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**MUSIC IN SCHOOL:
IMPACTS FROM A
BRAZILIAN PUBLIC
POLICY ON INITIATING
TEACHING**

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Abstract: The PIBID-Música/Uergs started with the subproject “Artista e Artesão”, by the Public Notice number: 001/2011/CAPES, in 2012. An interdisciplinary work was carried out with 20 students from the degree courses in Visual Arts, Dance, Music and Theater, which worked in two state public schools in Montenegro/RS/Brazil. With Public Notice number: 061/2013/CAPES, implemented in a school in 2014, the institutional project was developed by the State University of Rio Grande do Sul, having specific subprojects, and resulting in the Music subproject, with scholarships for 10 students from initiation to teaching. This article reports some of the actions undertaken by the subprojects, pointing out impacts observed. The methodology used included the case study as a method, interviews, observations, document collection as techniques for data collection, and content analysis as a technique for data analysis. The theoretical framework used was based on concepts of Music Education and on the Policy Cycle Approach. The results present some of the impacts of PIBID-Music/Uergs, in the city of Montenegro, in the interior of Rio Grande do Sul, Brazil. Given the political and educational context, this research may contribute to the analysis of the relevance of PIBID in the Brazilian educational scenario, its importance and need for continuity as a public policy to encourage teaching.

Keywords: Introduction to teaching, PIBID, Impact, Educational Policies.

INTRODUCTION

The Institutional Teaching Initiation Scholarship Program (PIBID), a Brazilian government initiative for initial teacher training, aimed at improving and valuing training for Basic Education, has granted scholarships to undergraduate students who participate in teaching initiation projects,

developed by Higher Education Institutions in Brazil, in partnership with Basic Education schools in the public education network. The projects promote the insertion of students in the school environment, from the beginning of their academic training, so that they develop didactic-pedagogical activities, under the guidance of a teacher of the degree and a supervising teacher of the school, in addition to the coordination of the institution of University education.

According to Decree, number: 7,219, of June 24, 2010 (BRASIL, 2010), which provides for the PIBID and other provisions, in its Article 1:

The Institutional Scholarship Program for Teaching Initiation - PIBID, carried out within the scope of the Coordination for the Improvement of Higher Education Personnel - CAPES, aims to encourage initiation into teaching, contributing to the improvement of the training of teachers at a higher level and to the improving the quality of Brazilian public basic education. (BRASIL, 2010).

The decree foresees four types of scholarship holders: undergraduate student, institutional coordinator, area coordinator and supervising professor.

Over the years, since its creation in 2007, PIBID has contributed to the initial training of graduates in various areas of knowledge, in various municipalities and states of the country. Subsequently, in 2009, after the implementation of policies to enhance the teaching profession, there was an expansion, with the PIBID covering all Basic Education.

The program has generated numerous benefits, whether within the scope of degrees or in the schools where these PIBID scholarship students work. According to Gatti (2013, p. 63), the program has reached “significant portions of undergraduate students through grants linked to projects with schools, also including coordinators

at the university and supervisors (school teachers) with grants. responsible for the actions”.

The impacts of PIBID have been highlighted in the investigations of several researchers in the area (DARROZ; WANNMACHER, 2015; PRANKE; FRISON, 2015; SANT’ANNA; MARQUES, 2015; ALBUQUERQUE; FRISON; PORTO, 2014; GATTI; ANDRÉ; GIMENES, 2014;; MATEUS, 2014; BERGAMASCHI; ALMEIDA, 2013; GATTI, 2013; GATTI; BARRETO; ANDRÉ, 2011). Gatti (2013), for example, found that:

The PIBID has made it possible, in the view of all those involved with its implementation, to improve the initial training of teachers for basic education. In particular, we highlight the appreciation of the undergraduates who participate in this program, who repeatedly declare in their testimonies how Pibid is contributing to their professional training in order to provide direct contact with the school reality at the beginning of their course, contact with the classroom and the students, enabling them to get to know the public school and the challenges of the teaching profession up close. (GATTI, 2013, p.12).

