CHANGING THE WORLD

SOCIAL, CULTURAL AND POLITICAL PEDAGOGIES IN CIVIC EDUCATION



Magdalena Campion *Katarzyna Pabis*

Ana Camargo *Anabela Moura*

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INTRODUCTION

Teresa M. Tipton, Ph.D.[1]

This multilingual book is the result of an international collaboration of many hands and authors from diverse continents and countries. The papers that are collected here represent a significant as well as an uncommon interconnectedness. Through collective research across time, disciplines, and spaces of interaction, essential questions about citizenship in relationship to educational practices and culture are investigated and their answered challenged. Educators and leaders alike involved in civic initiatives can benefit from this particular set of international perspectives and an integrative, interdisciplinary approach to civic education. Civic education in EU-27 member states faces the ironic situation that in many democratic societies today, there are public institutions that still remain closed systems, and schools themselves can be slow to transform from authoritarian and hierarchical structures that remain exclusionary and conformist, narrowing learning into the transmission of industrialized forms of knowledge functioning under archaic disciplinary norms. Under ideological conditions, educational systems can even devolve, especially in situations operating without due, civil society rule of law. Far from achieving democratic practices in education, civic education's mandate leaves unanswered questions as to why it does not yet function in even many democratic societies today. This collection of highly diverse and energetic professionals and their texts from Brazil, Poland, Portugal, Spain, and Czech Republic attempt to answer those questions from diverse, sometimes challenging perspectives. I suggest that in studying their positions, it is possible to activate and catalyze new configurations of educational design, aimed at developing communitarian approaches from which participatory civil societies can be nurtured.

Civic education in the EU is currently aimed at promoting equity and social cohesion (CEC 2011). Even so, there remains a lack of a common consensus of what European citizenship is, and how to answer the question of relationship between European Identity and national

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identities, for which civic education is aimed to be a partner. The Council of Europe and the European Parliament agreed upon social and civic competences that form part of eight key competencies for life-long learning in 2006. A report on the achievement of European objectives in education and training by the Directorate-General of Education and Culture 2010-2011 states that civic competence covers,

> ...particularly knowledge of social and political concepts and structures (democracy, justice, equality, citizenship and civil rights) and equips individuals to engage in active and democratic participation. Research has in recent years taken place to develop an indicator to measure the role of education in building civic competences and active citizenship... (2011: 104).

To these areas must be discussed the question of how training can be offered across community sectors and not just educational ones. There is a need for community partnerships and community resources to be directed at instilling civic values and mobilizing civic activities such as voter participation; opportunities for public dialogue and community-based, town hall meetings; monitoring mechanisms adhering to legal standards and their protocols; expanding educational services to disenfranchised and marginalized populations; and developing safe places for discussion, experimentation and creative practice with students and teachers alike. This is a question of outreach needed in communities that have already identified the elderly, the under-educated and the unemployed, as well as early-leavers from schools, second language citizens, and migrants, all of whom pose the challenge of how to integrate public education and civic discourse for all citizens.

In this realm, civic education can actually be undermined – not just by media censorship or media messages, corruption, right-wing political parties, but also by school systems that emphasize the disciplinary limits of social constraints and the needs of business and technology over social and cultural competencies, as indicated by the 2011 report's measurement of intercultural competence solely through second language literacy. Underneath the certainty of knowledge, is a far more uncertain world where out-of-school interactions rely on socialization processes and codes of communication through which knowledge interacts interculturally in public places with diverse others. The need for intercultural communication skills to deal with conflicts, not the least of which is crisis management, is necessary as Lukasz Czekaj illustrates.

Magdalena Campion and Katarzyna Pabis bring this issue to bear upon cultural safety, through the case of Polish Karaims problems. At stake is the character of regional and national development, to which the EU's agenda for knowledge-based economies still finds its counterpart in civic education. Such agendas must not remain ideological, nor economic, but include a transpersonal objective. Literacy, then, goes beyond knowledge into an interdisciplinary window through which someone can see themselves. Literacy has yet to define the civic citizen and all that is required of national and global citizenship today.

Young people today need opportunities where they can train, role-play, and practice civic participation in safe environments. The alienation of today's youth is a large social problem that is global in nature and is an increasingly civic one. To discover our own authority takes inquiry processes that are critical and reflective, in partnership with an active, public conscience. It takes creative engagement in community institutions and organizations to bring community resources to bear on its most pressing problems. Engagement in public discussion and shared decision-making structures in open forums means grappling with issues collectively, and becoming productive to the societies and cultures in which we are situated. This requires acknowledging what a country or a world's shared values are, as Iceland's recent mobilization for its collective restructuring testify is possible with their adoption of a new constitution developed collaboratively online. Thus, the writers challenge us to think about interrelationships within diverse civic processes that presuppose change, not stasis.

Self-development may be a right in some societies, but its internalization is regulated through socialization processes that may still be punitive. Malgorzata Bereznicka brings this discussion back to the socialization of the family and its relationship to school education, illuminated through student ethnographies and the extremes of anarchism. Remigiusz Kasprzycki focuses attention on sub-cultural groups and behavior that is antithetical to civic democracy and its ideals. How can the mechanisms of civil society discourse accommodate extremes rejecting a common European identity?

As Klaudia Cenda-Miedzinska suggests, vigilance and regulation in civil societies implies that civic education needs to happen in places where there is the exercise of public, civil authority. Attention to this matter has made Poland one of the EU's top countries of civic competence according to the Council of Europe and its study (2011).

