

The preparation of music teachers in Brazil and England: reflections on teaching practice models

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Abstract: This paper examines and compares teaching practice models of three music teacher training courses originating from Brazil and England, as well as addressing issues regarding the initial preparation of the music teacher in both countries. Activity theory was employed as a theoretical framework to explain the related factors involved in both models' implementation. A number of challenges were identified such as: (i) how to balance the theoretical and practical dimensions of the curriculum; (ii) the quest for mechanisms for the transferral of the pedagogical and musical instrument knowledge acquired by students to music teaching practice contexts; and (iii) the absence of a specialist music teacher as mentors in some educational contexts. Findings showed that there is diversity in teaching practice models due to different educational and technological contexts employed.

Keywords: Initial preparation of the music teacher. Teaching practice model. Teacher-training policies for music teachers.

A preparação do professor de música no Brasil e na Inglaterra: reflexões sobre modelos de práticas de ensino

Resumo: Este artigo examina e compara modelos de prática de ensino de três cursos de formação de professores de música do Brasil e da Inglaterra. São discutidas questões sobre a preparação do professor de música nos dois países. A teoria da atividade é empregada como fundamentação teórica para explicar a relação de fatores envolvidos na implementação dos modelos. Foram identificados desafios para a implementação dos modelos, como, por exemplo: (i) o estabelecimento de um equilíbrio entre as dimensões práticas e teóricas do currículo; (ii) a busca de mecanismos para ajudar na transferência de conhecimentos pedagógicos e musicais adquiridos pelos estudantes para os contextos de prática de ensino; (iii) a ausência de professores especialistas de música como mentores em alguns contextos educacionais. Resultados sugerem uma diversidade de modelos de práticas de ensino em razão dos diferentes contextos educacionais e tecnológicos empregados.

Palavras-chave: Preparação inicial do professor de música. Modelo de prática de ensino. Políticas educacionais para a formação do professor de música.

In recent years, government policies for music teacher education in Brazil and England have changed considerably. In Brazil, for example, student music teachers tend to spend more time in schools during their preparation than was previously the case. Furthermore, there is a wide range of educational contexts which allow student music teachers to explore different teaching methodologies and to tackle complex educational and musical problems.

A number of studies have been conducted to examine the experiences of these student music teachers such as Purves and Pulsford (2018), Soares, Figueiredo and Schambeck (2014), Kleber and Cacione (2010), Soares (2008) and Purves et al. (2005). However, there has not yet been a comprehensive overview of the teaching practice models adopted by Music Teacher Training Courses (MTTCs) in Brazil and England to prepare student music teachers for entrance into the teaching profession. This paper examines (and compares) how three MTTCs from Brazil and England have designed their teaching practice models, and the challenging task of implementing them in a changing educational context.

1. Teaching practice in Music Teacher Training Courses in England

Current arrangements for Initial Teacher Training (ITT) in England may be surprising for readers familiar with other national educational systems, and the diversity and complexity of arrangements in England may be bewildering when compared with other more linear approaches.

For those accustomed to fairly traditional systems, where universities and colleges act more or less autonomously in their teacher-training courses, and where students follow university courses and then comply with school practices laid down by the Higher Education Institutions (HEIs), the system may seem unduly complex.

The last few years have seen radical changes in how ITT is organised and conducted in England, in so far as HEIs, once the dominant providers, have entered into partnerships with schools and more commercial institutions to produce new models of teacher training. This has been accompanied by very significant government control and has led to a competence-based model of ITT, with detailed specifications, regulations, and auditing of the process of teacher training and follow-up courses.

Although this situation has been strongly criticised, it is not possible here to conduct a critique of how ITT has evolved over the last few years. It is worth highlighting one or two indicative comments, however. Ball (1994), for example, had provided a detailed criticism of ITT. He censured education for being overdetermined and overregulated and complained that there is a matrix of power regulations. Ball and Youdall (2007:5) also claimed there was a hidden system of privatisation in public education and argued that "education is not a commodity and should not be privatised".

Despite these comments, however, and the complexity and regulation of ITT and of the qualifications needed to teach in England, it may be a little surprising that the partnerships between HEIs and schools and other providers are often rated highly by the Office for Standards in Education, Children's Services and Skills (Ofsted). Ofsted data for The Carter Report showed that the system "generally performs well, with some room for improvement in particular areas" (CARTER, 2015:5). It mentions that "diversity of provision... is probably a strength of the system" (CARTER, 2015:3). The partnership system between HEIs and schools has certainly adapted and developed from a somewhat shaky beginning to new shared arrangements with both partners working in tandem and complementing each other.

In England, the procedure of becoming qualified to teach in schools is not simply a matter that can be arranged between the central government and HEIs, as universities and

further education colleges are called, or between HEIs and other ITT providers. Although the government's Department for Education (DfE) has overall control of educational matters, there are semi-autonomous bodies in education which control (or have controlled) different aspects of teacher training, and schools¹.

One such important body – with a wide remit – is Ofsted, the aforementioned Office for Standards in Education, Children's Services and Skills. This body "Inspects", "Regulates" and "Reports" on a wide range of educational matters and exerts considerable power through the judgements it makes. Its work is spread across HEIs, ITT, and schools, among other places (OFFICE FOR STANDARDS IN EDUCATION, CHILDREN'S SERVICES AND SKILLS, 2020).

However, all entrants into the maintained (part of the State²) system of school teaching (and, unusually, into the non-maintained special school teaching institutions), are required not only to have teacher training, but to have an additional Qualified Teacher Status (QTS) certificate. This can be obtained in various ways either before (if qualified elsewhere in the world), during, or (usually) at the end of any training course. Up until 2019, this also involved passing official QTS tests in Literacy and Numeracy. This policy has now been replaced with a new approach to "fundamental English and mathematics" (September 2019) and was implemented on 1st April 2020. Under this new policy, providers will have to ensure that trainees have appropriate English and mathematics skills, either at the interview stage or during the training programme. These skills include grammar, pronunciation, vocabulary, reading, handwriting, an ability to understand data and graphs, and mathematical skills.

Before becoming a qualified teacher, a person must be awarded a Qualified Teacher Status (QTS) Certificate by completing an Initial Teacher Training course or through other approved routes and be sufficiently competent in basic English, Mathematics, and Science to teach at primary school level. During the training course, trainees have to meet the teaching standards before they can progress to obtain the QTS certificate. There are nine standards altogether. These cover standards in teaching, standards relating to personal and

¹ These semi-autonomous bodies in education, and particularly in teacher training, are subject to periodic name changes, and this can be confusing, especially when examining the literature in the subject area. The descriptions of their purposes here are the official versions (THE NATIONAL ARCHIVES, 2020):

i) Between 1994-2005, there was the Teacher Training Agency (TTA): "Its functions were to: fund the provision of teacher training in England; improve the quality and efficiency of all routes into the teaching profession; contribute to raising the standards of teaching; and provide information and advice on teaching as a career."

ii) Between 2005-2012, the Teacher Training Agency was re-launched and expanded as the Training and Development Agency for Schools (TDA). This replaced the TTA and had some extended powers. It was now "responsible for improving the training and development of the entire school workforce."

iii) Between 2012-2013, The Teaching Agency (TA) became "responsible for initial teacher training in England as well as the regulation of the teaching profession". It also now incorporated areas of the General Teaching Council (GTC) for England—the regulator for the profession.

iv) From 2013-2018, The Teaching Agency merged with the National College for Teaching and Leadership to become the National College for Teaching and Leadership (NCTL).

v) From 2018, new arrangements came into force. The National College for Teaching and Leadership (NCTL) was abolished and the duties were split into two parts: The Teacher Regulation Agency (TRA) for the regulation of the teaching profession (including ethical issues of misconduct), whilst the Department for Education became responsible for all other educational matters. This simplification was designed: "to help better align efforts to attract the best and brightest into the profession, and support teachers at every stage of their career. The department will take on teacher recruitment functions and the move will mean even closer coordination between the work already underway to improve schools and strengthen the profession, and the delivery of support to teachers in classrooms". Readers should note that an important part of this latter re-organisation was teacher recruitment, following recorded shortfalls of students entering teacher training. This was highlighted by an announcement of a new teacher recruitment and retention strategy in January 2019, which included eleven new policies (SCHOOLS WEEK REPORTER, 2020).