THE PIBID-MUSIC IN BRAZIL

The literature on music education in the country, since 2010, has shared results, benefits and lessons learned from PIBID. The texts produced, since then, deal with different themes, helping to broaden the understanding of this program.

Experience reports have been quite frequent in the textual production of PIBID, both in terms of the work developed by scholarship students who develop work in schools (CORUSSE; JOLY, 2014; DAROSCI; POFFO, 2014; SANTOS; MONTEIRO, 2014; PEREIRA, 2014; ; REIS; BONA, 2012; ZIMATH; VOLKMANN; HOL; BONA, 2012) and other fellows, such as supervising

teachers, for example (TORRES; LEAL, 2014).

The research carried out by the scholarship students of the program, including the realization of diagnoses about music in the scholarship holders’ school (MAUS; MANZKE; CIOCCA; HIRSCH; AZAMBUJA, 2012; NEVES, 2012) and investigations on the conceptions of students from the partner school on music lessons (WOLFFENBÜTTEL; SALVADOR; GARIBOTTI; ANDRADE, 2012) also demonstrate the production resulting from this national program.

Investigations that analyze the PIBID, in different ways, have also grown over the years. There are studies at the postgraduate level, which deal with the history of the program (AMENT; JOLY, 2014), as well as investigations into the objectives and relationship of PIBID with the degree in Music (MONTANDON, 2012). It must also be noted the contribution from studies on the existing production on PIBID in Music in Brazil (SANTOS et al, 2014) and its impact on teacher training (NASCIMENTO; ABREU, 2014; QUADROS JÚNIOR; COSTA, 2015; PIRES, 2015; ROSSATO; GARBOSA, 2014).

All this production reflects the relevance that PIBID has, both for the initiation to teaching in music, as for the other degrees in Brazil, in addition to the contribution to the insertion of music in schools.

Based on what the research has revealed, as well as the experience gained from the realization of the subprojects “Artista e Arteiro” and “Música”, from the State University of Rio Grande do Sul (Uergs), in Montenegro/RS/Brazil, some Questions: How many of the Music graduates who participated in the PIBID subprojects, at Uergs, in Montenegro/RS/Brazil, followed the teaching career in the area? What is the influence of subprojects on their professional lives? Considering the objectives of the subprojects “Artista e Arteiro” and “Música”, of the Uergs

unit, in Montenegro/RS/Brazil, to develop pedagogical-musical actions and musical intervention in the school context, what are the results that were presented in the schools that are part of these subprojects? What is the impact produced by the subprojects “Artista e Artesão” and “Música” in the initial training of undergraduates in Music and in the contexts of schools? Based on these questions, the present project aimed to investigate the impact produced by the subprojects “Artista e Artesão” and “Música”, from Uergs, in Montenegro/RS/Brazil.

METHODOLOGY

To carry out this investigation, we opted for a qualitative approach, and for the multicase study method. Techniques for data collection included interviews, observations and document collection. Data analysis was based on content analysis (MORAES, 1999).

The option for the qualitative approach was due to the fact that it is not intended to quantify the data obtained, but to analyze them in their particularity, in view of the objective of investigating the impact produced by the subprojects “Artista e Artesão” and “Música”, from the Uergs, in Montenegro/RS/Brazil. Considering that the objective of a multi-case study is to understand their specificities and similarities, with a view to better measuring the results (STAKE, 1994; YIN, 2015), it is understood the pertinence of choosing this method to investigate the impact of both subprojects.

One of the cases, the “Artista e Artesão” Subproject, was developed from 2011 to 2013, and had undergraduates in Music, as well as other areas of Art. However, for the purposes of this investigation, only data from scholarship students in the area of Music and activities related to Music Education will be focused. The other case investigated was the “Music” Subproject - started in 2014 and

ended in 2018, formed by undergraduates in Music. Thus, there are their own specificities, requiring a differentiated analysis.