Democratic rights need to be ensured, not for some people, but all citizens, regardless of nationality, migratory status, or place of birth. Piotr Lubinski calls attention back to legal structures, international practices and the role of humanitarian law in conflicts where human rights, not just citizenship are at stake. In situations where violence and weaponry substitute for participatory processes in politically unstable regions such as Afghanistan, there is the need for limitations and prohibitions, establishing protocols for the reconciliation of oppositions. When international laws fails, what role can civic education play in developing humanitarian principles?

As Marek Pietrzyk reminds us, democracy is a fragile institution, especially when socialization itself goes against 'common good' interests and the development of interactional competencies, respecting others, and communicating shared experiences is compromised. Safety is needed not only in the classroom but in civic discourse, with recourse to interpolators, such as institutional or corporate decisions that may counteract or undermine civic practices. In this realm, the civic part of citizenship has yet to be capacitated.

Manuel Carlos Silva and António Cardoso bring these discourses to another level of problematizing, inquiring into how the schools function as a form of social reproduction of structural inequality, institutionalizing class exclusions and marginalizing 'other' identities that do not conform to mainstream social norms. There is a need to abandon the false security here that operates to hinder personal development and that requires liberation from the current situation. Ideals in this realm serve as signposts for possibilities but aren't to be confused with actualities, for which authenticity is a necessary but elusive condition, especially in situations where structures have been systematically used to deny opportunities to some groups of people while claiming otherwise. The process by which dominating attitudes and perspectives find their way into curricular objectives can be seen in any nation's schools. To study it requires the development of critical, reflective processes and a system open to the possibilities of change.

Aimed at ensuring that balance is the essential role of teacher education. Roman Krawczynski elaborates on the challenges teachers face in managing external, educational expectations with internal stress reactions to increasingly regulated school demands. Power relations, whether interpersonal or intrapsychic, occupy a central place in all forms of private and public discourses, including teacher perceptions, as Ana

Maria Faccioli Camargo of Brazil discusses. Like Silva and Cardoso, she uses sociological research methods to highlight discursive practices that construct and reinforce cognitions surrounding professional development. Faccioli Camargo demonstrates the role of action research on self-perceptions as a tool for becoming aware of structural limitations of language, forming one's attitudes, perceptions, and mental structures. Their dissolution or refashioning remain authentic to one's own lived experience and cannot be imposed upon by others without conflict. These writers support the need for learning tools and skills how to solve one's conflicts non-violently, and the awareness that understanding itself needs to be nurtured and facilitated as well as debated. Adequate investments into life-long learning opportunities is necessary to support an on-going process of interpersonal and intra-personal development. For the right to publically challenge any set of 'isms' that impose decisions on others without their participation, the authors of these studies question how to build relationships of resistance and ask how they can be developed within a 'mature citizen.'

Realizing the implications of this takes more than discourse and debate as Anabela Moura and her colleagues from Viana do Castelo in Portugal demonstrate. A catalyzing force for creative initiatives, Moura draws upon contemporary educational theory and practice as a critical discourse for Portuguese teacher education. Her study reports on how changing teacher education practice towards civic competencies through the arts, not only fulfills the requirements for a citizenship education that is integrated beyond knowledge and skills as the Council of Europe criticized in 2009, and establishes new protocols for civic participation through the arts. Her study supports the need for professionalizing training for teachers and administrators alike by illustrating case examples from three projects in Portugal's teacher education program, which establish the importance of creative solutions and an integrative approach to citizenship education through artistic problem-solving.

Maria Alizira de Almeida and Martha Maria Prata-Linhares speak to the challenge of the media and its impact on students, depicted virtues of consumerism, and the increased use of web 2.0. There is a danger of media stereotypes where unjust representations perpetuate inequalities. Engaging in the relationship between individual choice and social reaction, the effect of the individual upon the whole must still be queried beyond positions antagonistic to each other.

Training for inclusive, civic curriculum for primary and secondary school students, then, is not enough. Magdalena Piorecka challenges populist approaches to citizenship by prioritizing the role of cultural policy and public initiatives which become a catalyzing force for intercultural exchange of opinions, study, research, and visionary ideas for change. Cultural practices, which have pedagogical applications, can inspire new approaches to how valor is bestowed. Celia Maria de Castro Almeida and Mirza Maria Cury Diniz bring Brazil's synaesthetic approach to intercultural competence to bear upon inclusive practices in the day-to-day life of a community and its diversity. Maria Helena G. Leal Vieira takes this question of relationship one step further to inquire into the role of art in civic education in support of cultural patrimony and the use of pedagogical instruments through which new forms of knowledge are developed, shared and disseminated. Genoveva Oliviera reminds us that cultural projects build bridges across divisions that occur in social and cultural discourses, where civic participation is a contested space of contradictions, national identities, as well as hidden and overt infamies. Lived experience in this position, is the standpoint from which the individuals in civil society emerge.

To build a civic resource requires a kind of public trust that is historically at an all-time low. How do incentives for civic participation find a public dynamic for change? Beyond social cohesion is the defense of human rights and the need to acknowledge the role local communities have in developing ecologically sustainable civic practices. There is the fate of ecosystems and the species on whose well-being all of life depends. For those who have no voices and for whom others presume to speak, we must find the way for all of life to recognized and respected, nurturing values upon which our fundamental welfare is preserved. Civil society must be a sustainable one.

