

Arts education and creativity
in primary and secondary school

Methods, contents and teaching of arts education in Latin America and the Caribbean



Document based on the main conclusions of the Regional
conference on arts education in Latin America and the
Caribbean, and on subsequent reflections Uberaba, Brazil
16 to 19 October 2001



United Nations Educational, Scientific and Cultural Organization

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Uberaba, Brazil
16-19 October 2001
UNESCO

The present document is based on the conclusions, recommendations, action plans and written papers of the Regional conference on arts education in Latin America and the Caribbean held in Uberaba, Brazil, from 16 to 19 October 2001. UNESCO and the University of Uberaba's Teacher Training Institute organized the conference. The conference brought together arts specialists and educators from 10 countries in Latin America and the Caribbean – Argentina, Barbados, Brazil, Chile, Colombia, Cuba, Jamaica, Mexico, Peru and Venezuela – and was attended by observers and experts from countries such as Canada, the United Kingdom and Finland.

Verónica Fajardo and Tereza Wagner of the Division of Arts and Cultural Enterprise of UNESCO's Culture Sector prepared this text.

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PREFACE

Our present-day societies are witnessing a weakening of the family nucleus; there is a tacit tendency to delegate the family's role of transmitting values to the school. Although this worrying phenomenon is far from being as marked in Latin America and the Caribbean as in other parts of the world, even here the school and its teachers increasingly find themselves obliged to compensate for shortcomings in pupils' upbringing. In many cases the school appears to have responsibility for creating cohesion around values that are tending to vanish. And we are not just talking about family values but also, and above all, values connected with culture, citizenship and living together in harmony. The teacher's role thus consists in shaping individuals, societies and nations.

It is important to recall here that, in accordance with the objectives of UNESCO's Education for All Programme as reported in the EFA Global Monitoring Report (2000), the countries of Latin and America have not so far to go before they achieve the literacy and education goals fixed for 2015. The three statistically quantifiable objectives that enable us to support this declaration reveal that 50% of countries in the region have already attained the goals for universal primary education; 80% of the others have a good possibility of doing so within the established time, while 20% appear to be slowly catching up. At the same time, 70-95% of the adult population know how to read and write even if, in absolute terms and at the current pace, it is the region's adults who run the risk of not having overcome illiteracy by 2015.

It is certain that, generally speaking, education in Latin America and the Caribbean enjoys better health than many might think. While educators work in physical, economic and social conditions that are far from ideal, their proven commitment is very high and it is mainly to them that we owe the above-mentioned successes. Their serious and dedicated work no doubt

deserves greater social and financial recognition on the part of citizens and public administrations alike.

But the objectives that the community has set itself for improving the education situation are not limited to enrolment figures; they also place special emphasis on the quality of education required to awaken intellectual curiosity, talent and emotions and, in short, to provide the individual with dignity and form the citizens of the twenty-first century's global village.

School will not be able to achieve this properly without a serious awareness of, amongst other aspects, the need to go more deeply into arts education, so often ignored or relegated to the periphery of the educational curriculum. To introduce arts education is essentially to teach children to be creative. And, more than ever, creativity is coming to be seen as the motor of development. Bringing the arts into the school environment also means that we believe in the importance of children's intellectual and sensorial development and of awakening in them greater expectations, pride in their own culture and greater respect for other peoples' forms of cultural expression. And on this hangs a future in which we all live in peace.

The present document, which is intended for arts teachers and educators, proposes lines of action for approaching the arts in Latin American and Caribbean schools; these are based on the conclusions of the Regional Conference on Arts Education held in Uberaba (Brazil) in October 2001. It contains articles by experts on education in disciplines such as the visual arts, music, theatre and dance. It also analyses recurrent education issues for teachers, one of the main concerns that arose at the Conference. The document concludes with texts on education in each of the arts, based on the conclusions reached by the different working groups created during the Conference.

The Latin America and Caribbean region is only just awaking to the importance of arts education, and the experience and know-how was therefore greatly appreciated of experts from the United Kingdom, Finland and

Canada who exchanged information and views with Latin American and Caribbean specialists throughout the Conference. But it is the latter who were the true protagonists of the Conference and to whom Latin America and the Caribbean already owe a great deal.

Milagros del Corral

Deputy Assistant Director-General for Culture of UNESCO



I. INTRODUCTION

Situation and challenges of arts education in Latin America and the Caribbean

*Verónica Fajardo*¹

Latin America is the Caribbean, the Atlantic Ocean and the Pacific; it is the pampa and the desert, the Andes and the Amazon Jungle. Latin America is the continent and its islands. These islands in the Caribbean, with their ever-present sea and sky, nature and mountains, form a pure, tranquil and harmonious landscape. Latin America and the Caribbean are two great units that form a heterogeneous whole made up of places, individuals, languages and cultures.