² State schools are funded by the government and include local (= regional) authority schools (maintained), academies, and free schools. There are also private schools outside the state-funded system. These are often called public and/or independent schools.

professional conduct, and five new standards for teachers' development (DEPARTMENT FOR EDUCATION, 2016a) which must be achieved by trainees and Newly Qualified Teachers (NQTs) during their induction year. Furthermore, after qualifying to teach, NQTs will be assessed on their ability to meet the criteria of these nine official standards, as part of their appraisal in their induction year (i.e., their first year of teaching).

But there are also prior conditions for acceptance by ITT courses. Personal qualifications at 16+ level are required in English and mathematics (Grade C/4 or above), and the same standard in a science subject is required for teaching 3-11 year olds. In addition, a formal check on a person's background through the Disclosure and Barring Service (DBS) has to be conducted by the course provider to ensure unsuitable people do not enter training (GOVERNMENT UK, 2020). ITT providers are also required to use "a rigorous selection process" to ascertain the applicants' suitability to teach (DEPARTMENT FOR EDUCATION AND NATIONAL COLLEGE FOR TEACHING AND LEADERSHIP, 2020).

In summary, the pattern of Initial Teacher Training in England is generally as follows: first, obtaining pre-training qualifications and, second, acceptance by an officially approved Initial Teacher Training (ITT) course, either as an undergraduate or postgraduate, and this involves background checks beforehand to assess the candidate's suitability. Third, the ITT must be completed in a satisfactory manner and, fourth, at the end of the training course, the candidate must provide evidence of having sufficient basic English and Mathematics skills to acquire the necessary Qualified Teacher Status certificate awarded by the Teaching Regulation Agency (TRA). At the moment (October 2021), there are ten routes for entry into teaching in England (UNIVERSITIES AND COLLEGES ADMISSIONS SERVICE, 2020), though it must be added that these are subject to regular change and refinement. These are as follows:

1. Assessment Only route to Qualified Teacher Status (QTS) – a postgraduate route for experienced, non-qualified (non-QTS) teachers;
2. PGCE (Post-Graduate Certificate in Education) – a university-led postgraduate ITT programme leading to QTS;
3. Postgraduate Early Years Initial Teacher Training (EYITT) – a university- or college-led route leading to Early Years Teacher Status (EYTS);
4. Postgraduate Teaching Apprenticeship – an employment-based route that allows you to earn a salary while you train;
5. Researchers in Schools (including the Maths and Physics Chairs programme) – This is an option for those doing (or having just completed) a doctorate degree course. It is a three-year programme leading to QTS that offers a combination of classroom teaching and research opportunities. As well as gaining a teaching qualification, its participants can take part in the Research Leader in Education Award programme;
6. Returning to teaching – a school-led route for qualified teachers who never taught in a school or were absent from the profession and wish to return to teaching;
7. School Direct (salaried) – An employment-based route that allows you to earn a salary while you train;
8. School Direct (tuition fee) – A school-led ITT programme with support from an ITT partner, such as a university. This can lead to the award of a PGCE as well as QTS;
9. Teach First Leadership Development Programme – A two-year, school-based, salaried programme, focused on leadership and teaching,

- usually with a university partner, and leading to a Postgraduate Diploma in Education (PDE), as well as QTS. The programme begins with five weeks of intensive initial training, followed by work in the classroom;
10. Undergraduate Early Years Initial Teacher Training (EYITT) – This three- or four-year course allows the student to study for a degree which is based on an early-childhood related subject and will qualify them to teach young children up to the age of five;

The pathways into teaching can be grouped into two major sets (See Fig. 1):

1. The undergraduate route –This is for applicants who wish to pursue a career in teaching. Undergraduates enrolled in teacher training courses in education are likely to be younger and may be students straight out of school.
2. The postgraduate route –This is for graduates who have obtained a university degree, and is often university-driven, and lasts one or two years. It includes a considerable amount of school-based teaching practice, the minimum requirement being 24 weeks in at least two schools. There is also academic study, work in classroom management, and an assessment of practical teaching in schools. The course is accompanied by mentoring throughout the course. This route culminates in enabling a student to be awarded a Postgraduate Certificate in Education (PGCE). It can be followed through two pathways:
 - a. university-based: this is based in higher education.
 - b. school-based: this is also known as an employment-based route. The graduates involved may be paid a salary in school, whilst undergoing their training.

It should be noted here that not every Higher Education Institution provides its own teacher training as done formerly. Some have joined forces in a consortium with school-based staff and schools to provide the training.

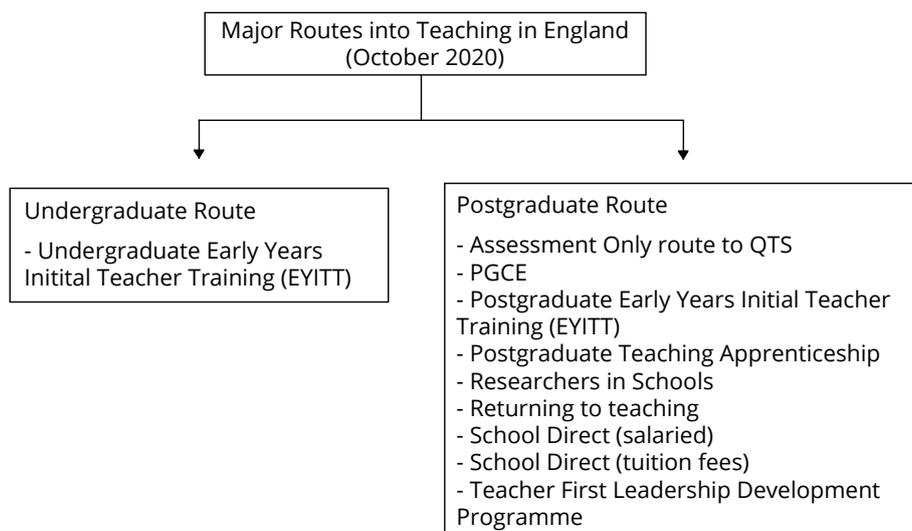


Fig. 1: An overview of the two major pathways into teaching in England.

Source: Universities and Colleges Admissions Service (2020)

Because of the complexity of routes and requirements for training, there are a number of agencies (e.g., Now Teach) which provide individual advisers who will guide prospective teachers through the process of choosing a course and the options open to them. These are in addition to the government advice and support service, 'Get into Teaching', for applicants for postgraduate training for primary and secondary school teaching.

Overall, 56% of prospective teachers took a school-led route in 2016-2017, up from 51% the previous year, whereas 44% followed what had previously been an HEI-led (university) route (DEPARTMENT FOR EDUCATION, 2016b:5). However, in 2019, the HEI providers recruited 47% of the total number (DEPARTMENT FOR EDUCATION, 2019:4). There were also n=38 providers in England for Early Years ITT in 2018-2019. These were a subset of the n=242 ITT providers overall, including n=171 SCITTs and n=68 HEIs.