Thus, education is not alone, nor can it be solely responsible for the development of civic competencies. As the EC study for Civic Competence (2009) found, civic competencies developed by schools include social skills that are interactionally-based and take place through community events. Partners to the development of social skills include popular culture icons such as Harry Potter, who Ewelina Biel and Magdalena Szumiec discuss as a student role model. Harry himself defies critical discourse analysis, bringing the re-enchantment of the world back into reality, not as an oppositional force to the imagination, but as a world of perception that exists through creative enactments.

Magic is as real as it is imagined and felt directly as an experience of the mystery of transparency and all that can be seen through it. This is a form of corporeality materializing and dematerializing, a process guided as much by popular culture fiction as it is by quantum physics. Harry Potter in this context needs to be critically revisited through historical discourses that dichotomized animate and inanimate matter of the body as well as of the mind, and historically inscribed a fragmented corporeality into schooling practices.

Discourses of corporeality, as Maria Celeste de Moura Andrade argues in *Genres of Childhood Education*, need to be investigated through questions about the role of the emotions, sexuality, and body in education. Problematizing the historical roots of disciplinary norms that constitute female bodies and their genres, are practices that penetrate beyond the forms and limits of school routines. Culturally-determined meanings of corporeality define as well as constitute the identity relations of what the female body can say, think, feel, do - when, how and with whom. These implications call for a restructuring not just of content, but discursive forms of interaction and how they are structured through the daily pedagogies of schools.

The practices of deep listening and productive dialogue necessary for enacting new meanings and performance, speak to the possibility of creating a counterweight to existing schooling practices through new pedagogies. Cristina Mendes Gomes Ribeiro joins me in calling for the enactment of social pedagogies where the arts have a central place in the public discourse for cultural education. The need to reorganize public spaces requires more than debate; it needs the enactments of visions as well as funding models. As I discuss, the leadership of Spain's contemporary art center, ACVIC in Barcelona (Vic), provides valuable archives for inclusive, artist-led coalitions through which public, communitarian aims can be realized for common good, social outcomes.

As Francis Tochon (2001: 10) states, "Knowledge comes from engaging in communication with a cultural community. In this frame, it may no longer be adequate to speak of 'teaching' and training.' Education is not conceived of independently of those educated. At the very most one may speak of a pedagogy of sharing, which is cooperative in nature."

If as professionals and educations we are to '...pull down the screen of cliché' (Berger 1984) as a defense against political conjuring, then the presence of creative, imaginative thinking is necessary to interpret the

situation at hand. Changing the world, as the popular slogan suggests, happens one person at a time. Grappling with the world as it is takes the practice of informed wisdom, a skill learned from involvement with a community's elders as much as it is through engagement, reflection, and mediation. Far from another ideology, creativity is an orientation, a process, and an outcome of a thinking process. Like Newton's analogy of the universe as a mechanical clock, images can illustrate and they can harm. A civic education that cannot discuss its own ideological imagination risks the quagmire of an enculturation of the past, and seeding the rebellion of social insurgency. Ultimately, values have a place in civic education, not just civil society law. In societies where armed, civil conflicts replace non-violent discourse, civic education may actually be a danger, as case studies of Afghanistan and Iraq suggest.

Until reflexive governance is both civic and democratic and integrated into public processes, the tenets of civic education will remain mystified. The authors conclude that like ideas, people need to exist in places of transdisciplinary discourse. For if there is a future to be imagined and a different past to be experienced, then changing the world into a new present, will take all of us.

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Music literacy for enhanced citizenship – *What public schools can do for us*

Maria Helena G. Leal Vieira PhD [1]

MUSIC IN SOCIETY: FUNCTIONS AND MEANINGS

Despite the differences that can be found in the educational systems of many countries and in different centuries, music has always been an important activity in every known society. It is hard to imagine a society that doesn't include music in its daily routines in relation to a great variety of social functions. According to Abeles, Hoffer and Klotman (1995: 123-147) those social functions can be identified in the group of "social factors" that influence the types of musical production in each community, together with biological, cultural and technological factors. The existence of many different "lists" of social factors that can be pointed out as responsible for different types of musical activities in a community, according to those authors, shows that there are many points in common between them. In fact, while Allan Merriam presents a list of ten functions of music (emotional expression, aesthetical appreciation, amusement, communication, symbolic representation, physical response, adjustment to social norms, validation of social institutions and religious rituals, contribution to the continuity and stability of culture and contribution to integration in society), Kaplan presents eight main social functions (form of knowledge, collective possession, personal experience, therapy, moral and symbolic force, occasional comfort, indicator of change, and connection with past and future). In contract, Honigsheim underlines six (ceremonial, amusement, work accompaniment, domestic use, concerts and oratories) and Gaston highlights seven (aesthetic experience, religious favoring, communication, emotional expression, rhythmic response, pleasure, and group power (idem, 123-4). The evident overlapping of functions between the lists of Abeles, Hoffer and Klotman, Merriam, Kaplan, Honigsheim and Gaston indicates the breadth of those functions and their universal character. In a word, music seems to serve mostly the same purposes and types of social functions everywhere, in every country, village or particular community.