Geographically, the Latin American continent is very varied. The riches of its lands, the abundance of its rivers, the height of its mountains – for all these reasons and more, Latin America is immensely rich in biodiversity and natural resources. Its peoples are a mixture; they descend from the indigenous natives mixed with others who arrived later, mainly Africans and Europeans. Spanish, Portuguese, French, English and Dutch are spoken, and in some regions the indigenous languages of the original inhabitants survive. But it is its culture, above all, that testifies to the diversity and wealth of the peoples of Latin America and the Caribbean islands. Each region of each country has its own traditional heritage, and it is the combination of all these that fashions the Latin American Continent.

1. Verónica Fajardo, Division of Arts and Cultural Enterprise, UNESCO.

Preserving a cultural heritage such as the region possesses must, without any doubt, be a priority for the authorities concerned. To preserve heritage is to create awareness among the region's inhabitants of the past, of its hybrid reality, of the present and of future possibilities. Heritage means legacy, but it also leads to – and has already led to – transformation and change, in that Latin American cultural heritage is the making of its people and its people are the making of its cultural heritage.

It is the inhabitants of the continent and of each of the islands, therefore, who must take on the responsibility of sustaining, enriching, preserving and transmitting their legacy from the past in accordance with present-day appreciation of such legacy. They must keep alive simultaneously the indigenous legacy, the colonial legacy, and the traditional legacy from the 19th and 20th century. All these are part of the heritage that makes up the countries of Latin America and the Caribbean.

Where if not school is the perfect place to achieve this process? The nation's cultural heritage, that intangible legacy made up of dance, art and music, must be passed to children while they are still very small. If, while our pupils can still be amazed by the world around them, we take them by the hand and lead them towards an empirical learning process about their heritage, we shall be giving them an unforgettable experience that they will always remember.

Everything should begin in primary school. First of all, the approach should be like an experiment in which the children learn about the world around them and the people who live in it. Showing them the traditions nearest to them is like giving them a geography and history lesson combined with the art lesson forming the learning basis. Children will learn about the music and dances of their own region and then understand where they come from.

But the world is not so small. Little by little, children learn to notice differences. They learn to compare and contrast what is close to them with what – while it is not so close – is still part of the same country, their own country. When they come into contact with music and dance from other regions,

the children not only strengthen and add to their knowledge of history and geography while learning more about art; they also understand and appreciate the traditions of other people who are different to themselves, but who are similar because they also have a past that they are leaving behind to become what they are.

Introducing children to an artistic environment means giving them the capacity to appreciate what others have created. In doing so, we are also teaching them about creativity. Creating a new form, children will be able to express what they are and what they feel. Teaching children about art is teaching them about life.

Arts education in primary school

The purpose of arts education in school is not to turn the child into an artist. Such an approach would be tantamount to saying that children are taught to read and right with a view to their becoming writers. Art is taught to give children a special view of the world – a creative, open view.

There is a prerequisite for arts teaching that is common to any kind of teaching. Teachers must use pedagogy as a tool and be able to shift away from the centre and change their approach, and in so doing show their pupils how to do this. That is why public schools do not need a large budget for training teachers in the arts. Teachers only need an invitation to lead their pupils towards the transformation of the world.

The above argument does not, however, attempt to deny the value of the presence of an artist to assist with in-school arts teaching. Absolutely the opposite: classroom collaboration between the artist and the teacher has brought and continues to bring enormous benefits to schoolchildren. Some of the reports from schools where this kind of teaching has been tried out show that pupils relate in different ways to their teacher and to the artist. This is perhaps due to what each of them represents for the child. The

teacher represents rules, order and everyday life. The artist represents non-routine and shows the other side of the coin; he or she has been in the child's place as a creator. To establish close collaboration between local artists and public schools, showing both parties how enriching this would be for each of them, would be a marvellous experience that could only benefit in-school arts learning.

Private school and public school

Many of these processes for arts education have already been implemented in Latin American private schools. Private schools have often incorporated non-routine forms of teaching into their methods that involve cooperation with institutions specializing in some form of art. In addition, teachers in these schools often have greater access to innovative educational theories on the topic.

In Latin American and Caribbean countries there is a marked difference between private and public schools. For the previously mentioned reasons, it is considered that a private school education is superior to a public school education. And this means that the State's aim must be to guarantee the same level of competence in public as in private education. By strengthening the credibility of public schools, the State, whose duty it is to provide education for all who are of an age to receive it, strengthens itself.

One of the possible ways of guaranteeing quality education is to implement the Jacotot² teaching method. With this method, teachers learn to teach even what they don't know. The teacher teaches the child to learn, and then it is the child alone who learns.

