a music that they like, that is easy, and to prepare the riffs. ...

-Chico: The first challenge we face: 'what's the music?' Why? Because we, besides what we like, [besides] suggesting what we like, we have to think about our targeted audience.

-Carlinhos: This song here, the difference is that people like it, everybody knows how to sing it. If we worked with a song that they didn't know how to sing, they wouldn't be interested.

(Group interview: Second Offer CEAMI-Acre – 9<sup>th</sup> Dec 2011)

In order to deal with the choice of repertoire earlier in the module, in its third offer (PEAM3), I proposed the first musical practice to be already a preparation of the pedagogical materials. This was an attempt to accommodate Student Teachers' needs whilst mobilizing their domains of practical musicianship and learners' musical worlds. In this case, Student Teachers chose the repertoire but not necessarily copied the musics; rather, they made their initial arrangement already thinking of breaking the musics into layers for their school pupils. Hence, although it was a practice where Student Teachers' musicianship was also required, the whole process of devising the pedagogical materials gave more room for them to enter their pupils' musical worlds.

### 6.3.1. Choice of repertoire

From the very first week of the module, Student Teachers were asked to start thinking about the music they would use with their school pupils. Student Teachers had to read two texts that gave examples of use of different repertoire in Brazilian music classrooms, and participate in a discussion forum in our moodle platform. In that forum, they proposed some musics and explained their choice.

The texts were chosen to inspire Student Teachers and to remind them that they should focus on music making in their lessons and not only talk about music. However, as the Associate Tutor Laura pointed out, the Student Teachers were geared to think that the purpose of the module was to implement similar activities to those discussed in the texts.

Hello [Associate Tutor] Bebel, after reading such clarifying texts I feel challenged to produce a material to work in tune with what was presented, allowing my teaching to cover the dimensions of sound materials, expressive character and form as I propose practical actions that privilege composition, audition and performance. ... I suggest two songs that I think will be well received by pupils: *Criança não trabalha* [Children don't work] by Palavra Cantada ... and *Amiguinho* [Little friend], from the soap opera *Carrossel* ...

(Online discussion forum – Repertoire: Third Offer PEAM3 – Jacques, 25<sup>th</sup> Aug 2012)

In the previous term, Student Teachers were asked to integrate the practices of Composition, Audition and Performance, supported by Literature studies and Skills acquisition, according to Swanwick's C(L)A(S)P model. In this model, activities of composing, listening (audition) and performance, the ones that require a direct involvement in music-making, are highlighted and integrated in musical practices. These main practices are supported by two other activities that also integrate the practice: literature studies, and skills acquisition. The former corresponds to 'information *about* music, such

as definitions of musical terms and signs and notational devices ... occurred in the context of a practical activity' (Swanwick, 2012: 51, original emphasis). The latter corresponds to the techniques required for the musical practice such as hand position on instruments, 'notational skills and pitch discrimination' (ibid:52). In conjunction with Swanwick's C(L)A(S)P model, Student Teachers had also learned about his theory of musical development, which presents the dimensions of sound materials, expressive character and form as possible ways to identify and evaluate musical outcomes. Besides this previous experience, one of the texts I used in PEAM3 discussed Swanwick's model and theory in a classroom situation, so it is understandable that Student Teachers first thought that they would be continuing what they had tried in the previous term. The reference to Swanwick's C(L)A(S)P model was, actually, a deliberate attempt to link their pedagogical practices from one term to another, since Green's informal learning model also looks for an integration of the practices of composing, listening (audition) and performing.

As the Associate Tutors made some suggestions and clarified the purpose of the module, Student Teachers proposed different repertoire. In addition, in the second week, they visited the schools they were planning to teach in because they needed to get consent from the coordinator or head of school to implement the practices. In that visit, Student Teachers were also asked to talk to the school pupils and find out some of their musical tastes and, if possible, their musical abilities. Therefore, although some Student Teachers remained with the initial idea of repertoire discussed in the first forum, many changed their minds after the school visit, showing openness to dialogue with pupils' musical worlds, or at least realized a gap between their musical worlds.

... the contact with pupils was good, but their musical taste is totally different from what I listen to. They introduced many musics that I didn't even know. I asked myself: 'Where am I?' 'Which country is

this?' 'What type of music is this?' ... They mentioned so many names of *sertanejo* duos that made me dizzy.

(Online discussion forum – Visit to Schools: Third Offer PEAM3 – Ronaldo, 3<sup>rd</sup> Sept 2012)

Good evening, [Associate Tutor] Laura and colleagues. Today I managed to talk to the music teacher of a school who teaches pupils from year 5 to year 9. He told me the same as you did, about pupils' tastes: they don't like the music I chose. What they like nowadays is 'sertanejo universitário'. ...

(Online discussion forum – Visit to Schools: Third Offer PEAM3 – Ivan, 27<sup>th</sup> Aug 2012)

After his visit to the school, Ivan decided that he would change his song and adopt one of those that the pupils liked more. Establishing a dialogue with pupils' musical worlds goes beyond the mere adoption of their liked repertoire; it requires involvement and understanding of their musics through musical practices. Moreover, it is an opportunity to critically discuss and reflect on pupils' musical tastes, which are influenced by each other, by the social context and by the media. As Woodford (2005: 68) alerts us, 'Children like to think of popular music and culture as their own, as an expression of their collective tastes, but in reality they are literally the property of corporate interests'. Making pupils and even teachers aware of such influence was a concern for the Student Teacher Gil.

When we diagnose pupils' musical tastes, we face the hegemonic reality that is the result of mass control, or we could say, mass manipulation. I think that a good amount of raps bring constructive contents to educate critical thinking in citizens. However, the State, schools and mass communication media do not cooperate in the dissemination and enjoyment of rap democratically. When I see pupils from high school choosing songs by Luan Santana, Paula Fernandes, Jorge [&] Mateus and other products of the cultural industry, I keep thinking about the actual role of school facing such a critical and depressing situation of pupils' intellectual use. What is

music for? As a future educator, I worry about the way such sonorous viruses enter school environment and how they are being treated. What would be teachers' interventions for a quality education?

(Online discussion forum – Repertoire: Third Offer PEAM3 – Gil, 1<sup>st</sup> Sept 2012)

The Student Teacher Gil raised a criticism in relation to a possible 'mass manipulation' by the music industry and media which, as is implied by the term 'manipulation', oppresses freedom of choice and critical thinking. However, despite the influences of the music industry and media, 'consumers of popular music are not, as has sometimes been suggested, cultural dupes but are also active in creating musical meanings' (Bennett, 2000: 46). This awareness of musical consumption requires the development of what Green (2008: 91) termed critical musicality. According to her theory of musical meaning, 'engagement with inter-sonic musical meanings enables [consumers of music] to recognize the *arbitrariness* of delineations' (original emphasis). Therefore, we would also be more alert to the politics of the music industry when making our choice of music. In the case of that Student Teacher, his stance as a consumer of music led him to 'over-protect' his pupils against what he considered 'sonorous viruses': instead of using one of his pupils' choices of music, he composed his own music. Such a 'protective' attitude, although apparently critical, can also be interpreted as 'controlling', demonstrating no interest in entering the domain of his learners' musical worlds. It also implies that the learners are incapable of being critical themselves, at the same time as denying them the opportunity to discover how to develop criticality.

Nevertheless, above all, the visit to schools was important so that the Student Teachers could see what they would face and could better prepare themselves for their teaching practices. Some reported disappointment due to the lack of musical instruments, space and even music lessons. Others were surprised by the warm welcome from the pupils, who usually got excited to know they would be having music lessons.

Both situations urge us, music educators, to operate in two fronts: politically and pedagogically. Politically, we still need to ensure that the Law 11769/2008 is enforced and, thus, schools have music lessons. Parallel to this, we need to fight for the hiring of specialist music teachers and for the adequate space and resources needed for music lessons. Pedagogically, we need to respond to the high expectations of school pupils, who usually have very positive ideas about musical practices, as the Student Teacher Jorge reported after his visit to the school.

The repertoire was well accepted and when asked if they had anything different in mind, [the pupils] replied that anything would be good, since what they want is to play, to dance, to sing, [all] synonyms of fun.

(Online discussion forum – Visit to Schools: Third Offer PEAM3 – Jorge, 30<sup>th</sup> Aug 2012)

What Jorge's pupils tell us is the fun way that they probably relate to music outside schools. Therefore, now that music is again a curricular content in regular schools, we cannot turn their positive experience with music outside schools into a dull or meaningless practice in schools.

After brainstorming possible repertoire in the first week of the module and visiting schools in the second week, in the third week, Student Teachers had their musical practices in a group. This was usually the moment when final decisions about the repertoire took place. On some occasions, Student Teachers managed to group themselves with colleagues whose school pupils had similar musical taste; however, in some other cases, Student Teachers grouped themselves according their own affinity, disregarding their school pupils' choice of repertoire. Therefore, despite an attempt to enter into pupils' musical worlds, some Student Teachers, in the end, worked with musics that had not been elected by their school pupils, and the result was not always positive.

This task was a fiasco to me. I went to school two weeks prior to the [teaching] practice so that I could investigate pupils' musical tastes and build up a repertoire according to their tastes. Because the majority is adult and evangelical, gospel was the preferred style. Unfortunately, my group [of colleagues] chose the song *Bolacha de água e sal* [water and salt cracker] by *Palavra Cantada*. I agreed with the decision because my colleagues would work with children and they were the majority. [However,] as I feared, the repertoire was immediately rejected [by my pupils].

(Margarete's Reflections 1: Third Offer PEAM3 – 13<sup>th</sup> Oct 2012)

Margarete's previous posts in the discussion forums revealed she was very excited about the project and had accepted the challenge proposed by her Local Tutor, who suggested her to teach a different age group than she was used to. However, as she reported above, the choice of song was not appropriate for her pupils. Margarete's reflections made me realize that I should have motivated her to carry on her own project, making the materials by herself, as happened with other Student Teachers who could not find a common time to work together and, thus, prepared their materials individually.

### **6.3.2. Pedagogical materials emerging from musical practices**

The task of Student Teachers' first musical practice was a modified version of Green's Stage 1. That is, they were asked to get themselves into a group of their own choice and select one song from the repertoire elicited in the discussion forums and suggested by pupils during their visits to schools. Then, they performed it using elements from the original music and also adding their own musical ideas, already thinking about an arrangement for their school pupils to perform. Student Teachers recorded their performance as a whole group and individually, so that their individual participation could be used as one of the audio tracks that formed their pedagogical

materials. All the tracks should be uploaded in SoundCloud, a free sound platform that allows us to share audio files and to comment on the track, at the exact point we wish to raise any issue.

The musical practices were observed via the videoconference tool of Google+ hangout in seven of the eleven support centres where we had Student Teachers enrolled in the module. Similarly to my experience of the first phase of the research, the synchronous online observations allowed me to see Student Teachers' musical leadership and negotiation of abilities within their groups.

The group was formed of 5 Student Teachers. They chose a popular folk song. Dorival was the spokesperson and explained that they were going to play the rhythm of *baião*. He looked at his group and started voicing the rhythm that should be played on the drum. Waldir, who had the drum, started playing it in a timid way. Dorival, then, showed how to play the rhythm he was voicing. Once Waldir learned the rhythm, Dorival started playing his tambourine. Other instruments (half moon tambourine, caxixi [type of shaker] and triangle) followed the tambourine and drum and the Student Teachers sang the song.

(Observation notes/video: Third Offer PEAM3 – 5<sup>th</sup> Sept 2012)

After their performance, I explained how they could explore the use of their voices and asked if they did not have any melodic or harmonic instrument to support their singing. Dorival, then, played the guitar and his colleagues started playing their instruments and exploring possibilities with their voices. They presented a third version of the song and we discussed how they could use all these ideas to prepare their pedagogical material, bearing in mind the school context with its available resources.

In four of these seven observations, I had the help of the Associate Tutors to watch the practice and to complement my feedback to Student Teachers. The Associate Tutor Bebel was able to be online watching her two groups, Luiz watched one of his groups and Marina also watched one of her groups. Their contributions as experienced music teachers helped Student Teachers to think of ways



to improve their performance and, consequently, their pedagogical materials.

There were 4 Student Teachers in the support centre. Before they started their musical practice, the Student Teacher Jorge asked the help of the Associate Tutor Luiz to decide the appropriate key that would suit children's vocal register. Luiz then asked to find the highest and the lowest note in the tune. The range was of a minor seventh interval. The group performed the tune with Tânia singing and Jorge and Martinho accompanying her on the guitar and on the keyboard, respectively. Tânia was used to singing in a low register, so the Associate Tutor Luiz sang an octave higher to show her what the appropriate register would be. At the end, they decided to work in C major, with the lowest note being the middle C.

(Observation notes/video: Third Offer PEAM3 – 8<sup>th</sup> Sept 2012)

After the videoconference, I shared my views in a Tutors' Forum within the moodle platform so that the Associate Tutor who did not manage to follow the practice synchronously could read my notes and contribute to our reflections. Although the Associate Tutor Laura could not be online, she followed our discussion thread and contributed in many reflections.

One thing I had not anticipated when I proposed the task was related to the instruction to record in separate tracks what each participant was playing. During the videoconferences, when I asked them to play individually so that we could have an idea of what one of the audio tracks would sound like, I realized that some percussion instruments that are played to keep the pulse or its subdivisions, in isolation, did not sound musical at all. This experience also raised the issue of fragmentation and decontextualization of the music.

In the previous curricular unit of PEAM2, Student Teachers had learned that 'The smallest meaningful musical unit is the phrase or gesture, not an interval, beat or measure' (Swanwick, 2012: 39). Thus, I reiterated that the individual audio tracks should not be a mere repetition of beats. Rather, they should contextualize the beat

within the musical discourse. In order to do so, some Student Teachers decided to record other musical lines together, i.e., triangle and guitar, which also worked as cues for the entrance of specific instruments. This became a general guideline that both Associate Tutors and myself suggested in our evaluation of their materials.

Folks, the material is getting nice, but I have some suggestions. In some tracks (mainly the vocal ones), you recorded other instruments together, which makes it easier to know the time we have to sing or play. Thus, think about making it easier for the pupils, [giving cues] before the 'entrance' of each instrument. Besides, as Flávia suggested, 'a suitable material has got tracks with different levels of difficulty so that your pupils, with different musical abilities, may participate without thinking it is "too easy" or "too difficult". Each track should be meaningful and, sometimes, it's more appropriate to record 2 instruments/voices in the same track!' I also think it's important to think about the dynamics: at first, it seemed to me that all the tracks are very similar, no *forte*, *piano* and other dynamics that could make the music more interesting. (Online portfolio: Third Offer PEAM3 – Associate Tutor Bebel's feedback, 9<sup>th</sup> Sept 2012)

As we can notice, Bebel explicitly comments on issues of musical quality when she asks her learners to think about the use of dynamics. However, despite our suggestions during the synchronous observations and in the platform, some materials still needed more work. In the Tutors' Forum, the Associate Tutor Laura raised her concern that some 'recordings were carelessly made without thinking about how the pupils would play what had been recorded'. This was our aim for the following week and also revived the issue raised by the Associate Tutor Helena related to the lack of musical quality not being properly addressed in the module.

### **6.3.3. Complementing the pedagogical materials**

The fourth week of the module was planned to allow Student Teachers to improve their recordings, to produce at least 10 audio tracks and, if possible, some visual guidance to help their pupils find notes or chords on the instruments. The purpose was to complement their materials according to their targeted audience and school contexts. Therefore, even if the final song was not the one chosen by their school pupils, Student Teachers could still prepare some audio tracks that their pupils might find interesting and use the instruments available for each school context.

There were cases in which the final song brought to the classroom was not the one worked on in the previous week. In the case of the Student Teacher Gil, he decided to compose his own rap song and recorded the different tracks for his school pupils. The six Student Teachers from the support centre of Travessia also chose different songs from the one played before. Besides, five Student Teachers who had not participated in the musical practice of the previous week were allowed to prepare their own pedagogical material with the songs they would bring to their schools. Out of the 21 songs prepared as pedagogical materials during the offer of PEAM3, 10 had not been performed during their previous musical practice. Thus, in those cases, Student Teachers were not complementing, but creating materials in that fourth week of the module.

During that week, I scheduled three Google+ hangouts so that I could solve some doubts related to the preparation of the materials. In addition, Student Teachers were also expecting Associate Tutors' feedback on their materials so that they could improve their work. Whilst the Associate Tutors Bebel and Laura commented on every SoundCloud track and moodle portfolio of their Student Teachers, the Associate Tutors Luiz and Marina did not. One of the reasons might have been the fact that most of their Student Teachers had sent their materials late.

Luiz had the six new songs from the centre of Travessia sent in at the last minute, but he also supervised the work of two other songs prepared in the support centre of Patativa. Marina supervised two other songs prepared in the centre of Brasileirinho. Although they did not give any feedback related to the improvement of the materials themselves, they guided their Student Teachers in the planning of their lessons. It seemed that those Associate Tutors had prioritized another task of the module, valuing more the written work of preparing a lesson plan over the practical work of preparing audio tracks.

Bebel supervised the work of 3 groups in Oceano and another group in Corcovado. Her four groups worked together to complement the materials and incorporated her suggestions on the audios. Laura supervised the work of 4 songs in the centre of Aquarela, 2 songs in Purpurina and another song in Paratodos. Not only did she have more variety of songs to give feedback on, but her Student Teachers also decided to work separately to complement their material. As a result, she had to check each material separately.

For instance, her group that worked with a *sertanejo* song was formed by six Student Teachers who had recorded seven different audio tracks during their musical practice in the previous week. Whilst devising the materials, the Student Teacher Ivan tried different possibilities playing the recorder, the violin, the percussion and singing. He also changed the original key of A to C and, finally presented nine audio tracks in D, following the many suggestions given by his Associate Tutor Laura and some of his peers. The Student Teacher Nando used the tracks recorded previously in his group and added other percussive tracks using the triangle and other drums he would find in the school he would teach. The Student Teachers Jane and Alexandre recorded them singing, playing the guitar, the keyboard, the half-moon tambourine and using alternative percussive sounds such as plastic bag, spiral binder, match box, glass cups and body percussion. The problem of the percussive tracks, as the Associate Tutor Laura pointed out, was that the rhythmic pattern was all the same.

Although Laura had given feedback to all of her Student Teachers, not all of them followed her suggestions to improve their materials. Therefore, in some cases, the task of completing the materials was viewed as a mere matter of quantity, of adding more tracks, without much concern about the quality suggested by Laura.

When the Student Teachers remained as a group to work on their materials it was easier to monitor their progress. The excerpt below was taken from the SoundCloud comments made on the complete audio track of a gospel song. The SoundCloud platform allowed the Associate Tutor Bebel to write comments at the exact point where she wanted to suggest some changes (see Figure 7). In that case, she was suggesting the points where a second voice could be added, since the submitted material had only a male vocal and she thought it could be interesting for the school pupils to have a female voice as another reference.



**Figure 7: SoundCloud track image**

Bebel at 0.16: I'll make some suggestions to try to include Joyce's voice. They're just suggestions, so, don't feel obliged to follow. Yet, I think it would be very important to put a female voice. This part could be sung by Nelson.

Bebel at 0.36: Here Joyce could start singing this part.

Bebel at 0.57: I think the trumpets were too loud and the vocal had little emphasis. Perhaps you should 'clear' the recording so that the vocal could be highlighted!

Joyce at 0.59: After analysing it, I agree that the trumpet was emphasized instead of the vocal. We'll correct it.

Bebel at 1.00: In the chorus, the two voices could sing together or having one being the 'echo' of the other. I don't know what this last

option would sound like, but the only way to see if it sounds nice or not is trying!

(SoundCloud comments: complete track, Sept 2012)

Following Bebel's suggestions, Joyce and Nelson added four new tracks including Joyce singing the song, a short backing vocal sung by both of them, a track with a half-moon tambourine and a new complete track with those changes and a softer trumpet. They also prepared a non-conventional notation, but it was very confusing. Music notation is already a type of code, but they invented another visual code to represent the different timbres. They chose geometric shapes of triangle, diamond, trapezium, star and arrow to represent the trumpet, strings, half-moon tambourine, bass and keyboard instruments. The vocals were indicated by different colours, but they did not provide any indication of tempo, rhythm or pitch; not even the lyrics, which could have at least helped those who knew the song. As a result, the notation was visually 'polluted' and musically meaningless for those who did not understand their symbols. Their colleague Milton commented on the portfolio:

Hi Nelson, I'm a student from the support centre of Oceano. I think it's nice the idea to use a non-conventional musical notation, but it's quite confusing. I saw that you put a key/instructions, but it's not clear how to use it in case we don't have access to the audio [materials]. But I think your work is cool.

(Online portfolio: Third Offer PEAM3 – Milton, 20<sup>th</sup> Sept 2012)

The task of devising pedagogical materials, thus, provided Student Teachers with opportunities to deepen their understandings of the inter-sonic meanings of the chosen song. It also required Student Teachers to ponder their pupils' abilities and matters of participatory parity so that the materials produced should not transform any specific ability as a reason to exclude pupils from the musical practice. In this sense, Milton's comment can be a warning to

his peers that the notation could work as a means of exclusion (as well as of confusion).

#### **6.3.4. Exchanging the materials**

After preparing and, in some cases, amending the pedagogical materials, Student Teachers had their production passed on to others for the second musical practice in the support centres. As Student Teachers used their peers' materials, they were also 'testing' those audios and notations before the school pupils. Thus, after the musical practice, Student Teachers were asked to comment on the materials so that their peers could still amend them, if necessary, before going to schools in the following weeks.

As previously mentioned, I was able to be online and observe six of these practices. Four of them were conducted face-to-face by the Associate Tutors Bebel, Laura and Marina, who were able to go to the support centres and work directly with Student Teachers and Local Tutors. The excerpt below illustrates the practice conducted by Marina.

There were six Student Teachers performing the assigned song. Three of them played the guitar, one played the keyboard and sang, and the other two body percussion. After their performance, the Associate Tutor Marina asked them what they thought about the materials and how they dealt with them. A Student Teacher told us that they found the key too high, but they were copying by ear. However, one of his colleagues called Marina and she said that they could transpose. So they had to spend extra time to transpose it to a key comfortable to sing. He also mentioned that he had to play the violin tune on the keyboard because they didn't have a violin there and it would probably be something that the school pupils would have to do: perform the violin tune on another instrument.  
(Observation notes/video: Third Offer PEAM3 – 22<sup>nd</sup> Sept 2012)

In another support centre where Marina went she also imprinted a pedagogical view in the analysis of Student Teachers'

musical practices. By asking Student Teachers to think back about the process they went through whilst dealing with their peers' materials, Marina invited them to firstly mobilize their domain of practical musicianship, eliciting the musical skills they needed in the practice. Then, they were invited to enter the domain of pupils' musical worlds, including thinking about their pupils' musicianship. This consideration of pupils' musical worlds had been mentioned by the Student Teacher Ari, who participated in the first offer of the module, about his process of producing pedagogical materials.

-Ari: I think we have to be more observant and put ourselves in learners' shoes, analyzing more carefully the stages of their development. When devising these materials, you have to forget what you already know and think: 'If I was starting now how to learn this piece of music, what would the best way be? What would help me in this moment?' So, that's the reflection I got from this [module]; I think it gave us more structure to our pedagogical practice: [we had to] reflect on which material we would use, how it would be presented, the space, a better systematization. And you're even more prepared for improvisations, for the things that happen during the lesson.

(Group interview: first offer CEAMI – 23<sup>rd</sup> Sept 2011)

Differently from these Student Teachers who had the synchronous and face-to-face support, some others were viewed and assessed only through the video posted on their moodle portfolio. In some of these cases, the song posted was in a different key from the materials and no reason was given for the change of key. They might have posted only their own version, but it is more likely that Student Teachers had not used their peers' materials and played the song the way they already knew. In this case, it seemed that those Student Teachers were more focused on accomplishing their task of playing the assigned song instead of evaluating their peers' materials. Another issue that needed to be addressed in some of these practices was Student Teachers' musical abilities. Some videos showed



participants playing their part in a different key from the rest of the group and the Student Teachers who submitted those videos did not seem aware that they were not playing in the same key. The Associate Tutor responsible for these learners, and myself, should have entered our learners' musical worlds and mobilized their domain of practical musicianship.

This domain was activated not only during the musical practices, but also in their reflections about the practices, as Marina did. Another moment was when Student Teachers posted their comments on their peers' SoundCloud tracks. The example below shows the Student Teachers Jorge and Tânia commenting on their peer's material and discussing the appropriateness of a key used in a song.

Jorge at 0.05: A basic guitar groove. It's fine, but I think the key is going to be a problem, because F# is quite difficult to play on the guitar. [You could] raise the key half tone so that the key would be G and the rest of the chords would be easier to be played.

Tânia at 0.07: I agree, Jorge. However, they might have chosen this key based on the vocal range, in order to make it more comfortable for the pupils...

(SoundCloud comments: guitar track, Sept 2012)

#### **6.4. The domains of music teaching in relation to supervising musical practices**

Whilst orienting or participating in Student Teachers' musical practices, we teachers (Associate Tutors, Local Tutors and myself) were also mobilizing our domains of practical musicianship, authority/theoretical knowledge and relationship with learners' musical worlds. Illustrations of this were provided throughout this chapter mainly using Associate Tutors' feedback to Student Teachers. I will recap some of these illustrations and will refocus on pondering the influence we may exert over Student Teachers' teaching practices.

#### **6.4.1. Mobilizing the domain of practical musicianship**

Having witnessed the beginning of this e-learning music education course, participating in the planning and setting up the initial guidelines when I acted as the Course Coordinator, I can say and realize now that, regardless of holding a degree in music or not, the Local Tutors' actions and even those of the Associate Tutors' were quite restricted and controlled by the Supervisor. As explained before (see page 95), these new actors are not part of the university staff and, as an attempt to ensure that the course was in accordance with the university programme, the roles of these actors were initially limited to replicating the Supervisor's guidelines. Thus, even if a Local Tutor had training in music, this knowledge would hardly ever be required, as the Local Tutor Ernesto rightly reminded me during a face-to-face discussion of their participation in the course:

-Ernesto [Local Tutor]: We're always restrained from doing anything else, even in my role as a musician. I could do much more. And I actually do it. I do many things.

-Raul [Student Teacher]: It's true!

-Ernesto: I've already taught at home: piano, theory, note reading. It's not a Local Tutor's role but [I do] due to friendship ties that we establish and because I see how desperate [the Student Teachers] are when they go to the support centre.

(Interview: First Offer CEAMI – 7<sup>th</sup> Oct 2011)

The fact that many Local Tutors were not musicians and did not have a degree in music may have contributed to the assignment of non-musical roles to the whole group of Local Tutors, often carrying out more general pedagogical tasks of counselling the Student Teachers. However, we may also consider the attitude of each Subject Teacher/Supervisor as a means of exerting their power and reiterating the old model in which the academics plan and the practitioners implement what the academics had thought (Tardif, 2013:110). Without viewing this situation as a 'mere' power relation

that could be alleviated by simply assigning the Local Tutors specific musical tasks or giving them more freedom, what emerged was the need to integrate them more in our praxis, considering their contexts and experiences, and complementing this with the pedagogical proposal of each module. This is also valid for the Associate Tutors.

Reflecting back on my observations and participation in Ernesto's teaching practice in his support centre, illustrated in section 6.2.2 above (page 171), I realize I had not integrated him into the module proposal. The difficulty of its being optional extracurricular module and, as I have mentioned, the Local Tutors finding it hard to allocate time to something in which only few Student Teachers participated, contributed to this lack of integration and interaction between us. Thus, having only briefly explained Green's model to Ernesto and to the group of Student Teachers, I asked him to carry out his teaching. As I have commented before, he conducted his group in a musical way, but always in control, illustrating the approach I called 'Illusory Freedom'.

If the Student Teachers value being taught, as I have witnessed during Ernesto's teaching practice, it is reasonable to think they believe their pupils will also value it. Moreover, if they felt they were neglected by their Local Tutor's absence, as Carlinhos and Chico often commented in their interview, they would probably not wish their pupils to feel the same and thus, would ensure they were present most of the time, which was what I observed in their teaching practice. Hence, we can notice the influence of Local Tutors' practices on the Student Teachers' teaching practices; either as a model to be followed or as an anti-model to be avoided. Therefore, as I mentioned before, it is not a matter of allowing the Local Tutors to have more freedom or autonomy, since they actually already do what they think is better for their students, but it is a matter of integrating them more into the module so that their praxes are attuned to the Associate Tutors' and to the Supervisor's praxes.