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The fact that one can find different genres and specific musical languages in different countries, cultures and communities, and the fact that some cultures might privilege one particular social function over another (religious activity, community dance or political propaganda, for instance) are not as important as the fact that music is a universal phenomenon in human communities and it may, therefore, become a very clear sign or indicator of those communities "social health". When the Taliban took the power in Afghanistan in the 1990's music was immediately forbidden in all public places, in a clear attempt to suppress the affective and emotional bonds that united the people up to then in a communal life experience. The British ethnomusicologist John Baily (2001, who studied Afghan music, pointed out that music traditionally used to be, "a very important force of reconciliation in the country" and that censorship procedures hardened severely under the Taliban's rule (Baily *apud* Lorena, 2001: 6). According to Baily, when the Taliban got to power in 1996, they issued several censorship norms in relation to music, forbidding it in places like hotels, public transports, parties and weddings; and forbidding the selling of cassette tapes in stores, dancing in public places, playing musical instruments, music in soccer games, and soccer games themselves. For Baily (idem, 6), a community deprived of music becomes "inhuman", because it is deprived of the "personal and emotional expression that comes from composition, interpretation and audition", as well deprived from "the union of people in a common aesthetic experience that makes them feel closer to each other." The extreme situation in Afghanistan for a period of five years, described here as an epitome example, has probably (and hopefully) been a very unusual case of artistic extermination that involved not only works of art, but the artmaking process itself. However, it allows us to weigh with pristine objectivity, the real importance of music for any society, the role it may represent in the cohesion of a community, and the power it may assume in congregating citizens around common goals and sensibilities. The defeat of the Taliban regime was celebrated, precisely, and not surprisingly, with the return of music to the streets, reconquering and reaffirming the artificially suppressed ethnic and cultural identity of the Afghan people.

Apart from its mobilizing powers around national and cultural as well as personal and emotional identities, music has always served other specific purposes, as mentioned before, accompanying rituals, work, leisure, communication, education and aesthetic pleasure. Due to that multiple ability to make itself present and part of human individual and

social life music has always been an object of study, formally or informally, in all communities throughout history.

MUSIC IN EDUCATION: FORMAL AND INFORMAL PATHS

The role of music in the life of common citizens, the importance it is given from the standpoint of formal education and schooling and in terms of professional and teacher training: these are aspects that have not remained constant throughout history, nor throughout the world. Abeles, Hoffman and Klotman (1995: 125) underline that it is common that the social functions of music become "institutionalized" in a certain society. In that sense, it should be possible to identify in community institutions, organizations, businesses or individuals (such as music societies, music production firms, showrooms and auditoria, disc jockeys or music critics) what would be the expression of some or many social functions of music for that community. Rather, the absence of these musical institutions, organizations and professionals in a given community, speaks volumes about its cultural and social development.

The authors do not point out the example of schools as social institutions expressing a particular social function in society, nor do they reveal their personal vision concerning the social functions that music education should attend to within the school context (knowledge, leisure, amusement, communication, aesthetic experience, religion, or others, or even all of the above). Their omission might mirror, in fact, the ambiguity and overlapping of functions pervading schools today in what their main goal is concerned about. Considering that there are many social institutions that respond or can respond to the different human needs and social functions of music (folk groups, music associations, bands, radio firms, dance schools, church choirs and instrumental groups), it remains unknown for these authors what the main purpose of school music should be. It is possible that this fact is due to the assumption of the multiplicity of social functions by schools today, making it more difficult to courageously select a main function and goal. Schools are replacing families in caretaking, health education and smoke prevention; in matters of sexual, civic, religious, and moral education; in home economics, and in homework supervision, a.s.o.

However, a bird's eye view over history shows that up to the late 20th century, societies were built on a different paradigm. Schools were mainly concerned with literacy and that is how they organized their curricula and how they educated citizens. Native language literacy, foreign language

literacy, mathematics literacy, music literacy, historic literacy, geographic literacy: these were the goals of public schools up to the end of the 20th century. These concerns were independent from the individual social goals of the students and their families. In fact, literacy itself was seen as the best way for students to develop autonomy in the learning process, and to autonomously achieve all sorts of social goals.

Despite the fact that schools have to adjust to society's new challenges and needs, and maybe even compensate for the failure of families, and of other institutions and organizations, the concept of "literacy" has remained an important backbone of school goals, even when suffocated by a multiplicity of other educational objectives. In a sense, music literacy can be seen as the core of formal music education up to the late 20th century. Informal music education, on the other hand, was naturally developed in other social contexts around other social goals that could be achieved with the help of music: entertainment, socialization, religious activities, and preservation of folk identity, a.s.o.

The post-modern ambiguity or multiplicity of schools' educational goals has contributed to a new perception of the concept of literacy itself, and this is evident in the field of music education as well. In fact, while the active methodologies of music teaching promoted by Dalcroze, Orff, Kodaly, Swanwick, and others, were focused on the development of music literacy through musical activities (such as movement and dance, hearing and playing, improvising and composing), music education today has broader targets such as contributing to multicultural education, facilitating cultural, ethnic and racial communication, including minorities in the school dynamics, creating entertainment activities for students through clubs and bands, etc. Music education manuals today testify to these facts, particularly in the general schools.

However, new voices have emerged calling attention to the fact that formal music education's focus on literacy no longer needs to be promoted only by traditional or formal music activities, but can and ought to be promoted through informal music practices that should be brought into the schools. Edwin Gordon (2000: 2005) underlined the importance of "informal music" or "informal orientation" at the onset of music education for babies and very small children before they enter school. For this author, informal music learning promoted by parents at least up to the age of six, is actually a condition for the success of formal learning in school, and for the success of music literacy, much in the same way that

the use of language that the child develops at home before starting school, constitutes the basis for formal language learning in elementary school.

Lucy Green (2002, 2008), on the other hand, has concluded in her research projects that the informal music education that occurs with young people throughout adolescence and youth (in music bands, garage groups, folk groups, a.s.o.), has characteristics that make it recommendable from the standpoint of pedagogical procedures used in schools. These pedagogical procedures, inspired by "how popular musicians learn" (to paraphrase one of Green's book titles) consist of peer learning, playing by ear (from a record or a friend), improvising, transposing, orchestrating, arranging, composing music and lyrics, choosing the repertoire, finding pitches on instruments, playing different available instruments and learning intuitively how to tune them.