These official routes are all theoretically open to music students as possible pathways into teaching. The majority, however, tend to make use of the HEI PGCE and SCITT pathways. Music achieved only 72% of its secondary school ITT target recruitment in 2018-2019, down from 75% the previous year (DEPARTMENT FOR EDUCATION, 2019:6). Ninety-two percent of these recruits were UK nationals, 6% from the European Economic Area (EEA) and 2% of another nationality (DEPARTMENT FOR EDUCATION, 2019:18).

1.1. Initial Music Teacher Training in England

The preparation of specialist music teachers in England is normally undertaken either at an undergraduate or postgraduate level. The former lasts 3 to 4 years (a full-time programme) or longer (a part-time programme) for a student music teacher to obtain QTS and NQT status. The latter can be classified as a Postgraduate Certification in Education (PGCE) Level.

There is thus a wide range of institutions and routes (or pathways) that can enable a student to become a qualified school music teacher in England³. For example, some state and independent schools are entitled to offer Initial Music Teacher Training Courses. These courses take approximately one year to complete. It should be remembered that a degree in music is required to apply for a teacher training course in a school context. This particular postgraduate route is based both on the observation of a schoolteacher by a mentor and practical classroom experience. This raises issues about the value of academic experience for the preparation of a music teacher, as Initial Teacher Education (ITE) in university tends to lay emphasis on research-based evidence and the development of critical thinking about educational context.

Financial inducements for training to teach music are listed on the government website (DEPARTMENT FOR EDUCATION, 2020): a tax-free bursary of £9,250⁴, loans for tuition fees and maintenance (living costs), and additional support if a parent depends on childcare, or is suffering from a disability. Using a postgraduate search tool (POSTGRADUATE SEARCH, 2020), HEIs can be found by listing details of their courses. These mainly comprise secondary school music PGCEs, with three providers under the remit of School Direct, as mentioned earlier (fee-based and salaried).

³ Note that there are many thousands of freelance musicians who also work part-time in schools, some providing instrumental teaching to individual pupils or small groups, some providing part-time music education to classes if the school has no specialist music teacher on its staff.

⁴ Equivalent to R\$69,361.00, according to the exchange rate (15/10/2021) reported by the Central Bank of Brazil (www.bcb.gov.br).

When a suitable provider has been found (such as through the government website), then an application has to be made through the official link to the centralised University and Colleges Admissions Service (UCAS). All the Higher Education (university and college) ITT providers who “advertise” online can be explored independently, although applications must be made through this government service.

In England, there is no national music teacher education curriculum for MTTC. Each MTTC has the autonomy to design its own curriculum in accordance with the requirements of different school partners.

2. Teaching practice in Music Teacher Training Courses in Brazil

In Brazil, the federal government formulates broad educational policies for Teacher Training Courses in all subjects (including music), and for Music Teacher Training Courses (MTTCs) known as the *Licenciatura*⁵ Music Course. Although the federal legislation governs various features of the *Licenciatura* music course curriculum, higher education institutions⁶ and *Licenciatura* Music Courses have the freedom and autonomy to organize their own institutional pedagogical projects (IPP) and pedagogical course projects (PCP), in accordance with the requirements of their economic, educational, and cultural contexts. Thus, the preparation of student music teachers varies in different Higher Education Institutions and means that student music teachers may benefit from a wide range of pedagogical and musical experiences, depending on curricular requirements.

In this educational context, there is only one major route (the undergraduate route) to become a teacher in all subjects in Brazil. The undergraduate route is divided into two systems: Face-to-Face learning (F2FL) and Distance Learning (DL) (See Fig. 2).

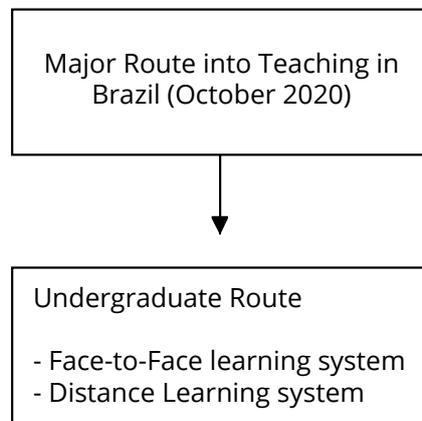


Fig. 2: An overview of the major routes to becoming a music teacher in Brazil.

Source: Figueiredo (2017).

As can be seen, there are considerably fewer routes in Brazil than in England. In 2012, for example, 87 Brazilian Higher Education Institutions offered MTTC in the F2FL system and

⁵ A term derived from the Latin expression *licentia docendi* = permission to teach.

⁶ Higher education institutions offering *Licenciatura* Music Courses include both state and private sectors. In the case of the former, institutions are maintained and administered by federal, state, and/or municipal governments. The majority of MTTCs is offered by the state sector (SOARES; FIGUEIREDO; FINCK, 2014).

four in the DL system (FIGUEIREDO; SOARES, 2012:340). Before they can be accepted into one of these courses, candidates must be approved through a selective entrance process. At the end of their preparation, student teachers are presumed to be sufficiently qualified to teach in basic education and other educational contexts.

2.1. Initial Music Teacher Training in Brazil

The current curriculum for Music Teacher Education in any MTTC in Brazil is governed by three Resolutions passed by the National Education Council: (i) Resolution N° 02/2004 (BRASIL, 2004), which approved the National Curricular Guidelines for Undergraduate Courses in Music; (ii) Resolution N° 2/2019 (BRASIL, 2019), which defined new National Curricular Guidelines for Initial Teacher Preparation for Basic Education and established a Common National Basis for Initial Teacher Preparation for Basic Education; and (iii) Resolution N° 7/2018 (BRASIL, 2018), which laid down the national guidelines for extension⁷ in higher education courses (for both Bachelor and *Licenciatura* courses). These federal acts of legislation apply to all the *Licenciatura* Music Courses in Brazil.

Resolution N° 02/2004 (BRASIL, 2004), Art. 5, stipulates that undergraduate courses in music require students to follow a syllabus that includes, among other things: "III-Theoretical-Practical content: studies that allow the integration of theory/practice related to the exercise of musical arts and professional performance, including (...) Teaching Practice (...)" (BRASIL, 2004, our translation)⁸.

Similarly, Resolution N° 2/2019 (BRASIL, 2019) states that *Licenciatura* courses in all subjects should be based on a curriculum having a minimum of 3,200 hours spread over at least four years (or eight semesters). The total number of hours must be divided as follows: i) 400 hours targeted for curriculum-based practice. This practice should be observed throughout the course and lays emphasis on observation and reflection; ii) 400 hours allocated to teaching practice from the beginning of the second half of the course and involves teaching in real-life situations in schools; iii) 800 hours devoted to scientific, educational, and pedagogical knowledge; and iv) 1,600 hours aimed at broadening the students' knowledge in specific areas (e.g. music), course units and knowledge from the National Common Curricular Base, and the pedagogical domain of this content (BRASIL, 2019).

These figures for the minimum curricular workload can be regarded as referring to student music teachers who spend most of their preparation time within a university. Hence, *Licenciatura* Music Courses have an important influence on the attitudes of student music teachers in relation to music education in basic education and other educational contexts.

A clearly striking contrast between universities and schools can be seen as a crucial issue for undertaking teaching practice. Montandon (2012:49-50) stated that teaching practice carried out in Brazilian MTTCs is characterized by a strong emphasis on theory rather than practice, with a considerable amount of time being spent by student music teachers in observing

⁷ The term "Extension" refers to curricular components that enable undergraduate students to engage with different sectors of the community through several measures and strategies recommended for undergraduate courses. In Brazil, 10% of the entire curriculum program must be devoted to extension activities. In specific terms, extension activities in Teacher Education are designed to assist student teachers to learn from and with their local community and other social sectors.