Once the teacher has created interests in the children and provided them with a method or means of approaching knowledge, children merely need to be led to the actual source of knowledge. If teachers train their pupils to be

2. The Jacotot method is documented by Jacques Rancière in *The Ignorant Schoolmaster: Five Lessons in Intellectual Emancipation*, translated by Kristin Ross, Stanford University Press, 1991.

responsible and aware, and if they show them how to understand the knowledge on their own, children will feel that their access to such knowledge is authorized. The teacher's responsibility will be to put facts in order, and to guide, accompany and advise children during the process.

Commitment to solidarity and cooperation between private and public schools also needs to be promoted. In some countries this already exists: working methods used in a given private school are shared with public school teachers, thereby generating educational links between the two schools. Both schools benefit from the resulting critical exchange between teachers, and the lesson of solidarity derived from the whole experience is invaluable.

Secondary school education

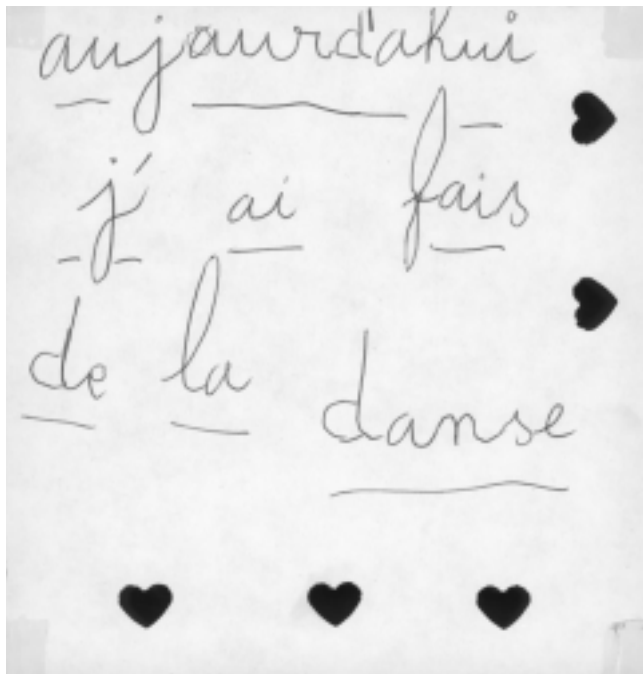
Primary school, whether private or public, must give a child all the bases on which to build knowledge. Children must also be equipped with all the tools they need to succeed in this task. Arts education must stimulate creativity in the child, as part of an interdisciplinary education in which knowledge is approached from many different angles.

Once pupils reach secondary school, they will be able to make a clear choice concerning the area of the arts in which they would like to specialize. With appropriate initial training that has shown the children not only what to do, but also, and above all, how to do it, they will arrive in secondary school with clear interests, and will know how far they want to go, and have an idea of how to get there.

Secondary school must give children the opportunity to investigate more thoroughly the area of the arts that interests them most. They must also bear in mind that this area may be a combination of things learnt – not necessarily a single artistic discipline but rather a manner of expressing the creativity that they have learnt, developed, and been especially interested in throughout primary education.

The main purpose of teaching art in school is to teach children about life, about what it is and how it can be understood. It is also to teach about creativity as a form of communication. In Latin American countries many good

ideas have been implemented, but many of these have also been lost, due mainly to a lack of adequate communication between public authorities and the people on the ground. Appropriate channels must be created to inventory actions so that the country concerned and the Latin American community as a whole can benefit from such experiences. Arts education must start when the child is very young, and teachers must never digress from or lose sight of its goal. If we keep our aim steady – that of making creative people who can communicate – then arts education will achieve its mission.



II. DISCIPLINES AND EDUCATION

Improving the quality of Arts Education in Latin America: a right and a challenge

Dr. Luis Hernán Errázuriz³

Arts education is developing and changing in a number of Latin American countries, and this process is linked in considerable measure to the educational reforms under way on the continent. This can be observed, for example, in Argentina, Brazil and Chile, where the new curricular proposals raise a set of challenges and development requirements for theory and practice alike.

The need to concretize these reforms, which have experienced some criticism, resistance and implementation difficulties, highlights the growing gulf between the limited training opportunities offered by Latin American school systems – especially those in the public sector that constitute the majority – and the multiple demands of personal and social development in life today. This contrast between a precarious or inadequate educational supply and the complex cultural demands inherent to our era would seem to be growing increasingly evident.