With regard to illustrations of the practical musicianship which Associate Tutors and myself had to mobilize in the module, we can recall moments of synchronous observations – both face-to-face, when we visited the support centres; and online, using Google+ hangout. During my visits to the support centres of Corcovado and Alvorada, for instance, I played some riffs with my Student Teachers, demonstrating how they could put them together in their own version of the song. Although not all of us were required to play with our Student Teachers during our visit to the centres, our domain of practical musicianship was mobilized in the various moments when we gave a musical orientation such as exemplified by Marina's practice (section 6.3.4, page 190). Other moments were when we had to give feedback on Student Teachers' musical production on SoundCloud audio tracks and assessed their comments on their peers' materials.

#### **6.4.2. Reviewing authority in musical practices**

As Student Teachers engaged in the proposed musical practices, they were also guided, mainly by their Associate Tutors and myself, in relation to actions to improve their performances and the pedagogical materials. Although some Student Teachers did not make any change, others appeared to willingly accept our suggestions and changed, and some others made the changes reluctantly. These different reactions made us ponder the use of our authority and the knowledge we claim to have in order to ensure our authority. A particular group of Student Teachers had made a very good set of audio tracks. However, we asked them to record some tracks again, giving clear 'cues' for the entrance of the instruments. In the end, they did it, but not without feeling 'forced' to make the changes.

Hello Bebel, Flávia and folks! We do intend to make the amendments, but in relation to the moment that the voices or any instrument start, I think that what we expect is the pupil to think about counting. We would give the other tracks suggested by Bebel

only if the pupil didn't think about [counting] after a while and voiced this [difficulty]. We noticed this during [our] recordings, because we thought about how we could record without any reference. Then, we decided to count and we noticed the time we should play!

(Online portfolio: Third Offer PEAM3 – Milton, 11<sup>th</sup> Sept 2012)

Milton's comment demonstrates that they found a way to compromise what we had been suggesting with what they wanted to try in their lessons. However, whilst assessing the module, Associate Tutor Laura commented she thought in some moments we were too directive, not allowing room for negotiation with Student Teachers' views. For instance, I determined that Student Teachers should produce at least 10 audio tracks; I also determined that in the first lesson they should ask their pupils to copy the tracks by ear and, in the second, make their own versions of the song. In this sense, contrary to the purpose of the module, I was not allowing my Student Teachers to decide their own learning goals and was, to a certain extent, 'oppressing' them.

From this perspective, teachers could [be] identified with technicians and executants devoted to the task of transmitting knowledge; their specific knowledge would stand in the mastering of pedagogical methods for transmitting academic knowledge. (Tardif, 2013: 110)

One possible way to minimize this 'oppression' and allow them to be producers and not only transmitters of knowledge, could be asking Student Teachers to elect one or two issues that they wished to develop or problematize in their teaching practices. This way, during the production of the pedagogical materials and planning of their lessons, Student Teachers would already be judging whether those materials would fit their intended purpose. Moreover, it could be a means of promoting Student Teachers' research into their own practices, attuned to the ideals of a Freirean participatory action research. In fact, this was tried after the data collection when I was

invited to re-offer the module a fourth time, for those who had failed or had not enrolled in the previous offer of PEAM3.

With regard to Local Tutors, their authority was related to their confidence and conduct of face-to-face meetings. In the evaluation questionnaire of the third offer, there were four responses in relation to this. Three were positive and one negative. An illustration of a positive view in relation to the Local Tutor's confidence is:

Student Teacher 6: our [Local] Tutor is very confident in relation to the content and she contributes in a meaningful way in the face-to-face and distance support given to the Student Teachers in the centre.

(Anonymous online course evaluation questionnaire: Third Offer PEAM3 – Oct 2012)

A negative view of the Local Tutor's confidence is voiced in the following comment:

Student Teacher 32: The [Local] Tutor demonstrated uncertainty in relation to some information, relying only on what he had received by email and not accessing the [online] forum [available] specifically for him. He doesn't accept suggestions from students or interruptions to discuss the activities...

(Anonymous online course evaluation questionnaire: Third Offer PEAM3 – Oct 2012)

In this example, the Student Teacher also points to the Local Tutor's authoritarian attitude. Perhaps the uncertainty has led the Local Tutor to exert his power in an attempt to keep the control of something he did not feel confident with. This might be one of the reasons why some teachers opt for a domesticating type of education (Freire, 1970/2005). The confidence was mainly related to the content of the module, which included knowledge about the musical practices that the Student Teacher would carry out. For the Local Tutors who do not play a musical instrument and have not

experienced being involved in musical practices, the task of guiding and supporting such activities may be a cause of anxiety and uncertainty. Moreover, what is also suggested in the statement above is a lack of an integrated communication amongst the teaching team, which is an issue I will address in Chapter 8.

### **6.4.3. Recognizing learners' musical worlds**

Student Teachers' musical worlds were evidenced primarily when we enacted Green's Stage 1, during the first and third offers of the module. According to her model, in Stage 1, learners choose their own music; they get into friendship groups and start copying the chosen music by ear, directing their learning according to their own interests.

Following this, during the first offer of CEAMI, Student Teachers chose their music to be played by ear. Some of the practices I observed when I visited the support centres or watched their videos showed that their choices were based much more on their abilities to perform the music rather than on their musical tastes. In the support centre of Oceano, for instance, the Student Teachers reported that they had already played the chosen song in another course unit. In their musical practice they did not use any musical notation and played following the MP3 track brought by one of the Student Teachers. However, if they had already played it before for another course unit, I infer that they already 'knew' how to play that song and were, in that case, playing from memory rather than by ear. They were using their listening skills to activate their memory, but it was a practice different from what learners in the original project had gone through.

Another group of Student Teachers, from the support centre of Purpurina, told me they chose the song but were not sure if they were doing it correctly.

-Ari: ... [in the first musical practice] we chose the repertoire. In the second... it was suggested. We had the materials that helped us in the second [musical practice] so that we could confirm what we were playing by ear. They were the music notation.

-Elis: I think in the first [musical practice] we played more intuitively, but we weren't sure if it was exactly what was on the CD. It was really [guidance] by ear. In the second [musical practice] I think it worked better. It was more identical to the real music.

(Group interview: First Offer CEAMI – 23<sup>rd</sup> Sept 2011)

It is worth recalling that in the second musical practice of CEAMI, Student Teachers enacted Green's Stage 2. Following her model, they were given audio tracks of a song broken into layers and were asked to copy them by ear. In this sense, what they were listening was not really the 'real music' that they would hear playing on the radio. Instead, they were listening to separate musical lines produced specifically for the task of Stage 2.

These two examples of Student Teachers' musical practices during Stage 1 in CEAMI raised two issues for me: their option to play something they had already played; and their uncertainty about what they were playing. Thus, entering their musical worlds represented more than allowing them to choose their repertoire and affirm their musical tastes. It also meant considering their musical abilities and empathizing with their learning goals. In this sense, many of the Associate Tutors' feedback, as they mobilized their own domain of practical musicianship, also involved entering Student Teachers' musical worlds.

Hi, Zeca

Do you mean the song 'In the Shadows' (US Version) that we see when we click on the link? Yes, it's got a very clear riff, not to mention the chorus that stays in our mind because it's short and repetitive. This could be a feature to make the songs popular, couldn't it? So... in your opinion, riff is...?



And why would it be cool to work with this in your lesson? What are the advantages of using riffs in the process of teaching and learning?

Let's all reply and talk about these two questions to wrap up this week's discussion?

Hugs,

Helena.

(Online discussion forum – Riffs: Second Offer CEAMI-Acre – Associate Tutor Helena, 7<sup>th</sup> Nov 2011)

Helena's comments show she has got knowledge *of* music, not only *about* music (Swanwick, 1994) due to her practical involvement in music-making, as she mentioned in her interview. This kind of knowledge allowed her to enter Zeca's musical world and problematize his musical choice for teaching. Such an action could not be taken by Associate Tutor Ângela, who did not have much experience in music-making. Therefore, her feedback had more a motivational function.

Hello Raul,

Today it's a beautiful day over here. Everything shines in splendour and exulting joy. There's music in the air. I liked it when you said that you're '... always motivated to face the struggle'. I [can] tell you in advance that I'm already your fan. But you are a musician and this art, more than any other, requires the impulse to dive into it. ... So, only those who've got music in their veins can do it. ... Especially when the musician is also a teacher. ...

(Online discussion forum – Pedagogical Materials: First Offer CEAMI – Associate Tutor Ângela, 14<sup>th</sup> Sept 2011)

Although Ângela stimulated Raul to continue his reflections and, actually, they exchanged many messages in the forums, her comments did not show him what he needed to do. She did not have the experience of practical musicianship required for the task of preparing audio tracks as pedagogical materials, and to enter Raul's musical world. During her interview, she mentioned she had to pay

much more attention to musical elements because they were not usually part of her routine, since she holds a Visual Arts degree.

During his interview, Raul mentioned that he liked her positive views and comments; however, he missed a more straightforward reply to solve his doubts.

-Raul: So, there is need to improve the contact with the person who is there, the Associate Tutor. She needs to come to a point and say: 'It is like this, that and so on'. When we have doubts, the person there should answer.

(Interview: First Offer CEAMI – 7<sup>th</sup> Oct 2011)

In that specific case, Raul was telling me about the difficulty he had in understanding what a riff was and he was pointing out that his Associate Tutor was not able to help him on that. Ângela's online interactions, thus, did not touch the domain of practical musicianship. This prevented her from entering a specific part of her Student Teachers' musical worlds, the one that requires understanding of the inter-sonic meaning of music. She might have been able to deal with the delineated meaning of music, recognizing learners' musical choices, but that was only one side of learners' musical worlds. She was very keen on responding to her Student Teachers, showing her presence and authority as their teacher. However, due to her own lack of practical musicianship and lack of theoretical musical knowledge, she could, at best, offer what I called the 'non-musical dialogue' teaching approach to her Student Teachers. This would be similar with regard to Local Tutors who are not music-specialists.

-Chico: The Local [Tutor] is that issue, it's no use placing a teacher who doesn't have any idea about what we're doing, because what's the use? It's been like this since the beginning. The Local Tutor only helps with matters of documentation. She accesses the platform first and says 'Look, there is going to be a web conference on X day, on Y day you have to do this and that'. So, she is a little bit more informed about what we have to do and helps in what she can. But

she can never say 'No, this sounds weird'. She doesn't have this [musical knowledge].

(Interview: Second Offer CEAMI-Acre – 9<sup>th</sup> Dec 2011)

I like my Local Tutor very much but because she doesn't understand music, it's difficult for her to solve our doubts or even to teach us something. She's very communicative and helpful in our meetings, but I'd like to suggest a tutor who understands music so that we could have our doubts solved. It doesn't mean she's a bad tutor, but it's because we need it.

(Anonymous online course evaluation questionnaire: Third Offer PEAM3 – Respondent 10, Oct 2012)

The comments above illustrate that, to empathize with Student Teachers' learning goals and, thus, enter their musical worlds, those involved in their teaching (i.e., Local Tutors, Associate Tutors, and myself as Supervisor) need to mobilize our own domain of practical musicianship and theoretical knowledge. Hence, what I have been attempting to illustrate is the integration of the domains of teachers' practical musicianship, authority (and theoretical knowledge), and relationship with learners' musical worlds as pedagogical content knowledge for music teaching. I will continue elaborating on this idea in the next chapter, where I also illustrate teaching modes that emerged from the mobilization of those domains. Before that, I will summarize the findings analysed in this chapter linking them with the theoretical discussions raised in my literature review chapters.

### **6.5. Musical practices in the module: summary of the empirical findings and links with theoretical discussions**

The musical practices enacted by the Student Teachers in this module were geared towards their future teaching practices in schools. As such, I interpreted them as pedagogical knowledge and, thus, applied

the domains of music teaching to analyse the musical practices of this module.

The domain of Student Teachers' practical musicianship was mobilized during their musical performances, when they tried to play music by ear, and whilst creating their own versions of music. The domain of authority of theoretical knowledge was mobilized when they related those musical practices to other musical skills used in other units. Furthermore, during the musical practices involving the preparation of the pedagogical materials, Student Teachers had the chance to enter the domains of their pupils' musical worlds.

These three domains, although manifested uniquely by each individual, according to our experiences and aims, can be developed through inter-personal interaction during musical practices in groups. Awareness of such development in terms of practical musicianship was illustrated by Student Teachers from Travessia, who declared having learned from their peers, acknowledging the help received from their colleagues to accomplish their musical practices. Besides this awareness of individual potentialities, the group musical practices evidenced participants' difficulties or limitations, such as Dolores and Marisa's unfamiliarity with ear playing.

Sometimes, Student Teachers themselves demonstrated awareness of their difficulties, as was the case with the above-mentioned students. Such awareness, however, ranged from different degrees of what Freire termed 'transitive consciousness'. Bearers of a naïve transitive consciousness often over-simplify problems and present frail arguments, which could include 'blaming' others for one's own lack of ability. On the other hand, 'The critically transitive consciousness is characterized by depth in the interpretation of problems, ... by the attempt to avoid distortion when perceiving problems and to avoid preconceived notions when analyzing them; by refusing to transfer responsibility' (Freire, 1974: 18). In fact, it is only once we admit and accept who we are and how we act, assuming a conscious position of ourselves in and with the world and

with others, that we can more purposefully change ourselves and our worlds in a continuous 'process of becoming' towards our humanization.

In this sense, a critically transitive consciousness in relation to the musical practices would imply problematization of the task requested, and knowledge of the musical skills needed to accomplish the task. Besides, awareness of one's own potentialities and difficulties would help in finding appropriate strategies to deal with each musical task. Such self-awareness in musical practices and musical knowledge can be developed through the practice of music-making. Without denying the importance and influence of delineated meanings in any musical experience, it is the understanding of the inter-sonic meanings through a direct involvement in music-making that empowers listeners to develop a 'critical musicality' (Green, 2008: 91), which was one of the concerns voiced by Student Teacher Gil. This critical musicality can enable us to make informed choices about music, be more aware of its inter-sonic qualities and conscious of the variety of delineated meanings propagated by the music industry.

Green's (1988; 2008) theory of musical meaning is also helpful to understand the domains of music teaching I am proposing in this thesis. Both inter-sonic and delineated meanings co-exist dialectically in every musical experience, including in music teaching and in the mobilization of the domains discussed above. In the domain of teachers' relationship with learners' musical worlds, for instance, this co-existence was highlighted in the comparison of the teaching of Associate Tutors Helena and Ângela. The mobilization of that domain requires more than accepting learners' musical choices and empathizing with the delineated meanings celebrated by the learners. It requires making sense of the inter-sonic meanings of the musics chosen by the learners. This is achieved through the mobilization of teachers' theoretical and practical knowledge of music, such as was demonstrated by Helena.

As can be noticed, contrary to concerns about a lack of teacher's role (Clements, 2008) or fears that music teachers could be replaced by 'under-educated labor' in the informal learning pedagogy (Allsup, 2008: 5), the practical tasks of music-making called for the mobilization of teachers' musicianship and practical musical knowledge. Due to this practical nature, Associate Tutor Ângela, who holds a degree in Visual Arts, and other Local Tutors who were not music-specialists, were unable to be the musical models required in the informal learning pedagogy.

Besides the findings discussed above, analysis of the musical practices carried out in this distance education course made evident the fragmented views we teachers can have of our Student Teachers' learning processes. Whilst Local Tutors usually witness the processes of Student Teachers' musical practices in the support centres, Associate Tutors and myself (Supervisor) often get only the product of those practices in the form of edited videos uploaded in the moodle platform. Since many Local Tutors are not music specialists, they do not make any musical intervention in Student Teachers' learning processes held in the centres. In addition, because we were used to receiving the edited product of their practices, it was only when I went to some support centres and witnessed the whole process of music-making in groups that I realized that my assessment of Student Teachers was neglecting part of their musical learning process. Moreover, I also realized that I had created some labels based only on my Student Teachers' 'virtual' attitudes. In some cases, I was surprised to notice that a Student Teacher, such as Carlinhos, who did not take much participation in the moodle activities, or did not make any outstanding performance in the video, was, in fact, the leader during the musical practice.

This experience made me re-think my assessment criteria. When it was not possible to visit the centres, I proposed synchronous observation sessions using the videoconferencing tool of Google+ hangout. Besides the possibility of witnessing more of the processes

of Student Teachers' musical practices, those observations enabled me to see the Local Tutors in action. This helped all of us to attempt to create a more cohesive team of teachers and, thus, to try to minimise the fragmentation of our roles (and potential dehumanization) imposed by the current organization of this specific distance education course.

Therefore, by investigating the Student Teachers' musical practices proposed in the informal learning pedagogy I managed to understand more of the Local Tutors' and Associate Tutors' actions. This enabled me to better tune my own actions as their Supervisor aiming at a dialogical relation. It is the understanding of each other's praxis that creates possibilities of negotiations and transformations of attitudes, which is found in a potentially humanizing education.

## **Chapter 7. Pedagogical content knowledge for music teaching: emerging teaching categories**

### **7.1. Introduction**

The teaching practices in schools were the culmination of the activities in this module. Parallel to the musical practices and to the preparation of the pedagogical materials, which were discussed in the previous chapter, Student Teachers read texts and participated in online discussion forums to sharpen their understanding of the principles of informal learning and to build up their theoretical knowledge in relation to the musical practices. They were also guided online to plan their lessons and to think about the role of the teacher in the informal learning approach. After both the materials and planning were approved by the Associate Tutors or myself, Student Teachers went to schools to teach two lessons. The lessons were video-recorded and edited by Student Teachers, who were asked to prepare video snippets of a maximum of twenty minutes for each lesson, and submit to the moodle platform for assessment. Even when I was able to go to schools and observe the lessons, the video was made and posted in the platform. After each lesson, they were asked to write a reflection about their lesson.

This chapter will discuss the process of teaching practice in the module following the structure of planning, acting, and reflecting. The planning for teaching includes Student Teachers' views of the schools they visited and their understanding of the teacher's role in the informal learning model. The discussion of the actual teaching practices analyses the pedagogic modes identified through revisiting the domains of teachers' authority, teachers' practical musicianship and learners' musical worlds. The reflection on the practices brings in Student Teachers' views about their teaching experiences, pondering issues raised in the previous sections and the feasibility of implementing informal music learning practices in Brazilian schools. A



final section of the chapter summarizes the findings related to music teaching practices and links them with the theoretical discussions.

## **7.2. Planning the lessons: visionary ideas or sensible ideals?**

The informal music learning practices and the distinct teaching role proposed in the module had a different reception across the offers. Watching the videos from the Musical Futures website, depicting English classrooms furnished with adequate musical instruments, made some of my Student Teachers question if such a model could be implemented in government-funded Brazilian schools, where they had been asked to teach. Online discussions in the moodle platform showed a mix of resistance to and rejection of the ideas, but also showed the resilience of many Student Teachers who recognized the lack of material resources but embraced the ideals of the module. The feasibility of adopting this model in Brazilian schools is discussed throughout this chapter, illustrated by Student Teachers' views before and after their lessons.

... I confess that reading the texts gave me an ambiguous feeling, [I] started with an excitement and finished with worry. [I was] excited to know the inherent and delineated meanings that emerge from listening, revealing the reason why certain musics are accepted, identifying the materials inherent to that music and making it possible for the teacher to recognize pupils' musics and, thus, make an adequate lesson plan. What made me worry was having to break [concepts] of what we had learned to be the role of a teacher and what many institutions expect us to be. ... for those not fully clarified, this approach may be seen as a careless and not serious academic [proposal] ...

(Online discussion forum – Teacher's Role: Third Offer PEAM3 – Jacques, 19<sup>th</sup> Sept 2012)

### **7.2.1. Searching for schools**

The *Universidade de Brasília* is a federal government-funded institution and, as such, its students do not pay any tuition fee. Therefore, every time that Student Teachers are required to carry out teaching activities, I ask them to teach in government-funded schools, which are usually in need of more resources and care. This way, students are somehow 'paying back' the social benefit they received for studying for free.

This choice, although I believe to contribute to social justice, allowing pupils from primary or secondary government-funded schools to have access to 'innovative' and research-based learning models, on some occasions, I recognize now, has also caused an extra burden to Student Teachers due to the precarious conditions of those schools. Only when it had not been possible to find a government-funded school, were Student Teachers allowed to teach in private or specialist music schools. Thus, most of the discussions here address issues of primary or secondary government-funded schools in Brazil.

Although I am aware that private institutions are not much represented in this study, this has been a deliberate choice for the reasons mentioned before and also because in Brazil, private schools cater for a small percentage of pupils. In 2012, 83.5% of pupils were enrolled in government-funded schools and only 16.5% in private schools (INEP, 2013b: 14). If we recall that in Brazil the 'prestigious institutions at the primary and secondary levels are in the private sector' (McCowan, 2007: 584), from which we infer that they are prestigious because they offer education considered 'better' or 'appropriate' for the current societal needs, it is easy to see that still a minority of pupils has access to such 'appropriate' education.

In this sense, I still advocate teaching practices of my Student Teachers in government-funded schools, but I realize that other actions need to be orchestrated in order to give more support for their lessons and even nurture their ideals of good quality education for all. Having the support of their peers in the classroom, for

example, which was allowed when the module was offered as an extracurricular unit, seems to be one of the actions that can minimize their initial 'fear' to face big groups of pupils that are common in government-funded schools.

Amongst the challenges Student Teachers faced before their teaching practice was the difficulty to find a school that would allow them to implement their musical practices in two lessons and to film the school pupils for the purpose of Student Teachers' assessment. Alexandre's post illustrates the struggle many Student Teachers had to find a school.

Hi, [Associate] Tutor Laura, good evening. Look, I've been to four schools and in each one I experienced a different situation. In the first, the headmistress told me that they've already had music lessons taught by a Geography teacher and that I should return on Monday to talk to that teacher and see if she would give me two of her lessons for me [to teach]. In the second, the headmistress showed a lot of ill will. She demanded lots of things, a copy of the lyrics; she refused to sign the document saying that each parent should give an authorization and those pupils whose parents didn't agree could not attend the lessons. The headmistress of the third school said that it wasn't possible because it would interfere with the plan of other school subjects in the academic semester. Finally, in the last school, the coordinator was very helpful and asked me to return tomorrow to meet the headmaster; she was almost sure he would sign [and give] the permission.

(Online discussion forum – Visit to Schools: Third Offer PEAM3 – Alexandre, 30<sup>th</sup> Aug 2012)

Eventually, Alexandre was allowed to teach in that last school he had visited. Once the school was arranged, Student Teachers were asked to investigate the musical activities in that school and, as discussed in the previous chapter, to check the acceptance of the proposed repertoire with the school pupils. After their visit to schools, the main issues raised in the moodle discussion forum were the

status of Music in those schools, which is related to a) the presence or absence of musical practices and consequent pupils' musical abilities, and to b) the material resources for musical practices. Another important issue was the role of teachers and the feasibility of informal learning in those schools. These issues will be addressed in the sections below.

### **7.2.2. The status of Music in schools**

Although the Law 11769 passed in 2008 had made music a compulsory component within the subject Art, Student Teachers reported that some head of schools seemed unaware of such a Law or did not demonstrate how it was going to be implemented in their schools. Thus, besides finding teachers from other subject areas teaching music, as reported above by Alexandre, the status of Music in many schools visited by my Student Teachers still reflected the educational policies that silenced music during the military dictatorship. Instead of curricular component, music was often viewed as recreation, and had to rely on projects to be part of the school activities.

Actually, what saves us [Student Teachers] is the Federal programme *Mais Educação* [More Education], which accept us ... [and] informally prioritizes some musical activities in schools. It's not a music lesson; it's only a palliative, because it has none of the methods that we've been introduced to.

(Online discussion forum – Teacher's Role: Third Offer PEAM3 – Renato, 21<sup>st</sup> Sept 2012)

There is no Music teacher in that school. What they have is a teacher of Artistic Education who [works] with visual arts and a teacher of musical instruments (recorder and guitar) who teaches pupils from different shifts, year groups and ages. This instrumental lesson is not compulsory and is open to anyone interested in learning those instruments and who wanted to participate in the school band,

playing during the annual school festivities. I found it interesting that amongst those thirty pupils or more who were there [in the visited classroom], none took part in that instrumental lesson.

(Online discussion forum – Visit to Schools: Third Offer PEAM3 – Amílton, 31<sup>st</sup> Aug 2012)

Both Renato's and Amílton's comments portray Music as an extracurricular activity, taking the form of a palliative measure and not involving or getting pupils interested in playing musical instruments. Some other Student Teachers found Music within the school curriculum, but the practices varied a lot.

... Although Music is already part of the school curriculum, there's no room specific for musical practices and the timetable for those lessons is not well defined due to lack of equipment and facilities. The musical work developed in that school is restricted to percussion workshop.

(Online discussion forum – Visit to Schools: Third Offer PEAM3 – Nando, 31<sup>st</sup> Aug 2012)

... The pupils were aged 9-10. ... [they] can read rhythmic notation and identify the metre correctly, which is very good for a good musical practice!! I also noticed that the pupils sing in tune.

(Online discussion forum – Visit to Schools: Third Offer PEAM3 – Waldir, 2<sup>nd</sup> Sept 2012)

Whilst Nando reported the difficulties and some efforts to implement Music as a curricular activity, Waldir actually observed a music lesson in a school where Music is already established as part of the curriculum. His comments also touched on issues of pupils' musical abilities, which were also mentioned by some other Student Teachers who had the opportunity to observe or to talk to some pupils.

I met pupils who study singing, keyboard and guitar. However, they are few. The majority are only listeners. According to the teacher, the pupils are very resistant to sing, especially those in the age

group I chose (Year 8). So, the interaction with [music] is more related to listening.

(Online discussion forum – Visit to Schools: Third Offer PEAM3 – Tati, 2<sup>nd</sup> Sept 2012)

... the teacher used music very rarely, as choral singing... the lesson is not musical, but I could talk to the pupils and noticed that they've already had musical experiences outside school. [There is] a girl who plays the keyboard, another the guitar, two girls play the recorder, and one girl and two boys play drums...

(Online discussion forum – Visit to Schools: Third Offer PEAM3 – Martinho, 31<sup>st</sup> Aug 2012)

So far, I have been discussing the status of Music in schools in terms of its place in the curriculum, either as a curricular subject or as an optional project, and according to the musical practices carried out in those schools. Another aspect that reflects the status given to Music in schools concerns the material resources available for musical practices.

The pupils from government-funded schools don't have instruments [to play] in the classrooms. Some [schools] have brass band and percussion instruments. In the group I visited, I saw that the pupils are never quiet in class... The teacher tries to find ways to catch pupils' attention.

(Online discussion forum – Visit to Schools: Third Offer PEAM3 – Ivan, 30<sup>th</sup> Aug 2012)

Some pupils participate in the guitar lesson and in the military band with wind and percussion instruments. ... In the band there are the following instruments: trumpet, trombone, euphonium, tuba, snare drum, bass drum and cymbals. The school also has soprano recorders, triangle, tambourine, guiro...

(Online discussion forum – Visit to Schools: Third Offer PEAM3 – Sandra, 14<sup>th</sup> Sept 2012)

The visit to schools and the texts and videos about the implementation of informal learning in England made my Student Teachers raise concerns about the impact of the lack of material resources found in many Brazilian schools on their roles as teachers in the proposed model. As they did that, they positioned in their worlds and illustrated that they were not merely *in* the world, but *with* the world (Freire, 1970b: 452), and that 'education is politics' (Shor & Freire, 1987: 46). As such, they viewed themselves as agents of their own transformation or resignation.

I work in a Municipal school with infants and I see how unequal the realities pictured in the text [and lived by myself] are. I work with 14 groups ... with ages between 6 and 11, I have two weekly lessons of 50 minutes with each group. I drag a bag with instruments around the school and hold others with my hands (the instruments are mine). It would be good if, just like the text, the school offered rooms for musical practices, or even an adequate room where the instruments could be exposed for the pupils. However, I believe that one day this can happen. With regard to the extra help, I don't complain because we can count on a team that works with continuing professional development for music teachers in the Municipal sphere and they do their work well. The change is in our hands.

(Online discussion forum – The role of teachers: Third Offer PEAM3 – Dorival, 18<sup>th</sup> Sept 2012)

I get particularly scared when I have to visit a school and, like now, next week, teach a lesson. Not because I don't like teaching, but because of the rigid system and total lack of resources for music education in Brazilian schools. ... Green's proposal is very good and I actually see this informal learning approach as a possible path to change the way music is taught in our country. However, I question if there is space, interest or willingness to make this change happen, because it tackles on deeply rooted issues of our imperfect educational system. ... My position as a music student-teacher and future music teacher is that Green's proposal is totally viable and in

tune with the contemporary learning context, in which the use of many information and technology tools give opportunities, access, democratize education and integrate individuals...