⁸ "III - conteúdos Teórico-Práticos: estudos que permitam a integração teoria/prática relacionada com o exercício da arte musical e do desempenho profissional, incluindo (...) Prática de Ensino (...)" (BRASIL, 2004).

other teachers' practice and few opportunities (or no opportunities whatsoever) for student music teachers to teach music. Likewise, in many cases there is no systematic monitoring of university tutors and some are unfamiliar with the educational context for which they are preparing student music teachers.

In Brazil, teaching practice is a 400h curriculum requirement. University tutors are responsible for teaching the discipline (the theoretical dimension) and monitors (or supervises) student music teachers in any educational setting where the teaching practice takes place (the practical dimension). Resolution N° 2/2019 (BRASIL, 2019) does not stipulate the number of hours that must be spent on either theoretical or practical dimensions. Each HEI and MTTC can interpret this resolution independently. No studies have been found that have measured the amount of time allotted for each of these dimensions in Brazilian MTTCs. Teachers from any educational context are regarded as mentors. In some MTTCs, there are teaching practice supervisors who are expected to assist both student music teachers and their tutors.

This situation raises some key issues for teaching practice. First of all, it is essential to reduce the gulf that exists between the MTTCs and the school or other educational contexts. Second, the MTTCs must strike a reasonable balance between the theoretical and practical dimensions. The time spent on the theoretical dimension tends to be higher in MTTC than on practical activities (SOARES; FIGUEIREDO; SCHAMBECK, 2014). Third, university tutors and mentors must reach a compromise when faced with irreconcilable opinions, such as the different attitudes to teaching styles that can be acquired by music teacher students. These might be detrimental to the student music teachers' confidence in teaching music during their preparation. Almeida (2010) has already examined confidence problems in an MTTC.

2.2. Formal, non-formal, and informal settings for teaching and learning music in Brazil

Teaching and learning music both in Brazil and England take place in formal, non-formal, and informal settings. In 2008, the federal government of Brazil passed a then new Law N° 11.769/2008 (BRASIL, 2008) that stipulated that music must be a compulsory **content** (not a course subject) in school curricula. In stating that music is not a compulsory subject in curricula, the Law did not guarantee that music should be taught by a specialist music teacher in the final years of the primary and secondary levels of basic education⁹. However, one can argue that Law N° 9.394/96 (BRASIL, 1996), Art. 62, stipulated that the preparation of teachers for basic education should be carried out through *Licenciatura* Courses in all subjects. One possible explanation for music not being taught by specialised music teachers in primary and secondary education is the adoption of the *polivalência* model [a multi-disciplinary system], which was enacted by Federal Law N° 5.692/71 (BRASIL, 1971). In the definition of this law, arts teaching in school was termed *Educação Artística* (Artistic Education) and comprised music, drama, visual arts, and drawing.

⁹ The Brazilian educational system is divided into two levels: 1. **Basic education** divided into three sublevels - **pre-school education** (0-5 years old), **primary education** (6-10 years old – first years; 11-14 years old – last years) and **secondary-school education** (15-17 years old) - and 2. **Higher education** (undergraduate courses- Bachelor's and *Licenciatura* degrees – and postgraduate courses - Master's and Doctoral degrees). Generalist teachers are predominant in pre-school education and the first years of primary education. However, in some cases, state and municipal educational systems recruit specialist teachers in particular areas such as the arts and physical education. In the final years of primary education and secondary education specialist teachers teach different areas of knowledge in accordance with the requirements of the school curriculum (FIGUEIREDO; SOARES; SCHAMBECK, 2015:46).

In the *polivalência* model, it was assumed that the *Licenciatura em Educação Artística* (*Licenciatura* in Artistic Education) course was adequate to prepare students to teach music, drama, visual arts and drawing in schools¹⁰. The preparation of students to teach several arts and the notion that a single teacher (*polivalente* teacher) can be responsible for teaching all areas of the arts in school has been widely criticized in the literature (e.g., FONTERRADA, 2005. OLIVEIRA, 2000a, 2000b. PENNA, 2002. TOURINHO, 1993). Criticism can also be found in official documents (BRASIL, 1997a, 1997b, 1998a, 1998b), which suggests that this type of model should no longer prevail in schools. However, there is evidence to suggest that the *polivalência* model is still being adopted by several schools in the Brazilian educational system (FIGUEIREDO; MEURER, 2016). It should be noted that, since 2004, the National Guidelines for Undergraduate Courses do not refer to *Licenciatura* in Artistic Education as a Teacher Education Course that prepares *polivalente* teachers (FIGUEIREDO, 2017).

In 2016, Law N° 11.769/2008 was modified and replaced by Law, N° 13.278/16 (BRASIL, 2016), in which visual arts, dance, music and drama are defined as artistic languages that “will constitute the curricular component” of art studies in basic education. Although music still remains an area that can be included in the arts syllabus, the educational system as a whole is responsible for running its own pedagogical projects, and this has again led to differences in the way music and other arts subjects are included in the school curricula.

It should be pointed out that Law N° 9.394/96 (BRASIL, 1996) laid down that educational systems at federal, state and municipal levels should have the freedom and autonomy to form their own school curricula. As a result, there are different interpretations about the purpose of arts teaching in Brazilian schools, which have resulted in a wide range of contrasting approaches in curricula.

Some educational systems support the idea of music being taught by a specialist music teacher. Others contract specialised music teachers to teach music in the first (through a partnership with a generalist teacher) and last years of primary education. Nevertheless, other educational systems are in favour of maintaining the *polivalência* model. This simplistic view is based on the assumption that a teacher possessing a degree in *Licenciatura Plena* in visual arts, drama, and drawing is capable of teaching the essential components of music in school.

Four arguments are put forward to keep this practice in schools: 1. There is a perception in some parts of the educational system that an arts teacher is able to teach all artistic languages; 2. There is a shortage of qualified teachers to teach music; 3. It is an expensive undertaking to employ a single teacher for each artistic language. 4. Arts in general, and music in particular, are regarded peripheral areas of the school curriculum. In other words, the arts are not valued as highly as other areas of knowledge. Finally, there are educational systems that provide extra-curricular musical activities to students as a means of complying with the law. The presence (or absence) of music teaching in the educational system in Brazil can be divided into four schemes (see Tab. 1):

¹⁰ *Licenciatura em Educação Artística* comprised two phases: 1. *Licenciatura curta* (short *licenciatura*), a two-year course. It aimed to qualify teachers to teach music, Drama, visual arts and drawing in the first year of primary education (pupils aged 7 to 10 years old at that time). 2. *Licenciatura plena* (full *licenciatura*), a two-year course. It aimed to prepare specialist teachers in one of the arts areas (music, drama, visual arts and drawing) to teach during the last years of primary education (aged 11 to 14) and secondary education (aged 15 to 17). The diploma of *Licenciatura curta* was a requirement for enrolment of an undergraduate student in the *licenciatura plena* course (FIGUEIREDO; SOARES; SCHAMBECK, 2015:52-53).

	Pre-school education	Primary education		Secondary education
	0 -5 years old	6-10 years old	11-14 years old	15-17 years old
SCHEME 1	Generalist teacher +Specialist music teacher	Generalist teacher+Specialist music teacher	Specialist music teacher	Specialist music teacher
SCHEME 2	Generalist teacher	Generalist teacher	Specialist music teacher	Specialist music teacher
SCHEME 3	Generalist teacher	Generalist teacher	<i>Polivalente</i> teacher	<i>Polivante</i> teacher
SCHEME 4	Generalist teacher	Generalist teacher	Neither <i>polivalente</i> nor specialist music teacher	Neither <i>polivalente</i> nor specialist music teacher

Tab. 1: Schemes showing the presence (or absence) of the teaching of music in the educational system in Brazil.