The techniques for data collection – semi-structured interviews, observations and document collection – made it possible to compose a scenario around both cases. Semi-structured interviews were carried out with those involved in the investigated subprojects, including scholarship students for initiation to teaching, scholarship supervisors of schools, institutional coordination, in addition to the management teams and some teachers from the schools in which the subprojects were developed. The observations were carried out in the schools involved in the investigated subprojects, being recorded in a field notebook. The collection of documents included official documents collected from several sources, including news – virtual and printed – scientific production produced from the two subprojects, photographs, images of PIBID actions, and all material pertinent to the research.

All the data obtained in the collection – interviews, observations and documents – were organized in notebooks and, later, analyzed in the light of content analysis (MORAES, 1999), based on the theoretical framework constituted by Music Education (KRAEMER, 2000), by the Policy Cycle Approach (BOWE; BALL; GOLD, 1992; BALL, 1994), transversalized to the analysis categories.

THEORETICAL FOUNDATION

The theoretical framework of this research was based on concepts of Music Education (KRAEMER, 2000) guided by the Policy Cycle Approach (BOWE; BALL; GOLD, 1992; BALL, 1994).

MUSIC EDUCATION

Kraemer (2000) deals with Music

Education – calling it music pedagogy – as an overlapping between disciplines, discussing dimensions and functions of pedagogical-musical knowledge and highlighting the particularities of the area in relation to other disciplines. The author describes the places where music pedagogy originates, as well as who is in charge of it. In his analysis, he clarifies that music pedagogy is concerned with the relationships between person(s) and music(s), sharing its object of study with the human sciences. He exemplifies these disciplines by focusing on the philosophical, historical, psychological, sociological, musicological, pedagogical and other disciplines aspects that can have an important pedagogical-musical significance.

The author discusses the intertwining of music pedagogy with other disciplines. It is noteworthy that a perspective of intertwining the area considers it as a result of the reciprocal link between the disciplines, creating a kind of web. This concept of intertwining proposes an enlarged dimension of the area, with broader and more flexible limits. For Kraemer (2000, p. 61), at the “center of musical reflections are the problems of appropriation and transmission of music”. Pedagogy and pedagogy of music are not isolated disciplines and result in different groupings in the area. They are action-oriented integration disciplines, according to the research object.

The particularity of pedagogical-musical knowledge, according to Kraemer (2000, p. 66) is “in the intersection of pedagogical ideas marked by the human sciences, guided by musical culture and aesthetic-musical ideas”. In addition to the knowledge about facts and pedagogical-musical contexts, it is also necessary to make available the principles of explanation of the musical-educational practice, for the decisions, orientations, clarifications, influence and optimization of these practices.

Finally, Kraemer (2000) proposes a structural model of music pedagogy, which includes the analysis and fields of application of the area, the aspects that compose it - musicological, pedagogical, among others - in addition to the functions of music pedagogy - understand and interpret, describe and clarify, raise awareness and transform the musical-educational practice.

THE POLICY CYCLE APPROACH

Bowe, Ball and Gold (1992) and Ball (1994) proposed the Policy Cycle Approach. For the authors, by introducing the notion of a continuous policy cycle, the intention was to attract attention to the political recontextualization that transits through schools. However, the panorama of school research requires considering not only a national curriculum, but also other elements that constitute educational policy (BOWE; BALL; GOLD, 1992). There is a cycle composed of contexts that influence and are influenced, these being the contexts of influence, political text, practice, effects and political strategy.