(Online discussion forum – The role of teachers: Third Offer PEAM3 – Amílton, 22<sup>nd</sup> Sept 2012)

Before I start to answer the questions, I would like to express my admiration for the author Lucy Green. ... I read the text and I'm asking myself: is this model for a regular school or for a specific music school or can it be implemented in both contexts? When I read the text, although I found it very interesting, with a fascinating proposal, I thought: 'The author must be in another planet', especially with regard to the resources to develop this model efficiently. I thought about our reality, our municipality, the precariousness of our material condition: electronic and acoustic instruments, internet for pupil's research, sound player for each group, this is very distant from us. ... It would be good to have a place adapted for music lessons in the school, added to these two aspects: a music teacher or practitioner conscious of his/her role, with autonomy to build rules and an environment adapted with the basic resources to work with music. We would have, indeed, learning with quality and fulfilling because this would motivate pupils. The difficulties of this proposal are: change the minds of teachers and pupils to engage in this proposal; work in overloaded classrooms and without adequate space, with pupils without limits, as we see currently; acquire the resources.

(Online discussion forum – The role of teachers: Third Offer PEAM3 – Alcione, 21<sup>st</sup> Sept 2012)

Alcione's comment illustrates the feeling expressed by many Student Teachers: agreement with the ideas but uncertainty about their applicability in the Brazilian context of music education. Even when the module was offered as an optional extracurricular activity, lack of resources was raised, as we can notice from Zeca's comments, below.



I believe these principles [of informal learning] can be used in music education here in Brazil, but it will need huge attention from the responsible people to implement it because we know that music education in Brazil still lacks space for lessons and material resources ... but in relation to informal learning, we see that more and more people have been developing great musical abilities thanks to their own interest and to the great facility to currently find good materials ... on the internet. ... In my view, what we see is a small but significant improvement in the way that music is being worked, both in classrooms and at home or with friends, in a more informal way... (Online discussion forum – How do popular musicians learn? Second Offer CEAMI-Acre – Zeca, 23<sup>rd</sup> Oct 2011)

With information about the available instruments and pupils' musical abilities, it was expected that Student Teachers would tailor their pedagogical materials more precisely, as Associate Tutor Bebel reminded:

Nelson, do the pupils have music lessons in the school? Are there musical instruments available to learn to play/sing the rap? According to the [context], you can think over the pedagogical material to be recorded. Thus, if there aren't many instruments, you can work with percussion, body percussion, voice and so on! (Online discussion forum – Visit to Schools: Third Offer PEAM3 – Associate Tutor Bebel, 2<sup>nd</sup> Sept 2012)

As I have explained in the previous chapter, the visit to schools gave Student Teachers a clearer idea about their pupils' musical worlds. They defined their repertoire and started devising their pedagogical materials. The teaching preparation, however, included reading other texts.

### **7.2.3. The role of teachers in the informal learning model**

In the first two offers, the discussion about the teacher's role was carried out together with their discussion about the way popular musicians

learn and how their own learning occurred. Besides the text, they also had access to the videos from the Musical Futures website. The emphasis, then, was in understanding the principles of informal learning and reflecting on the role of teachers in that approach. In the third offer, this discussion was brought to the foreground in a specific forum.

As mentioned before, the first two offers were optional and, thus, it is reasonable to believe that those who enrolled in the module had the motivation to engage with the tasks or at least to face them with open minds and hearts. Moreover, by tying the discussions of the role of teachers with their own learning journey, I found that many participants of those offers had started by learning music informally, as Heitor told us, and somehow, felt their learning journey being recognized, valued and validated.

My interest in music has aroused since very early, when I was still a child and sang my younger brothers to sleep. However, I had nobody to teach me anything about it. Only as a teenager I first got contact with the guitar, watching my neighbours playing ... My parents couldn't afford a guitar ... One day I swapped a cassette player for a broken guitar. ... I met people who played and gave me tips; I learned the chords and, before I realized, I was playing music.

(Online discussion forum – How do popular musicians learn? Second Offer CEAMI-Acre – Heitor, 26<sup>th</sup> Oct 2011)

Vinícius had a similar learning trajectory, mentioning that before starting university, all his 'musical knowledge had been acquired in an informal way, by ear and [as an] autodidactic'. He added that he realizes now that 'all this informal learning process that [he] had gone through, without a teacher, has been very important and enriching to get where [he] is'. However, when informal learners such as Vinícius, Heitor and many others who participated in the module act as teachers, they do not necessarily 'teach their students in the ways that they themselves learned' (Green, 2002: 180).

When I think about teaching, the idea that comes first is to plan [the lesson] using theory and then the practice. This way I feel more confident in my lessons. However, on second thoughts, Lucy Green's method, in my view, is a motivating model that provides pupils with a [kind of] learning that is freer, more tempting and personal, depending on each pupil's effort and understanding, which can be positive in the end because there are many [people] with creative ideas. (Online discussion forum – How do popular musicians learn? Second Offer CEAMI-Acre – Vinícius, 25<sup>th</sup> Oct 2011)

#### *A) Teachers' authority and theoretical knowledge*

Green (2002: 104) had suggested that one of the explanations for the difference between popular musicians' learning and teaching attitudes was the fact 'that musicians themselves unconsciously overlook and downgrade their own learning practices'. Her informal learning model, therefore, was a proposal to value and validate that type of learning that had been overlooked. As mentioned before, Student Teachers who were informal learners did feel their learning practices valued in the module. Hence, perhaps what might have prevented them from teaching (or planning to teach) the way they learned, was not so much a 'devaluation' of their learning practices, but a deep-rooted concept of the role of the teacher, as Jacques had mentioned in the beginning of this chapter.

For me, everything is summarized in the different attitude of both learners and teachers. In this project, the learner is an active agent of his learning and the teacher mediates this. He stands back so that the learner can acquire autonomy. We are used to receiving and giving instructions, but the informal experience allows knowledge to be gradually acquired through a direct relation with learners' real music. I have to confess that I identified myself with one of the project teachers with regard to the fear of indiscipline and of losing the control, since the learners are not mature enough. I imagined myself in that situation and found it worrying, but it was good to see that it

worked for them and I hope it'll also work for us, because in our favour, we have an element that learners want: musical knowledge. (Online discussion forum – How do popular musicians learn? First Offer CEAMI – Ari, 18<sup>th</sup> Aug 2011)

Although Ari acknowledged the different attitudes required in the informal learning approach, mentioning learners' active acquisition of knowledge and placing the teacher as a mediator of this process, he finished his post clearly stating that teachers are the ultimate bearers of musical knowledge. The domain of teachers' authority, thus, stood out in Ari's reflection about his role as a teacher: as the owner of musical knowledge afraid of losing his control. This can also be inferred when Vinícius said that he would have started his lesson with theory because he would feel more confident.

Teachers' authority, sometimes, emerged mixed with a concern that we should all have: developing pupils' critical musicality. Tom, a participant of the third offer, pointed out that only two lessons might not be enough and that 'pupils [might] make music carelessly'. Thus, for him, 'the informal learning model requires the teacher to be in control and not allow pupils to haphazardly [make anything]'. He also highlighted the importance of theoretical musical knowledge:

I still believe that the basis for every musical study starts with theory, be it basic musical notation or another way of graphic notation. This is only a question!!!! Because I'm trying and experimenting with everything that's been proposed during the course in relation to the models introduced by the authors... I confess that for us, who learned in a way, quite archaic by the way, it's been very difficult to understand the proposal, 'filter' it and apply it to pupils and expect satisfactory results. As I have already questioned in other modules, this works only for [music] education or musical initiation. For the education of a professional musician, [these] methods are more difficult to be applied to, in relation to instrumental performance...

(Online discussion forum – The role of teachers: Third Offer PEAM3 – Tom, 19<sup>th</sup> Sept 2012)

Although Tom raised an important point related to pupils' musicianship and the quality of their music-making, he did not seem interested in entering his pupils' musical worlds in order to diagnose what they might already know and to check if the theory he considered important to be learned first was already known by the pupils. Therefore, despite his legitimate concern about pupils' learning, Tom demonstrated a typical authoritarian attitude of what Freire called banking educators, taking for granted that pupils were empty 'objects' in need of teachers' knowledgeable deposits. Such an attitude dehumanizes his learners, who are not viewed as 'subjects', and also Tom, 'who is himself dehumanized because he dehumanizes others' (Freire, 1970/2005: 47).

Toninho, a Student Teacher who participated in the third offer of the module (PEAM3), gave us a different perspective on teachers' authority. In his view, 'teachers are those who ... "force" pupils to acquire certain autonomy in their learning'.

Authentic authority is not affirmed as such by a mere transfer of power, but through delegation or in sympathetic adherence. If authority is merely transferred from one group to another, or is imposed upon the majority, it degenerates into authoritarianism. (Freire, 1970/2005: 178)

Teacher's authority, thus, needs to be agreed by pupils in a dialogical relation, not forced, even if it is to promote one's autonomy. The balance between teachers' authority and pupils' freedom or even the understanding of being in authority but not as an authoritarian leader was addressed in discussions before the teaching practices but, as I realized later, had not been fully resolved. Being in authority was viewed, for instance, as legitimating pupils' exclusion from an activity due to misbehaviour.

One thing that made me happy was to read that the teacher should treat the learners with respect so that s/he can also be respected, but in case of learner's disrespect, he can be asked to leave the

classroom. I see it as very wise, because one of my difficulties is the discipline. I think that if a pupil is really annoying and disrupting [the lesson], he should be taken away.

(Online discussion forum – The role of teachers: Third Offer PEAM3 – Sílvia, 20<sup>th</sup> Sept 2012)

*B) Standing back: a laissez-faire attitude?*

According to the proposed model, after explaining the task, teachers should first stand back and observe the way pupils deal with the pedagogical materials, empathizing with them so that teachers can offer help based on pupils' needs. This is different from the so-called 'banking' mode of education, since the control of learning is not centralized in teachers' will. However, this raised some concerns related to teachers' non-interventionist attitude and pupils' learning development.

Sometimes I keep thinking what happens to the pupil who doesn't have many musical abilities if the role of the teacher is basically only to observe. How will this pupil develop his/her learning? Because by him/herself, this pupil won't have chances if s/he is not properly guided. Of course the teacher doesn't have the obligation to spoon-feed the pupil and sometimes there are pupils very lazy, indeed; but if s/he's properly guided, this pupil will clearly have more chances, don't you think so? My question is if Green's proposal allows the pupil to really master his/her musical knowledge in the absolutely correct way.

(Online discussion forum – The role of teachers: Third Offer PEAM3 – Jane, 22<sup>nd</sup> Sept 2012)

Whilst Jane may have not understood that the observation period is only at the beginning, so that teachers can diagnose pupils' abilities and needs, her comment reflects many of her peers' initial thoughts: that the teacher should not intervene at all in the informal learning model.

My jaw dropped, I've always done what I shouldn't. I noticed that the teacher must be an observer and guide, allowing the pupil to find him/herself and his/her own musical taste. *The teacher should never say what shouldn't be done*, but be attentive to guide and allow for a personalized and intuitive learning...

(Online discussion forum – The role of teachers: Third Offer PEAM3 – Sílvio, 20<sup>th</sup> Sept 2012, emphasis added)

We notice in Lucy Green's text that informal learning is challenging because it's different from what we're used to doing, but I found the proposal interesting because it leaves pupils at ease, without criticizing their music *being played wrongly or out of tune*, that is, leave them at ease to construct their own knowledge.

(Online discussion forum – The role of teachers: Third Offer PEAM3 – Elizete, 21<sup>st</sup> Sept 2012, emphasis added)

Both Sílvio's and Elizete's comments give us the impression of a 'laissez-faire' attitude, in which the teacher could not intervene, not even to correct the pupils. Although they seem to be acting in a just way, recognizing learners' musical worlds by mentioning that the teacher should allow pupils to find their own musical taste (Sílvio) or not have their music criticized (Elizete), in terms of social justice, they are not offering their pupils the chance to go beyond their already known boundaries. Consequently, their pupils are not equipped to participate on a par with others who are challenged to their limits academically. Besides, 'Academic achievement is crucial to pursuing economic justice, to fostering students' future access to the material benefits of society' (Keddie, 2012: 33). In this sense, Jane's concerns that pupils may not develop their musical knowledge correctly (or at all) are pertinent.

Viewing a 'laissez-faire' attitude in its extreme, Conrado pictured teachers as 'puppets' or 'preys' of their pupils. This undervaluing of teachers is another misinterpretation of this proposal, which dehumanizes both teachers, now as the oppressed, and learners, as the oppressors.

The text says that the teacher should be a model to pupils, that is, has to be an example. Sincerely, this model demands too much from the teacher. In practice, teachers must adapt themselves to the pupils. ... In a government-funded school in Brazil, where all the pupils are in the same classroom, this is not viable. If you'll pardon the expression, the poor [teacher] becomes a 'puppet' and the pupil the model.

(Online discussion forum – The role of teachers: Third Offer PEAM3 – Conrado, 21<sup>st</sup> Sept 2012)

As Freire (1974: 4) would remind us, if teachers had to adapt themselves to pupils, as Conrado mentioned above, they would lose their 'ability to make choices and [would be] subjected to the choices of others'. This misinterpretation of the role of teachers in the informal learning model can be paralleled to misinterpretations of what the so-called 'liberating' education would entail. Freire had to clarify many times that 'I cannot leave the students by themselves because I am trying to be a liberating educator. Laissez-faire! I cannot fall into laissez-faire. On the other hand, I cannot be authoritarian. I have to be radically democratic and responsible and directive' (Shor & Freire, 1987: 46).

### *C) Valuing learners' (musical) worlds*

Without attributing learners with an imbalanced power and turning them into teachers' oppressors, Student Teachers generally understood, at least in theory, that one of their roles would be to value their pupils and the knowledge they already bring, also acknowledging the different ways pupils learn. The comments below are from the online discussion forum about the role of teachers, during the third offer (PEAM3).

... I have another opinion about teaching after this reading. Every pupil has his/her value ... sometimes we look with eyes without observing what s/he's capable of, what s/he can develop within



his/her abilities ... in a classroom, everyone has a talent, somehow.  
(Vitor, 20<sup>th</sup> Sept 2012)

I think a great point in this model is to allow [ourselves] to be surprised, letting pupils be the creators of knowledge and of what they want to learn. (Ataulfo, 23<sup>rd</sup> Sept 2012)

... the teacher should be very attentive to pupils attitudes and behaviour, having to diagnose, guide and suggest activities, [besides] being a model and taking pupils' perspectives, helping [them] to achieve the objectives that they had set and found important. ... the 'informal' teacher should be changing his/her strategies so that s/he could help learners' achievement. (Dado, 19<sup>th</sup> Sept 2012)

Although many Student Teachers tended to say that the informal learning model puts the 'pupil in the centre', which could be misinterpreted as Conrado did, some others highlighted the more balanced relation between teacher and taught.

... I understand that the pupil is not really the centre; nor should the teacher assume such a position. In fact, [there is] a space created to favour a just exchange, valuing autonomy, freedom of expression and choice, where pupils and teachers share ways of learning and musical meanings. (Amílton, 22<sup>nd</sup> Sept 2012)

... I understood that the role of teachers in informal music education consists in guiding pupils in a flexible way; not imposing a way of learning, but giving them enough information and tools to discover their abilities, possibilities and limitations and, thus, construct the best way to achieve the result, which is learning. The teacher should also intervene in the pupils' learning process offering different options to solve a certain problem. ... Besides, the teacher should also promote inclusion, interaction and celebration amongst pupils, making the learning process a pleasant experience of personal importance. (Margarete, 18<sup>th</sup> Sept 2012)

### *D) Modelling*

Interestingly, most of the comments related to the role of teachers did not mention their practical musicianship. Even when Student Teacher Joyce mentioned that the teacher should be a musical model to pupils, she interpreted this as 'knowing well what she wanted her pupils to do, having additional knowledge' and 'being prepared to motivate her pupils'. Similarly, others pointed out the responsibility of modelling attitudes to pupils. This is undeniably an important role, but it seems that it has overshadowed the role of making music with pupils.

Every moment the teacher should act as a model of support and inspiration to pupils, or even mention a famous artist whom his/her pupils like to inspire them, commenting, for instance, that the artist is where s/he is now because s/he struggled a lot to achieve his/her goal. (Emílio, 23<sup>rd</sup> Sept 2012)

... the teacher must be the inspirational model to his/her pupils because the pupils need to trust [the teacher] in order not to disappoint him/her. [The teacher] must demonstrate confidence and knowledge of this project so that the pupils will follow every and any instruction given to complement their ideas and study. (Jorge, 17<sup>th</sup> Sept 2012)

It seems, therefore, that what stood out for Student Teachers when thinking of acting as a model to their pupils was a more holistic idea of what a model could be instead of specifically viewing themselves as musicians from whom their pupils could also learn. Without devaluing that holistic idea of modelling, but narrowing the focus to a practical attitude they could take whilst teaching, the Associate Tutors and myself clarified the role of teachers as musical models.

Sometimes, there is a misunderstanding of the proposal, assuming that the teacher can't interfere in the lessons. Actually, Lucy Green proposes a different intervention. The teacher ... acts as a musical model, suggesting and showing ways as s/he makes music with pupils. ... being a musical model implies helping pupils notice,

through the [musical] performance of the teacher, issues of technical skills, musical performance and interpretation. (Associate Tutor Bebel, 2<sup>nd</sup> Oct 2012)

#### **7.2.4. Visionary ideas and sensible ideals**

As discussed above, the issue of teachers' authority, and of what is usually imagined as 'teaching', needed some extra thought and reshaping to be 'in tune' with the proposed practices. However, the discourse of valuing pupils' worlds seems to be so strong in the whole programme of this initial music teacher education course that even those who sounded like a 'banking educator' slipped into a discourse which favoured pupils' knowledge. We have seen that sometimes favouring pupils' knowledge is misunderstood, causing an imbalance in the teacher-taught relation. However, despite the inaccurate views that the teacher in the informal model falls prey to their pupils' will, or should not intervene or tell pupils what is right or wrong, many Student Teachers considered the model in harmony with their own beliefs as music educators.

... I confess that this was the way I had imagined to work with music in bigger groups. I believe a lot in this informal methodology, which explores the creative side of pupils, allowing them to find the way of music and see its 'colour'. ... I think that the group work will generate more union. This is, of course, music playing its social role. Not only can this be applied to the Brazilian context, but it's already been part of my teaching methodology. ... I believe in this process and I have always idealized such a process ...

(Online discussion forum – The role of teachers: Third Offer PEAM3 – Guilherme, 21<sup>st</sup> Sept 2012)

Despite their beliefs in the pedagogical proposal of the informal learning model, some Student Teachers viewed the lack of material resources as a huge obstacle to implement this model in Brazilian government-funded schools, as discussed before. Across the

three offers that obstacle was pointed out, resulting in different degrees of discouragement or resistance. Thus, in terms of ideals, the informal learning model seemed reasonable to those who believed in pupils' autonomy and who were opposed to the practices related to the 'banking' mode of education. However, even for those who embraced its ideals, the model seemed sometimes too visionary in its applicability. There were also those who distrusted the model, either because of the difficulties with the material resources or because of their views about what should count as a 'proper' music education and the role of the teacher. In reply to those, Laura's comment exemplifies how Associate Tutors dealt with Student Teachers' anxieties to face school classrooms and their mistrust in the model, trying to encourage them to engage in the module's activities.

With regard to your lack of confidence, I have to tell you that even after your graduation, you'll keep asking yourself if you are 'on the right path'! It's bad that the lack of confidence never ends, but on the other hand, this is also good because this constant enquiry makes us improve our work. What I can tell you for now is that, here in the course, you're working with theories that might seem new for many and might even seem that they won't work; however, believe me, everything we're bringing to you has already been 'tested' before and the results had been very positive. So, it seems that we are on the right path... I think we can go ahead and analyse 'where it's leading us'!

(Online discussion forum – Visit to Schools: Third Offer PEAM3 – Associate Tutor Laura, 1<sup>st</sup> Sept 2012)

So far in this chapter, I have dealt with features of teachers' visions, motivations and understandings of teaching before the actual teaching practice. The following section will look at the heart of teaching: 'the capacity for intelligent and adaptive *action*' (Shulman & Shulman, 2004: 263, original emphasis).

### 7.3. Informal Learning in Action

After experiencing the musical practices of informal learning in the support centres, preparing the pedagogical materials, planning the lessons and discussing the role of teachers, Student Teachers tried two lessons using the informal learning model with school pupils. This section will focus on Student Teachers' teaching practices, illustrated by analysis of video snippets of their lessons, their reflective notes about the lessons and their questionnaire responses. Associate Tutors' feedback, and my own observations of the six lessons I managed to participate in during the first phase of this study (CEAMI and CEAMI-Acre) also form part of the analysis.

Generally, Student Teachers across the three offers felt prepared for their teaching practices as the majority of the respondents (33, corresponding to 70%) to the anonymous online questionnaire agreed or strongly agreed that they 'had a clear idea of what [their] pupils should do'. However, in PEAM3 we had one Student Teacher who strongly disagreed with that, two who disagreed and two others who thought it was not applicable to them. In this last case, I infer that these two Student Teachers did not implement their practices in schools. The occurrence of the neutral option ('Neither agree nor disagree') totalled 9 responses, corresponding to 19% of the three offers.

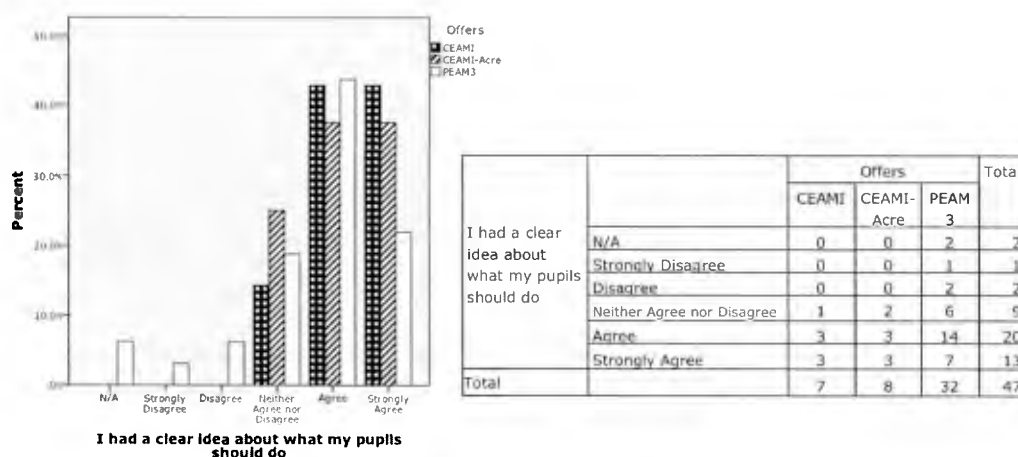
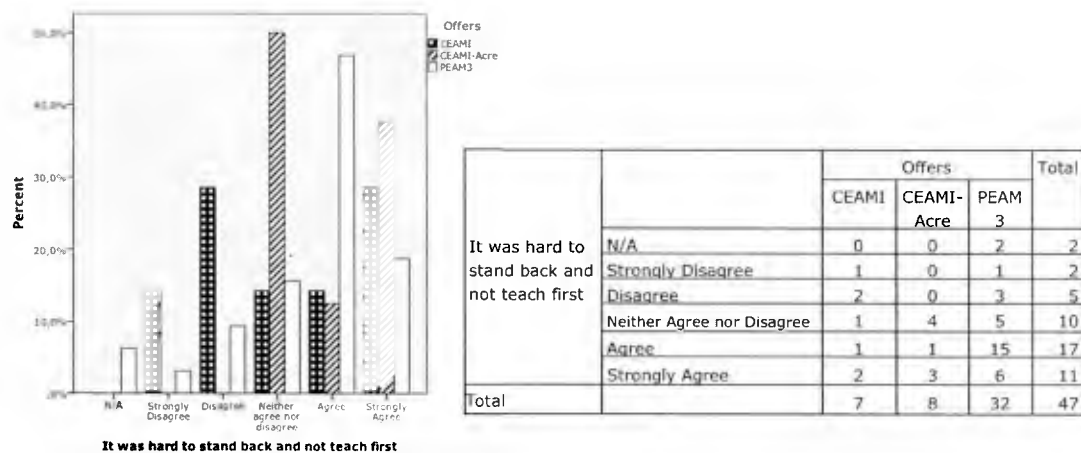


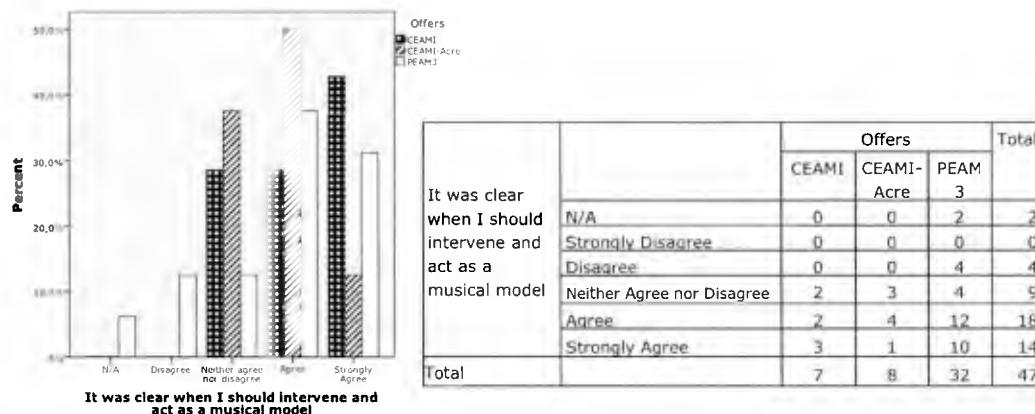
Figure 8: Knowledge of what pupils should do (graph and table)

As Student Teachers had discussed in the online forum, amongst the roles they were invited to try was to stand back firstly, observe their pupils, diagnose and empathize with their goals and, if necessary, intervene as a musical model. Although they knew what their pupils should do, it seems that the majority of the respondents struggled with what they, as teachers, should do since 59% (28) of the total respondents admitted that 'it was hard to stand back and not "teach" first'. Fifteen percent (7) of the total respondents disagreed or strongly disagreed with that statement and 21% (10) neither agreed nor disagreed.

Still focusing on the role of the teacher, the majority of respondents, 68% (32) of the three offers, agreed or strongly agreed that 'it was clear when [they] should intervene and act as musical models' to their pupils. If the intervention was understood as 'teaching', then this response would tally with the result of the previous statement. Once again, it was only in PEAM3 that we had Student Teachers disagreeing with that statement. They correspond to 8.5% (4) of the total respondents. Other 19% (9) of the total neither agreed or disagreed with that statement.



**Figure 9: Standing back and not teaching (graph and table)**



**Figure 10: Intervention as musical models (graph and table)**

### 7.3.1. Student Teachers' teaching practices

Although Student Teachers were asked to teach two lessons, in some cases, they were only able to give one longer lesson instead of two; or in some other cases, school events prevented some of them from teaching both lessons. Due to this, by teaching practice, I do not mean each lesson, but the experience that lasted one or two lessons that each Student Teacher (or group of Student Teachers) had with pupils. In total, there were 64 teaching practices reported, of which, five were in groups or pairs, during the first phase of this research.

Also during the first phase of the research, I went to some schools or support centres and observed six teaching practices. Even when I was present observing and participating in the lessons, Student Teachers were asked to submit an edited video of their teaching practices so that their Associate Tutor could assess them. The video snippets were supposed to be of around 20 minutes of each lesson; however, the durations ranged from less than 10 minutes to over 40 minutes. Although it could be argued that the snippets did not represent what 'really' happened, they represented what the Student Teachers wanted to show since Student Teachers themselves chose the excerpts and edited the videos.

With the exception of those six participatory observations *in loco*, all the other 58 Student Teachers' teaching practices were analysed through the video snippets. I did not have access to three videos and, thus, decided not to attempt to classify those practices based only on their reflections because there were cases in which what was written did not match with what I saw on the video. Their reflective notes were used for their assessment and to illustrate their views about their teaching experience, but for the classification of teaching practices, I considered 55 video snippets and the six observations, totalling 61 teaching practices.

The larger amount of teaching practices that occurred in the third offer (PEAM3) allowed me to see a wider variety of procedures that led me to build up a model to classify different categories of teaching approaches. I started analysing Student Teachers' teaching practices according to the music they worked with. Since most of the Student Teachers prepared at least part of their pedagogical materials in a group, I adopted the criterion of analysing the lessons which used a shared or similar material as a 'batch' so that I could see how the same chosen music and its materials were used differently by each Student Teacher and how their pupils responded to them. Next, I watched the videos and read the reflective texts of each Student Teacher, one lesson after the other, so that I could have the view of their complete task, and took notes. Each set of videos was watched at least twice. The first time, I often took notes of Student Teachers' procedures in order to have a general idea of what they wanted to show us. Usually, after watching the teaching practice for the first time, I attempted an initial classification of it, pondering how the Student Teacher dealt with the role of the teacher in the informal learning model. As I observed how or if they stood back, tried to empathize with their pupils' goals and demonstrated how to play, I looked for 'dialogical' interactions between teacher and taught and issues of Student Teacher's authority, musicianship and negotiation with learners' musical worlds started coming to the



foreground of my analysis. After that, I read the reflections corresponding to that Student Teacher's practice. As mentioned above, sometimes what was written was not shown in the video snippets; so, although I considered Student Teachers' description of their practices as part of their reflections, for my classification, I based primarily on the videos. Most of times, however, their texts explained and complemented what I saw on their snippets. The practices I termed 'Non-Musical Dialogue' and 'Naïve Transitivity', for instance, shared many teaching attitudes in terms of making some interventions and leaving the pupils to work on the given suggestions. However, I decided to classify them in those different categories based on the Student Teachers' reflections about their lessons.