These different situations can either have a positive or negative effect on the manner in which teaching practice is conducted in basic education. Schemes 1 and 2 provide opportunities for students to be mentored by specialised music teachers. Scheme 3 is problematic as a *polivalente* teacher can be someone with either a *Licenciatura Plena* degree in music, or a *Licenciatura Plena* degree in another area of the arts. Scheme 4 is the worst alternative because student music teachers are not mentored by a specialised music teacher. Research in music education has shown how important feedback and modelling by mentor teachers are for providing the confidence student music teachers need to teach music (e.g., HENNESSY, 2017. SOARES, 2008). Levels of confidence have also been linked to a student's concept of competence and self-efficacy in the field of music education (e.g., SOARES, 2008).

Soares (2008) also found that it was not only the elements of the curriculum that gave student music teachers enough confidence to teach music in various educational contexts; their attitudes and experiences during their teaching practice had a profound effect too. Thus, the teaching experience in the MTTCs is only one aspect of a much larger picture for student music teachers. At every stage during their preparation as music teachers, effective practical experiences are key factors at the start of their professional careers.

In Brazil, music education and music instrumental tuition are also provided in specialised music schools. In Minas Gerais State, for example, there are 12 specialised schools constituted as conservatories¹¹. These institutions offer music certificate programmes and adopt a model of teaching and learning music that lays emphasis on both classical and popular music (e.g., PIMENTEL, 2017). These music schools are open to children, adolescents, adults, as well as the elderly. In Santa Catarina State, there are private specialised music schools called *Escola Livre de Música* (GOSS, 2009). In these non-formal settings, children, adolescents, adults, and the elderly can have lessons in individual instruments and/or theory of music, among other

¹¹ State Conservatory of Music Lobo de Mesquita (Diamantina), State Conservatory of Music Renato Frateschi (Uberaba), State Conservatory of Music Dr. José Zóccoli de Andrade (Ituiutaba), State Conservatory of Music Cora Pavan Capparelli (Uberlândia), State Conservatory of Music Haydée França Americano (Juiz de Fora), State Conservatory of Music and Interschool Arts Center Raul Belém (Araguari), State Conservatory of Music Lia Salgado (Leopoldina), State Conservatory of Music Lorenzo Fernandez (Montes Claros), State Conservatory of Music Juscelino Kubitschek de Oliveira (Pouso Alegre), State Conservatory of Music Padre José Maria Xavier (São João del Rei), State Conservatory of Music Maestro Marciliano Braga (Varginha), State Conservatory of Music Professor Theodolino José Soares (Visconde do Rio Branco). Minas Gerais is the only Brazilian State that provides 12 State specialist music schools.

options. Music education and music instrumental tuition are also provided in other non-formal settings, such as private lessons, through non-governmental agencies (NGO) and/or socio-cultural projects.

In England, there are more opportunities for teaching and learning music in “regular” schools. The national curriculum in England sets out the programme of study and attainment targets for all subjects at four key stages of compulsory education (DEPARTMENT FOR EDUCATION, 2014). Music is a compulsory subject at key stages 1, 2, and 3 (see ZESERSON et. al, 2014). This can be regarded as a major difference when compared to the situation in Brazil. As a result, student teaching practice in England can be undertaken in school settings, and with the support of a specialised music teacher in secondary schools.

Teaching and learning music, in England, can also take place in other educational contexts whether at home or through a wider community (see, for example, WELCH et al., 2016). However, there is no evidence to suggest that formal (assessed) teaching practice is being carried out in these particular contexts.

3. Music teaching practice models from three Music Teacher Training Courses

3.1. Case 1. Music Teacher Training Course 01 (Brazil)

The MTTC-01 was founded in 1957 in Minas Gerais State. In 2018, the city where the MTTC is located had 189 state schools, 67 municipal early childhood schools, 54 municipal primary schools, and 2 state specialist music schools (SECRETARIA DE ESTADO DE EDUCAÇÃO DE MINAS GERAIS, 2019). Music, nevertheless, was (and still is not) a compulsory subject in the curricula of “regular” schools. This means that most students do not have music lessons with a specialised music teacher throughout their basic education.

The current curriculum for the MTTC-01 was designed in compliance with Resolutions N° 2/2004 and N° 2/2015 (BRASIL, 2004, 2015). It is designed as a course with a duration of 3,245 hours in total, spread over four years (8 semesters¹²) and divided into two pathways: 1) General preparation: this comprises both compulsory and optional subjects attended by all student music teachers; 2) Musical preparation: this consists of a 13-element Specific Training Path (STP) - Acoustic guitar, Cello, Flute, Popular Music, Percussion, Piano, Recorder, Saxophone, Trombone, Trumpet, Viola, Violin, or Voice. Each STP has its particular set of compulsory and optional subjects. During the entire preparation (4 years) of a music teacher at MTTC-01, students must attend classes (as an individual and/or in a group) in one of the musical instruments listed above. It is expected that the students acquire a high degree of instrumental proficiency in their main musical instrument. The MTTC-01 curriculum stipulates that all student music teachers should have 30 hours of lessons in collective singing and 90 hours in instrumental practice

¹² The university offers 50 places a year in the music course which comprises both the BA and *Licenciatura* music courses. In the first semester, all students are expected to attend the same classes. At the end of the first semester, the students choose which degree course (either the BA or *Licenciatura*) they will pursue and the Specific Training Path to follow. In Brazil, before undergoing a national selective process that is necessary for admission, the students must take a music examination prepared by a specialist from the Teacher-Training Course. The purpose of the examination is to assess whether the candidate has the minimum amount of musical knowledge necessary to complete the music course, although there is no theoretical support for this type of examination.

formusic education¹³. It is also expected that the students should acquire basic knowledge and skills in other two musical instruments.

Teaching practice constitutes an important part of preparation and comprises 405 hours spread over the last four semesters of the course: TP1 (90 hours), TP2 (105 hours), TP3 (105 hours) and TP4 (105 hours). This accounts for 12% of the entire allotted instructional time of MTTC-01. More importantly, the Pedagogical Course Project lays down that a part of the teaching practice should be undertaken at the university. This is to ensure that both the student music teachers and tutors are able to a) discuss relevant literature, b) prepare, discuss, and analyse the teaching plans and pedagogical materials used by the music student teachers, and c) reflect on the student's teaching practice in the educational context. Hence, student music teachers spend less time in schools or in other educational contexts such as Non-Governmental Agencies (NGO) or in socio-cultural projects.

3.2. Case 2. Music Teacher Training Course 02 (Brazil)

The MTTC-02 was founded in 1974 in Santa Catarina State. In 2018, the city where the MTTC-02 is located had 47 state schools (ESTADO DE SANTA CATARINA – SECRETARIA DE ESTADO DA EDUCAÇÃO, 2019), 89 municipal early childhood schools (PREFEITURA MUNICIPAL DE FLORIANÓPOLIS, 2019a) and 36 municipal primary schools (PREFEITURA MUNICIPAL DE FLORIANÓPOLIS, 2019b). There is no state specialised music school, but there are private specialised music schools. The city's municipal educational system has incorporated music as a compulsory subject into the primary and lower secondary school curricula since 1998 (FIGUEIREDO; SOARES; SCHAMBECK, 2018).