If there is one thing that we can say with certainty about the uncertain times in which we live, it is that they are characterized by the enormous speed of technological change and its resulting impacts on our ways of life and, consequently, on the ways in which we perceive and construct our personal and

3. Dr. Luis Hernán Errázuriz is delegate for Latin America to the World Council of the International Society for Education through Art (InSEA), and Professor at the Institute of Aesthetics, Universidad Católica de Chile.

collective lives. This new cultural setting also calls for in-depth changes in the ways in which we conceive and implement arts education in school. However, not many educational institutions in Latin America appear to reflect the same cultural dynamism. The same apathy applies to arts education which, confronted with emergent arts practices, seems to be frozen in a rather academic and formal past. Moreover, the gulf existing between academic ideas of the arts and an emergent artistic reality is probably deeper than the corresponding distances in other areas of the curriculum. For example, the Mathematics and Sciences taught in school are very possibly more in tune with these areas of knowledge outside school than the Visual, Musical and Stage Arts in relation to their out-of-school equivalents.

Another phenomenon taking root in our continent, directly associated with the characteristics of life today, is the emergence of new aesthetic sensibilities that come from visual and audiovisual culture and from greater recognition of the human body. Indeed, we do not have to be very perceptive to understand the importance acquired in our present era by images, sound and corporality, especially among urban youth. We only have to look at our city walls, the media and the things that young people do to their bodies (tattoos, piercing, etc.) to recognize the force of this phenomenon, which is more than a passing fad. To what extent does arts education consider aesthetic sensibilities and the specific interests of children and young people? Might there not be a kind of schizophrenia between the orientation of arts education in school and the aesthetic and cultural practices of children and young people outside school? For example, while in most schools blackboards and paper are still all-powerful teaching tools, outside school the media for images are usually television, software, video games, etc.

It is hardly surprising, therefore, that arts education – like other social practices – is the subject of new requirements and demands for change. This is consistent with the very nature of the artistic experience, which has often been a factor of change and social transformation. In other words, the new cultural realities that we are experiencing under a predominantly economic, scientific and technical paradigm also call for changes in the contents and methodological orientations of arts education. Looked at from this angle, we should ask ourselves, for example, whether maintaining an educational approach that dates back to the nineteenth century, when teaching was basi-

cally reduced to drawing, singing and a few physical exercises, can still be justified. This still applies in many Latin American schools, which usually allocate one or two hours a week to arts education or – even worse – simply leave it out of the curriculum. At the same time we must admit that unless we can propose a more interesting kind of arts education, it will be difficult to aspire to greater recognition.

If we look at the educational landscape from another angle, it would seem that the ethnic diversity and historic inequalities of Latin America – social and economic, amongst others – are becoming increasingly obvious as globalization progresses. On one side, there are the indigenous peoples, the rural world and the small towns with their own rituals, customs and ways of life; and on the other, the large cities with their contradictions, such as citizens who are categorized first, second, third or lowest class according to the opportunities that they have to exercise basic rights to work, health, accommodation, education, etc. How can we not add to this landscape of contrasts the wonderful differences in the geography of each country that offer a great variety of aesthetic experiences and much potential for creation, but also a number of problems due to natural disasters and lack of foresight? These ethnic, social, cultural, geographical and political differences also penetrate arts education in Latin America, even when its methods and results in school do not reflect the above-mentioned diversity and contrasts to any significant extent.

All the inhabitants of this continent – with all its wealth and poverty – should have access, or rather the right, to arts education. It is against this background of strengths and weaknesses that we must create greater equality of opportunity so that men and women have access to a better quality arts education that responds more appropriately to their cultural differences, identities and traditions.

Consequently, in view of the enormous challenges that we are facing, good intentions are no longer enough if artistic creativity is to be promoted in school. We need to seek real forms of classroom implementation – beyond official declarations or mere slogans. Nor is it sufficient to develop a couple of manual skills, teach a few techniques and promote some cathartic exercises through free expression. We must develop different cognitive fields that

reflect more faithfully the enormous potential that the arts can contribute to human, personal and social development – a potential for which the foundations have been amply laid by outstanding thinkers such as Rudolf Arnheim, Elliot Eisner and Howard Gardner⁴.

We need an arts education that is more alert to and involved with different local, regional, ethnic and community situations, that is capable of dialogue with traditional cultures and also with emergent artistic manifestations, so that it reflects exchange processes and cultural fusions beyond the nearest small frontier. An education that neither seeks refuge in nostalgia for Latin America's past, nor seeks to ignore or neglect that past in the midst of dizzying, future-oriented technology. Such a challenge is particularly pressing in an increasingly globalized world; if we neglect heritage education, the children and young people in school today will very possibly be ignorant of their own cultural roots tomorrow.