Next, I read Associate Tutor's feedback corresponding to that lesson. Although there was no kind of classification in their feedback, their comments were used to help me getting another view of the same practice and, in this sense, used to validate, or not, my initial classification. When the feedback was very different from my notes, I re-analysed the video. Sometimes I changed my classification, taking into consideration the Associate Tutor's feedback, some other times I kept my own classification. As I watched other Student Teacher's videos and read his/her texts, I sometimes needed to go back to previous Student Teachers' lessons, watch the videos again and re-classify the practice. I also took notes of more specific details such as number of pupils, types of instruments, resources available, and the space used for teaching.

It was only after doing this for the whole set of lessons related to two musics from the third offer, i.e., after analysing the practices of about 15 Student Teachers, that the aforementioned issues of authority, musicianship and learners' worlds started being viewed as distinct domains inter-related in the teaching practices. I then, proceeded with my analysis checking if the practices could be nested in those domains. As previously explained, whilst some practices 'clearly' illustrated characteristics of a specific domain or were found in the intersection of these domains, others were interpreted as a

combination of teaching approaches. Whilst what I termed 'collage' of approaches refers to shifts of approaches as a response to task requirements, the practices I classified as 'tuning in to pupils' refer to changes in response to pupils' needs. Out of the 61 teaching practices, 15 (about 25%) fell under the classification of 'collage' and eight (about 13%) were analysed as 'tuning in to pupils'.

Next sections will illustrate and discuss the different pedagogic modes that emerged from this study. I will start with the 'collage' of approaches, which counted for nearly a quarter of the teaching practices, giving examples of three types of 'collages'. Then, I will look at the practices in which learners' musical worlds seemed to be privileged over teachers' authority and knowledge: the 'laissez-faire' and the 'naïve transitivity' approaches. Shifting the balance to teachers' control, I will then discuss evidence of 'banking' music education. After that, I will tackle two approaches that seemed to be misunderstood from what had been proposed: the 'non-musical dialogue', and the 'illusory freedom'. Finally, I will deal with the practices in which Student Teachers 'tuned' their actions to pupils' needs and the potentially 'liberating' approaches.

Teaching Categories		Offers			Total
		CEAMI	CEAMI-Acre	PEAM3	
Collage	Banking/Laissez-Faire	0	1	5	6
	Non-Musical Dialogue/Laissez-Faire	0	0	2	2
	Non-Musical Dialogue/Alienating Musicianship	0	0	1	1
	Other types of Collage	1	0	5	6
Laissez-Faire		0	0	10	10
Naïve Transitivity		0	0	4	4
Banking		1	0	4	5
Non-Musical Dialogue		0	0	7	7
Illusory Freedom		2	0	5	7
Tuning		1	2	5	8
Liberating		2	0	3	5
Total		7	3	51	61

**Table 10: Teaching Categories/Pedagogic Modes**

### *A) Collage of teaching approaches*

There were different 'collages' of approaches identified in Student Teachers' teaching practices. Some gave me the impression that the Student Teacher was quite 'lost', shifting from one approach to another, trying to adjust him/herself to the classroom situation. Other combinations seemed to be systematically planned, according to specific tasks. I will illustrate three types of collages: 'banking/laissez-faire', 'non-musical dialogue/laissez-faire', and 'non-musical dialogue/alienating musicianship'.

#### *1. Banking/Laissez-Faire*

Usually at the beginning of the practice, Student Teachers who subscribed to this type of teaching, acted as a 'banking' educator, pouring information into pupils' minds without diagnosing whether the information was necessary for them or for their music-making. Then, at the opposite extreme, Student Teachers left pupils free to do whatever they wanted, probably assuming that the information given firstly would be enough for the pupils to carry out their musical practice.

Vicente started his first lesson playing the complete track on the CD player and asking questions about the music, 'testing' and checking if his pupils could identify the instruments being played. In his reflections on both lessons, he mentioned that he had to make some interventions to control the pupils and he voiced the common view of banking educators: that learners 'don't know anything' about what he was teaching, justifying the need of imparting the information. The video data did not show the rehearsal process of the pupils in the first lesson; and in the second, we could see that Vicente did not make any intervention, allowing his pupils to do whatever they wanted and, thus, shifting to the 'laissez-faire' mode of teaching.

The chosen song was not familiar to the pupils and the way the practice was conducted did not allow them to get fully involved

with the musical inter-sonic meanings. There was only one CD player, controlled by Vicente. Therefore, his pupils could not choose the tracks or listen to them as many times as they wanted. Since Vicente did not send us the video of the part when his pupils were rehearsing in the first lesson, what I infer from the performances submitted is that pupils only improvised some rhythmic patterns accompanying the CD track. Although the pedagogic materials had been carefully prepared, they were not useful in Vicente's lessons because the pupils did not have the chance to engage directly with the materials. In the second lesson, Vicente submitted a very short video lasting less than 3 minutes in which I could hear his pupils changing the lyrics of the song, reading the lyrics as a rap and adding the chorus of a 'hit-parade' song *Tchu-tcha-tcha*, also incorporated into the creations of pupils from other schools.

Vicente reported that he had never taught a large group of about 20 pupils, which might have been the reason why he started adopting the 'banking' mode of teaching. As discussed before, the problem of such a mode is that, because it presupposes that learners come as 'empty vessels', the teacher is 'blind' and 'deaf' to any contribution that the learners bring into the educational process. With such a mindset, when teachers stand back, they usually tend to see and hear the mistakes and quickly correct them, or contrarily they exempt themselves from doing anything, leading to the 'laissez-faire' mode of teaching. In that case, the teachers seem to be unable to integrate the knowledge their learners bring to the task.

In Elizete's first lesson, we see her determining the division of groups. Similarly to Vicente, she controls the sound player and asks her pupils to accompany the tracks with rhythmic patterns they identify in the tracks or to create 'something new'. She, then, works with the lyrics asking questions about the theme of the song to help her pupils understand the meaning of the lyrics. She finalizes her first lesson with everyone singing the song in unison. In her second lesson, we see the pupils divided into two groups of girls and boys.

The girls had one guitar and percussive materials and the boys had one keyboard and percussive materials. They sang the prepared song and played their instruments. Since they did not know how to play the guitar or the keyboard, they just strummed the strings on the guitar and pressed some random keys on the keyboard. Elizete did not send us a video with the rehearsal of the musical practice, or explain in her report how her pupils dealt with the instruments. She only mentioned that 'the second lesson was a serious case... [they] performed with a lot of happiness and commitment, but [she] observed that they couldn't fit the lyrics into the chosen track'. She added that she decided not to film the performance again because she believed that 'the mistakes are part of the learning process'. However, she did not comment on how she could have helped her pupils improve their practices, and did not make any musical intervention. By not being capable of doing anything when she noticed that her pupils had not managed to fit the lyrics into the track, Elizete was as oppressed as the children in this teaching practice. None of them were able to break through their own domain of knowledge, or, as Freire (1994: 83) would say, they did not leave 'the level of the "knowledge of living experience," of common sense, to the knowledge emerging from more rigorous procedures of approach to knowable objects'.

## *2. Non-Musical Dialogue/Laissez-Faire*

Similarly, but with an attempt to dialogue with pupils, was the 'collage of non-musical dialogue/laissez-faire', found in the practices of Cláudia and Clara. Once again, the domain of teachers' practical musicianship was not mobilized.

Cláudia allowed her pupils to divide into three groups, and asked them to pay attention to the instruments and to think about what they would be feeling as they listened to the tracks. She played all the tracks and her pupils sang along, made hand movements

'conducting' themselves, and clapped or rapped rhythmic patterns accompanying the tracks. The claps developed into a clapping game and the children seemed to be enjoying creating their own game. After that, Cláudia asked her pupils which instruments they heard and what they had felt during the activity. Following this discussion, the pupils sang and clapped the song, accompanied by the recorder and some percussion instruments. Echoing Elizete's practice, her pupils did not know the basics of how to play the recorder, so they only used it in an exploratory way. Besides, they were not listening to the tracks in order to copy them by ear; they were singing and clapping from memory. In her second lesson, she showed her pupils the video of their performance recorded in the first lesson and elicited the children's opinions about ways to improve their performance. Cláudia stimulated their discussions as an attempt to develop their critical musicality. She pointed out the importance of listening to each other and asked them to play the song again. As she wrote in her report, she felt the groups were more creative in the second lesson. However, more than a mere exploration of sounds, her pupils needed some musical model, that is, a teacher who plays the music so that pupils can watch and listen, which she did not offer. Her Associate Tutor, Luiz, reminded her that as a teacher, she could have intervened and, actually, mediated the learning process.

### *3. Non-Musical Dialogue/ Alienating Musicianship*

Appearing only as part of a 'collage' of approaches, a tendency to 'alienate musicianship' was detected in the teaching practices of Ivan and Erasmo. In both cases, instead of making music *with* their pupils, they performed *to* them. Whilst Erasmo adopted an initial attitude of 'banking' educator, Ivan established a 'non-musical' dialogue with his pupils and sometimes seemed to be carried away by his pupils' suggestions, perhaps in a misunderstanding of what respect for pupils' musical worlds would entail.

Since the planning of his lesson, Ivan had demonstrated his openness to listen to his pupils. He worked with a song chosen by his pupils, prepared several audio tracks using different instruments and changed them according to his tutor's feedback. However, in his lesson he only provided percussion instruments, which were plastic bottles made into shakers. With this, he restricted the activity to a percussive accompaniment and made the melodic tracks irrelevant. Although he did not leave his pupils freely exploring the sounds and doing whatever they wanted as they accompanied the song with the percussion instruments, Ivan 'only addressed the pupils to control the mess [and] acted little as a music teacher', as Associate Tutor Laura commented.

In his second lesson, instead of making their own versions of the chosen song, Ivan's pupils asked to sing a song of their own choice and played the percussion instruments. In another video snippet that Ivan sent, we see him playing another song on his instrument and the pupils listening to him. It seemed that he could only act as a musician instead of a teacher as a musical model. Instead of playing with the pupils and integrating them in the musical practice, his pupils were alienated from that practice and Ivan was also alienated from his pupils' musical practices.

Even with a lesson taking a direction that he had not planned, Ivan could have tried to keep the basic principle of getting the pupils involved with music-making. He missed opportunities to see the musical abilities of his pupils since he reported that 'the school has got a symphonic band and some pupils play musical instruments'. I infer that he probably did not use the instruments because not everyone in that class was part of the band and, therefore, would not know how to play. It was probably lack of practice as a classroom teacher that made it difficult for him to face the challenges more actively instead of getting lost in action.

*B) Laissez-Faire: pupils ruling the class*

As mentioned before, many Student Teachers responded in the anonymous online questionnaire that 'it was hard to stand back and not "teach" first', from which I would have expected a controlling attitude and a predominance of teachers' authority and theoretical knowledge in the lessons, as some had flagged up during our online discussion forums. Indeed, there were some teaching practices classified within that domain. However, the attitude that was more frequently demonstrated in the snippets, after the collage of approaches, was that of 'laissez-faire'; either because Student Teachers believed that to be their role or because they believed that to be what was expected from them. There were 10 (about 16%) teaching practices classified under that label.

In the 'laissez-faire' approach, the teacher does not intervene and leaves the pupils doing whatever they want to do. Alexandre's and Jane's practices illustrate this approach. Each of them taught a different group, but they carried out their teaching practices in the same school and we could sometimes hear and see that they were present in each other's lessons.

In their first videos, they tell and show us the resources used in their practice: one guitar, one drum kit and other improvised percussive materials such as plastic bags, plastic cups and spiral binders of notebooks. After that, in Jane's video, we can only see her initial explanation of the task with her pupils listening to a *sertanejo* song sung by her and the final performance of two groups. The first group was bigger than the second, which made me infer that Jane allowed her pupils to freely choose who they wanted to work with. However, as the Associate Tutor Laura commented, we could neither observe the process of the pupils' rehearsal, nor Jane's practice as music teacher during the rehearsals. Alexandre, on the contrary, sent us a video that showed more about the process. However, as Laura pointed out, she could not see how he interacted with his pupils. We



could see him walking from one group to another and we observed two groups of pupils singing the song and exploring the percussive materials. There was no CD player and the pupils did not seem to be playing by ear. However, in both teaching practices, the pupils seemed to be engaged with their musical practice.

In their second lesson, the pupils created their own versions of the song. We do not see them listening to the recorded tracks; instead, we see them exploring the percussive materials they had (they added a bucket and a pan lid) and singing along. Jane did not intervene. The song was already known by the pupils; they knew it by heart and merely reproduced what was in their ears, singing in unison without making any attempt to improve or add to it, demonstrating more critical engagement with its inter-sonic materials during music-making. The only difference was the percussive accompaniment, but the patterns were basically the pulse and its subdivisions. The pupils did seem to be enjoying the practice, mainly because, as Jane reports, 'in the school there is no music lesson, only theory twice a month'. However, at the moment that we are advocating for the hiring of qualified music teachers to conduct musical practices in schools, we need to have teachers aware of their musical contributions to pupils' learning so that the latter can effectively acquire or develop musical skills other than those that they already have in their informal relation with music.

If, on the one hand, we did not see Jane's intervention, on the other hand, we could hear and sometimes see at a distance, Alexandre taking the role of a musical model, demonstrating Jane's pupils how to play certain rhythmic patterns. The Associate Tutor commented about Jane's practice:

I think you should have intervened right at the beginning. You could have observed who was leading the group and asked that [pupil] to help set the goals for the lesson. There were two girls in the group trying to do this, but they didn't have a clear purpose. They were just trying to take the instruments from the boys' hands so that they

could concentrate. Who was that adult with you? He was conducting the pupils' work, showing how they should play the pan lid ... it seems that [he] worked with the pupils more than you, right?

(Laura's comments on Jane's Reflections 2:Third Offer PEAM3 – 18<sup>th</sup> Oct 2012)

The Associate Tutor did not realize that the adult she referred to was Alexandre, who showed Jane's pupils how to play a rhythm on a pan lid and also sang the tune whilst they were trying to combine different patterns on the percussion instruments. Oddly enough, the interventions that he made during Jane's lesson, which were helpful for the pupils, were not made in his own lesson. Once again, we only see his pupils doing whatever they wanted without any guidance.

This episode made me ponder the Student Teachers' understanding about the informal learning model. Firstly, I suppose that there has not been an efficient use of the time during which the Student Teachers stand back. Instead of observing what the pupils can already do and what they are struggling with, the standing-back time has been generally interpreted as a time that the Student Teachers should do nothing or, as Jane said: 'I defined the tasks, stood back a bit and used this time to film the rehearsals'. Although she added that '[she] observed and guided them when they asked for help', as commented above, we could not see that guidance in her videos. Actually, in her first lesson, the two girls from the second group sang out of tune. They did not seem to realize it even with the guitar playing the harmony. Jane did not offer any model or sing along with them to help them improve their intonation.

Secondly, it seems that the 'laissez-faire' approach is adopted in two distinct situations: when the lack of confidence in their musical skills prevents Student Teachers from making interventions as a musical model; and when the Student Teachers misunderstand the intended role of the teacher in the informal learning model. A 'laissez-faire' approach in the first case is similar to the attitude of those who were trained in short courses during Vargas's era and 'embraced the

creativity movement ... to camouflage their lack of specific knowledge' (Fuks, 1993: 146, my translation).

Jane wrote in her reflection: 'In the beginning I was a bit worried because I don't play the guitar, but we had pupils who play it, so we didn't have any problem'. Due to her lack of skill in that instrument, she could neither suggest different rhythms or grooves nor transpose the chords to a key that could have, perhaps, helped the two girls who were singing out of tune. In her second lesson, when we heard Alexandre singing so that her pupils could fit the rhythmic pattern to the tune, she assumed a role of his assistant, encouraging her pupils to sing louder and pointing out the moments when a certain pupil should play his instrument, following Alexandre. Besides Jane's lack of confidence to make musical interventions, it could have also been the case that she thought there should be no intervention. She had pointed out this 'non-interventionist' role in a discussion forum in which she questioned 'if Green's proposal [would allow] the pupil to really master his/her musical knowledge' (see page 221). In the case of Alexandre, his interventions in Jane's lesson demonstrated his awareness of the musical contributions he could make. Therefore, the total lack of intervention he showed in his own videos made me conclude that he misunderstood the intended role of the teacher in the informal learning model, or at least the role of the teacher he assumed we wanted to see. It is odd to think why it would be fine to intervene in Jane's lesson, but not in his own. As Cain (2012: 417) stresses, teacher's influence and intervention are part of the role of a teacher, considered 'an ethical priority'. Thus, if Alexandre rightly considered it appropriate to intervene in Jane's lesson, he should have also done so with his own pupils.

The Student Teacher Toninho, from another support centre, worked with a song that was not familiar to his pupils. In his first lesson, we see his pupils, aged 10 to 13, divided into groups of 4, reading the lyrics and singing them without the correct intonation and struggling to clap a rhythmic pattern. Toninho did not intervene at all.

He filmed each group and wrote in his reflections that '[his pupils] had difficulty to capture several details of the tracks, which caused differences in relation to the original rhythm, to the clapping and also to the movements of the pencil [scratching] the spiral binder of the notebook'. He was aware of the unfamiliarity of his pupils with the song, which would have contributed to their difficulty in performing it accurately; however, he did not take any action, not even playing the tracks again so that his pupils could try to copy and to correct their intonation and rhythm. From what we could see in his video, there was only his computer to play the tracks. Therefore, although it was not in his video, I assume that, just like Jane and Alexandre, Toninho first played the tracks to the whole class and later asked the groups to reproduce what they remembered. Differently from Jane and Alexandre, who worked with a song that was in their pupils' ears, Toninho worked with one that was not part of his pupils' repertoire. Hence, he should have played it more times or allowed each group to listen to the tracks whilst they were singing and clapping.

In Toninho's second lesson, we observed his pupils making their own versions of the song. Some read the lyrics as a rap and others danced. It seemed that the first lesson was totally unnecessary and disconnected to the pupils' final performances. In Toninho's view, 'The pupils had autonomy in the tasks and satisfaction in the results, presented with their effort and creativity'. He emphasized that neither he nor the classroom teacher made interventions other than the control of 'euphoric'<sup>14</sup> moments', by which he meant he only intervened to keep the pupils orderly behaved, avoiding too much mess and, probably, noise. Although the amount of time with the pupils may have been too short, Toninho was more worried about not making any intervention than about developing his pupils' critical musicality whilst engaging with the inter-sonic materials of the song.

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<sup>14</sup> I chose the word 'euphoric' because it is close to the original word 'eufórico' used by the Student Teacher in Portuguese.

*C) Naïve Transitivity: the lack of 'teaching'*

Still recognizing learners' musical worlds, but making some musical interventions or demonstrating knowledge of practical musicianship, what I am calling 'naïve transitivity' teaching practices were dialogical but not fulfilling. If the 'laissez-faire' approach was a mere celebration and affirmation of what learners brought to their musical practices, in the 'naïve transitivity' approach teachers refrained from teaching.

Alfredo is already a teacher in charge of another school subject, and he seemed at ease with his small group of 7 pupils. He provided us with a very short video snippet that showed him listening to his pupils' suggestions, to their singing and also giving some suggestions. He played the rhythmic pattern throughout the song, giving a cue to a pupil playing the electric guitar and helping the singers. He wrote in his reflections:

I noticed that the pupils did not learn the tracks separately, but listened to all the tracks and sang in unison. They identified that there were different vocal lines, but they did not manage to reproduce them, perhaps due to the short period of the activity.

(Alfredo's Reflections 1: Third Offer PEAM3 – 7<sup>th</sup> Oct 2012)

Hence, despite playing with his pupils and responding to their queries, Alfredo deliberately did not 'teach' them, even after diagnosing that the pupils could not sing in two or more voices. This example made me realize the importance to balance the freedom given to the pupils to find their own solutions and the need to make an intervention. As Alfredo reported, perhaps if his pupils had had more time, they could have managed to sing in harmony. However, by noticing their difficulty, he could have modelled and then left them try by themselves. In the same reflective text, Alfredo pointed out that 'we, teachers, have the role to help [the pupils] in the construction of their knowledge and in the development of new abilities and competences'. Therefore, if he was aware of such a role, perhaps I had not been sufficiently clear

that, in the informal learning approach, the teacher can intervene to facilitate pupils' learning process.

Another example in which the Student Teacher controlled himself not to teach was Armando's practice. He used pupils' mobile phones to reproduce the tracks so that they had freedom to choose what they wanted to focus on. There was one group of boys who focused on the rhythmic ostinato of the chosen song. In the video, we could see them trying to clap accurately.

Following our guidance, Armando made some musical interventions, such as clapping the rhythm with that group of boys and then leaving them by themselves. We could see the boys' clapping being transformed to raps on the desks and, in the final performance, to a different rhythmic ostinato on a tambourine and a cajon. After their performance, Armando asked the boys: 'When you listened to the music, what was the first thing that you tried to copy?' Without hesitation, the boys said that it was the rhythm and the one with the tambourine started playing the rhythm. The boys mentioned that it was easy to play and keep the rhythm, but they struggled with singing.

In fact, during the first lesson we could hear that the boys could not sing in the same key as the tracks. Armando could have sung with them, transposing the tune to a more comfortable register, even if it would imply not having the guitar accompaniment played by another pupil. The other two groups also had difficulties with the intonation, perhaps because the song was not part of their musical repertoire. In such a case, Armando could have asked them to compare what they were doing with the recordings.

As we can notice, Armando shared with his pupils the control of the activity, giving them more freedom than is expected in formal lessons. He also made some musical interventions, but he missed some opportunities to be a musical model and teach how to improve their musical performances, perhaps fearing to control his pupils too much. Consequently, the impression is that neither Armando nor his pupils fully demonstrated their musical abilities in this practice.

*D) Banking Music Education: the power of teachers*

Differently from the practices I termed 'laissez-faire' and 'naïve transitivity', that recognized learners' musical worlds but not teachers' authority, the 'banking' approach to music education exemplifies teachers' authoritarian control. Student Teachers in this approach usually tested and drilled their pupils.

Nando wrote in his reflections that his previous teaching experiences were in private music schools, giving one-to-one lessons and counting on good instruments and technology at his disposal. He was, thus, quite worried to face a group of pupils, especially after having heard from his colleagues how difficult it is to control the pupils in government-funded schools. However, to his surprise, he considered that he had a positive experience. In the videos of his first lesson, he controlled his group all the time: he distributed the lyrics of the chosen song and played the CD; then he asked questions about the musical style and structure, and played track by track asking the pupils which instrument they could hear. Only then, he allowed the pupils to get some instruments. In his reflections, he wrote:

Based on Lucy Green's texts, the pupils were free to choose their instruments... After listening to all the tracks, I asked them to reproduce the rhythm they had just heard, the way they wanted, without my help, whilst I was only an observer. The text mentions the initiative of the pupils to organize, to suggest, to be a spontaneous leader, which didn't happen in my group. So, each one played their own way, without pulse, tempo, ... I had to intervene because in spite of having percussion lessons for a year, the pupils didn't have the minimum basic knowledge to do this task by themselves.

(Nando's Reflections 1: Third Offer PEAM3 – 4<sup>th</sup> Oct 2012)

In his videos, we cannot see that 'messy' play without pulse. All we can see is Nando directing his pupils all the time, in a very organized, almost 'military' fashion. This could have been the reason why he 'lost the fear of government-funded schools' and had a

positive feeling about teaching like this, being in control all the time, clearly illustrating the action of depositing his knowledge into pupils' minds as if they were empty vessels.

His Associate Tutor, Laura, pointed out that his lesson was very distant from Green's model and, making a link with the previous unit, in which the Student Teachers studied Swanwick's C(L)A(S)P model, she reminded Nando that his lesson focused on the Skills and not on the direct practice of music (Composing, Audition and Performance). In relation to the pupils' initiative that Nando commented on, she replied:

I couldn't observe groups of pupils. The idea was to let the pupils get together in groups and play by ear in an autonomous way. With you guiding the activities in front of the whole group, the pupils would, indeed, have more difficulties! They wouldn't be [free] because it wasn't necessary! They were just waiting for you to tell them what and how to do! ... The teacher, in Green's model, should be a musical example, should teach as he plays instead of giving theoretical explanations about subdivisions of pulse.

(Laura's comments on Nando's Reflections 1:Third Offer PEAM3 – 4<sup>th</sup> Oct 2012)

Nando's second lesson started with him asking his pupils to show what they had already created. In the video he sent, we could not witness the process, only the product. His pupils basically changed the rhythmic pattern and sang in unison. Nando asked them to sing louder and play the percussion instruments softly, but the result was still unbalanced in dynamics. The sound quality of the video was very poor, so I could not tell if there was any improvement in relation to intonation, but it seemed that after playing the song three times, the pupils did not explore any vocal dynamics of phrasing and the percussion instruments were too loud. In the last part of the video, Nando asked them to play the way they are used to, implying that they should stand up. Instead of doing that, the pupils played the rhythms they had learned in their previous percussion lessons. It was then that we could see the pupils playing



different rhythmic patterns, listening to each other and conducting their peers. We could notice that they were more familiarized with those rhythmic patterns and played them more fluently. Nando could have used this as an introduction or bridge in their song, but he left learners' musical worlds separate from his activity.

In Nando's reflection, however, he presents a different opinion about his pupils' performance. He highlights the fact that the pupils played only two rhythmic patterns and concludes that this quantity is not enough given the one year of practice they had received with the percussion teacher. Neither did he comment on the quality of the rhythmic performance nor did he integrate it into his activity, as mentioned above. By doing so, it seems that Nando valued the musical knowledge and practice he imparted to his pupils more than the possibility to contribute to their existing musical knowledge and practice. In his reflections, instead of his search for his own improvement as a teacher, we usually found statements that his pupils had improved musically and that his interventions had been effective. Although the fact that the lessons were part of their assessment might have contributed to such a 'defensive' attitude, making the Student Teachers highlight the positive outcomes of their interventions, it is important to ponder that I still need to find better ways to 'relieve' such a burden and encourage critical reflection. Moreover, his attitude might suggest that I could have been acting as an 'oppressor', instigating such a defensive response, or perhaps that I have not yet successfully established a dialogical relation in which Student Teachers could feel free to discuss their ideas without the 'need' to agree with what is being proposed.

Woodford (2005: 20) reminds us that 'One engages in criticism not so as to compare and compete for superiority but to understand'. It seems that such an attitude was lacking in Nando's approach. Laura, his Associate Tutor, commented that:

We can notice that you are engaged with the development of your pupils' autonomy, Nando. However, I think there's a lack of critical

reflection on your actions as a teacher. We should ask ourselves all the time: is it, what I'm doing, actually contributing to the development of my pupils' autonomy? Isn't there any better way? (Laura's comments on Nando's Reflections 2:Third Offer PEAM3 – 6<sup>th</sup> Oct 2012)

*E) Non-Musical Dialogue: suppressing teachers' musicianship*

Aware of their authority as teachers and recognizing their learners' musical worlds, Student Teachers whose practices were classified as 'non-musical dialogues' seemed to have overemphasized the practice of, as well as the length of time involved in 'standing back'. It might have also been the case that they felt there was no need for any musical intervention, as Milton commented to his pupils: 'I was there, but you didn't call me'. However, being a teacher is not only a matter of responding to pupils' direct demands. A responsive attitude from the teachers, as they had been asked to try, entails observing their pupils and making interventions according to what had been diagnosed, not necessarily in response to a spoken request by the pupils.

Differently from what I called a 'laissez-faire' attitude, Student Teachers who adopted what I interpreted as the 'non-musical dialogue' approach tended to demonstrate certain dissatisfaction in the suppression of their practical musicianship. If in the termed 'naïve transitivity' approach teachers were 'unfulfilled' because they refrained from enacting their authority, here they are unfulfilled because they did not act as the musicians they were to accomplish their roles as music teachers.