The MTTC-02 has not yet changed its PCP as required by Resolution N° 2/2015 (BRASIL, 2015) and is now under review. The instructional time of the current curriculum is a total of 3,402 hours spread over 4 years (8 semesters¹⁴). In the first year of the course, student music teachers must decide to join one of the following musical groups: recorder, vocal expression, or percussion, and each musical group should have no more than 10 students. In the second year, they must choose to learn how to play either the piano or acoustic guitar. In the third year, no instrumental lessons are given, but they are enrolled in a joint musical practice project. Thus, student music teachers are encouraged to form various musical ensembles to learn and make music. However, they continue studying the musical instrument chosen in the previous year, as an optional subject. In the fourth year, musical instruments or joint musical practice are not regarded as compulsory subjects, but MTTC-02 provides an opportunity for students to learn a musical instrument as an optional subject.

3.3. Case 3. Music Teacher Training Course 03 (England)

The MTTC-03 is a one-year postgraduate course (PGCE). It offers approximately 20 places a year, although numbers in the past have been higher. It is designed to combine both

¹³ The compulsory subject (instrumental practice for music education) is divided into two semesters. Student music teachers can choose to have lessons on one of the following instruments: recorder, acoustic guitar, and percussion in the first semester. They must choose a second instrument for the second semester that is different from the main instrument learned during preparation.

¹⁴ The university offers 30 places a year for the *Licenciatura* music course.

theoretical and substantial practical school experience in two different school partnerships. School experiences (1 and 2) last 14 and 12 weeks, respectively. This means that student music teachers spend most of their course time in school (70%). This differs considerably from the MTTC-01 and MTTC-02 models in Brazil. Each period of school experience is assessed by the Subject Mentor (SM), the Professional Co-ordinating Mentor (PCM), and Institute Tutor (IT). And the final stages of the school experience (2) are assessed by an External Examiner from another HEI.

During the MTTC, student music teachers are required to write reflections on their experiences. They are also required to make reflective classroom observations on music, as well as other subject areas (by adopting an interdisciplinary approach) within the partnership schools, so that they can a) teach music based on their lessons plans, b) conduct a case study and c) undertake action research.

Regarding their teaching practice, student music teachers of MTTC-03 initiate the process by observing both individual and small-group teaching and are subsequently responsible for whole-class teaching. It is hoped that working in this framework will gradually increase the student music teachers' confidence, as well as improving their teaching skills and classroom management strategies.

4. Discussion, conclusions, and implications

Teaching practice can be described as a systemic phenomenon that reflects the interaction that occurs between student music teachers, tutors, mentors, educational settings, socio-cultural-technological contexts, learners (children/youth /adults/the elderly), the MTTC curricula, and communities. A useful analytical framework to explain this phenomenon is provided by activity theory (see ENGESTRÖM, 1999. ENGESTRÖM; MIETTINEN, 1999), which provides insight into the integration of both its macro and micro layers.

Activity theory is derived from the tradition of classical German philosophers from Kant to Hegel, the interpretations of certain works by Marx and Engels, and the cultural and historical psychological works of writers such as L.S. Vygotsky, A.N. Leont'ev and A. R. Luria (ENGESTRÖM; MIETTINEN, 1999). It can be characterised as combining (i) objective, (ii), ecological, and (iii) socio-cultural perspectives on human activity (ENGESTRÖM, 1999). An activity system, viewed as a unit of analysis, allows us to observe the actual processes by which activities shape, and are shaped by, their context.

In activity theory, each activity is directly governed by the outcome which shapes it, and it views human phenomena as dynamic and active, whereby meanings can be found in a dynamic form of human interaction. The objects used in action are studied as mediating artifacts, rather than tools in themselves which are governed by rules. The principles by which they are formed and changed are those of activity (see Fig. 3).

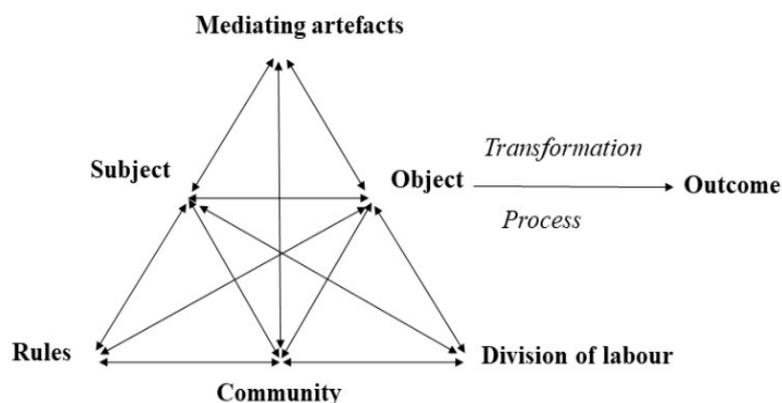


Fig. 3. The mediational structure of a human activity system. Adapted from Engeström (1987).

Figure 3 describes an interrelated system of elements in which the activity of the subject is directed towards the object and is transformed into outcomes with the help of physical and/or psychological tools (mediating artifacts). This process is embedded in a historical, cultural, and social context in which the subject accepts or appropriates rules to work in a community. In the community, there is a division of labour with an allocation of tasks, power structures, and responsibilities which are shared between the participants of the activity system after a process of negotiation.

The activity system theory provides the framework for the analysis of MTTC-01, MTTC-02, and MTTC-03 (see Fig. 4, 5, and 6) teaching practice models. Its application is useful in providing an explanation of the following: (i) the interrelated external factors that influence the student music teachers that can give them enough self-confidence to teach music during their teaching practice activities; and (ii) the internal factors that determine the outcome of the teaching practice within any educational context. An example is the influence of the MTTC curriculum and the rules that govern the student music teachers' methodology and the choices they make when they teach music.