We need an arts education that is more sensitive to youth cultures, and to the lifestyles, interests and needs of the young. We need an arts education that is less confined to the school environment and more socialized with the realities of life outside school, and which is more capable of truly reflecting the interrelations between the arts and the different cultural contexts and spheres of activity connected with the arts, such as artistic production, critical interpretation, aesthetic appreciation and cultural management, to name but a few.

We need an arts education that is more sensitive to the understanding and needs of the body, that does not deny the body, but rather discovers its potential and values its fundamental role as a medium for aesthetic experience. This education must be more ethically and aesthetically committed to human rights, as well as more vigilant concerning ecological issues and requirements. It must be more attentive to different forms of artistic expression, designs and crafts, since the boundaries that can be established between these fields of human creativity are shrinking daily. Indeed, in our continent, the arts and crafts and their designs have become a fundamental art form relating different ways of life since Pre-Columbian times.

4. See bibliography.

Obviously, if the quality of arts education is to be improved we need absolutely to convince and improve our teaching staff, because without their participation there will be no educational reforms. Another fundamental need is for imaginative authorities that recognize the valuable contribution that the arts can make to education for children and young people, and consequently take concrete steps to demonstrate their determination to implement new educational policies for the development of arts education. Equally, without the contribution of institutions seeking to support the development of education – universities, study centres, international organizations, professional companies, etc. – it will be more difficult to respond to the challenges facing us today.

To sum up, we need an Arts Education of better quality, which is more deeply committed –aesthetically and ethically – to our Latin American situation in the context of an increasingly globalized world. We must respond to this challenge today, with the determination demanded by a right.

Art/Education in Brazil: Let us make arts educators⁵

Ana Mae Barbosa⁶

Arts for all in school is still a utopia in Brazil.

Although arts teaching/learning was made compulsory in basic and middle education by Brazil's *Leyes de Directrices y Bases* (education laws) of 1971 and 1996, some schools only include art in one grade of each level, because the most recent law did not specify that art education was compulsory in all grades at all levels.

Whence the need for continuous clarification, and even a campaign in favour of art in school, despite the fact that the National Curricular Parameters (PCNs)⁷ have recognized its privileged position in the curriculum by giving art the same importance as other disciplines.

The PCNs are, however, producing very few results. There were hardly any teacher debates, where they could have analysed, criticized, interpreted and selected what was relevant to their culture, their environment, their ideology and the children with whom they shared their lives. Instead, teachers received another batch of PCNs "Parameters in Action", laying down the pictures that had to be looked at and how much time each of these had to be discussed. The selection of pictures exacerbated the inner contradiction of the PCNs, which recommend cultural plurality but are in fact homogenizing instruments.

Regarding the case of the selection of pictures, the PCNs in Action start by recommending Leonardo da Vinci's *Last Supper*, in a country with an enormous variety of religions. Where then is the respect for pluralism? Are they

5. Original title: "Arte/Educação no Brasil: falam os Arte/Educadores".

6. Ana Mae Barbosa has a Doctorate in Arts Education from the University of Sao Paulo, Brazil.

7. Issued in 1998.

forgetting the enormous advances of evangelism in Brazil among the poorer classes that attend public school?

I was never an advocate of national curricula. Canada resisted the neo-liberal globalization that dictated these: it never produced a national curriculum and its education system today is one of the most efficient in the world. Not even in England – which gave birth to that international school homogenization syndrome in Margaret Thatcher's era – did the national curriculum produce good results in terms of quality.

In Brazil, as we see, not even the compulsory nature of Art Education, nor the recognition that it is necessary, are sufficient to guarantee its existence in the curriculum. Nor do the laws guarantee the kind of teaching/learning that equips pupils to understand art or the image in its contemporary post-modern condition. Only the teacher's empathetic and intelligent action can transform art into an essential ingredient that helps personal growth and improves the behaviour of citizens as they benefit from culture and become knowledgeable about the building of their own nation.

The public authorities, therefore, in addition to making room for art in the curriculum and concerning themselves with the way in which art is taught, need to provide the means whereby teachers can develop their capacity to understand, conceive and benefit from art. If teachers and pupils experience no pleasure in art, no theory on Art/Education will produce results.

It is my experience that the visual arts are still being taught like geometric design, following the positivist tradition, or are still used mainly to commemorate feast days or produce the often standard gifts for Mother's or Father's Day. Even so-called "free expression" with a really expressionist teacher is a better alternative, but we know that spontaneity is not really enough, since the art of today demands an informed interpreter and an aware producer. Lack of personal training in understanding art prior to teaching it is a crucial problem, which has often led us to confuse improvisation with creativity. Although a good amount of theory is still produced and there is a lot of university research (more than 200 theses), we

need to increase the number of postgraduate courses with specific lines of research on Arts Education.