The context in which politics is initiated, in which political discourses are constructed and stakeholders struggle to influence decisions, is that of influence. The second context, the political text, consists of representative texts of politics. These representations can be presented as the legal texts, official guiding documents, formal or informal comments, speeches, public presentations by politicians and important officials, official videos, among other representations (BOWE; BALL; GOLD, 1992). Policies are therefore textual interventions; however, they also carry with them limitations and possibilities. The response to these texts has real consequences, which are experienced in the context of practice. This context constitutes the arena of practice to which the policy is addressed. Policy is not simply received and implemented

in this scenario, but is intensely subject to interpretation, and can even be recreated, because, according to *Bowe, Ball and Gold (1992)*, people who implement policies do not so naively confront the political texts.

Later, *Ball (1994)* expanded the Policy Cycle Approach, adding two contexts: effects and policy strategy. The context of effects is concerned with issues of justice, equality and individual freedom. The effects of policies can present themselves as the general and specific effects. The general effects of a policy appear when specific aspects of change and sets of responses – which, in turn, present themselves in the context of practice – are grouped and analyzed. The general effects of policies are sometimes neglected in more particular studies in relation to changes or policy texts as determinants of impact in practice. If analyzed in isolation, the specific effects may appear to be limited. *Ball* then suggests that the analysis of a policy involves the examination of these two dimensions, as well as the interfaces of the policy under study with other sectoral policies and with the set of policies. Finally, the context of political strategy involves the identification of a set of social and political activities necessary to deal with the inequalities caused by the policy under study. This component is essential for critical social research, and this work is produced for strategic use in specific social situations and struggles (*BALL, 1994*).

Ball (1994) postulates the need for theories in educational policy to be detached from the work of the State. Politics is an “economy of power”, a set of technologies and practices whose achievements and struggles take place above local arrangements. Politics is, at the same time, text and action, words and contracts; this is what is represented and what is intended. Policies are always incomplete, basic and simple. The practice, however, is sophisticated, contingent, complex and unstable. Politics as practice is created in a

“triallectic” of domination, resistance and chaos/freedom. So politics is not simply an asymmetry of power. Control or domination may not always be entirely safe or smooth, in part because of agency. It is understood that the Policy Cycle Approach does not intend to minimize or underestimate the effects or impacts of policies, but to problematize the entire process underlying the proposed approach (*BALL, 1994*).

RESULTS

The impacts of PIBID were also perceived in Uergs. In 2011, through Public Notice number: 001/2011/CAPES, PIBID began at this university. On the occasion, there was the submission of the Institutional Project of Uergs, of the six subprojects of the Pedagogy courses and of the subproject “Artista e Arteiro”, of interdisciplinary character, encompassing the degree courses in Visual Arts, Dance, Music and Theater. In this public notice, the subprojects “Artista e Arteiro” were selected, from the Uergs unit in Montenegro/RS, and Pedagogy, from the Uergs unit in São Luiz Gonzaga/RS. Subsequently, through Public Notice number: 011/2012/CAPES, the number of subprojects and grant recipients was increased. The other units that offer Pedagogy at Uergs became part of the Institutional Project, which was very important for the university.

THE “ARTISTA E ARTEIRO” AND “MÚSICA” SUBPROJECTS

The Subproject “Artista e Arteiro”, at the time, aimed to develop, with students of the Graduation modality courses: Licentiate, in Visual Arts, Dance, Music and Theater, teaching and intervention actions in the context of state public schools in the city of Montenegro/RS/Brazil, from observations in the school context, collective planning in Art, as well as pedagogical-artistic

interventions. The PIBID actions at the Uergs unit in Montenegro/RS/Brazil were developed in two state public schools in the city, namely, Colégio Dr. Paulo Ribeiro Campos and School: Antônio Jacob Renner. All activities developed by the Art graduates were supervised by PIBID coordinators, involving institutional coordination, area coordination, coordination of management of educational processes and supervision of schools. In addition to the placements in the two state public schools, the scholarship students developed teaching, research and extension activities, which corroborated their initial training. Through the participation of these students, it was possible to have an effective and direct involvement with their option for specific teaching in Art (Visual Arts, Dance, Music and Theater), committing them to their professional choice and, thus, contributing to the improvement of the Basic Education and schooling as a whole.