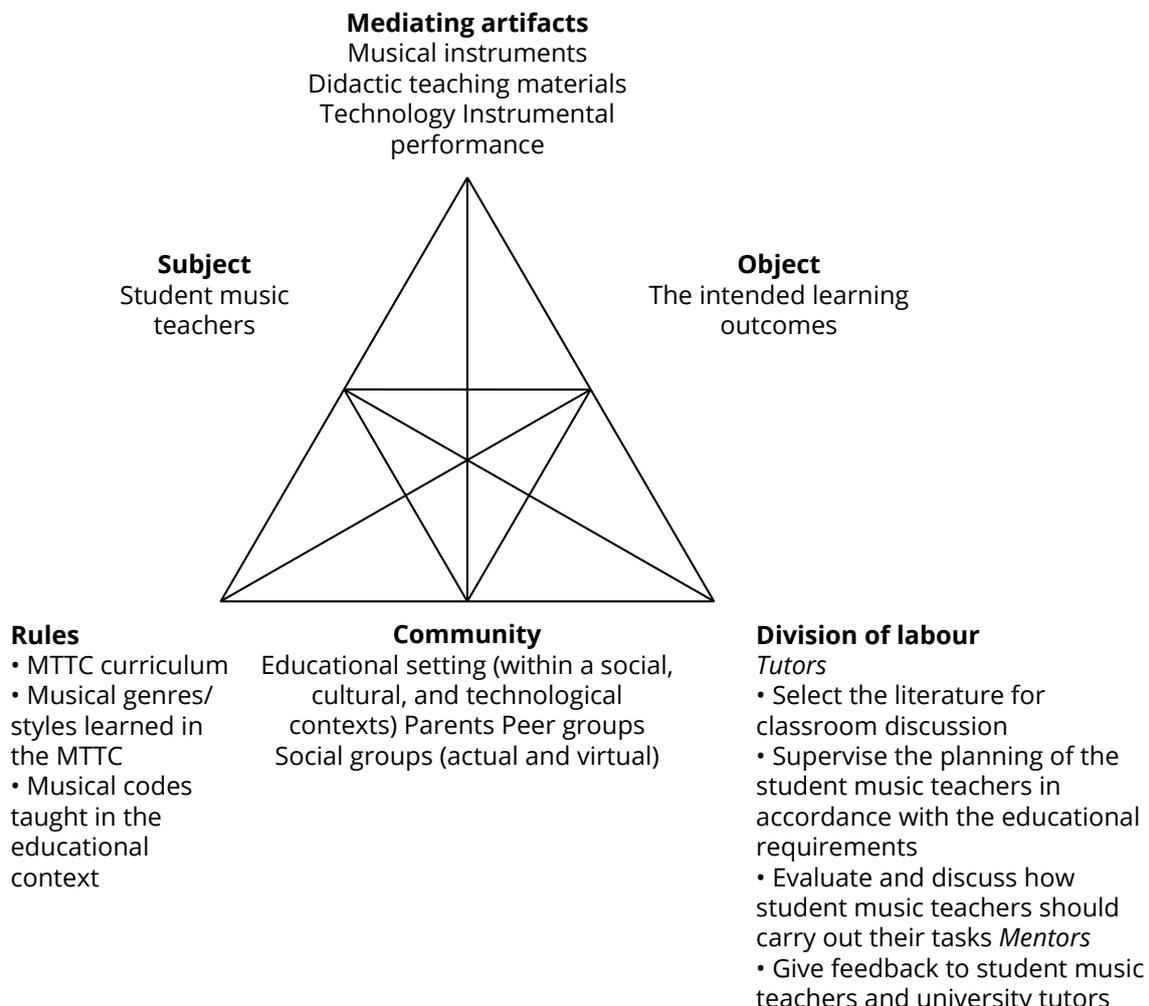


Fig. 4. This shows the activity system for teaching practice in the MTTC-01. Adapted from Engeström (1987).

Figure 4 describes a system in which the activity of the subject (a music student teacher) is directed towards the object (the intended teaching and learning tasks) and is transformed into outcomes with the help of mediating artifacts. The subject accepts or appropriates the rules (MTTC-01 curriculum, musical genres/styles learned in the MTTC, and musical codes taught in the educational institution) so that they can work in a community (an educational setting located within a socio-cultural and technological context). However, in the city where the MTTC is located, there are two specialised music schools. Moreover, since students must be accepted through a selective admissions system, it means there are not enough places for all of the city's children and youth. There is a division of labour (between tutors, mentors, and student music teachers) in the local community from the allocation of tasks, power structures, and responsibilities that are shared between the participants of the activity system after a process of negotiation.

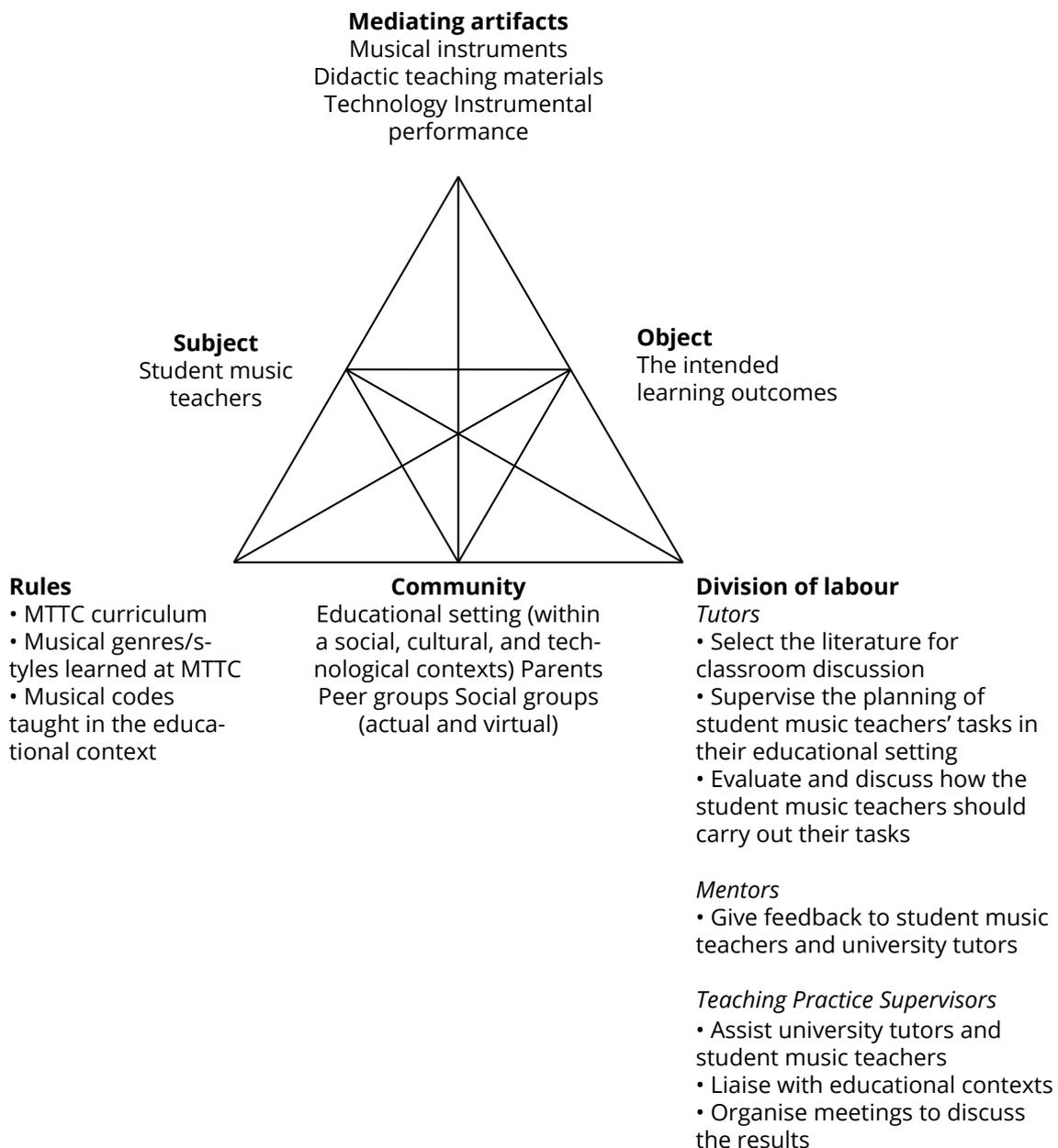


Fig. 5. This shows the activity system for the teaching practice in the MTTC-02. Adapted from Engeström (1987).

Figure 5 describes the activity system for teaching practice in the MTTC-02. The main differences between MTTC-01 and MTTC-02 are as follows: (i) The inclusion of teaching practice supervisors in the division of labour; (ii) Although there is no state conservatory of music in the city where the course is located, there are *Escolas Livres de Música*; (iii) The municipal educational system employs specialised music teachers. In fact, there have been specialised teachers in specific areas teaching each subject of the arts since 1998 and there are no *polivalente* teachers in the educational system. Music has been incorporated as a subject into the school curricula of primary and lower secondary education (see FIGUEIREDO; SOARES; SCHAMBECK, 2018).