Today there are just two: one at the University of São Paulo, linked to the Plastic Arts Programme, and the other at the Federal University of Río Grande do Sul in the Education Programme. Another three lines of research on Art/Education are being organized at the University of Guyana, at the Federal University of Minas Gerais and at the Federal University of Santa María. But even these will not be sufficient to meet the national demand for degrees. On the other hand, there is little incentive for teachers to seek out improvement and specialization courses with greater depth than the short courses that almost always train teachers to use teaching recipes and, nowadays, scarcely teach them how to use the PNCs.

This lack of in-depth knowledge among basic and middle education teachers may delay the new Art/Education in its mission to further knowledge in and on the visual arts, organized so that the production of art is connected with analysis, historic information and contextualization. In the visual arts, being capable of producing an image and being capable of understanding an image in its context are two interrelated abilities, and developing the one helps to develop the other. This integration corresponds to the epistemology of art and to the ways in which art is learnt about.

As I was concerned about how art teachers saw the current situation in this field, I took advantage of two courses that I gave – one in Minas (PUC-PREPES) and the other in São Paulo (NACE-NUPAE-UPS) – to ask them. I asked the following questions: How are the changes in arts teaching/learning perceived by teachers acting as agents of those changes? What are those changes? Which aspects of the changes are the most difficult, least understood and most difficult to implement?

The results of my research, which were the teachers' replies, were long and very enriching. We saw how teachers perceived the changes in Art/Education. By analysing their replies we arrived at the following results:

1. A greater commitment to culture and history is needed. Until the beginning of the 1980s the obligation of art in school was merely to develop pupils' verbal expression. Today, Art/Education has added free interpretation to free expression as a teaching goal. The modernist slogan that said we were all artists was utopic and has been replaced by the idea that we can all understand, use and enjoy art.

2. We are faced with the interrelation between making and understanding a work of art (interpretation and appreciation) and placing the work in its historic, social, anthropological and/or aesthetic context. For this, arts educators base their approach on building art knowledge that, according to researchers⁸, lies somewhere at the intersection between experimentation, decoding and information. It is only through an aware and informed kind of knowledge that arts learning is possible.

3. The aim is not only to develop a degree of sensitivity in children through art, but also to have a positive influence on pupils' cultural development through arts teaching/learning. We cannot understand the culture of a country without knowing its art. Art as a form of expression that sharpens the senses and transmits meanings that cannot be transmitted through any other type of discursive or scientific language. And the visual arts, with the image as raw material, make it possible for us to see who we are, where we are and how we are. Recalling Fanon⁹, I would say that art trains men and women to be neither strangers in their own environment nor strangers in their own country. It overcomes states of depersonalization and places individuals where they belong, strengthening and enlarging their places in the world. Art in education as personal expression and as culture is an important instrument for cultural identification and individual development. Through art we are able to develop perception and imagination, understand the realities surrounding us, develop a critical capacity that enables us to analyse perceived reality, and develop the creativity needed to transform this analysed reality.

8. See bibliography (Eisner 1999; Wilson 1999).

9. Frantz Fanon (1925 – 1961), political thinker.

4. The concept of creativity has also broadened. The aim is to develop creativity not only through making art, but also through looking at and interpreting works of art. For the Modernist school, one of the most valuable aspects of creativity was originality. In today's world, making and flexibility are much valued. Deconstructing to reconstruct, selecting, re-making, starting with the known and changing it according to the context and necessities are creative processes developed through making and looking at art that are fundamental for survival in the everyday world.

5. The need for visual literacy serves to confirm the importance of the role of art in school. An interpretation of the visual discourse that is not restricted solely to analysis of form, colour, line, volume, balance, movement and rhythm, but which centres on the significance that such attributes confer on the image in different contexts, is an imperative in our world today. The ways in which we receive a work of art or an image, by broadening the meaning of the work itself, become part of it. We should not be asking what the artist wanted to say with such and such a work, but what the work tells us here and now in our situation and what it says in other historic contexts to other people. Every day we are surrounded by images in the different media selling goods, ideas, concepts, behaviours, political slogans, etc. Because of our incapacity to read such images, we absorb them unconsciously. The interpretation of fixed and moving advertising images and art in school teaches us awareness of what we learn through images. At the same time, interpreting works of art in school prepares the general public to appreciate them; in that sense, Art/Education is also mediation between the arts and the public. There was a strong tendency to associate arts teaching with visual culture.