These perspectives on how the informal music learning procedures happening outside the schools can have a positive impact on the pedagogical practices for formal music learning and must be recognized as major contributions for the promotion of music literacy, both in the "old fashioned" meaning (that is to say, music language mastery through better listening, more motivated performance and more autonomous creating, composing or improvising) and in the modern interpretation of the concept of literacy (which includes the capacity to master the music language in ways that might foster ethnic respect, cultural exchange, racial dialogue, minorities inclusion and human understanding in general; ways that naturally take music literacy out of the practice room of schools back into the stage of society and the students' communities).

The closer the connection between schools and society, the better the chance for educating autonomous, conscious and pro-active citizens. Music education is no exception. Indeed, the philosophical foundations and pedagogical models adopted by music teachers can have a strong impact in the development of music literacy as a path to citizenship.

MUSIC LITERACY FOR ENHANCED CITIZENSHIP

Communication and knowledge can be seen today as a basis for equality or inequality. Universal communication in times when technology is spread so worldwide may contribute to promote democracy or, on the contrary, its absence may cause the accentuation of social differences and social exclusion. Delors (1996: 40) underlined that education has a major role to fulfill in order to "dominate the development of communication networks that may instigate people to listen to each other and become real

neighbors." In this sense schools are the ideal center for the democratization of all kinds of languages, forms of communication and means of interaction and expression. Music literacy is most certainly one of the most powerful of these forms of communication and, as a functional and sequential language (Gordon, 2000, 2005) it should be accessible to all children through adequate teaching methodologies and well-prepared teachers.

In the 21st century it is no longer acceptable that some children might have access to learning musical language in school (performing, reading, writing and composing) and other children have to limit themselves to casual listening and aesthetic contemplation, on the poor excuse of a supposed (and yet to be proved) lack of talent or vocational inclination. Schools will only fulfill their modernly proclaimed, broad social goals if they become a place that is accessible to all young citizens and provide them with a broad spectrum of experiences and literacies. Curriculum specialists have long ago alerted us to the fact that schools should not limit themselves to the so-called "three r's" (reading, writing and 'rithmethics). More recently Marques (1998: 14) has suggested that they need to focus on the "three c's" (concern, care and connection). In fact, one might wonder why it is not yet clear enough that in order to foster communication and expression it should be vital to develop the "three e's" consistently in the curriculum: music expression, visual arts expression and drama expression. In order to educate expression it appears obvious that one needs expression education.

The absence, intermittency or fragmentation of music education in the Portuguese curriculum might be explained by what Dewey (1900-1902, 2002: 58-81) called "educational waste". By this he meant not only external aspects of the school system are being wasted and ignored (such as teachers, directors, buildings, a.s.o.), but the school system itself as a community of individuals in their relationships with other forms of social life, is as well. All wastes are due to isolation, he argued, underlining how incoherence of goals is probably the worst waste of them all.

Organizing is putting things in contact with each other so that they may function easily, flexibly and broadly. Therefore, when I argue about waste in education, I want to call your attention to the isolation of several sectors of the school system, to the lack of unity in the goals of education and to the absence of coherence in its studies and methods.

It is undoubtedly a waste to proclaim multiculturalism and to simultaneously prevent students from mastering the tonal language of

music, which represents an artistic door to numerous western an eastern musical cultures; it is a waste to present music education in all levels of curriculum programs and to expect generalist teachers to teach a musical language they don't master themselves; it is a waste to bring citizenship understanding to the global scale level, above regional, local and national concerns (Cogan and Derricott, 1998; Mayer, 2002; Perrenoud, 2005), and at the same time, to prevent citizens, from learning a musical language that structures their own local and national repertoire.

David Elliott (1995), a philosopher of music education, has called attention to a particular waste in music education systems, which consists of considering aesthetic education or aural education as the whole of music education. In fact, he underlined, listening and developing and aesthetic perception of musical objects through aural discrimination is only a part of the musical experience and it cannot replace the global musical experience, which should always involve performing and creative activities.

For what reasons do scholars object to the aesthetic concept of music? A full answer would fill several books. I focus on three notions that affect music education directly: the notion of music-as-object, aesthetic perception, and aesthetic experience. In doing so, I am aware that I am not providing account of all writings that support and oppose the aesthetic concept of music education [...]. I suggest, however, that the thrust of contemporary thinking in the philosophy of music and music education tends to support the arguments below (1995: 29).

Elliott continues that the notion of music-as-object freezes music in the product or work-of art, annihilating its procedural nature and influencing modes of education that focus only on listening, and "lack critical thinking about performing (and other forms of music making)," such as the "related concept of musical creativity" (1995: 31). As to the second notion of aesthetic experience affecting music education Elliot considers it reductionist. On the one hand, it implies an unsustainable notion of music-as-object alone; and the other, it promotes "inculcating an ethnocentric ideology of a bygone age" and "homogenizing the diversity of musical endeavors and musical products worldwide by (1) imputing a single purpose to all of them, (2) imposing a single mode of response on all their listeners, and (3) attributing a single motivation to all music makers and music listeners everywhere" (1995: 33).