Later, with the Public Notice number: 061/2013/CAPES, a new Institutional Project was prepared by Uergs, as well as the subprojects were also reconstructed, being again submitted and approved. The Institutional Project and the subprojects of the seven units have already been completed. They were composed of six Pedagogy subprojects and four Arts subprojects, presenting specific subprojects for Visual Arts, Dance, Music and Theater. The actions of this public notice, at Uergs, began in March 2014.

In the case of the “Music” Subproject, in particular, it was found that it provided moments of integration, learning and development of pedagogical-musical proposals in the different times and spaces of the Municipal School of Fundamental Teaching Cinco de Maio (EMEF Cinco de Maio), in Montenegro/RS, partner of PIBID and locus of this subproject at the

time. This school received eight teaching initiation scholarship students to carry out their activities related to the program. It is worth mentioning that, at the beginning of the subproject, ten Pibidians carried out their actions at school. With the problems experienced in early 2016, due to government issues, with the possibility of completing the PIBID in the country, many cuts occurred. In the Music subproject, of the Uergs unit in Montenegro/RS/Brazil, these cuts were shown in the reduction of scholarships destined to students, being reduced to eight.

The experience in the school context was based on the different relationships between students, teachers, employees and the school community. Supervision at EMEF Cinco de Maio was carried out by a supervising teacher, who helped in the good development of actions in the school's times and spaces. It is also worth mentioning the reduction in the number of grants for supervision, from two – until mid-2016 – to one next at the end of the subproject.

It is observed that PIBID Music/Uergs/Brazil, despite the difficulties it went through, was a great ally in initial training and resulted in countless learnings for all involved.

When carrying out an analysis based on the selected theoretical framework, it was found a great pedagogical-musical work provided by both subprojects, both the “Artista e Arteiro”, particularly with regard to music teaching actions, and the “Music. There was an intertwining between the educational issues developed in the schools that are part of the program, expressed in the daily plans of the scholarship students, in line with the objectives and actions of music teaching. It is understood, therefore, that there were strong and solid relationships between people and music, considering school students and scholarship students, and musical teaching and learning actions (KRAEMER, 2000).

Regarding issues related to public policies, it was observed that Brazil still struggles with difficulties in what focuses on the continuity of proposals that go beyond a government policy. It is understood that the country needs to mature its actions in the pursuit of state policies, being perennial and dissociated from electoral and electoral intentions. Thus, policies still tend to be incomplete, basic and simple, in the face of practice, sophisticated, contingent, complex and unstable (BOWE; BALL; GOLD, 1992; BALL, 1994).

CONCLUSIONS

At the end of this text, and concluding on the impacts of the subprojects in the Uergs unit in Montenegro/RS/Brazil, it was observed that, despite so many difficulties that the program has gone through since mid-2015, positive impacts can be observed, both in local, city, and national level.

There was an increase in the offer of proposals for teaching Music in the city, notably in the schools served by the subprojects, which were effectively characterized as proposals for Music Education, with great growth and learning (KRAEMER, 2000).

When it comes to the repercussions and impacts of the subprojects “Artista e Arteiro” and “Música”, it was observed that the results of many of the actions developed previously, as well as later, composed a positive scenario in the fight regarding the difficulties of PIBID in the Brazilian context. This way, the contexts of influence, practice and political strategy (BOW; BALL; GOLD, 1992; BALL, 1994), intertwined, provided impactful subsidies that, added to other manifestations throughout Brazil, allowed the resumption of the objectives of the PIBID, as a teaching development program. But, even so, there are still many difficulties to ensure the continuity of this important program of initiation to teaching.

It is expected, in the continuity of the PIBID, at the national level and in the localities, that the results of these subprojects and others, can increasingly substantiate the construction of public policies that, effectively, encourage and promote teaching in several areas, here, the importance of Music Education for a sensitive and integral human formation.

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