6. The commitment to cultural diversity is emphasized in post-modern Art/Education. It no longer applies White European and North American codes, but pays more attention to the many different codes linked with race, ethnic groups, gender, social class, etc. To define cultural diversity, we need to navigate through a complex network of terms. Some speak of multiculturalism, others of pluriculturalism, and we also have interculturalism, which in my view, is more appropriate. While the terms "multicultural" and "pluricultural" mean coexistence and mutual under-

standing among different cultures in the same society, the term “inter-cultural” means interaction between those different cultures. This should be the objective of an Art/Education interested in cultural development. To reach such an objective, the school needs to impart knowledge on the local culture, the culture of the different groups making up the nation and the culture of other nations.

Regarding local culture, it has been observed that it is almost always only the erudite level of that culture which is recognized in school.¹⁰ Cultures of the economically deprived social classes continue to be ignored in school, although such cultures are embedded in their upbringing. Paulo Freire¹¹ teaches us to reject cultural segregation in education. Decades of struggle so that the oppressed could free themselves from ignorance taught us that a liberal education was only successful if participants in the education process were capable of identifying their cultural ego and taking pride in it. This does not mean defending cultural ghettos or denying the poorer classes access to erudite culture. All classes have a right to familiarity with the codes of erudite culture because these are the dominant codes – the codes of power. Everyone needs to know them and to be versed in them, but those codes will remain outside knowledge so that they do not dominate the individual's own cultural references of his or her own social class, the entrance door for assimilating the “other”. Social mobility depends on the interrelation between the cultural codes of different social classes, and understanding the world depends on a broad vision integrating the erudite and the popular.

Great emphasis is now being given to Arts/Education projects that show the same appreciation for erudite production and production by the people, and which establish a relation between culture in school and culture in the community, however poor the community.

Community-based Art/Education is a contemporary trend that has shown very positive results in education projects for social reconstruction,

10. Examples of this are Tarsila do Amaral and José Cândido Portinari, renowned twentieth-century Brazilian painters.

11. Paulo Freire, Brazilian educator and author of *Pedagogy of the Oppressed* – see bibliography.

since it does not isolate the local culture but discusses it in relation to other cultures.

7. Another important aspect of present-day art in school is the fact that it recognizes that understanding the image is fundamentally important, not only for the development of subjectivity but also for vocational development.

A large number of jobs and professions are directly or indirectly connected with commercial art and advertising, cinema, video, book and review publishing, video production, CD and DVD covers, television scenography, all fields of fashion and textile design, graphic design, decoration, etc. It is impossible to imagine a good graphic designer lacking the basics of Art History. Not only graphic designers, but many in similar professions could be much more efficient if they had learnt about and practised art and had developed their capacity for analysis by interpreting works of art in their historic contexts. I know of a research project that found that television cameramen were more efficient when they had some systematic contact with art appreciation.

A critical understanding of how the formal, visual, social and historic concepts appear in art, how they have been perceived, redefined, redesigned, distorted, discarded, reappropriated, reformulated, justified and criticized in their constructive processes enlightens the practice of art, even when that practice is merely commercial.

The unexpected finding of this research was that one of the problems that teachers found most difficult was what to call the area. The many designations used for the discipline create an identity problem. How shall we call it finally? Are we teachers of artistic education or of art? And why is Art/Education written in so many ways in Brazil? Sometimes it is Art Education, at other times Art-Education or even Art/Education. What is behind these different names? What concepts? What changes?

That is a subject for another article.

Music education: Latin America and Caribbean

By Alda de Jesus Oliveira¹²

Music teaching today has to take account of many different variables and conditions if it is to be efficient, adequate, and musically and socially meaningful. Classical methodologies are still valid and effective, but the world and society have gradually changed. Consequently, teacher preparation programmes need to consider a flexible, creative and competent curricular formation. I outline below a number of guidelines or methodological examples that can be applied or transformed into curricular developments. Training should prepare teachers to deal with a series of variables; they need to know their students, the context and its actors, as well as the methods, the curriculum, the school, the music repertoire and its performance if they are to develop appropriate teaching/learning structures for each case. A competence-based curriculum is also a very helpful orientation.

This author considers the music teacher to be a creator of **PONTES**¹³ or **BRIDGES** between what the student knows and the new knowledge to be acquired. Below are the essential features of these bridges:

- P.** Positive approach, perseverance, power to articulate, and ability to sustain student motivation;
- O.** Observation capacity: careful observation of the student, the context, daily situations; repertoires, representations;

12. Alda de Jesus Oliveira works at the Escola de Música (Music School, Federal University of Bahia), Brazil.

13. The concept of BRIDGES (in Portuguese, **PONTES**) was developed by this author, to replace the term structures of teaching/learning used since the 1980s in several articles. The model (in Portuguese) uses an acrostic form to help memorization of the main educational features. The principle governing PONTES is that didactic situations may be similar to one another but they are never exactly the same: in a sense, each situation is unique. In order to deal with teaching situations, music teachers need to learn and practise designing several different *pontes* (bridges) or teaching/learning structures to fit each didactic situation and develop natural flexibility. Another task is to analyse and know many different models of teaching in order to develop more effective and useful ones or apply them in similar situations.