Finally, Elliott explains that the notion of "aesthetic experience" as defined by authors such as Bennett Reimer or Susanne Langer, imposes

the idea that works of art might contain a sort of triggering power for certain types of pre-given or predefined feelings and emotions, whereas the fact might be that feelings and emotions are constructed by each individual in very personal and diverse ways in response to the same work of art (1995: 36).

This brings us, then, to a historical paradox: if an aesthetic concept of music education fails to develop a real music literacy (by blocking the access to essential musical activities such as performing, improvising and creating and, consequently, by limiting the knowledge of music realities of different cultures, styles and genres), then one might question if today's global citizenship goals would not be better achieved by promoting old-fashioned and traditional literacy? In fact, music literacy involving all of the main music activities condensed in Swanwick's (1979, 1996: 45) acronym C(L)A(S)P ([c]omposition, [l]literature, [a]udition, [s]kills and [p]erformance) have always been developed in the traditional pedagogical model of the conservatory system. On the other hand, the aesthetic concept of music education, favoring the passive contemplation and appreciation of works of art has pervaded the philosophical foundations of the generic schools system, where the multicultural trend has also been stronger. In specialized and generalist schools, there remains a structural incoherence in the Portuguese music education system.

The main problem with a limited philosophy of music education and a limited perspective of the musical activities that should be part of a music education program is that it is possible that governments might be ill-advised and implement those perspectives in the educational systems. Portugal music education is rooted and structured in different types of school systems where music is taught in different ways, where philosophical foundations are substantially different, where music literacy is promoted with different emphases, and where citizenship development occurs at different speeds.

The 19th century saw the creation of the first music conservatory in Portugal (the Lisbon Conservatory in 1835), which was followed by the creation of the Porto conservatory in 1917 and other conservatories in the 1960s. These schools were the only providers of a consistent music education curriculum for a very long time. The change from the 19th to the 20th century was a period of strong nationalistic movements all over Europe. The majority of national anthems were composed during the 19th and 20th centuries and choral singing emerged as an important means to stimulate national feelings and cohesion. In 1906, music (presented in

schools as "Choral Singing") was introduced in the curriculum of the recently created *Liceu Maria Pia* – the first high school for women in Lisbon. This was seen as a "feminine subject" that, unlike other subjects, had only qualitative grades and evaluation (and not quantitative), such as "bad, mediocre, sufficient, good and very good", Artiaga, 1999: 58). Choral singing was introduced in other schools in the country in 1918 and school programs produced by the government underlined its importance for aspects such as "voice education", "aesthetic education", "development of nationalistic feelings", "contribution for moral and civic education" and "for the development of solidarity" (1999: 58).

The "coup d'etat" of 1926, inaugurated a period of dictatorship that lasted for more than forty years, during which the above-mentioned goals for the Choral Singing subject were reinforced. Although some aspects showed improvement, (evaluation, for instance, started to be qualitative), the contents of Choral Singing remained highly "non-musical". The main goals were more highly related to social and political messages that the Government wished to pass on through the texts, than the music itself. Choral Singing was, therefore, used a means of governmental propaganda – a way to glorify Portugal and foster patriotic feelings. At this point, the country was divided into schools that taught music, and schools that taught music as a means to learn something else.

Although the generic branch of music education has deep historical roots, the idea of music as an autonomous subject, with its own intrinsic value, and accessible to all students in public school is very recent. Palheiros (1993) dates it to the introduction of the "Educação Musical" course in the curriculum of 6th and 7th graders in 1968. For this course, the government created the first official programs with specific music goals, instead of placing it at the service of politics or ideology. The 1960's and the 1970's were also very important for the development of music education, due to the visit of several foreign music pedagogues and composers who were invited by the Portuguese Association of Music Education (APEM). Methodologies such as the ones proposed by Orff, Willems and Dalcroze, were presented in numerous workshops and started to have a strong impact in Portuguese music classrooms. Notable composers such as Murray Schafer and Egon Krauss were also invited with the specific purpose of fostering a "more musical pedagogy" in Portuguese music classrooms. The workshops were attended by many teachers, as Macedo (1978: 20) testifies, for example, in her report about the workshop, *Sound environment and music creativity,* led by Murray

Schafer, attended by 80 teachers and students, from Porto, Matosinhos, Vila Real, Chaves, Amarante, Lisboa and Braga, among other regions.

The 1970's were, indeed, a period when Music Education as a school discipline started to focus on specific aspects of the musical language and on the development of creativity and aural discrimination, and no longer functioned as a mere vehicle for the transmission of other ideas, concepts or propaganda. This was, undeniably, a great step towards the democratization of music knowledge and of the musical education of the common citizen who did not attend a conservatory.

However, the lack of preparation of the conservatory-trained music teachers to teach big classes in the generic schools was a sign of the big difference between the music education offered in the specialized and generic systems of music education. In fact, the music curriculum in the conservatory was and is mostly focused on individual (musical instrument) instruction, whereas the generic school was and is trying to "educate the masses". On the other hand, the new music education pedagogies made known to Portuguese teachers in the 1970's were directed to group teaching and served as pedagogical training for specialized musicians who started to teach in general schools. The impact of those pedagogies (such as Orff, Kodaly and Willems) was, therefore, clearly greater in general schools than in the conservatories, where they were restricted to the "Music Education" or "Music Initiation" class subjects. "Instrument" individual classes, "Music History" classes or "Composition" classes in the conservatory remained untouched by this "group pedagogy revolution".