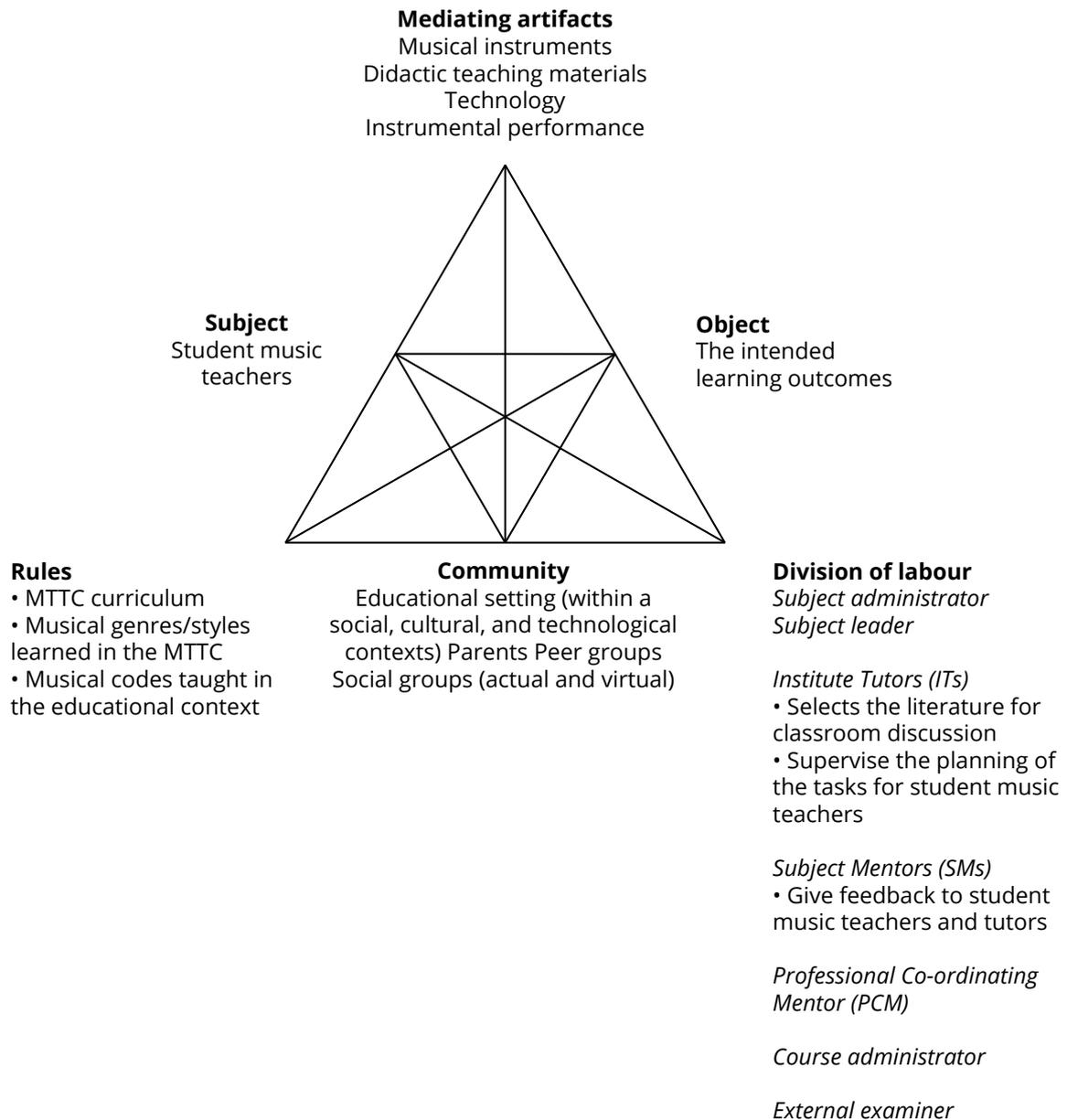


Fig. 6. This shows the activity system for the teaching practice in the MTTC-03. Adapted from Engeström (1987).

Figure 6 describes the activity system for teaching practice in the MTTC-03. This differs considerably from the two previous examples of the Brazilian system. First, the teaching practice

is undertaken sequentially with two different school partners, which means that the music student teachers do not have the opportunity to teach music outside the school. Second, the division of labour has been expanded to include the course administrator, subject administrator, subject leader, supervisory mentor, and external examiner. This results in a more complex mechanism for providing feedback and making assessments and, thus, the benefits of teaching practice tend to be under-explored.

The activity systems of the MTTCs outlined above raise some challenges for the implementation of their teaching practice models in basic education and other educational contexts. First, it is of crucial importance to achieve a balance between the theoretical and practical dimensions of the curriculum. There is little convincing evidence to support the view that the more time student music teachers spend in the university discussing curricular matters, the better they can cope with musical diversity in the wider educational contexts. Autonomy and self-confidence can only be achieved by student music teachers if they are able to succeed in establishing an appropriate balance between theory and practice.

This means that students should be given enough scope (with appropriate support from their mentors) to make their own methodological decisions in an independent way. The literature suggests that supervisors (both at the university and school) should give their students encouragement, provided that they show an inclination to become more autonomous and are eager to improve their own teaching style (HOBSON, 2002. HOBSON; MALDEREZ, 2005). Thus, the MTTCs must be fully aware of the wide range of teaching styles that can be acquired by the music student teacher.

The second challenge is to find mechanisms that ensure that the pedagogical and musical instrument knowledge acquired by student music teachers can be effectively transferred to their teaching practice. The main educational domain where student music teachers teach is basic education, although the music course provides the students with teaching skills applicable to other educational contexts too. However, there is evidence to suggest that student music teachers from MTTC-01 have been experiencing difficulties in transferring their musical instrument knowledge to their teaching practice in basic education (RODRIGUES; SOARES, 2016). A possible explanation for this is that most of the lecturers in instrumental music education in the course received their training through a BA music course rather than a Teacher-Training Course, which means they lacked the knowledge of the various types of musical practices being undertaken in basic education.

The third challenge is learning how to manage without a specialised music teacher as a mentor in basic education. The PCP-MTTC-01 states that tutors could design musical projects as extracurricular activities in partnership with schools. Schools could also set a particular musical project for the tutors. In such cases, tutors would accompany student music teachers to schools so that they could observe them in action in one of the projects and, as a result, student music teachers would eventually be in a position to teach music. This solution is palliative. The role of a mentor is essential to enable the student music teacher to acquire the knowledge and skills required for teaching. In an activity system, it should be remembered that the subject is supported and mentored by more knowledgeable community members.

5. Some final conclusions

Approaches to musical instrument tuition differ. The MTTC-01 approach places much more emphasis on expertise in performance with a single musical instrument than MTTC-02. However, there is no evidence to suggest which approach works best to prepare student music teachers in basic education and other educational contexts. More importantly, the study plan for

MTTC-01 defines the performance of works from the classical repertoire (except STP in popular music) as the knowledge and skills required by students, which may lead to the adoption of a conservatory model of teaching and learning music (PEREIRA, 2014). This could affect student music teachers' confidence when teaching in basic education and is an important issue in teaching practice that should be taken into account.

In summary, there is a wide range of teaching practices available to students and these depend on a number of factors such as educational contexts (for example, a regular school or non-governmental agency) and the technologies employed. Furthermore, the decision to choose the best context for teaching practice is heavily influenced by the availability of appropriate opportunities for learning and making music (inside and outside the school environment) with different age groups.

The examples of diversity in teacher education - such as the different routes and HEIs - in each of these two countries raises wider issues about (a) whether it is possible to identify core features that should be common to MTTCs across international boundaries and (b) how to ensure that prospective teachers are appropriately made aware of (and prepared for) the professional situations and contexts in which they might find themselves. Effective music teacher education should not be a lottery but driven by key evidence-based principles and assessed by standards of success criteria.

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