In fact, in their reflections, they demonstrate knowledge of practical musicianship, pondering pupils' musical difficulties, limitations and even thinking about ways that their pupils could have improved their musical practice. However, in practice, they did not make any musical interventions that involved modelling to their

pupils how they could make music. One of the reasons for this could be that Student Teachers in this module had only two lessons to teach. Therefore, if they followed the steps suggested in Green's (2008: 34) model, they would be within the period of 'standing back'. 'During the initial period of standing back for two or three lessons, teachers were asked to observe what goals pupils seemed to be setting for themselves, and to start diagnosing what the pupils needed in order to realize those goals'. In this sense, that was exactly what the Student Teacher Jorge did in his two lessons. His reflections showed he was very attentive to pupils' needs, and he 'knew' what he would do if he had more lessons with them. In his videos we can see him giving suggestions to the groups and leaving them to work by themselves. Hence, in his case, the approach I called 'non-musical dialogue' seemed to be a planned and self-conscious part of the first lessons.

There were several questions and doubts about the pedagogical material I had given them. I promptly gave them 'tips' about how they could act, not showing them, by no means, how it should be or how the track would sound. ... I noticed a group singing the music in minor mode. This called my attention and I asked them to listen to the vocals and main melody again. What most worried me in my lesson was not to interfere in [my] pupils' work...

(Jorge's Reflections 2: Third Offer PEAM3 – 11<sup>th</sup> Oct 2012)

Similarly to Jorge's attitude, Milton and Guilherme 'knew' what their pupils should do, but they did not show them how to do it. Milton even mentioned: 'I shouldn't be saying this, but I heard you singing and you should sing louder. I heard a second voice that could be louder'.

Guilherme's lesson was similar to Milton's. It was a dialogical practice in the sense that he allowed his pupils to show their skills whilst they got into their groups and explored the materials, learning from each other and from the CD. However, just as with his

colleagues, there was no musical intervention. This might be an indication that those Student Teachers were following the model as a prescribed 'formula', as Finney and Philpott (2010) have alerted. As such, the model was seen to dictate what the Student Teachers should or should not do, dehumanizing them as they exempted themselves from making their own decisions according to their own teaching contexts. In fact, Guilherme felt himself tied in his practice, as he voiced in his reflections.

[I wish] we were given more freedom to develop our teaching practice with the pupils. I, particularly, felt tied to a protocol, full of rules, and I don't think this is the way because the didactic must be individual, [according to] each teacher. ... I believe in the method, but not in the process we had to follow...

(Guilherme's Reflections 1: Third Offer PEAM3 – 30<sup>th</sup> Sept 2012)

Thus, it seems that my guidance was misleading, making Guilherme, and probably others, believe that there was a 'rule' in the informal learning model, which was 'not to demonstrate' how to use the pedagogical materials. Following such a belief, those Student Teachers suppressed their identities as musicians, displaying a 'fragmented' identity as music teachers and experiencing frustration.

#### *F) Illusory Freedom: teachers as musicians in control*

Counterbalancing the misinterpretation of what I have called 'non-musical dialogue' practices, but still offering an erroneous understanding of the proposal, were the practices of 'illusory freedom'. Here, Student Teachers acted as musicians, playing and singing *with* and *to* their pupils as they modelled how the music could sound. However, there was too much teachers' control and learners' musical worlds were left unheard.

Dinho's practical musicianship was evidenced in his video. While one of his pupils was playing a chord on the guitar, Dinho sang

and modelled how to play the tambourine. However, he did not allow much time for that pupil to learn some chords on the guitar and preferred to play the guitar himself so that the whole class could sing, and a small group of pupils accompanied him on percussion instruments. By choosing to play the guitar himself, it seemed that he shifted his focus to his own playing instead of his pupils'. The rhythms his pupils played sounded random and Dinho did not demonstrate any concern about that. By reading his reflections, it was clear that he was more worried about controlling the behaviour of his pupils than ensuring they could learn something from that practice.

...it was difficult to leave them alone because there are always those who take advantage of the situation and get into mischief and, since the rooms are too close to each other, the noise could disturb the other lessons.

(Dinho's Reflections 1: Third Offer PEAM3 – 14<sup>th</sup> Oct 2012)

As his Associate Tutor Laura clarified, the purpose was not to 'leave the pupils alone' because 'they would certainly need [his] musical help (and not a controller of misbehaviour)'. She also pointed out that he had 'conducted the whole musical performance of the pupils ... dictating the tempo, the entry ... all [the] work [that] should have been done by the pupils, in an autonomous way, divided in groups, listening to the tracks recorded on CD'.

Commenting on another Student Teacher's lesson, Laura also highlighted too much control of the teacher and the need to give pupils more autonomy.

Gil, you start the video already in control of the group. It's great that you are being a musical model to your pupils, but the idea was to allow them to work in groups so that they could teach each other and learn by themselves before receiving any help. Perhaps your help was dispensable. It would have been enough to suggest the idea of body percussion and wait to see how they would deal with it. ... You also made music for your pupils (playing the guitar), instead

of allowing them to play and make music by themselves. You dialogue with [them]... but it's still you who guide, Gil.

(Laura's comments on Gil's Reflections 2:Third Offer PEAM3 – 18<sup>th</sup> Oct 2012)

Another example of a musically controlled practice was Raul's, in the first offer of the module. Not every pupil had an instrument to play, so they were invited to accompany their peers with body percussion. There were three girls sharing one keyboard, two guitarists, one bassist, some pupils playing the shakers, half-moon tambourine and drumsticks on a chair. Raul helped his pupils to play their instruments and conducted their performance, indicating when they should start or stop playing. His practice resembled the one he experienced as a learner, in the lesson conducted in the support centre by his Local Tutor Ernesto, discussed in the previous chapter.

*G) Tuning in to pupils' needs: harmonizing teachers' and pupils' worlds*

There were many Student Teachers who, to one degree or another, incorporated into their teaching practices some of the attitudes we had discussed during the module, especially giving freedom to their pupils to explore the materials by themselves, and acting as musical models. However, such attitudes were not always incorporated from the very beginning of their teaching. Thus, as explained before, this category of teaching corresponds to combinations of approaches, in an attempt to 'tune' their attitudes to fulfil pupils' needs.

Ataulfo shifted from what I termed a 'non-musical dialogue' attitude to a 'naïve transitivity' approach. If firstly he suppressed his practical musicianship, later he dismissed his authority. However, that shift was an attempt to better tune his actions to his pupils' demands. In his second lesson, when he asked his pupils to create their own version of the song he had brought, some of his pupils replied that

they only create raps and would only participate in the activity if Ataulfo joined them. Ataulfo accepted the challenge and reflected:

It was a live rehearsal. I sang, sang out of tune, got lost in the rhythm, but it was at that moment that I realized that perhaps the pupils weren't so bad, that perhaps I wasn't such a bad teacher either. Perhaps the musical style, the proposal, the rhythm weren't interesting. I found out in this second lesson that my lesson plan wasn't the most appropriate for that group, at that moment.

(Ataulfo's Reflections 2: Third Offer PEAM3 – 11<sup>th</sup> Oct 2012)

By accepting his pupils' challenge, Ataulfo mobilized his own domain of practical musicianship, as he made a rap with his pupils. This made him empathize with them, dialoguing with his learners' musical worlds.

Differently from Ataulfo, who did not know the group he worked with, Dorival had his teaching practice in his own school, with a group he had already been working with for at least three years, as he reported in his reflections. However, being familiar with a group does not imply that no 'tuning' is required. In Dorival's case, his control over his pupils was slightly loosened, allowing him to 'surprise [himself] with [their] collaborative attitude ... [with] members of one group playing in another group, teaching the patterns and the phrases to [peers] who had difficulty in playing'.

In his videos, Dorival showed familiarity and close rapport with his group, also demonstrating confidence as their teacher. His pupils seemed used to working with the instruments and with musical practice, since there was not the initial 'messy sound exploration' I usually witnessed in other teaching practices. His pupils already knew one of the rhythmic patterns on the tambourine and some also knew how to play the tune of the song (although in a different key) on the recorder. Despite being musically in control most of the time, it was also possible to see him giving more freedom to his pupils and not telling them what to do all the time.

... [being] a facilitator ... such as we learned in the texts and in the informal learning model, made [the pupils] try and explore [music] by themselves, solving the problems with autonomy.

(Dorival's Reflections 1: Third Offer PEAM3 – 3<sup>rd</sup> Oct 2012)

In fact, in terms of pupils' musical learning, it was interesting to see what Dorival did to help a girl playing the recorder. He noticed that she was playing in a different tempo from the rest of the percussive accompaniment, and suggested another friend should play the recorder together with that girl, helping her keep the tempo more accurately. Instead of simply telling her to slow down and listen to the percussion, which could have been a 'proper' or more conventional intervention, he chose to try a different intervention, demonstrating openness to loosen his control.

This experience with the informal learning model opened my view in relation to my lessons, which I'll try to change, incorporating materials brought by pupils, such as the musics they like and listen to outside the lesson, and the rhythmic games they bring every time.

(Dorival's Reflections 1: Third Offer PEAM3 – 3<sup>rd</sup> Oct 2012)

#### *H) Liberating music education: towards a critical understanding of teachers' and learners' worlds*

What I have termed 'liberating' practices were those in which teachers and learners established a dialogical relation, so that the teachers could offer musical models to learners, recognize learners' musical worlds and, at the same time, teachers did not exempt themselves from being in authority during the teaching practices. Moreover, Student Teachers in the 'liberating' practices had a degree of reflexivity, demonstrating conscientization of their roles in and with the worlds of teachers and learners.

Both the video data and the reflective text demonstrated Alcione's critical awareness of her role as a music teacher. The video



shows her explaining the task to her pupils, allowing them to get into groups and deal with the audio tracks by themselves. Whilst standing back, as she reported in her reflections, Alcione was surprised to realize that her pupils were able to imitate the sound of the accordion, in the introduction, making a 'hand occarina' and to clap and stamp their feet in the correct rhythmic pattern. She also wrote:

In the beginning of the lesson, I had thought that there would be no result because the majority of the pupils were euphoric, speaking loudly, but then they started to do what had been suggested.

(Alcione's Reflections 1: Third Offer PEAM3 – 7<sup>th</sup> Oct 2012)

By allowing some freedom to her pupils, she realized that they started organizing themselves and she was able to identify some of their musical skills. At the end of the lesson, Alcione got her guitar and accompanied her pupils, integrating her musicianship with the musical practice of her pupils. Despite the limitations of space and the lack of musical instruments, Alcione managed to negotiate pupils' musical ideas without losing control of her authority, whilst also acting as a musical model.

The development of lesson 1 was a great challenge. Since the reading of the text about informal learning, I have been questioning such a proposal. What I feared most was to lose control of pupils' behaviour during the lesson, because some still think that a playful lesson is synonym of mess. ... the informal [learning] model is a way of believing in the educatee, in their abilities and to assign responsibilities to themselves so that they can learn from the experience they bring and can share with their group.

(Alcione's Reflections 1: Third Offer PEAM3 – 7<sup>th</sup> Oct 2012)

Sometimes, teachers' practical musicianship was demonstrated not so much through the actions of playing or singing, but through the type of intervention. In Priscila's lessons, she encouraged her pupils to copy the rhythmic pattern they listened to

on the audio tracks, using cans and other percussion. She also gave some hints to the pupils searching for the notes on the keyboard. At the same time that she gave freedom to her pupils, allowing them to explore the musical instruments as they listened to the tracks, whenever Priscila judged it appropriate, she made other interventions, suggesting ways of putting the song together and, thus, establishing a dialogical interaction with her pupils that also enabled them to construct their knowledge, both as learners and as a teacher.

If creativity and self-knowledge are important capabilities to be developed in school, there's nothing more interesting than allowing pupils to discover their capabilities. I was lucky to introduce a song that caught their attention and I was surprised with one of the groups because they really committed themselves: they changed the rhythm of the song, used elements of funk and even choreographed their singing and playing. I was very anxious and worried about the outcomes, but I realized that the group work, the sharing of experiences and the value of self-knowledge were more valid than the final presentation. I summarize stressing that the teacher should always try to reflect on her practice, so that she can check what's good and what can be improved. That's the only way to see the result of a productive lesson, with a lot of music.

(Priscila's Reflections 2: Third Offer PEAM3 – 7<sup>th</sup> Oct 2012)

During the extracurricular module (CEAMI), I was able to participate in Milton's second practice. He showed good rapport with the group of about 20 pupils and started getting their attention by playing a rhythmic game. He played a video clip of the song they were working with and set the pupils in their chosen groups, with the prepared materials. He adapted the model according to his experience as a singer, treating each audio track as a vocal line and asking each group to choose one track. The spaces Milton used were the schoolyard and a classroom, so that pupils could work more at ease and without too much sound interference from other groups. Two

boys who already knew how to play the keyboard and the guitar accompanied their colleagues and led the musical practice, in which pupils seemed celebrated. Milton did not need to make any musical intervention.

After the lesson, both Milton and I asked the pupils what they had learned from the experience and one of them mentioned he had learned to copy a song using their voices. I, then, invited the pupils to exemplify that using any of their own songs. One of the pupils played a funk song from the playlist of his portable device and other pupils started voicing some of the lines they identified. Milton modelled some rhythmic patterns using body percussion and joined in music-making with his pupils. Later on, during his interview, when asked if the module had helped him in relation to pedagogical knowledge, he replied:

-Milton: Look, it's a practice a bit different from what we do, so I think it adds a lot [to our knowledge], the way of thinking, and even this matter of research. It was research for you, but it ended up being research for us as well, because, like, 'let's see the reaction', we always want to see if it's going to work. 'Let's suggest this and see the [pupils'] reaction'. I was worried about taking these materials and seeing if they would work.

(Interview: First Offer CEAMI – 30<sup>th</sup> Sept 2011)

Another example of a potentially 'liberating' music education was found in Leila's practice. Although her videos did not show her making all the musical interventions she mentioned in her reflective texts, it was possible to see her playing the keyboard with a pupil and assisting others on the guitar. I consider her practice a 'liberating' one because her pupils' musical practice sounded structured and we could also see them making decisions.

In her texts, Leila sincerely recognized that not every objective was achieved and, in an attitude of both reflection and reflexivity, she explained the choices she had made and realistically

told us what she could have done differently. Besides, from one lesson to another, her reflections demonstrate an active attitude towards trying to improve her teaching practice.

In the first lesson, I did not intervene much but next lesson I have to get closer, talk more with the pupils and leave the room for a while so that they can discuss among themselves.

(Leila's Reflections 1: Third Offer PEAM3 – 10<sup>th</sup> Oct 2012)

Let the pupils be free is indeed very important, but this time I talked a lot and played with them as well... In the lesson, the pupils who were more motivated were those with whom I talked and played. Through the teaching practice I understood better what is meant by: 'a balance between [pupils'] freedom to explore the material alone and [teacher's] interventions', because it is very important that the pupils do not feel abandoned.

(Leila's Reflections 2: Third Offer PEAM3 – 12<sup>th</sup> Oct 2012)

She also showed her pupils the video of their performance and asked them to give some feedback, trying to instigate reflection and self-evaluation. However, Leila's questions did not pose a problem to be discussed and merely floated around pupils' opinion about their performance. Questions such as: 'What do you think about your own performance?', unless they are problematized in order to understand why and how the students had come to a certain conclusion, and how they reflected on the inter-sonic and delineated meanings engendered in their musical practices, reduce 'dialogue to a bland version of socializing' (Bartlett, 2005: 359), and miss opportunities to develop critical musicality. This is an area that deserves more work, from both the Student Teacher and us, the tutors and teacher educators, if we truly want to develop the conscientization advocated in the Freirean critical pedagogy.

#### **7.4. Reflection-on-Action**

Schön (1983) differentiates between two kinds of reflection: reflection-in-action, which happens during the action that the practitioner is taking; and reflection-on-action, which happens after the action. This section will deal with Student Teachers' views after their teaching practices, reflecting not only on the actual teaching, but on the whole process, including their choice of repertoire, discussed in the previous chapter, and recapping some issues addressed earlier in this chapter, especially in relation to the feasibility of implementing the informal learning model in the current Brazilian music education scenario. Besides Student Teachers' reflective texts, their thoughts about their teaching practices were gathered from interviews and from the online anonymous questionnaire.

As previously explained, in the questionnaire of the third offer, Student Teachers were asked to complete an open ended question about their learning outcomes of the module. In relation to pedagogical strategies, out of the 32 respondents, only respondents 2 and 7 did not complete that item. Respondents 4, 5, 15 and 18 whilst answering about musical practices in the previous item, had actually given responses related to pedagogical strategies. As I have mentioned in Chapter 6, in the analysis of the musical practices, I did not consider those responses as outcomes of musical practices but added them to this discussion. The replies from respondents 28 and 30 fitted both categories, so they were also considered in this discussion. Therefore, in total, there were thirty-six responses in this section that were analysed and coded. In order to differentiate the comments made by the same respondent, I used the letter 'a' to indicate that a comment referred to their response to musical practices. I identified ten topics in their responses. With exception of the answer from the respondent 21 who stated having not learned much with regard to pedagogical strategies, I clustered the other topics into the teaching process of Planning, Action, and Reflection, which I have been discussing throughout this chapter. Some

responses were included in more than one topic, as can be seen in the table below:

	Topics: Learning outcomes of pedagogical strategies	Respondents (numbered from 1 to 32 and 4a, 5a, 15a, 18a, 28a and 30a)
Planning	Planning/organisation	3, 12, 16, 17, 20, 22, 25, 28
	Repertoire	27
	Resources	1, 10, 20
Action	Different way of teaching	4, 4a, 5, 5a, 13, 15, 19, 28a, 29, 30, 31,32
	Start from the pupils' world	8, 11, 14, 15, 15a, 26, 30, 30a
	Observation	13, 24
	Arranging and rearranging	18
Reflection	Valuing teaching	6, 8, 23
	Reflective teaching	8, 9, 18a, 22
-----	Not much	21

**Table 11: Anonymous online questionnaire - Learning outcomes of pedagogical strategies**

#### **7.4.1. Pondering planning: choice of repertoire**

Some Student Teachers mentioned that the learning outcomes of their pedagogical strategies were related to their planning, illustrated by statements such as:

I've learned that it's necessary to plan well the activities before the lessons – Respondent 3.

Good planning doesn't leave the teacher lost in his/her practices – Respondent 28.

Even with a lesson plan, the strategy depends on a lot of improvisation – Respondent 22.

(Anonymous online course evaluation questionnaire: Third Offer PEAM3 – Oct 2012)

Included in the planning was the choice of repertoire. According to respondent 27, 'choosing the right repertoire was an excellent strategy'. Priscila had also made a similar comment about the choice of her song, and Leila, who chose a song from a soap opera being aired at that time, mentioned the advantage of working on a song that is already in pupils' ears.

I think it was a good choice [of song] because I could notice in the beginning of the lesson that the pupils were very motivated and everyone already knew the music. This is so true that the pupil who was playing the metallophone quickly managed to learn the first part of the tune.

(Leila's Reflections 1: Third Offer PEAM3 – 10<sup>th</sup> Oct 2012)

On the other hand, Jorge, Martinho and Tânia, who worked with an unfamiliar song, reported their difficulties to get their pupils interested in the lesson, illustrating pupils' alienated response to that song (Green, 1988). Before the lessons, when these Student Teachers visited schools, they had mentioned that the pupils were looking forward to their lessons and would welcome any kind of repertoire because they were eager to make music. Hence, they thought that their chosen song would be welcomed by their pupils. However, as they pondered after their lessons, working with a song outside of learners' worlds added an obstacle to their attempts to dialogue with their pupils.

... I believe the chosen repertoire wasn't appropriate because it seemed distant from the reality of pupils at that age. It's interesting to notice this flaw and admit that it could have been different. We live in a highly technological era in which youngsters are bombarded with information and references, especially in relation to music. It's part of our duty to investigate our actions based on what is relevant and meaningful to the pupils.

(Tânia's Reflections 2: Third Offer PEAM3 – 14<sup>th</sup> Oct 2012)

... I noticed how difficult it is to work with a repertoire that is not so known by the pupils and we have to agree with Green (2011) [interviewed by Carrascosa & Caldeira] when she tells us in her interview that we have to pay attention to pupils' musical tastes and to the social context [they] are inserted in. This way we'll have a better result in our lessons, together with our pupils.

(Jorge's Reflections 1: Third Offer PEAM3 – 5<sup>th</sup> Oct 2012)

... a problem I faced was the repertoire, which wasn't anything appealing to pupils. I distributed the materials and audios. They even listened and tried to do something, but I noticed that only one lesson is not enough for such an activity, which would need at least many lessons to explain... I noticed the group I chose was undisciplined. I talked to them many times and it seemed that they didn't hear me. I think that if I had played and sang many times with them, it would have been easier to grab their attention...

(Martinho's Reflections 1: Third Offer PEAM3 – 14<sup>th</sup> Oct 2012)

Although the choice of familiar music does not ensure that pupils will have a 'celebratory' practice (Green, 1988), it might at least aid teachers in initiating a dialogue with their learners, as Tânia and Jorge flagged in their reflections. However, it is worth pointing that I do not advocate that teachers should be restricted to learners' repertoire, otherwise I would be denying learners the possibility 'to go beyond their beliefs regarding self-in-the-world and self-with-the-world' (Freire, 1994: 83), and thus, reinforcing the elitist ideology that considers trespassing across borders of knowledge-worlds a privilege of the elite.

As I have been discussing, during some teaching practices, not only were learners 'trapped' in their own worlds, but Student Teachers sometimes also did not manage to mobilize their domains as music teachers. Martinho's reflection shows he did not mobilize his domain of practical musicianship and, as he pondered, perhaps that is what he needed to do: sing and play with his pupils. Not merely to 'grab their attention', as he put, but to dialogue musically and offer a model to help his pupils engage with the unfamiliar song.

#### **7.4.2. Resources and facilities affecting the role of teachers**

After the teaching practices, some Student Teachers responded in the online questionnaire that, for their lessons, they thought 'There [was] no need of sophisticated instruments' (respondent 1) and that we



should 'use the best means to work with the pupils, be it a booklet, toys, instruments, body percussion etc' (respondent 10). However, the lack of resources did affect the teaching practices, demanding 'creative' solutions from the Student Teachers or undermining the aim of the module. When there was only one sound system, for instance, or only the Student Teacher's laptop computer, the pupils did not have independence to listen to the recorded tracks they wanted, in the order they wanted and the number of times they wanted or needed. Thus, what I usually witnessed in the videos was the Student Teacher playing each track and either asking their pupils to listen attentively and later (after listening to all the tracks) to try to reproduce what they remembered; or they asked the pupils to listen to the tracks and start copying it in any way that they could. This challenge can be illustrated by Clara's thoughts about her first lesson.

After a while, most of the pupils seemed impatient due to the quantity of audio [tracks]. ... the pupils wanted to immediately put their ideas into practice; actually, they were already doing it as they were listening to the audio, so, ... I started distributing the instruments, but it was very noisy and had problems to control [the pupils]. I consider this a great difficulty. I was surprised by their euphoria: they wanted to play all the instruments and to sing at the same time. The noise affected the activity. I asked for silence many times and, to calm them down, I played another track and suggested they should accompany it softly with their instruments. That's how I managed the situation, at least a little.

(Clara's Reflections 1: Third Offer PEAM3 – 3<sup>rd</sup> Oct 2012)

Some other Student Teachers, like Noel, managed to find extra CD players to bring to his lesson. Others like Milton and Tânia asked their pupils to bring their MP3 players, and some others like Armando and Conrado used their pupils' mobile phones to play the tracks for the activity. Joyce also reported that she had to use mobile phones, but it was an improvised action.

... the speakers [connected to the laptop] ran out of battery and we had only one sound system; so, the way [I found] was to use the mobile phones. But it took [me] more time to transfer the files from the notebook via bluetooth. We lost about 15 minutes. One of the groups was at a disadvantage because of this, since they didn't have enough time to analyse the song.

(Joyce's Reflections 1: Third Offer PEAM3 – 30<sup>th</sup> Sept 2012)

The time spent on the organization of the classroom, especially when it involved electronic equipment, was also reported by Student Teachers Noel and Dinho:

-Noel: I had problems with the recorded CDs. [They] didn't play on one CD-player [so] I had to put them in another one. I tested everything first. And the difficulty I had was with the space. ... The teacher ends up tiring himself physically even before his lesson in order to prepare the space.

(Interview: First Offer CEAMI – 24<sup>th</sup> Sept 2011)

Unfortunately, the time is very short and the school doesn't have some equipment necessary for a lesson like this and the assemblage of such equipment also takes time until it is satisfactorily done. I believe that one of the greatest difficulties in relation to music lessons in schools is the shortage of equipment and musical instruments and lack of facilities (adequate space for the lessons).

(Dinho's Reflections 1: Third Offer PEAM3 – 14<sup>th</sup> Oct 2012)

Indeed, the lack of adequate space for pupils' musical practices in schools was another recurrent challenge Student Teachers faced. Whenever possible, the Student Teachers used outside areas, such as the schoolyard or gymnasium, or used other rooms such as the library, the computer room or the auditorium. However, over half of the observed practices (36 out of the 61) had to be carried out within the classroom, with pupils grouped in its corners. This made the task of listening attentively more difficult for the pupils due to sound interference from other groups. For the

Student Teachers, this also made it more difficult to observe their pupils at a distance and listen to their engagement with the materials in order to offer adequate help. Sometimes, Student Teachers decided to minimise the sound interference by 'showing pupils the materials himself' (Francis) instead of allowing pupils to choose the audio tracks and copy them by ear. This usually led the Student Teacher to adopt an attitude of what I previously called 'illusory freedom', in which they use their practical musicianship to control pupils' musical practices. Jacques, for instance, used his musical skills well, playing with his pupils, singing and teaching. However, he did not allow his pupils to voice their ideas.

In this second lesson I had the intention to go to a place with more space, which didn't happen, so I did what I could. I separated the groups already decided in the previous lesson and asked them to re-arrange [the song]. Since the room was too small, I think it was less productive. I gave some musical examples and explained in detail what a musical arrangement would be... I confess that on some occasions I had to hold myself back in order not to return to the old role of the teacher... I was expecting the lesson to be even more musical, with more participation. However, because the space wasn't appropriate, the sound system and the available instruments weren't adequate, I felt frustrated. Not with the lesson itself, but because I realized that, in a more favourable situation, it would have been a moment of celebration, such as those mentioned by Lucy Green.

(Jacques's Reflections 2: Third Offer PEAM3 – 14<sup>th</sup> Oct 2012)

Student Teachers' controlling attitudes, such as those I observed in practices classified as 'banking' music education, seemed to be driven by Student Teachers' own beliefs about the role of the teacher. However, the examples above illustrate that the lack of adequate resources and facilities also affect teaching attitudes, usually leading to a more controlling approach. In the view of Student Teacher Mônica, teaching according to the proposed model was not a problem. The problem was the lack of resources.

... I notice[d] that Lucy Green's informal learning model leaves teacher and pupils free to learn and assimilate new discoveries that come up during the collective practice. With this in view, I ask myself to what extent such a model is favourable in an environment that is not so adequate and motivating such as the reality of the majority of our schools. Playing the role of a facilitator and mediator of informal learning is not difficult, the challenge for teachers in this model is the precarious conditions s/he will find on the way.

(Mônica's Reflections 2: Third Offer PEAM3 – 1<sup>st</sup> Oct 2012)

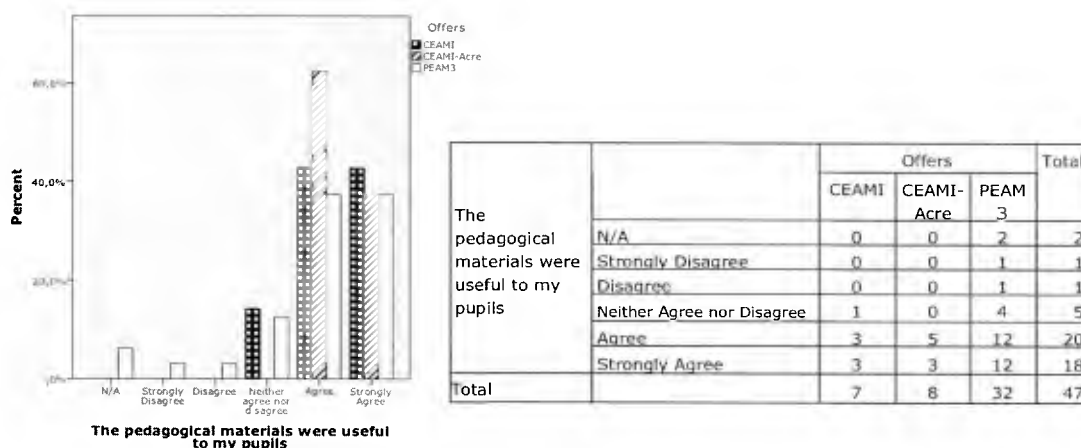
### **7.4.3. Usefulness of pedagogical materials**

Another case of lack of resources interfering in teaching practice was Ivan's. Previously mentioned as an example of a 'collage' of approaches, in his case, the availability of only percussive instruments made the melodic tracks of his pedagogical materials not very useful. Ultimately, of course, it was Ivan's responsibility to prepare materials more suitable for the context in which he would teach. However, this case illustrates another way in which the usefulness of the materials designed was related to the availability of resources in schools.