While the public school was gaining access to music education, the contrast between the pedagogical practices being adopted there and the conservatory pedagogical models became more and more evident. However, no psychological, pedagogical or social reasons could be given for such pedagogical differences (Vieira, 2008). Egon Krauss alerted this fact in a 1974 conference in Portugal, entitled, *The teaching of music as a compulsory subject in primary schools,* (Author's transl.). His observation was so clairvoyant that it can still be seen as meaningful today:

> The dangerous process that converts the subject of 'music' from a compulsory subject in all schools into a subject that is only available to a few more musically apt students becomes a serious basic educational problem. In general, the so-called "talented students" are students that were musically advised at the appropriate time, but not by the general school system of music education. For these so-called talented some

> countries created special institutions: schools or educational branches of music education, secondary music schools, specialized higher music education schools, special music schools for young people, a.s.o. All these institutions aim at compensating the lack of music education in general primary schools, in order to ensure a new generation of music teachers for the next generation. Music Education for all and professional music education are, however, two completely different problems. The efforts made by some countries to ensure specialized music teaching for children with a music vocation or talent were already a consequence of the abandonment of music teaching in the primary schools and its transference for specialized schools. A music pedagogy concept of unilateral promotion of talent and capacity accelerates the fall of general education and promotes musical analphabetism (pp.1-2), (Author's Transl.).

It is important to underline that Krauss was not opposed to the existence of specialized schools and conservatoires that could "go beyond the music education administered in primary schools" for "students with a special inclination for music" (p.2). What the composer and pedagogue defended was that "more important than the promotion of talents was each child's right to music education" (p.3). In fact, the author defended that "human beings who have had access to systematic music learning experiences at a young age are almost always 'talented' " (p.2). The curricular irony pointed out by Krauss, and that should also be questioned today in Portugal, is that conservatories and academies, as vocational music schools for the talented, may actually not be attended by the most talented students. Therefore, the promotion of talents should start with the principle of equal opportunities.

Two strategies were developed in Portugal since the 1980's in order to make the access to formal music education more democratic: the "articulated system of education" (Portuguese: "Regime Articulado") and the "cultural enrichment activities program" (Portuguese: Actividades de Enriquecimento Curricular). The "articulated system of education" was first promoted in 1983 (Law-Decree 310/83, Art. 6, nr.1) in order to reinforce the connections between the general and the specialized schools, particularly in what the students' attendance was concerned. The "articulated system" allows the student to study in both schools (regular subjects in the general school and music subjects in the conservatory or academy), and it represented a great increase in the number of students in conservatories and academies up to today. It also represented a clear

improvement in terms of expansion of specialized music teaching towards the sphere of the general schools.

This desirable approximation between the generic and the specialized branches of music education (pointed out as a research result by Vieira, 2008) has been thoroughly studied by Pacheco (2008) in the case study Masters' research project, *Music Education in Articulated Attendance at the Vale do Sousa Conservatory: Vocational or Generic Function?* (Author's transl.). In this case study, articulated attendance of both the general and the specialized schools is seen as an optimal way to foster democratization of music education under the present circumstances in the country. As a music education democratization strategy, the "cultural enrichment activities program", emerged tentatively in the Basic Law of the Educational System (Law-Decree 46/86), (Portuguese: Lei de Bases do Sistema Educativo"), and evolved through the years, under different legislative improvements, up to its effective creation with Despacho 12591/2006 (Ferreira, 2009).

The concept underlying these "cultural enrichment activities" was the offer of extra artistic education, sports or foreign languages to the students in the general schools. The legislation instructed, for instance, that the students must continue to attend music in their regular generalist classes with the general and/or the specialized teacher, but also have access to optional music classes in the context of the "cultural enrichment activities", usually after school hours. Ferreira (2009) has concluded that the optional and leisure nature of these activities, alongside the fact that they tended to replace the regular compulsory music instruction in the general schools, has actually led to a decrease in the presence of music activities and music education in the schools, thus constituting a step back in the democratization process. Thus, the 1980's and the 1990's witnessed both improvements and failures in the process of democratizing music education, of making a consistent and systematic music education curriculum more open to all students in the country.

WHAT PUBLIC SCHOOLS CAN DO FOR US

Despite the ever-increasing number of students enrolling in conservatories and academies under the "articulated system", particularly after Despacho 12591/2006, that the vast majority of students only have access to music education offered in the general schools. Despite the dilution of differences between music education in the general schools and specialized schools, due to the increasing similarities in teacher training

degrees for the different branches of music education, teachers still tend to conform to the generic or specialized branches and adjust their teaching strategies and pedagogical goals according to different ideals of education and different social purposes (Vieira, 2008). Despite the issuing of laws that encompass all branches of artistic education to promote the aesthetic education of all citizens, i.e. aptitude detection, and the democratization of artistic performance practices (such as Law-Decree 310/83, Law-Decree 344/90 and Law-Decree 6/2001), the fact is that pedagogical practices in music classes in the general schools remain quite different from the pedagogical practices in music classes in conservatories and academies.

This is awkwardly so also at the elementary school level: general schools provide "general music education" and specialized schools provide "specialized music education", even at an early age. This fact contradicts the traditional concept of "specialization" itself: in other school subjects, for instance, specialization is the natural consequence of several years of study, vocational pondering and counseling (Vieira, 2009). As early as six years old, children can enroll in a conservatory or official academy, when they can officially choose specialization (or have someone choose for them). This, of course, bears no relation with children's music aptitudes and their detection. However, it shows that the specialized system of music education is built upon an innate perspective of talent that justifies the attempt to administer specialized training as soon as possible to the supposedly talented children.

The major difference between music education in general schools and in specialized schools can be found in instrumental learning. General schools rely on the paradigm of aesthetic education (Reimer, 1989); specialized schools are focused on performance (Elliott, 1995). General schools promote aesthetic contemplation of the work of art and aesthetic understanding of an outside object; specialized schools promote the production of the work of art itself, aesthetic creativity and embodiment of the art piece. The concept of music as a sort of "external body of knowledge" that can be understood and appreciated by everyone without actually learning how to play, sing, read or compose music, should be rejected on the premises of philosophical incongruence. In fact, compared to foreign language learning, music education in the general schools might be centuries behind. Separating an education system that promotes aesthetic contemplation (and the consequent ambiguity of an integrated perspective of arts learning at an early age) from an education system that fosters music literacy might be as socially unjust as training a group to

play for the other group to listen. Babel versus understanding; chaos versus cosmos. History shows that this sort of curriculum structure dates back to the early pre-Christian Jewish communities, and could be found in ancient Greece (when the slaves were the ones who knew how to play music for the masters (who couldn't play a note, but were very happy to listen and appreciate).

Small (1996: 184) underlines that this notion of schooling as transmission of an abstract body of knowledge, pervades the entire system of education in many school subjects (from science to visual arts, from geography to music). The author points out that in music education, as in general education, "the concept of the product is dominant" (p.193). However, general music education looks at music as the product to be known, as the work of art to be appreciated; specialized music education, on the other hand, looks at music as the product to be made, to be produced, to be interpreted or composed.

Instrumental performance and instrumental learning, however, pose a number of difficulties for the public school system. They suppose the existence of musical instruments for all students and the support of specialized instrumental teachers whose training is long and strenuous. The general schools have relied mostly on the Orff *instrumentarium* (with the support of the corresponding teaching methodologies) and more recently on the guitar; instruments such as the piano, violin, cello, double-bass, trumpet, clarinet and many other orchestral instruments, being much more expensive, have remained a study privilege of the conservatory and music academy students.

Instrumental group learning, therefore, emerges as the next step to further the process of democratization of music education in Portugal, especially in the early stages of development and schooling. Financial reasons may support the promotion of instrumental learning in a group context; in fact, the possibility of hiring one single teacher to teach a musical instrument to many students at the same time makes it highly predictable that group methodologies of instrumental teaching will increasingly be adopted for not-so scientific reasons. Luckily, however, a few studies are emerging, particularly in the United States and Brazil, that show that instrumental group learning can be highly effective, if not more effective, for particular ages and under special circumstances (Fisher, 2010, Coats, 2006, Cruvinel, 2005, among others). *Portaria* 691/2009 was the first Portuguese government decision in that direction.

This legislative document introduced the obligation of instrumental

group teaching in specialized schools, suggesting that the instrumental group teacher should now replace one of the two weekly individual lessons by a group lesson for at least two students. Despite the initial alarm, specialized schools have been implementing the new directions systematically and under the supervision of some universities' pedagogicaldirectors. A few academic studies are now emerging in the country that investigate and describe the individual, pedagogical, artistic, social, and political potentialities and disadvantages of instrumental group teaching and collective learning in different pedagogical contexts and age level groups. A research team of the Institute of Education of the University of Minho in Braga, is developing a project that questions the political and curricular branching of music education in Portugal at the elementary school level' and foresees instrumental group teaching as a possible solution for the improvement of music education, including music literacy and the detection of musical aptitude. The musical instrument is thus seen as a possible means and not an end of music education itself. Considering the rejection of "generic music" or "specialized music", it is also not possible to divide students into "generic" and "vocational" tracks, at least at an early age (Vieira, 2009).

The research project aims at the construction of a strong theoretical frame (in the areas of pedagogy, specific didactics and curricular policies) that might sustain instrumental group music practices in the generic and specialized public schools. Different case studies and action-research projects are being developed in specialized and generic schools, at the 1st Cycle (6-9 year olds) and 2nd Cycle (10-11 year olds), involving group teaching of guitar, piano, flute, strings, orchestral groups and voice. Although these projects are not yet finished, it is already possible to affirm that instrumental group teaching will be an important part of the future of music education and music literacy in Portugal.

CONCLUSIONS

The real power of music lies, not in contemplation, but in its practice; not in listening only, but in playing, singing and composing. Music is a language that needs to be spoken and not only heard. One hears better when one can play, just as one understands better when one can speak. The Portuguese system of music education has perpetuated an artificial division between branched subsystems that overemphasize listening on the one hand, and performing on the other hand. Instrumental group teaching and learning as a pedagogical practice might foster a

performance approach in generic schools and promote collaborative strategies and aesthetic contemplation in specialized schools, thus bringing them closer together in nature than any "articulated" system might have done before. It might also contribute to a more realistic process of music aptitude detection and vocational counseling, by allowing students to experiment more closely with an effective musical practice for a few years, before deciding whether or not to enroll in a specialized school. From the individual standpoint, instrumental group teaching and learning might provide a special music environment where multiple feedback can be offered, and where peer-learning can stimulate decision making and increase motivation. Ultimately, instrumental group teaching and learning can foster the development of citizenship by bringing both to specialized and generic schools, a more human and socially oriented perspective of music learning and practice. Carneiro (1997) defended a vision of education in which three main principles should be present: 1) learning how to live together; 2) learning how to learn together and 3) learning how to grow together. Instrumental group teaching promotes these three types of learning while improving students' music literacy and expressive and communicational abilities.

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Portaria nº 691/2009 de 25 de Junho (Restructures specialized music education at the Basic Level and introduces the concept of instrumental group teaching in the specialized schools).