There were cases in which Student Teachers did the opposite of Ivan. They focused on rhythmic patterns for percussive objects in the classroom, but merely changed the timbre, keeping the same rhythm in most audio tracks. Other cases in which I consider the pedagogical materials had not been useful include those in which the sound quality was poor, with extra noise captured during the recording and unbalance of volume, for instance. There were yet other occasions in which the materials were not useful because the pupils did not really listen to the tracks. They were just presented by the Student Teacher as a listening activity and they did not use it later. That was usually the case with Student Teachers with only one sound system, as commented above.

Despite this, when evaluating the usefulness of the pedagogical materials they had prepared, Student Teachers

demonstrated a different view from mine. The majority of the respondents (38, corresponding to 81%) of the three offers agreed or strongly agreed that the devised materials were useful for the pupils. In the second offer (CEAMI-Acre) this positive response was unanimous and in the first (CEAMI) there was only one respondent who neither agreed or disagreed, and none who disagreed. In the third offer (PEAM3), apart from the two Student Teachers who chose the 'Not Applicable' option, there were 4 who neither agreed or disagreed, one who disagreed and another one who strongly disagreed.



**Figure 11: Usefulness of pedagogical materials (graph and table)**

In the first phase of this research, when I interviewed Student Teachers after their lessons, I also asked them what they thought about their pedagogical materials. All of them either agreed or strongly agreed that the materials were useful, tallying with the responses in the questionnaire. Even when they realized that the materials had not been much used by their pupils, they considered the materials useful.

-Flávia: Would you change anything in the [pedagogical] materials?

-Marisa: I would add that thing you mentioned ... we didn't put a picture of the keyboard [showing] the exact note [key] that should be played. We put the chords. And I had even asked myself: Chord? How can the pupil know, from the start, what a chord is? ...

-Flávia: And how do you evaluate the materials?

-Marisa: I think they were useful. Not very [useful]. Useful. They were used, but could have been more used. More riffs, as we have discussed earlier: some more difficult or

-Dolores: easier.

(Group interview: Second Offer CEAMI-Acre – 9<sup>th</sup> Dec 2011)

-Flávia: Thinking about your lesson today, how would you evaluate the materials? We can separate them as audios and notation. The audios, for example, do you think they were useful, very useful, a little useful, not useful at all for your pupils?

-Elis: They were very useful.

-Ari: I think they were useful. Not very useful. I don't know if it was [because of] the boy who took the lead ... he didn't give much space for the others [to listen again]. I noticed the others wanted him to play [the track] again, but he didn't do it. He was already playing [his instrument] and listening little. So, I think they could have listened more.

-Elis: In the group using percussion, no. It was very useful because they listened to the track again, copying accurately. I thought they were listening well.

(Group interview: First Offer CEAMI – 23<sup>rd</sup> Sept 2011)

#### **7.4.4. A 'different' way of teaching**

After experiencing the role of the teacher in the informal learning model, Student Teachers wrote reflective texts about their experiences and completed the online questionnaire. As we could see from the distinct pedagogic modes emerging from their teaching practices, Student Teachers' understanding and implementation of a 'different' teaching role were varied, sometimes misinterpreting the purpose of the module. In the anonymous online questionnaire, for instance, respondent 4 suggested we should 'never think we're teaching', and respondent 13, concluded that 'the teacher has many roles, including only observing the pupils'. This, as I have discussed mainly during the analysis of the practices classified as 'laissez-faire', is only

partially accurate. Teachers in this model are indeed asked to stand back and observe firstly. However, after that initial moment of observation in order to try to empathize with pupils' learning goals, teachers start intervening, offering help as musical models. Other responses demonstrated a broader view of that 'different' role of the teacher.

Student Teacher 15: We should consider that pupils learn from their daily lives, that is, on streets, with peers, in other institutions. We should also intervene whenever necessary, but we should consider that each pupil learns in his/her own way and in his/her own pace.

Student Teacher 5: [I've learned] that we should try out new models, such as those introduced in PEAM3, in which the pupils learn with autonomy and the teacher is a model.

(Anonymous online course evaluation questionnaire: Third Offer PEAM3 – Oct 2012)

These views, at the same time as considering the teacher's active role by making interventions (respondent 15) and being a model (respondent 5), recognize the importance of the learners' autonomy or self-directed learning. This suggests a more balanced relation between teacher and taught, resonating with the view of a dialogical teaching approach that I tried to imprint in the module. Respondent 15 also flags the importance of starting a 'dialogue' from the pupil's world, in an attempt to empathize with their pupils' (musical) experiences. In the words of respondent 8:

I learned that the pedagogical practice is based on the musical practice experienced by the pupils in the society they live in, and that we have to use this knowledge to teach music to the pupils. With the texts, I could learn to see how to be a teacher reflecting on my own practice in the classroom and searching ways to learn to be a teacher who values teaching in an honest way, without discrimination, nurturing the respect amongst each other in a way that the lesson satisfactorily contributes to pupils' learning, in which

we deal with the social [aspect], respecting pupils' tastes but looking for ways to improve the learning in the classroom. I learned that the reflection on musical teaching and learning will happen throughout [my] life as a future music teacher and that we'll be always learning from more experienced people in development courses, masters etc, that is, in each lesson I'll be developing and learning musical practices and pedagogical practices.

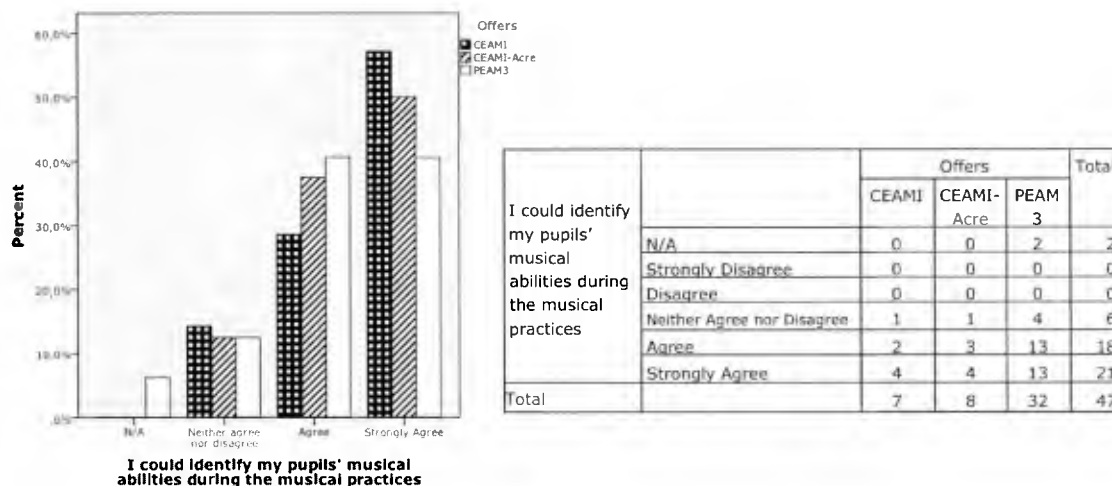
(Anonymous online course evaluation questionnaire: Third Offer PEAM3 – Oct 2012)

In the above response, the Student Teacher starts a 'dialogue' with her/his learners acknowledging their previous experiences, mobilizing the domain of learners' musical worlds. Besides, the direct involvement with music-making required when pedagogical practices are based on musical practices, mobilizes the Student Teacher's domain of practical musicianship. In addition, the theoretical knowledge demonstrated when this Student Teacher mentions what s/he has been learning through the texts mobilizes his/her domain of authority, putting her/him in charge of the learning process. This does not occur in an authoritarian way, as Freire would remind us, but nevertheless assumes the authority invested in the teaching role. The mobilization of those three domains forms what I understood to be the pedagogical content knowledge of music teaching, which enables music teachers to assist in pupils' processes of music-making and learning. Moreover, this Student Teacher acknowledges her/his 'incompleteness' that nurtures his/her process of 'becoming', aiming to improve teaching practices as s/he transforms him/herself into a better music teacher.

Although most of the Student Teachers carried out their teaching practices with a group of pupils who were not their own pupils and, therefore, could not assess whether there was any development of musical abilities, 83% (39) of the total respondents pointed out that they 'could identify pupils' musical skills whilst they were involved in [musical] practices'. This result might show that the (Student



Teachers') teaching practices were indeed (pupils') musical practices. Besides, pupils' musical skills, regardless of being developed previously or in their lessons, could be easily spotted during the lessons. There was no disagreement in this statement and only 12% (6) of the total respondents neither agreed or disagreed with it.



**Figure 12: Identification of pupils' musical abilities (graph and table)**

In the following interview excerpt, Student Teachers Zeca and Leila confirm that they spotted their pupils' musical abilities in their lessons. In addition, they voice the pressure of being assessed and their concern about fulfilling their roles as teachers, balancing the freedom they could give to their pupils with the intervention they should make in this 'different' proposed model.

-Zeca: I think I have to stress two points: in relation to the teaching practice, I think there's always that frightening thing that, because whether we like it or not, we're always worried about our assessment so, we keep that agony: 'Will [the pupils] manage [to do the task]? Will they do it the way we planned? Will this happen? And that?' So, there's always worry about this!

-Leila: Or [we think]: 'Am I doing it right?'

-Zeca: Yes.

-Leila: 'As a teacher, a supervisor?'

-Zeca: But, forgetting this situation of our study [and assessment], thinking of the practice itself, I think there was a great difference.

After the first lesson we noticed that the pupils were able to do it, because we had already seen them playing. We knew that if we left them there they could do it.

(Group interview: Second Offer CEAMI-Acre – 7<sup>th</sup> Dec 2011)

#### **7.4.5. Reflective and reflexive teaching**

Reflection-on-action was present in the three offers, with Student Teachers being asked to comment on their actions and to produce a reflective text after their teaching practices, either using the tools of 'assignment' or 'forum' in the moodle platform. Besides this, in the questionnaire administered to the participants of PEAM3 (third offer), I added the following statement: 'The reflective text I wrote after each teaching practice helped me identify aspects that I can improve'. Apart from two respondents who probably did not teach and chose the 'Not Applicable' option, there was only one Student Teacher who disagreed with that; all the others 29 respondents (91% of 32 respondents in PEAM3) agreed or strongly agreed with that statement.

Some Student Teachers like Waldir engaged in a praxial process in which 'the reflection and action ... transform[ed his] reality' of teaching (Freire, 1970/2005: 100). By reflecting on his teaching practice, Waldir analysed his actions, acknowledged the ones he wanted to change and imprinted those changes in the following lesson.

The difference between the first lesson and this one was my development in the classroom. I was calmer, more confident and managed the group better. ... What helped me a lot [in this second lesson] was my reflection on the videos of my first lesson. When I watched myself [teaching] in the videos, I reflected a lot about how I could make it better and about the attitudes I should take in certain situations. For instance, in the first lesson, I was very worried about the results, and stood over the pupils. Sometimes I think I talked too much and talked about things that weren't necessary to be mentioned. ... This module has been helping me a lot. I'm having another perspective on music teaching, I'm changing my concepts, and this

module has been offering theoretical underpinnings about teaching concepts. I get to the end of this module very happy with everything I've been learning, hoping to learn much more.

(Waldir's Reflections 2: Third Offer PEAM3 – 14<sup>th</sup> Oct 2012)

The changes he made do not mean that his teaching practice would be what I considered 'liberating'. In fact, I had classified Waldir's practice as a 'collage', in which he firstly acted as a 'banking' educator and then adopted a 'laissez-faire' approach. Perhaps after watching himself in the video and concluding he had 'stood over the pupils', made him try an 'opposite' approach, not making any intervention in his second lesson.

Besides imprinting changes in their teaching practices, the reflection on their lessons led Student Teachers to ponder the feasibility of adopting Green's informal learning model in the Brazilian music education context. As discussed before (p. 263), the lack of adequate material resources and space did affect Student Teachers' lessons and even their attitudes. However, I have also discussed successful practices carried out with few resources. Thus, a view that the lack of resources would certainly prevent the implementation of the informal learning model cannot be supported. However, some resistance to or even rejection of that model, although based on arguments related to lack of resources, could have been concealing a fear of 'neo-colonization' by the imposition of a foreign model.

The reference the Supervisor Flávia Narita presented in the video, showing a lesson in a school in London/England, made us even more confused because we would have to work in tune with the informal learning model (Lucy Green). Then, we questioned: How can we apply this *English approach* in a government-funded school if none of our schools are prepared (with its facilities) for the Law enforced in 2008? Our educational/musical reality in the government-funded schools of our country is very different from England...

(Anonymous online course evaluation questionnaire: Third Offer PEAM3 – Oct 2012, emphasis added)

The comment above shows that the Student Teacher interpreted the informal learning model as an English approach to teaching, which was being imposed on them. Perhaps similarly to the colonization we had, with the Portuguese inculcating their values, ideals, practices and culture, that Student Teacher was feeling 'colonized' by the English. Contrary to this feeling, I recall examples of the Student Teachers Guilherme and Amílton, who identified themselves with the model and did not relate it to a foreign imposition of values or culture. In addition, as I have previously mentioned, Student Teachers who had learned music informally felt personally valued in this model. Moreover, in terms of repertoire, Brazilian music was certainly privileged by our Student Teachers in their lessons (see Appendix III, p. 334-335). It is worth recalling that Green (2006; 2008) used Western classical music in the last Stages of her project to test if the informal learning approach would be successful with a type of music that her pupils disliked. Therefore, rather than the type of music, I would suggest that the pedagogical content knowledge for music teaching, activated when we mobilize our domains of authority, practical musicianship and relationship with learners' musical worlds, has the potential to enable a more or less successful implementation of the informal learning model and, perhaps, other pedagogical musical models.

In the excerpt below, Student Teacher Vítor reports his difficulties to implement the informal learning model. The domain that seems to be mostly mobilized is that of his authority. There are attempts to negotiate with pupils and, thus, enter the domain of learners' musical worlds. However, his actions are concentrated on his authority. There was no indication of any mobilization of his domain of practical musicianship. His video snippet, actually, does not show the control he reports, only the final performance of the whole class, which made me classify his practice in the 'laissez-faire' mode.

... I couldn't leave [the pupils] totally at ease to choose the tracks because the time was short and the group I taught was very

rebellious. ... I distributed the materials and started. I wasn't successful because the classroom was too small for the number of pupils. When I separated them into groups formed of 5 pupils each, we had 5 groups. When the pupils turned the sound [system] on and started discussing who would work with each track, it turned into a total mess... I got nervous because I noticed it would be impossible to teach... I thought about the suggestion given by Associate Tutor Marina: to have a second plan. I told them to go back to their places... I, myself, played one track [on the sound system] and asked who would copy it. I played the next track and asked the same question. ... I consider these two lessons I taught year 8 pupils an experience [to make me ponder] if this is really what I want as a future profession. If I had to make a decision today, sincerely, I would have to think a lot, but let's wait for the next [teaching practice] and see how I [deal with] the situation. (Vitor's Reflections 1: Third Offer PEAM3 – 11<sup>th</sup> Oct 2012)

Those domains of music teaching, as explained before, are framed by the context of the practice and, thus, are affected by the contextual circumstances, as many Student Teachers reported in relation to the lack of material resources and space. Therefore, whilst we cannot say that the lack of resources, adequate space, or number of pupils *determine* the outcomes of a (music) pedagogy, we cannot deny their *influence* on our teaching. Student Teacher Tati illustrates below some of the contextual circumstances influencing the implementation of the model.

The activity was well accepted due to its practical aspect and the possibility to work in a group making music. Almost every pupil, including the shyest ones, tried to get involved in the work. ... However, it's important to say that the proposed [model] itself requires a wide range of work from the teacher who applies it. It demands dedication, time, creativity, which are not always 'available' for the teacher. The preparation of the [pedagogical] materials is already a time-consuming process, tiring and too demanding for teachers who, most of time, need to work much more than they should in order to get a reasonable salary. Even the

school is not always 'open' to dealing with the consequences of musical activities. The noise and pupils' excitement can be interpreted as disorder, interfering in other lessons. I believe the proposed [model] is excellent and very rewarding, but the teacher of our day, from the schools we know, can't apply it in every lesson. (Tati's Reflections 1: Third Offer PEAM3 – 7<sup>th</sup> Oct 2012)

Tati's comments relate to difficulties in gaining support from some school personnel. This had already been flagged by some other Student Teachers, such as Amílton, during their visit to school. Student Teacher Alcione, in fact, sees the involvement of school staff as an essential condition for the success of the implementation of informal learning model. It is worth mentioning that the original model also stresses the importance of gaining the support and understanding of the Head and other teachers before the model is used.

The conclusion I reached is that it is possible to implement informal learning in government-funded schools, but it is necessary to have [a movement of] conscientization in the school, involving every teacher in that teaching system.

(Alcione's Reflections 2: Third Offer PEAM3 – 17<sup>th</sup> Oct 2012)

A further thought on Tati's comments above made me relate her view of the time-consuming process of preparing the materials and teachers' longer working-hours to the imperatives of our world framed by a neoliberal ideology. Hence, the mobilization of our domains of music teaching, framed by the context of our practices, needs to be grounded in our values and beliefs so that we can harmonize our practices with those values, and consciously position ourselves in the worlds we inhabit.

This is a great discovery, education is politics! After that, when a teacher discovers that he or she is a politician, too, the teacher has to ask, What kind of politics am I doing in the classroom? That is, In favor of whom am I being a teacher? ... The teacher works in favor of something and against something. Because of that, she or he will

have another great question, How to be consistent in my teaching practice with my political choice? ... I know that teaching is not the lever for changing or transforming society, but I know that social transformation is made by lots of small and great and big and humble tasks! I have one of these tasks. I am an agent with humility for the global task of transformation. (Freire in Shor & Freire, 1987: 46)

It is with this view of performing a small, yet fulfilling, task of being a music teacher-educator, conscious of my political attitudes as a teacher, that I continue my (re)search journey into my personal and educational values. Orienting such a journey involves the activation of the pedagogical content knowledge for music teaching. Through the mobilization of my domains of authority, practical musicianship and relationship with learners' musical worlds, I have been transforming my experiential knowledge of being a Subject Teacher/Supervisor in this distance education module. This has also transformed my praxis and even myself, making me experience a constant process of 'becoming'.

### **7.5. Teaching practices in the module: summary of the empirical findings and links with theoretical discussions**

As I implemented Green's informal learning model, three attitudes seemed to be 'essential' for music teachers in order to fulfil the 'different' role required in this model: allowing pupils to demonstrate what they already know, teaching them by offering a musical model, and assuming the authority invested in ourselves as their teachers. With this in mind, and searching for dialogical relations in the analysis of Student Teachers' teaching practices, I started to conceptualize the domains of teachers' relation with learners' musical worlds, teachers' practical musicianship, and teachers' authority. As mentioned before, those domains oriented my interpretation of their teaching practices and also framed the discussions in this thesis.

Nested in those domains, I identified nine pedagogic modes. Influenced by the Freirean literature I was reviewing, I found parallels between those practices and Freire's discussions of 'banking education', 'naïve transitivity', and 'liberating education'. In addition, his concept of dialogue was the inspiration for a pedagogic mode I termed 'non-musical dialogue'. This mode and the one I called 'laissez-faire' seemed to emerge as a result of misinterpreted attitudes or an over-emphasis on standing back. Offering a musical model, but not entering the domain of learners' musical worlds, were the practices I interpreted as 'illusory freedom' and 'alienating musicianship'. Apart from these pedagogic modes, there were also two combinations of approaches. One was geared towards what was understood to be the distinct moments of teaching, resulting in a 'collage' of approaches. The other focused on pupils' needs, combining different approaches as the Student Teachers 'tuned' their actions to what they felt their pupils would benefit from. Identifying these pedagogic modes has helped me to be more aware of the teaching domains I was mobilizing and, thus, to aim for a balance of those three domains in order to achieve the potentially liberating education that I seek in my praxis as a music teacher-educator.

Besides the discussion of these pedagogic modes, this chapter also dealt with the feasibility of adopting Green's informal learning model, re-contextualizing it within the current Brazilian music education scenario. The principles and ideals of Green's model found resonance in those who, such as Student Teachers Amílton and Guilherme, subscribed to the dialogical mode of education defended by Freire. The aforementioned attitude of allowing pupils to demonstrate what they already know is part of a dialogical process and, in this thesis, was interpreted as the mobilization of teachers' relationship with learners' musical worlds. However, this relationship, like the Freirean concept of dialogue, needs to be problematized, calling for participants' conscious engagement with the world and with each other. That is, dialogue cannot be a manipulation of



teachers 'to make students [their] friends' (Shor & Freire, 1987: 98) or a mere socialization (Bartlett, 2005). Therefore, embracing Freire's dialogical mode of education and adopting Green's informal learning model require us music teachers, to offer learners possibilities of engaging with music-making practices so that they can develop their critical musicality. In order to do so, we teachers need to activate our practical musicianship and be aware that, in a position of authority in relation to the learners, we provide models, and we are never neutral.

In this sense, Freire constantly reminded us that education is politics. We always take sides and should be attentive if we are acting according to our political choices. Awareness of that political role of the teachers was evidenced in Student Teachers' views after their visit to schools. As I discussed in this chapter, despite the passing of Law 11769 in 2008, which made music a compulsory component within the curricular subject Art, not every school had music lessons or was equipped with adequate resources and spaces for musical practices. In fact, such limitations were pointed out by Student Teacher Mônica as more problematic for the implementation of the informal learning model than its principles and ideals. However, despite those difficulties, interpreted by Student Teacher Amílton as lack of interest or willingness from our government, Student Teachers carried out their teaching practices in schools. Sometimes they needed to make adaptations to the model that did not always result in a fulfilling practice. Nevertheless, even those less successful adaptations can help us understand our pedagogical and political choices, our restrictions, and our actions, looking for different alternatives. Actually, the very fact that some Student Teachers made adaptations to the model demonstrates that they used their autonomy and authority as teachers to re-contextualize a foreign model to their particular realities.

However, other Student Teachers such as Guilherme reported feeling tied to rules and prescribed actions. In those cases, they viewed the model as a 'formula' (Finney & Philpott, 2010) that had to be blindly

followed, or they took my instructions as an inflexible 'law'. In that case, I need to review my attitudes as it seems that I have failed to harmonize my actions with my values, transmitting to some of my Student Teachers the impression and the pressure of an 'oppressor'. For those who felt oppressed or tied, the experience might have been quite 'dehumanizing' because they have lost their control over their own teaching procedures.

Realizing such a negative result of my own teaching for some of my learners caused, firstly, some frustration and disappointment in myself. Later, I could reflect on my actions and admit that, on some occasions, I was the one using the model as a 'formula'. Hence, my Student Teachers' actions were merely reflecting my own actions. Moreover, at the same time that I might have been 'oppressing' them by the imposition of a formula, I was also being 'oppressed' and 'dehumanized' as I also lost control over my actions. Understanding this, therefore, allowed me to put myself in charge of my actions again and to transform my praxis according to the values I had elected. Thus, although not every experience was fulfilling, 'liberating', or 'humanizing', the learning I gained through reflection on all those experiences was 'liberating' and 'humanizing' as I felt I could better understand and empathize with others and felt empowered to transform myself.

## **Chapter 8. Being in and with the world and with others: social interaction practices**

### **8.1. Introduction**

In the process of our humanization, we realize we are not merely living *in* the world, but we also engage *with* the world and with others (Freire, 1970/2005; 1974). However, as Freire (1970b: 456) reminded us, although engaging *with* the world may humanize the world, such an engagement 'may not yet signify [our] humanization'. This would require us to engage in praxis – reflection and action to transform the world, ourselves, and our relations in and with the world.

Social interactions here are interpreted as engagement with others, with *potential* for transformation. They may not yet always be transformative, leading to our humanization, since they also reproduce attitudes of authoritarianism, alienation, and exacerbated individualism. However, the online and face-to-face interactions in the module can be regarded as part of teachers' knowledge if we consider knowledge for teaching as socially grounded, built on teachers' 'personal and cultural knowledge, professional training, disciplinary knowledge, curricular and experiential knowledge' (Tardif, 2013: 108). As such, social interactions in the module enabled the mobilization of our domains of practical musicianship, authority and theoretical knowledge, and relationship with learners' musical worlds. Those domains were mobilized as the teachers (Associate Tutors, Local Tutors and myself) interacted with Student Teachers and with each other in the context of music teaching, orienting the musical practices, the preparation of pedagogical materials, and the teaching practices. Likewise, Student Teachers also mobilized those domains as they put themselves in the role of teachers, interacting with their peers to make music; with Associate Tutors, Local Tutors and myself during the preparation of their lessons and materials; and with school pupils during their lessons. The mobilization of those domains, as discussed in Chapters 6 and 7, enables us to 'tune' our actions as teachers and to re-

negotiate our relations with learners. In this sense, it bears the potential for a dialogical approach to teaching, which may lead to transformative actions and help us to relive our humanization.

Social interactions, either planned or not, were present throughout the module and across the offers. This chapter will discuss participants' interactions in the various online and face-to-face activities proposed in the module, and analyse the uses of the different technological tools. Firstly, I will focus on the activities that used the moodle platform as the main channel of interaction amongst participants, as it is already expected in this distance education course. Then I will ponder the uses of extra tools added to the module as an attempt to enrich and open up more channels of communication. The final section of this chapter summarizes the findings and offers links to theoretical discussions related to the social shaping of our humanization.

## **8.2. Social interactions via moodle and face-to-face tasks**

As mentioned before, the moodle, as the virtual learning environment adopted in the Open University of Brazil, is the 'official classroom' where learning and teaching are set to occur. As Subject Teachers, during our planning, we are required to use the moodle as the gateway to the module and as a record keeper of participants' assessment. This way, even activities carried out in other online platforms or face-to-face, if they were to be considered part of Student Teachers' assessment, need to be 'registered' on moodle. This measure understandably organizes assessment in a way that makes it easier to check and control Student Teachers' submissions, Associate Tutors' corrections and the Supervisor's access. In this sense, a mechanism that keeps records of our actions can be viewed as a 'surveillance' tool. Selwyn refers to the concept of 'dataveillance':

This 'dataveillance' functions to decrease the influence of 'human' experience and judgement, with it no longer seeming to matter what a teacher may personally know about a student in the face of his or her 'dashboard' profile and aggregated tally of positive and negative 'events'. As such, there would seem to be little room for 'professional' expertise or interpersonal emotion when faced with such data. In these terms, institutional technologies could be said to be both dehumanizing *and* deprofessionalizing the relationships between people in an educational context – be they students, teachers, administrators or managers. (Selwyn, 2014:59-60, original emphasis)

This fragmented view of the educational process that relies only on what is registered in the platform became apparent to me when I visited the support centres. As mentioned in Chapter 6, witnessing the process Student Teachers were engaged in during their musical practices made me realize that the assessment of what is uploaded in the platform needed to be complemented by assessment of synchronous observations of their learning processes. This section will discuss forms of interactions amongst Student Teachers during their musical practices and their uses of two tools set up in the moodle platform: the forums and the portfolio.

### **8.2.1. Group work: collaborative learning and division of labour**

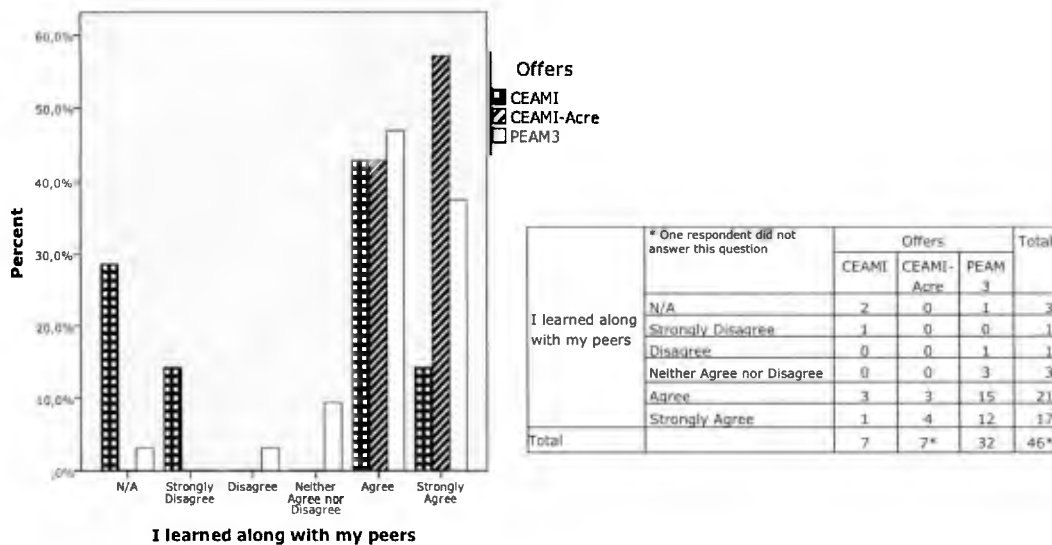
Recalling Student Teachers' replies to the anonymous online questionnaire, the topic most mentioned in relation to their musical practices was group work, with Student Teachers expressing enjoyment in making music with their peers. However, there were distinct kinds of group work.

One seemed to lead to what is called 'collaborative learning'. In this type of interaction, 'individuals are responsible for their actions, including learning and respect[ing] the abilities and

contributions of their peers' (Panitz, 1997: n.p). Besides, 'reaching the goal implies that students have helped each other to understand and learn' (Dooly, 2008: n.p.). In this sense, it is understood as a 'shared knowledge construction process' (Hämäläinen & Vähäsantanen, 2011: 172). Another kind of group work seemed to be organized according to a 'division of labour' amongst group members, in a process where each one would be in charge of certain parts of the task; say, one would write the notation, another would edit the audio recordings etc. In the literature of online interactions, this kind of division of labour is usually found in what is termed 'cooperative learning', 'a process meant to facilitate the accomplishment of a specific end product or goal through people working together in groups' (Dooly, 2008: n.p.). Although such a division could also have happened in collaborative learning, it seemed to me that Student Teachers who understood their group work as collaborative tended to view their experience more positively, where everyone involved would be learning something, somehow.

On the other hand, those who viewed group work as 'division of labour' seemed to focus more on the accomplishment of the task rather than on learning from the experience. Sometimes the division of labour was not equally distributed, due to the different abilities and personalities of group members, and dynamics between individuals in the group. In those cases, in order to get the task done, some Student Teachers might have been more overloaded than others. This seemed to be the case of a Student Teacher who felt that his 'group was putting too much on [his] shoulders' and he felt unfairly assessed.

Despite these cases, when completing a 5-point rating scale question, most of the respondents (38, corresponding to 82.6%) across the three offers seemed to view group work as collaborative learning, since they agreed or strongly agreed that they had 'learned along with [their] peers'. One of the respondents of CEAMI-Acre (second offer) stopped filling in the questionnaire, so there was a total of 46 responses for this question.



**Figure 13: Peer learning (graph and table)**

Learning along with peers allows group members to start reflecting on their different abilities and on how they can deal with them within a group. This opens the possibility of (re)negotiating their roles, increasing the chances of making conscious choice of what they expect to achieve. The Student Teachers Carlinhos and Chico, who formed a group with Marisa and Dolores, for instance, acknowledged the importance of group cohesion, supporting each other and helping others as a part of their own learning processes. Chico mentioned the different abilities each of them had and how these differences contributed to the group work. As mentioned before, in their group, Carlinhos was the leader in ear playing; however, he found it difficult to read notation and sought Marisa's help, as he stated during the interview.

-Flávia: [During the group work,] were you aware of your difficulties and facilities?

-Carlinhos: Music score. Marisa looks there and knows. Marisa is good at notation. So, me and Chico, we go to her: 'Come, Marisa, teach us here'.

(Group interview: Second Offer CEAMI-Acre – 9<sup>th</sup> Dec 2011)

When group work was viewed as a collaborative learning process, dialogue and renegotiation of roles enabled peer learning to emerge. Hence, more than working together, collaborative learning with peers bears the potential for a humanizing learning process through self-knowledge and recognition of others' abilities.

### **8.2.2. Collaboration in the moodle platform**

The two main activities set up in the moodle were the discussion forums and the portfolio. Besides those, in the third offer Student Teachers had to submit assignments and complete quizzes. This last activity was the only one that carried no interaction with others.

In the anonymous online questionnaire, Student Teachers were asked questions about the forums and the portfolio. With regard to the former, 100% of the respondents in the three offers agreed or strongly agreed that 'the forums contributed to sharing musical learning experiences'; and the portfolio was usually viewed as a collaborative activity. Forty respondents (85%) across the three offers agreed or strongly agreed that 'the portfolio was a collaborative activity counting on the participation of every group member'. Besides the collaboration involved in accomplishing their group tasks, Student Teachers were asked to comment on their colleagues' posts. This had a twofold aim: to help their colleagues improve their materials and to make them ponder their own materials and practices. The response to the statement 'Making comments on my colleagues' texts helped me reflect on my own practices' had thirty positive responses (63.8%).

As can be seen, the responses related to collaboration using the forums and the portfolio in the moodle platform were generally positive. However, as the module Supervisor, being able to observe Student Teachers' online interactions with each other, I have a different view. Although I recognize that online interactions amongst learners do occur, the kinds of interactions do not necessarily lead to



collaborative learning. Hence, rather than accepting these results as 'proof' that those tools enable collaboration, I ponder three things. Firstly, as I realized later, I did not make it clear that I was trying to find out if they were *learning* something from collaborative work. Thus, collaboration could have been understood as a mere 'division of labour' or cooperative work. Secondly, in case they did provide answer about their learning, it might have been the case that Student Teachers were *reproducing* in their answers the widely determinist idea that those tools promote interaction and collaborative learning. If this were the case, Student Teachers would be 'truly' thinking that they were learning from each other in the forums and portfolio without analyzing whether their actions were in accordance with their ideas. Thirdly, it might have been the case that Student Teachers gave answers that they thought would be 'correct', not necessarily what they 'really' thought. In this case, I have to review my discourses, which might have over-emphasized my support for collaborative learning. Moreover, once again, I have to reconsider how I am mobilizing my domain of authority, because it could be that Student Teachers did not feel I was open to dialogue. Instead, I would be imposing my ideas on the module participants. Associate Tutor Helena, below, also flags lack of interaction between her Student Teachers in the moodle activities.

-Helena: ... I think we're not used to distance education yet.. [The Student Teachers] don't interact with each other, only with the Supervisor, with the Associate Tutor. ... In the portfolio I think that [interaction] happened more than in the forums, but without the depth of thought we would expect from an undergraduate student, because I think it's not a tradition yet.

(Interview: Second Offer CEAMI-Acre – 19<sup>th</sup> Dec 2011)

Another point I discussed with Helena was the fact mentioned by some Student Teachers during my visit to Travessia. They affirmed that interaction happened and made possible the

accomplishment of their tasks. However, since they live close to each other and are from the same support centre, they did not feel the need to interact amongst themselves online because they can do it face-to-face. Hence, they viewed the forums not as a 'classroom discussion', but as a place to learn from the teachers (Associate Tutors or myself), sometimes in a dialogical way, but at other times in a passive way, just waiting for teachers' replies. In this sense, those online spaces are not really spaces for collaborative learning. Rather, the interactions that occur in those spaces are, according to Selwyn (2014: 60), 'contrived collegiality' since they 'are not spontaneous forms of collaborative collegiality, but interactions between teachers [and learners] that are coerced, administratively regulated and orientated around the implementation of predetermined outcomes'.

The interview excerpt with the Student Teachers Carlinhos and Chico tackles the relationship between Associate Tutors and Student Teachers in the forums.

-Carlinhos: Another thing [related to] the forums. I speak for myself and others. We are asked to participate in the forum, but the 'ice' between the [Associate] Tutor and the learner here [isn't broken]. So, I think there's much to change in this proposal.

-Flávia: Sure. But Helena, who is your Associate Tutor [in this module] is the opposite. She's 'desperate' to hear from you!

-Chico: Great! She's great! Send her a hug!

-Carlinhos: This ice, Narita, I think there should be a formal introduction of the Tutors to learners. Because sometimes we comment in the forum, we do something and we don't know our Tutor's reaction. I don't know. There are things we would ask in person, but through the forum [we don't feel at ease].

-Chico: It's complicated. It's a matter of our selfishness. The teacher asked, asked, and asked you to do something. When you post something, you want the teacher-

-Carlinhos: immediately!

-Chico: to comment on what you [wrote], and many times the discussion has already moved to another topic. The teacher doesn't

go back to what you [posted] and you feel a bit lost. As if it weren't worth participating. Something like this. But we didn't participate when it was time to participate. ... [Then] we want some feedback on what we posted, right? But, will our marks be 'diminished'? Is it because we are the learners and they are the teachers?

(Group interview: Second Offer CEAMI-Acre – 9<sup>th</sup> Dec 2011)

Probably because I used to be their Course Coordinator, Carlinhos, Chico and many other Student Teachers tended to address issues related to the whole *Licenciatura* course, instead of focusing on the module. However, those views were also considered in my reflections and I also reported their thoughts to the current course coordination team. The excerpt above illustrates the 'ice' barrier Carlinhos felt between him and some of his Associate Tutors that prevented collaborative learning from developing. Not feeling at ease to post some comments and being afraid of the Tutors' reactions might indicate the exacerbation of those Tutors' domains of authority. Chico also flagged this, despite pondering his responsibility for not posting his comments at the 'right' time. Thus, if this 'contrived collegiality' is what happens in online (and offline) interactions between teacher and taught, perhaps we should assume our degree of authority and consciously balance it, aiming at a dialogical learning approach.

### **8.3. Extra technological tools for interactions**

One way I had initially thought of promoting integration amongst the participants during the first phase of this research (CEAMI and CEAMI-Acre), was by using the microblog Twitter. As discussed in Chapter 2, social media such as Twitter might focus on us being merely *in* the world, neglecting our engagement *with* the world (Poore, 2014: 168); and thus, might be used as tools for conviviality rather than criticality, linked to commercial rather than educational interests (Friesen & Lowe, 2012), and might instigate 'a commoditized promotion of self' (Selwyn,

2014: 121). Nevertheless, they also bear the potential for collaborative learning, agency, and creation of knowledge. In addition, those tools are being regarded as sites through which to engage with social movements and, as such, participate in a democratic construction of citizenship. 'Therefore, schools need to ensure that all their students have access to the resources and to the competencies to allow them to participate in such spaces' (Facer, 2011: 89). Hence, viewing this potential, but also aware of its criticisms, I adopted Twitter as an extra tool for interactions.

This was especially thought of as a means to integrate the Local Tutors into the module, since in the usual academic platform (moodle) the activities are designed only for the participation of the Associate Tutors and the Student Teachers. However, few Local Tutors joined the community and no participation was detected. Perhaps the choice of Twitter was not appropriate to the use they make of social media, since both Local Tutors and the other participants of the module, at that time, were more familiar with other social media such as Facebook and, more recently, Google+. Moreover, this lack of involvement made me realize anew that participatory parity is not achieved by conceding mere access to digital tools of communication and interaction. In order to integrate a group of actors who had been left aside from discussions in the moodle, and usually had peripheral access to certain tasks in the course, it is necessary to listen to them and understand their actions as Local Tutors.

My choice of Twitter was partly due to the mobility it affords. Besides using the internet connection, users could text with their mobile phones. However, this did not seem to be appealing to the participants.

-Elis: I found Twitter unnecessary. I mean, for us, it was valid because the platform was [unstable] and we communicated with each other via [Twitter]. But I thought: 'What is the relation with the module?'

(Group interview: First Offer CEAMI – 23<sup>rd</sup> Sept 2011)

-Noel: Those social networks, I don't think they're so important. The forum, the messages that go direct to you [Flávia] work better. Perhaps because I don't know how to use it [Twitter] properly.  
(Interview: First Offer CEAMI – 24<sup>th</sup> Sept 2011)

Skype and, later, Google+ hangout were videoconferencing tools that had not been originally planned for the module, but were incorporated as I felt the need of a synchronous interaction with Student Teachers. This need was reinforced after observing the musical practices in some support centres and realizing, as discussed in Chapter 6, the extent to which some highly relevant musical abilities were not portrayed in Student Teachers' edited videos. Therefore, those videoconferencing tools were proposed to enable a 'virtual presence' of teachers (Associate Tutors or myself) during activities in the support centres. By contrast with Twitter, this type of tool was well accepted and welcomed.

-Flávia: About the interactions, Twitter was proposed to-

-Milton: They [the other tools] saved [the module]. I saw little interaction... Skype was essential, otherwise I wouldn't have managed, because of [the problem with] the [moodle] platform. The informal [tools] were more useful than the formal ones. If we used only the formal, I'm sure I wouldn't have understood how to do this [teaching] practice.

-Flávia: Was there an overlap of uses?

-Milton: The [moodle] platform is very limited. What's written, for record keeping is rich, but if we managed to have those interactions via video and leave them in the platform... they complement each other. I think it was valid. Even for other units, not only CEAMI.  
(Interview: First Offer CEAMI – 30<sup>th</sup> Sept 2011)

-Carlinhos: I don't see any future in that thing [Twitter]. For me it's a waste. That's how I see it: the Google that you [used to] talk to Marisa on that day, I found very interesting. We were here, you were there giving us ideas, talking. That was cool.

-Chico: The two are... well, the Google is better because you see, right? Skype is also good. They both come to help us better, much better. Twitter is more to post something we've done, a practice, something we wanted to show, right? In terms of exchanging information, interaction, Google+ is better.

(Group interview: Second Offer CEAMI-Acre – 9<sup>th</sup> Dec 2011)

Although users of Twitter could contest Carlinhos and Chico's opinion, because interaction does happen in the Twitter network, what is prominent in their views is the importance of visual synchronous contact, which is not possible via Twitter. Based on that experience with those extra tools, in the third offer (PEAM3), I focused more on the use of videoconferences, especially the Google+ hangout. Twitter continued to be suggested and, since it was embedded in the moodle platform, every tweet I sent would be seen by module participants, even if they did not follow me on Twitter.

Another extra tool embedded in the platform was the virtual sticky note Lino it. It was used by few participants in different ways. For instance, Local Tutor Aline tended to use the notes to publicize certain face-to-face encounters in the support centre and to remind her students of activities; and Associate Tutor Laura used Lino it to motivate her students to accomplish their tasks. Also privileging the act of publicizing, Student Teacher Sandra posted a 'thank you note' for the visit of her Associate Tutor to their support centre. As an illustration of a more interactive use of that tool, Student Teacher Elizete used the place to post her doubts. As I will expand in the next sections, these different uses of Lino it demonstrate how each one of us shapes technology.

### **8.3.1. Technology humanizing connections**

As I explained in Chapter 6, Google+ hangout was used as a means to allow myself and Associate Tutors to observe at a distance the musical practices in the support centres. This was also a measure I

adopted in order to try to balance our views concerning the process and product of musical practices. One of the outcomes of such a measure was a more personal view of Student Teachers, diminishing the effect of that dehumanizing 'dataveillance' imposed by the 'cold' and impersonal view of them in the moodle platform.

In the anonymous online questionnaire of the third offer, I added a question related to my performance as the module Supervisor. Out of the 32 responses, there were nine (28%) concerning my participation in the social media. All of them were pleased with my participation in those extra channels of communication and some added that they also enjoyed using those tools 'to enhance the interaction and engagement with the module' (respondent 9), and that 'undoubtedly the social media influence the development of the module and the tasks themselves, making it easier to access research [works]' (respondent 2).

Although I used Google+ to compile the texts of the module already available on the internet and, in the second offer, I shared some pictures of my visits to the support centres, my main use of Google+ was the hangout tool. In each of the three offers, I was available in a 'hangout' to talk to Student Teachers for an hour during three days of week 4, when they should start their individual work with the pedagogical materials. That was an optional activity that had the participation of few Student Teachers and, in the third offer, counted on the assistance of the four Associate Tutors in at least one of the days. My own use of that social network and the comment above by respondent 2, seem to demonstrate that we did not use that social network for the 'benefits' usually advertised, of authorship and collaboration.

The use of Google+ hangout also made it possible to have systematic meetings with my Associate Tutors during the third offer of the module. The four Associate Tutors were located in different cities in Brazil and I was in London (UK). Despite the occasional sound delay or a few disconnections during our videoconferences, overall, that tool was very useful for our 1-hour weekly meetings to

reflect about the module, organize the following week and re-set our teaching actions. Rather than using that social network to engage with pedagogical or other issues, mostly, it was used to keep records of our meetings. Thus, it is another example of how we (re)shaped the technology to fit our needs.

Eagerly defending the concept of 'humanness' in education, Poore (2014: 178) stressed that in a scenario where what is being called 'semantic web', 'Web 3.0', or 'Next G Web' 'may very well become smart enough to deliver educational content to students, it will be essential that educators have an unambiguous understanding of the purpose of education and the roles of teachers and learners in it'. Regardless of its potentialities, it is still us who will control and shape the technology. Moreover, it cannot replace the 'human role that the teacher has in meaning-making and discernment ... bring[ing] learners to an awareness of the world and their ability to shape it'.

Aiming to promote that human role in meaning-making and discernment, as well as building up a more cohesive team of teachers, the Local Tutors in the third offer were also invited to some of our weekly Google+ hangouts. They were specifically requested to participate in a discussion with the Associate Tutors and myself about the Student Teachers' performance and involvement in the module. This was an attempt to better integrate the Local Tutors into the module. By doing this, I expected that the Local Tutors, either with a degree or other experience in music or not, felt their contributions to the Student Teachers' musical practices were being valued. Moreover, by inviting them to discuss the practices with the Associate Tutors and myself, we validated their assistance as part of the Student Teachers' assessment process.

The meetings counted on the participation of four Local Tutors: Betânia, Cássia, Fernanda and Flora. This evaluative meeting happened in week 4 with the purpose of reflecting on the musical practices of the previous week and to prepare for the practices of



week 5, when the Student Teachers would receive the pedagogical materials prepared by colleagues from other support centres and would try them out, playing by ear and making their own versions of the music as their pupils would do later.

In week 5, the Associate Tutors Bebel, Laura and Marina were able to visit some of the support centres to conduct musical practices; however, in some other centres, it was the Local Tutor who conducted these, with my supervision at a distance or by themselves. The meeting in week 4, as the Local Tutor Fernanda (not a music specialist) mentioned, clarified what she had to do and created an opportunity to discuss the academic performances of her Student Teachers with the Associate Tutor Luiz and I. Besides this meeting, the synchronous observation of the musical practices of weeks 3 and 5, also carried out via Google+ hangout, allowed me to see both the Local Tutor and the Student Teachers in action, giving them prompt feedback, discussing any emerging matters and building up a more personal relationship with them. By observing their actions synchronously, we had more chance to understand and negotiate each other's actions, which, in turn, resulted in more cohesive and coherent pedagogical practices for this curricular unit. The Associate Tutor Edu also valued the possibility of having more channels of interactions open as a means to get 'closer' to participants, even in a 'distance' education module.

-Edu: I think that the more social network we have [in the module], the better it is. ... I think these social media contribute to this: shorten the distance and maximize time. ... you're always in contact with people, right? And this frequent contact is not only during lesson time. You're in contact, you get 'closer' to the others and in the informal learning, getting closer [with each other] is very important, isn't it?  
(Interview: Second Offer CEAMI-Acre – 20<sup>th</sup> Dec 2011)

This interaction of the teaching team facilitated by those social media did not seem to be perceived by the Student Teachers, or they

prioritized the usual means of interaction, i.e., face-to-face in the case of Local Tutors, and via the moodle platform in the case of Associate Tutors. Actually, Student Teachers' responses to the online questionnaire of the third offer (PEAM3) indicate only two responses (out of 32) related to Local Tutors' participation in social media, three related to Associate Tutors' and nine related to the Supervisor's (myself). With regard to the Local Tutors, the two respondents only mentioned that their Local Tutor knew how to deal with that technology and helped them using Google+ and Skype. As mentioned before, besides these two videoconferencing tools, there were other technologies that the Student Teachers had to deal with in the module and they did not always feel supported by their Local Tutor in dealing with technology.

Student Teacher 5: In general, the performance of Maysa was good, competent and professional. However, I felt that there wasn't guidance to deal with the new technologies, which may seem simple for many people, but not for those who are used to being digitally excluded. I don't know if there was a *lack of interaction between the tutors*, but when I finally understood what I had been asked to do, I didn't have much time and this contributed to my failure in this course unit.

(Anonymous online course evaluation questionnaire: Third Offer PEAM3 – Oct 2012, emphasis added)

More than the use of technology, this statement attests to the Student Teacher's perception of the lack of interaction amongst the teaching team, similarly to an opinion voiced earlier by respondent 32 (p. 197), despite my positive view presented above. The fact that the Local Tutor Maysa was not available to participate in the evaluative meetings might have contributed to this lack of interaction felt by her Student Teacher. Another reflection that derived from this statement is the 'exclusion' or a further barrier that some kinds of technology may represent for users who are not familiar with, or not comfortable with that type of technology. Thus, contradicting the ideological and

determinist 'beneficial' discourses attached to the 'democratic' access involved in learning to use technology, that Student Teacher illustrates that s/he did not consider him/herself to be on a par with others.

### **8.3.2. Bringing the informal to the formal: contrived interactions?**

Another tool used frequently in the third offer was the sound platform SoundCloud. As illustrated in Chapter 6, this platform allows comments to be inserted at the exact moment of the sound excerpt that the comments refer to. Student Teachers were requested to upload their audio files on the platform so that their peers and Associate Tutor could comment.

Since it was the first time I had used that platform on the module, I prepared written guidelines for the Student Teachers explaining how to set up an account, upload audio files and write comments. I also embedded a SoundCloud track in the moodle platform as an illustration of my written guidelines. During the training to prepare Associate Tutors for the third offer, I asked my four Associate Tutors to follow those guidelines and check if my explanations were understandable. Since they had not used SoundCloud before, they followed the written guidelines as if they were Student Teachers. They mentioned that the information was clear and there was no problem in setting up their accounts.

Despite this, many Student Teachers claimed they could not understand what they had to do and complained that I had made the use of an external platform compulsory for the module, since they *had* to upload their audio materials in SoundCloud. In the anonymous online questionnaire, three respondents mentioned that platform. One Student Teacher mentioned having 'enjoyed it' (respondent 4) and the others took a negative view. Respondent 7 stated that 'the chosen [tool] made the access of the Student Teachers for interaction more difficult', and respondent 30 said that she only managed to do

the task 'with the help of a computing technician [who] informed [her] that such an activity requires deep knowledge in computing'.

In spite of those complaints, Student Teachers carried out their tasks using that platform. They recorded their audio tracks and uploaded them in SoundCloud so that their Associate Tutor and peers could comment. As shown in Chapter 6, interactions did happen. When the Associate Tutors commented, they oriented Student Teachers to improve their audio materials. The Student Teachers who tried their peers' materials during week 5 were also asked to make suggestions for improvement. Besides this kind of 'orienting' comment, we also found Student Teachers posting various kinds of 'motivational' comments, reproducing the celebratory, 'conviviality' behaviour found in other informal social networks. All these comments, however, were not made spontaneously, but were part of the module requirements. In this sense, the interactions that occurred in the SoundCloud were as contrived as those carried out within the formal online environment of moodle. As such, they do not carry less importance or value than if the interactions were spontaneous. However, they should be recognized as 'planned' for a specific pedagogical purpose.

Interestingly, in one of the SoundCloud audio tracks, we had a comment from an 'outsider' (someone in the USA, as referred to in the quote below). Since the tracks were made public to allow our comments, anyone else could listen to them and, if they had a SoundCloud account, could also post comments. That is what happened on the complete track posted by Student Teacher Mariana for the activity in week 5.

[The 'outsider'] The Lion Engineer at 0.24: Wow, so full! Sounds all around. Kinda' feels like there might be some clashing, though between the two guitars, though, like they weren't really a team. But I like the light feeling!

[Associate Tutor] Laura at 0.24: Jeiji, those musicians are students. They don't have adequate equipment to record the music and they

were showing us a rehearsal. But, thank you very much for your comments from [the] United States!!! The students are going to like it! I will translate your suggestions to them.

[The 'outsider'] The Lion Engineer at 0.24: Ah! I see, I see! Well best of luck to the students, I really hope they improve rapidly!

(SoundCloud comments: complete track, Sept 2012)

In this track there were eight other comments made by the Student Teachers from Oceano, as part of their task. However, neither did Student Teacher Mariana reply to any of the comments, nor did any of the other 'authors' of that track. Therefore, we do not even know if any of those comments were read or taken into consideration before going to schools. Interaction, in fact, occurred between Associate Tutor Laura and the 'outsider'.

#### **8.4. The social shaping of our humanization: summary of the empirical findings and links with theoretical discussions**

As I have been discussing in this chapter, the social interactions that occurred in this music teacher-education module are part of teachers' knowledge since they enabled the mobilization of our domains of music teaching. Both online and face-to-face interactions were *planned* according to the personal and educational values I considered important to be developed in the education of future music teachers. In this sense, issues of collaboration, responsibility, autonomy, free will, and fairness were high on my 'list' when I designed the module. They were proposed to 'counterbalance' the exacerbated notions of competitiveness and individualism disseminated in our neoliberal world. In addition, they were in harmony with Green's informal music learning model adopted in this study, and also with Freire's dialogical praxis, aiming at the development of our conscientization and, ultimately, our potential humanization.

During the proposed tasks involving group work in this module, I found two distinct approaches carried out by the Student Teachers, both face-to-face and online. One approach seemed to be more fulfilling to every participant, leading to collaborative learning. The other seemed to reproduce a fragmented 'factory mode of production' with its division of labour. On the latter occasions, participants' actions would be restricted to certain tasks in such a way that they could lose their understanding of the whole learning process. As a result, this could lead them to experience a feeling of alienation from the final product of their work. Paradoxically, in that 'division of labour' type of group work, the focus seemed to be on the final *product* in the sense that participants aimed to *accomplish* their task. However, that final product would not completely 'belong' to each participant. Moreover, in the cases of an unbalanced division of labour, the overload of a group member would be more related to the notions of an unjust, oppressive, and domesticating system of education rather than a fair, liberating, and humanizing experience. On the other hand, in a 'collaborative' type of group work, the focus seemed to be on the *learning* that participants experienced when engaged in the *process* of accomplishing their tasks. In addition, that collaborative type of group work seemed to cater for the different abilities and experiences people have, highlighting the individualized process of learning that contributes to the development of self-knowledge. This, in turn, may empower participants to direct their learning processes and actions towards what each one considers more appropriate for them in that specific time and context.

Those types of group work can also be found in the interactions I had with Associate Tutors and Local Tutors. The division of labour, in my understanding, is institutionalized by the fragmented roles attributed to each one of us. However, the strategies discussed in this chapter to integrate them in my own praxis were attempts to minimize that factory mode of production and promote a collaborative teaching work. Nevertheless, as I have been discussing throughout

this thesis, planned strategies or actions do not determine specific outcomes because as we engage with the proposed tasks and interact with each other, we re-signify the tasks and the interactions according to our own needs or will. As a result, although I had planned the musical practices to be a collaborative activity, as I discussed above, the way Student Teachers interacted amongst themselves and the way they faced the task, may have led to a 'division of labour' instead of collaboration.

Another type of interaction was 'contrived collegiality', a situation in which participants were 'forced' to collaborate with each other. This was evident in the compulsory tasks Student Teachers had to carry out in the module, either in the moodle (forums and portfolio) or in the SoundCloud. Since those interactions were planned for the module, it could be argued that, to some extent, I was the one who 'forced' that contrived collegiality. One of its reflections was the reproduction of a collaborative discourse that I found in Student Teachers' responses in the online questionnaire. Despite this discourse, the fact that some tutors like Helena and I did not see much online collaboration amongst Student Teachers might indicate that participants could have 'simulated compliance' as a subversion of that contrived collegiality (Hargreaves, 1994: 208, cited in Grieshaber, 2010: 444).

Other issues of power relations between teacher and taught included the resistance and complaints of some Student Teachers concerning the use of SoundCloud as a compulsory platform to upload their audios, and to make some amendments to their materials. Although I planned the use of that sound platform and other technologies on the module considering the notions of learner-centredness, collaboration and autonomy, the actual uses of technology may have not been consistent with what we understand as 'liberating' practices. Actually, episodes like those reminded me of the multiplicity of subject positions that each actor assumed in the module, and the fact that they could result in 'dissonant' voices.

Thus, assuming my authority in the role of their Supervisor/Subject Teacher, it was necessary to understand my 'position, and [my] knowledge and support of students, as partial, interested and potentially oppressive' (Keddie, 2011: 224).

Once my own role and power position was assumed and problematized, I was able to be more 'open' to possibilities I had not predicted, including the 'oppressive' result of a praxis aimed at 'liberation'. Rather than viewing those 'unexpected' outcomes as consequences of my 'bad' planning or teaching, I have been learning to recognize the different subjectivities at play in social interactions and, consequently, the impossibility of predicting how the module participants would deal with the proposed tools, tasks and interactions. By doing this, I realized that I allowed the domain of learners' worlds to emerge, balancing it with the domain of my authority, enabling conscious and transformative actions with the potential to humanize myself and others embarking on the journey of 'becoming'. 'In this incompleteness and this awareness lie the very roots of education as an exclusively human manifestation. The unfinished character of human beings and the transformational character of reality necessitate that education be an ongoing activity' (Freire, 1970/2005: 84).



## **Chapter 9. My research journey so far: some concluding thoughts**

### **9.1. Introduction**

As I reflect on the journey I took during this study, I realize the importance of a constant dual process of looking inwardly to myself and outwardly to the world I live in, so that I could better understand and (re)position myself *in* and *with* the world and with others. By doing so, I was required to continually engage in praxis, 'the reflection and action [that] transform reality' (Freire, 1970/2005: 100) as a means to harmonize my actions with the values I embrace and consider necessary for my potential humanization.

Assuming the political attitude Freire summoned us to take in our roles as teachers, I was aware of the fact that my actions could never be neutral. In this sense, I would always take sides as I positioned myself in the world. In order to make informed decisions to take actions, I needed to develop critical awareness (conscientization) of the world(s) I was engaging with. Thus, a critical analysis of my role as a music teacher-educator led me to see my actions in at least three political spheres: first, in relation to my Associate Tutors, Local Tutors and Student Teachers; in the second place, within the structure of the Open University of Brazil/Universidade de Brasília; and thirdly, considering the current scenario of education and music education in Brazil, with tentative actions to enforce Law 11769 to ensure Music as a curricular content in compulsory schooling. Added to this, policies to widen participation in higher education, promote distance education, increase the work-load of academics, nurture performative attitudes, commodify people and education also reverberated in my actions. Sometimes they instigated resistance; at other times compliance, often leading me to question how humanization can be possible in a neoliberal world. Despite this, in a more hopeful tone, inspired again by Freire (1994: 3), I accepted the challenge to 'unveil opportunities for hope, no matter what the

obstacle may be [since]... when we fight as hopeless or despairing persons, our struggle [is] suicidal'.

Within those spheres of actions, it was in the 'virtual' classroom of an Initial Teacher Education Course offered at a distance that I could exercise my free will, although limited by the course structure, to conduct my actions and attempt to relive my humanization. Framed as a self-study-action-research-curriculum-development project, I investigated my own praxis as a Subject Teacher/Supervisor of a distance education module. Adopting Green's (2008) informal music learning model, I looked at my actions and their influence on the module participants' musical and teaching practices.

As an e-learning distance education module, technology was embedded in my planning and explored as a means of promoting interaction and enabling activities to be carried out and supervised at a distance. Issues concerning 'advertised' and determinist effects of certain technological tools to 'improve' education were contrasted with our practical uses of technology. Awareness of those determinist discourses allowed me to ponder what might be the values behind those discourses and to make more informed choices when adopting (s)elected technological tools. At the same time that this empowered me as a user of technology, it reminded me that all the other users would have the same free will related to the levels of engagement with the tools I had chosen. Therefore, although the technological tools and, actually, the whole design of the module activities were planned and framed according to my own ontological and epistemological perspectives, they were experienced and shaped individually according to each participant's ontological and epistemological views.

This last chapter revisits the main ideas discussed in the thesis as I ponder the extent to which I consider I managed (or not) to harmonize my actions with personal and educational values in search of conscientization. Final thoughts about the research include its contribution to the field of the sociology of music education, the

limitations of the study, and the implications of its findings for further research and practices.

## **9.2. Summary of the findings**

Green's informal music pedagogy is essentially practical, based on music-making practices in groups. Due to such an emphasis on a task carried out in face-to-face meetings, it required a different supervision approach when adopted in an e-learning distance education module. As mentioned earlier, those responsible for the face-to-face meetings in the module are the Local Tutors. They are not always music specialists and have usually had a peripheral involvement with the course content. Thus, during the implementation of this module, I felt the need to be more 'present' in following Student Teachers' musical practices. This led me to adopt videoconferencing tools so that I could synchronously observe their practices and be 'virtually' present. This closer contact in observing the musical practices turned out to be welcomed by Student Teachers, who appreciated more frequent meetings with the module Supervisor. It was also often positively viewed by Associate Tutors and Local Tutors.

By getting 'closer' to each other, to echo the words of the Associate Tutor Edu cited in Chapter 8, even at a physical distance, we did manage to work more cohesively as a team of teachers and we had a more 'humanized' view of our Student Teachers, not considering only what was posted in the moodle platform. Another means to promote humanization was the valuing of learners' musical worlds, especially those who 'belonged' to the 'informal world' and had often been undervalued in formal contexts of education, to the detriment of the Western classical canon.

Besides that more 'humanized' view of the module participants and our closer contact enhanced by the use of videoconferencing tools, there were other types of interactions found in this research. Analysis of Student Teachers' engagement with the practices and the

preparation of their pedagogical materials pointed to two distinct types of group interaction: collaborative learning and division of labour. The former seemed to be more positively viewed and geared towards a *shared process* of the *learning* involved in the tasks. The latter, on the other hand, seemed to be more focused on the *accomplishment* of the *final product* of a required task, not necessarily promoting a sense of learning and, as a result, was not always positively viewed. The online forums and portfolio in the moodle platform, set up as collaborative tools, were not always used as such. The portfolio, on many occasions, reflected the group's division of labour attitude with many 'collages' of individual posts indicating what each member was responsible for, but lacking a cohesive view of the task. This use of the portfolio made me realize the 'artificial' and somehow 'forced' collaboration Student Teachers were engaged in a form of contrived collegiality. Not only was this type of contrived interaction found during the use of the moodle, but also when Student Teachers had to use the SoundCloud platform to comment on their peers' work and analyse their own musical productions.

The analysis of Student Teachers' teaching practices revived some of Freire's ideas, which I used to frame this research. His ideas of a humanizing and liberating education using a dialogical and problem-posing approach aiming at conscientization seemed in tune with the values I wished to imprint in my praxis as I adopted Green's informal pedagogy. However, it is worth recalling that, at the time of the module implementation, I was not thinking explicitly about the Freirean concepts. This preserved a more 'natural', 'spontaneous', and 'authentic' attitude related to my teaching and interactions, preventing me from deliberately acting in a 'Freirean way' so that I could later claim that my actions were in accordance with his ideas. Nevertheless, as I was writing this thesis, I was able to identify many relations between Freire's ideas and my praxis and the praxes of the module participants. Sometimes our praxes were attuned to Freirean

principles; at other times, not so much. The reflection on those similarities and differences resulted in the conceptualization of a model to understand music teaching practices.

Through the analysis of my Student Teachers' teaching practices, I have suggested it has been helpful to consider three domains of teachers' actions mobilized during music teaching: teachers' practical musicianship, their authority, and their relationship with learners' musical worlds. Together, they form what I understood to be the pedagogical content knowledge for music teaching, which enables us to better harmonize our actions with learners' needs and with our own goals as music teachers. As I unfolded those domains, I reviewed the Freirean concepts of 'naïve transitivity', 'banking' and 'liberating education', and conceptualized other teaching approaches as 'laissez-faire', 'non-musical dialogue', 'illusory freedom' and 'alienated musicianship'. Besides these pedagogic modes, I also found two types of combined approach. Whilst in a 'collage' of approaches teachers' actions seemed to be more task driven, when they 'tuned' in to their pupils' needs the combination of pedagogic modes seemed to be focussed on the pupils.

The predominance of teaching practices adopting what I called a 'collage' of approaches might indicate that we teachers actually change our teaching approaches according to the tasks we get involved with. Perhaps pressured by the demands of performativity imposed in our neoliberal world, we tend to focus more on the accomplishment of many fragmented tasks instead of viewing the tasks as part of a whole learning-teaching process in which learners' education should be the real focus. In addition, the fact that the Student Teachers experienced teaching in schools for only two lessons of a project that was originally planned for six reminds us of the need to view those teaching approaches not as 'fixed' pedagogic modes related to individuals. Rather, those were the approaches captured during specific lessons, but they were subject to further transformations had there been other lessons. Moreover, not only are those approaches presented as temporary, but the model itself that

currently mobilizes three domains of music teaching is also open to possible additions.

From a constructivist perspective, critical intellectuals, despite their attempt to persuade, are convinced that there is never a perfect, definitive, or comprehensive interpretation or understanding nor a conclusive analysis that cannot be challenged or be subject to serious debate and criticism. (Torres, 2009a: 58)

Therefore, it is in a spirit of critical analysis that I will use the model and invite careful readers to join in a serious debate that may contribute to the improvement of the model and to my understanding of music teaching practices.

### **9.3. Contribution of the thesis**

This thesis aims to contribute to the field of the sociology of music education, in particular with reference to music's participation in producing and reproducing certain social dynamics within the educational setting, specifically in relation to informal learning. The integration of Green's informal pedagogy into a Brazilian undergraduate music teacher education course offered within the Open University of Brazil by the Universidade de Brasília was the means through which I investigated and analysed my own praxis as a Subject Teacher/Supervisor. Although I had no intention of 'testing' Green's pedagogy, the discussions I raised related to its implementation in a different cultural context and the adjustments I made in order to fit it for the distance and online aspects of the module may be of interest of those who investigate Green's pedagogy or informal music pedagogies.

In addition, the investigation of the role of teachers in Green's pedagogy resulted in the production of a theoretical model through the identification of the aforementioned domains to understand music teaching practices. Those domains were developed and employed in

this thesis as an analytical device to interpret the music teaching practices of the various actors involved in the module: Student Teachers, Associate Tutors, Local Tutors and Supervisor (myself). Although this theoretical model resulted from practices based on informal learning, they may also be applied in other music teaching contexts that require the mobilization of teachers' authority, teachers' practical musicianship, and teachers' relationship with learners' musical worlds.

Alongside Green's framework, this theoretical model of music teaching also employed some Freirean ideas. In fact, the pedagogic modes nested in those domains were conceptualized mainly based on Freire's notions of a dialogical relationship between teacher and taught, and teacher's directiveness of the learning process, aiming at a liberating mode of education. Amongst the pedagogic modes, there were those that partially reflected the above-mentioned notions, such as the modes termed 'illusory freedom', 'naïve transitivity', and 'non-musical dialogue'; as well as others that represented the absence of any intersection between those domains, such as the modes termed 'banking', 'alienating musicianship' and 'laissez-faire'. Therefore, the Freirean view of education employed throughout this thesis and in particular in the interpretation of those pedagogic modes is a contribution to the field of the sociology of music education at a theoretical level and with practical application in music teacher education courses.

The distance and online contexts in which the module was implemented raised issues related to the uses of technologies. Hence, another contribution of this thesis includes a critical reflection on participants' engagement (or not) with the proposed technology and the conscientization of idealized (and ideological) discourses promising determinist effects of technology in the learning and teaching process. Moreover, the practical solutions of integrating the Local Tutors in the module, and using more videoconferencing tools to provide synchronous feedback and strengthen the bonds amongst

the participants are further contributions to the field of distance education.

#### **9.4. Some considerations concerning this research**

There are many limitations of the kind of qualitative research that I have carried out. 'We, as researchers, are part of the world that we are researching, and we cannot be completely objective about that'; besides, 'other people's perspectives are equally as valid as our own' (Cohen, Manion & Morrison, 2007: 134). Moreover, as I have been discussing throughout this thesis, our actions influence others and are influenced by others. Since people are different and, thus, respond differently to actions and contexts, and people themselves change in the course of life, replicability and generalizability of this study may be difficult to achieve. However, it may be transferable to some extent as the reader empathizes with some of the roles described here and identifies similar contexts in which the domains of music teaching can be mobilized. In this sense, although the findings resulted from an intervention in a distance education course using Green's informal music learning model, I suggest that those teaching categories might be found whilst employing other music teaching models. In addition, the issues of collaboration, 'division of labour', and contrived participation raised during online interactions using both the moodle platform and social media might also be applicable to face-to-face interactions. Nonetheless, the degree of transferability can only be judged by the reader, who is better informed of the context to where s/he might transfer some of the findings of this study.

Another limitation of this thesis concerns the level of involvement of my participants. As previously explained, this research did not involve its participants as co-researchers, as may have been expected if I had employed a Freirean framework since the beginning of this investigation. Therefore, although I carried out the action research in collaboration with the module participants, in the



sense that my praxis was investigated in relation with them, I was the one who analysed the data and drew conclusions. I had the opportunity to share my reflections with the participants during the interviews, videoconferences and, especially in the third offer, using the Tutors' Forum. However, participants' involvement was more related to the 'action' rather than the 'research'.

Due to the focus on my own *praxis*, and on the influences it could be found to have on participants' *actions*, I ended up targeting *practices* rather than those who engaged on those practices. As a result, I did not look at issues related to participants' social groupings such as age, gender, socioeconomic background, religion or other groups. The use of technology and the pedagogic modes, then, could have been addressed according to those social groupings.

In fact, the choice to focus on our practices rather than on our identities was, perhaps, a reflection of my personal journey and struggle to re-invent myself. Being a 'non-mixed' third generation Japanese Brazilian, I have often felt 'misjudged' by my appearance, having an 'Asian' identity imposed on me. Although I respect the Japanese culture and share some of its values, I consider myself culturally 'Western'. As a result, I have tended to shift my attention from 'who we are' to 'what we do', despite acknowledging the fact that these two facets of our selves are inseparable. In fact, I understand the process of 'becoming' as the transformation of 'who we *were*' according to 'what we *have done*'. In this sense, instead of fighting for the recognition of one's (individual or group) identity, I tend to fight for the conditions to ensure people (including myself) are 'participating on a par with other members' (Fraser, 2001: 24) in the various interactions, actions and contexts. Therefore, being consistent with the personal choice of focusing on actions rather than people's identities, during the writing of this thesis I gave preference to accounts of 'what I had done' instead of 'who I was'. This choice might have contributed to an *appearance* of an attempt to develop an 'objective' stance. However I was conscious that such a stance was

not possible since I was always 'subjectively' interpreting what I (and other participants) had done, based on my views (of who I was or wanted to be). One of the facets of my identity I felt necessary to 'expose' throughout this thesis was my role as a Subject Teacher/Supervisor and a researcher. Other facets such as my gender, ethnicity, social class, nationality, and spiritual beliefs were intermingled within my actions that reflected a desire for transformation, indignation at unjust situations, and hope in humanity. Nevertheless, apart from the authority position invested in my role as a Subject Teacher/Supervisor and as the researcher of this study, I am aware of the fact that other facets of my identity were not explicitly addressed in this thesis, for the aforementioned reason.

### **9.5. Looking back and moving forward to future journeys**

This current research journey has taken me to the depths of my self and to the vastness of many 'virtual' and 'concrete' worlds that I started realizing I am part of. The personal and professional transformation I have been experiencing highlights the on-going process of 'becoming', as we transform ourselves and our realities. Moreover, it has shown me that this journey into my personal and educational values had, in fact, started a long time ago, perhaps more intuitively, and that it will continue to be developed. Thus, as this part of my journey comes to an end, I look forward to future paths I will take, aware of the constant need to 'tune' my actions to the values I hold, and conscious of the power relations influencing my choices and actions.

One of the actions I plan to take in my next teaching role at the university is to make explicit and further examine the model of the domains of music teaching and its pedagogic modes, together with my Student Teachers. This could be a way of testing and refining the model, as well as an attempt to involve the Student Teachers in the analysis of their own praxes through a more collaborative

relationship. Other issues raised during this research will be more carefully planned and addressed in future investigations. These include: a) the development of 'critical musicality' during musical practices (playing, listening, or composing) and teaching; b) the awareness of the differences between posing questions and problematization, aiming at a Freirean dialogical process of learning and teaching; and c) the closer integration of the teaching team (formed by the Supervisor, the Associate Tutors, and the Local Tutors) in more phases of the module, attempting to minimize our alienation from the whole learning-teaching process imposed by the nature of our fragmentary roles.

... constructivists recognize that research and education are socially and historically situated activities in institutions that are constrained and enabled by the power relations in the society around them. For this reason, an understanding of the role of expert knowledge, research, and education should be considered from the political sociology of education, paying attention to the relationships of the ideals and values embodied in researchers and research practices that seek to inform and guide educational policies. (Torres, 2009b: 37-38)

Attuned to Freire's notion of the politics of education, the political sociology of education gives researchers critical lenses through which to see the world. Allied with reflexive attitudes, it may enable us to better position ourselves, and understand our choices in the transformation of ourselves and of our realities, even limited by the prescribed roles assigned to us teachers in the Open University of Brazil/Universidade de Brasília.

In this sense, the construction of ourselves is understood as shaped and reshaped by our interactions with the world and with others, according to our informed choices. This is a 'liberating idea because we could then intentionally create ourselves as the persons we wish to be rather than the ones other people wish us to be, or who we think they wish us to be' (McNiff, 2012: 130). Therefore,

becoming aware of that possible transformation and, mostly, being *in charge* of our own transformation gives us hope to direct our actions and ourselves towards a more just and humane world, despite the current exacerbated individualism, competitiveness and the view of the world as a market where people and values would also be for sale.

As we become aware of the many ideologies at play that drive our actions during our interactions with the world and with others, we become more alert in relation to taken-for-granted discourses, and we can start to allow consciousness to develop from a stage of 'naïve transitivity' to conscientization (Freire, 1970b: 471). The findings discussed in this thesis are based on a critical engagement with the worlds investigated, illustrating my own process of developing conscientization of my role as a music teacher-educator living in a complex world with inequities and inequalities but, nevertheless, struggling with hope to transform myself and my worlds.

I always say I am against the intellectual I am, because I have known the problems and the difficulties I have had in my life to die as this intellectual I have been in order to be born again as a different one. And it is not so easy. It is easier to create a new intellectual than to re-shape the old intellectual. (Freire, 1976: n.p.)

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## Appendix I – Structure of the Modules

### First Offer – CEAMI

	Face-to-face		Online		
	Centres	Schools	Resources	Tasks	
Week 1	Optional		Videos Texts	Forum	Twitter: continuous interaction throughout the module
Week 2	Stage 1: get into groups, copy a music by ear and perform to colleagues			Group portfolio: upload the music and write comments	
Week 3	Stage 2: get into groups, combine and arrange the chosen material		Songs website on	Choice	
			Texts	Web-conferences	
			Scores/TAB of the songs	Group portfolio: audio of the practice and comments	
Week 4			Texts	Forum: initial discussion	
Week 5				Forum: discussion and sharing material (recording of their own riffs and notation guidance)	
				Group portfolio: final version of the devised material	
Week 6		Stage 2: set the task to pupils using the materials devised by them		Group portfolio: audio of the practice and comments	
Week 7		Stage 2: continue modelling aural learning and pupils' performance		Group portfolio: audio of the practice and comments	
Week 8				Forum: reflection about the module	
				SurveyMonkey Questionnaire about the module	

Figure 14: Face-to-face and Online Activities during the first offer (CEAMI)

## Second Offer – CEAMI-Acre

	Face-to-face		Online		
	Centres	Schools	Resources	Tasks	
Week 1			Videos Texts Webconf.	Forum	Twitter: continuous interaction throughout the module
Week 2	Stage 2: get into groups, copy the riffs by ear, combine the riffs and perform to colleagues		Audio Video	Group portfolio: upload the musical practices and write comments	
Week 3	Stage 2: Riffs get into groups, choose some songs, combine and arrange the chosen material		Audios Videos	Forum: discussion about Riffs Group portfolio: audio of the practice and comments	
Week 4			Texts Audios Video: L. Green's response to twitter questions	Forum: initial discussion Optional: twitter: Questions to Lucy Green	
Week 5				Forum: discussion and sharing material (recording of their own riffs and notation guidance) Group portfolio: final version of the devised material	
Week 6		Stage 2: set the task to pupils using the materials devised by them	texts	Group portfolio: audio of the practice and comments	
Week 7		Stage 2: continue modelling aural learning and pupils' performance		Group portfolio: audio of the practice and comments	
Week 8				Forum: reflection about the module SurveyMonkey Questionnaire about the module	

Figure 15: Face-to-face and Online Activities during the second offer (CEAMI-Acre)

### Third Offer – PEAM3

	Face-to-face		Online		
	Centres	Schools	Resources	Tasks	
Week 1			Texts	SurveyMonkey Questionnaire Moodle Quiz Forum: repertoire	Twitter/ Google+ : continuous interaction throughout the module
Week 2		Visit to schools: observe the classroom pupils they will work with	Text	Forum about visit to school	
Week 3	Stage 1 modified: get into groups, play the chosen repertoire, record the group and each player separately		SoundCloud tutorial	SoundCloud	
			Google+ video	Google+ Hangout	
				Group portfolio: audio of the practice and comments	
Week 4			Texts	Hangout/Chat to solve doubts	
Week 5	Stage 2 modified: STs receive their peers' material, get into groups, play by ear and make an arrangement		Text	Forum: discussion about the text Group portfolio: complement the material	
			Optional video	SoundCloud: comment the tracks	
Week 6		Stage 2: set the task to pupils using the materials devised by them	Text	Reflective essay about the teaching practice	
				Optional: forum to discuss a text about re-arranging	
Week 7		Stage 2: continue modelling aural learning and pupils' make an arrangement	Text	Reflective essay about the teaching practice	
Week 8	written exam			Moodle Quiz SurveyMonkey Questionnaire about the module	

Figure 16: Face-to-face and Online Activities during the third offer (PEAM3)

## Appendix II – List of Participants

### Student Teachers

	Names	Gender
1	Alcione	female
2	Alexandre	male
3	Alfredo	male
4	Altamiro	male
5	Amilton	male
6	Aracy	female
7	Ari	male
8	Armando	male
9	Ataulfo	male
10	Bete	female
11	Billy	male
12	Carlinhos	male
13	César	male
14	Ceumar	female
15	Chico	male
16	Clara	female
17	Cláudia	female
18	Conrado	male
19	Dado	male
20	Dilermando	male
21	Dinho	male
22	Dolores	female
23	Dorival	male
24	Egberto	male
25	Elis	female
26	Elizete	female
27	Emílio	male
28	Erasmus	male
29	Fafá	female
30	Francis	male
31	Francisca	female
32	Gil	male
33	Guilherme	male
34	Heitor	male
35	Humberto	male
36	Ivan	male
37	Jacques	male

	Names	Gender
38	Jair	male
39	Jane	female
40	Jorge	male
41	Joyce	female
42	Leila	female
43	Mallu	female
44	Margarete	female
45	Mariana	female
46	Marisa	female
47	Marlene	female
48	Martinho	male
49	Mateus	male
50	Milton	male
51	Mônica	female
52	Nando	male
53	Nara	female
54	Nelson	male
55	Noel	male
56	Pedro	male
57	Priscila	female
58	Raphael	male
59	Raul	male
60	Renato	male
61	Rita	female
62	Ronaldo	male
63	Sandra	female
64	Sílvio	male
65	Tânia	female
66	Tati	female
67	Tom	male
68	Toninho	male
69	Vicente	male
70	Vinícius	male
71	Vitor	male
72	Waldir	male
73	Zeca	male

**Associate Tutors**

	Names	Gender
1	Alceu	male
2	Ângela	female
3	Bebel	female
4	Edu	male
5	Elba	female
6	Helena	female
7	Laura	female
8	Luiz	male
9	Marina	female

**Local Tutors**

	Names	Gender
1	Aline	female
2	Betânia	female
3	Beto	male
4	Cássia	female
5	Dalva	female
6	Ernesto	male
7	Fernanda	female
8	Flora	female
9	João	male
10	Maysa	female
11	Paula	female

## Appendix III – List of Songs/Music

### First Offer – CEAMI

	<b>Song/Music</b>	<b>Genre</b>	<b>YouTube links</b>
1	<i>Autumn leaves</i>	International - Instrumental	<a href="http://www.youtube.com/watch?v=Gsz3mrnIBd0&amp;list=PL0469BB0D8C7F49D9">http://www.youtube.com/watch?v=Gsz3mrnIBd0&amp;list=PL0469BB0D8C7F49D9</a>
2	<i>Don't stop believing</i>	International - Pop Rock	<a href="http://youtu.be/7vN2mkeCJlw">http://youtu.be/7vN2mkeCJlw</a>
3	<i>Esperando na janela</i>	Brazilian - Xote	<a href="http://youtu.be/Ax1CSkDGILM">http://youtu.be/Ax1CSkDGILM</a>
4	<i>Mais perto quero estar (Nearer my God to Thee)</i>	International - Gospel (translated)	<a href="http://youtu.be/6bCp3fJzsXw">http://youtu.be/6bCp3fJzsXw</a>
5	<i>Meteoro da paixão</i>	Brazilian - Sertanejo Pop	<a href="http://youtu.be/MKY9bmNrSP0">http://youtu.be/MKY9bmNrSP0</a>
6	<i>Smoke on the water</i>	International - Rock	<a href="http://youtu.be/GrDWm4CZHig">http://youtu.be/GrDWm4CZHig</a>
7	<i>Testify to love</i>	International - Pop	<a href="http://youtu.be/aXTvMUJgJaE">http://youtu.be/aXTvMUJgJaE</a>

### Second Offer – CEAMI-Acre

	<b>Song</b>	<b>Genre</b>	<b>YouTube links</b>
1	<i>Ai, se eu te pego</i>	Brazilian - Sertanejo	<a href="http://youtu.be/hcm55IU9knw">http://youtu.be/hcm55IU9knw</a>
2	<i>Bad romance</i>	International - Pop	<a href="http://youtu.be/qrO4YZeylOI">http://youtu.be/qrO4YZeylOI</a>
3	<i>Satisfaction</i>	International - Rock	<a href="http://youtu.be/q5W4k6vD2WY">http://youtu.be/q5W4k6vD2WY</a>

### Third Offer – PEAM3

	<b>Song</b>	<b>Genre</b>	<b>YouTube links</b>
1	<i>Amigos para sempre</i>	International - Pop (translated)	<a href="http://youtu.be/zOrVjW31398">http://youtu.be/zOrVjW31398</a>
2	<i>Asa Branca</i> (used by 2 groups)	Brazilian - Forró	<a href="http://youtu.be/cGDJ-oWQ3_o">http://youtu.be/cGDJ-oWQ3_o</a>
3	<i>Baião de Ninar</i>	Brazilian - Baião	<a href="http://youtu.be/OkhHd1kVnDE">http://youtu.be/OkhHd1kVnDE</a>
4	<i>Bolacha de água e sal</i>	Brazilian - Children's song	<a href="http://youtu.be/-e_5fFF9gsY">http://youtu.be/-e_5fFF9gsY</a>
5	<i>Camaro amarelo</i>	Brazilian - Sertanejo	<a href="http://youtu.be/M79e5ji-53w">http://youtu.be/M79e5ji-53w</a>
6	<i>Do seu lado</i>	Brazilian - Rock	<a href="http://youtu.be/h8y-45T_Hak">http://youtu.be/h8y-45T_Hak</a>
7	<i>E daí?</i>	Brazilian - Sertanejo	<a href="http://youtu.be/kBKYIkqJvpA">http://youtu.be/kBKYIkqJvpA</a>
8	<i>Escravos de Jó</i>	Brazilian - Children's song	<a href="http://youtu.be/bOBpzjRpV_4">http://youtu.be/bOBpzjRpV_4</a>
9	<i>Eu só quero é ser feliz (Rap da Felicidade)</i>	Brazilian - Funk	<a href="http://youtu.be/sZzMnh-oMJo">http://youtu.be/sZzMnh-oMJo</a>
10	<i>Fico assim sem você</i>	Brazilian - Pop	<a href="http://youtu.be/a24FZteiHEE">http://youtu.be/a24FZteiHEE</a>
11	<i>Flor</i>	Brazilian - Sertanejo	<a href="http://youtu.be/0qYpAu4ijtQ">http://youtu.be/0qYpAu4ijtQ</a>
12	<i>Fome Come</i>	Brazilian - Children's song	<a href="http://youtu.be/RWEp0UD21NU">http://youtu.be/RWEp0UD21NU</a>
13	<i>Jesus Cristo</i>	Brazilian - Gospel	<a href="http://youtu.be/WakqgzoaFuM">http://youtu.be/WakqgzoaFuM</a>
14	<i>Lê-lê-lê</i>	Brazilian - Sertanejo	<a href="http://youtu.be/wEvzNbwZ7W0">http://youtu.be/wEvzNbwZ7W0</a>
15	<i>Meteoro da paixão</i>	Brazilian - Sertanejo Pop	<a href="http://youtu.be/MKY9bmNrSP0">http://youtu.be/MKY9bmNrSP0</a>
16	<i>Para nossa alegria (Galhos Secos)</i>	Brazilian - Gospel	<a href="http://youtu.be/uW_zwhXZFrc">http://youtu.be/uW_zwhXZFrc</a>
17	<i>Que país é esse?</i>	Brazilian - Rock	<a href="http://youtu.be/Tt4j1WuqpQU">http://youtu.be/Tt4j1WuqpQU</a>
18	<i>Rap Brasil</i>	Brazilian - Rap	(composed by the Student Teacher)
19	<i>Só hoje</i>	Brazilian - Pop	<a href="http://youtu.be/2XOL0EckLcg">http://youtu.be/2XOL0EckLcg</a>
20	<i>Vem dançar com tudo</i>	International - Kuduro Dance (translated)	<a href="http://youtu.be/ZeUQ1D9S_Vc">http://youtu.be/ZeUQ1D9S_Vc</a>