- N.** Naturalness and simplicity in relations with students, curricular and life contents, institutions, the context and its actors;
- T.** Techniques tailored to each didactic situation; ability to design, develop and create new and adequate teaching/learning structures;
- E.** Expression: creativity, hope for and faith in the development of the student's expressiveness and learning ability;
- S.** Sensitivity to different kinds of music and to forms of artistic expression in general.

This author has applied the *PONTES* ("bridges") concept in projects such as *IMIT*, *Maratona Musical* (Musical Marathon) and the *Tá Tocando* Curriculum. It is suited to class activities and even to curriculum development. Starting with a number of bridges created or composed by music teachers in the classroom, the curriculum designer, or outsiders or individuals in the community, pedagogical coordination can organize larger teaching/learning structures such as projects, units or special programmes with more far-reaching targets.

IMIT¹⁴, a musicalization project, introduces children to music with use of voice, body movements, local and regional percussion instruments, different kinds of keyboards (acoustic and electronic) that include piano, xylophones, metalophones and other traditional or innovative keyboards. During the programme, which lasts approximately two years, children sing melodies of different styles and genres and from different places; perform sound structures with body movements and choreography; learn to create their own compositions; learn how to read and write music at their own pace and level; and make acquaintance with the keyboards and percussion instruments so typical of their local environment in Salvador, Bahia. After these two years, children may choose to study other types of instruments or to join a more advanced choir or instrumental group.

The **MARATONA MUSICAL** (Musical Marathon)¹⁵ covers a long list of musical examples of different genres and by different composers. The main

14. IMIT (Music Education with Introduction to different kinds of Keyboards) is a musicalization project created by Alda de Oliveira at the Music School of the Federal University of Bahia, Brazil in 1987. This project is still operating and has been enjoyed by a great number of children aged six to 13. Coordinator: Marineide Maciel (since 1997).

15. MARATONA MUSICAL (Music Marathon) was created by this author in 1988. It was applied by the City's Department of Education (Salvador, Bahia).

objective is to bring students to memorize the entire list of musical examples and the names and details of relevant composers; the date, place and title of each composition and the instruments or voices involved in its performance. Students experience, listen to and analyse these pieces over a certain period (for example, two months), with the help of music teachers, regular teachers and family members. They receive tapes, information about the repertoire, listening suggestions and orientation for the “tests”. Students organize themselves into groups of five for joint completion of test papers, and they are expected to give written answers after hearing only a few seconds of each musical example. Each item has a specific points-value, making a total score of 100. Groups are classified in ranking order. Small prizes and certificates are distributed to all participants as educational recognition or for musical evaluation or excellence. Groups are also asked to create or compose a piece of music or arrangement during the final *MARATONA*. A jury sums up the scores of the different groups. While they await results, students practise their compositions and perform them for the public. This event is very popular with students, families and the public, because it is simultaneously participative, collaborative, competitive and, above all, very music-oriented. Students listen, memorize, analyse, acquire new information, and compose and perform music throughout the duration of the project.

Another application, used in a socially disadvantaged environment, of the “Bridges” concept is the previously mentioned curriculum created for the Pracatum School (*Tá Tocando*). A large number of structures are described to serve as initial and final motivations for the development of other individual or group musical productions. While the different disciplines and teaching activities impart concepts, abilities, values and processes, each student is then expected to express him/herself by composing music with many different purposes and themes, applying what he or she has learnt. Students are evaluated on the basis of these compositions and on their participation and learning progress during classes.

The concept of *PONTES* was also applied in developing the **BRASILMÚSICA**¹⁶ postgraduate project for the Masters and Doctorate degrees in Music at UFBA. Students were asked to choose a group of pupils

16. The project *BRASILMÚSICA* was created and developed by this author in 2000, at UFBA.

from a regular school, to teach them two pieces of Brazilian music and have them perform these to the best of their ability. This author prepared specific written procedures for evaluating both pupils from regular schools and post-graduate students. Despite the simplicity of the task, the quality and amount of learning derived from the implementation of this project was amazing.

In conclusion, the context of music education in Latin America and the Caribbean is growing in spite of social and economic inversions, teacher preparation problems and inadequate structures. Talent and good music abound in regions of all nations, and there are recent indications that music is increasingly used as a means of developing identity. It should be recommended that future research studies and pedagogical practices incorporate studies of formal and informal music learning and teaching structures and processes in all contexts, improve teachers' music skills, adopt interdisciplinary approaches, prepare teachers to deal with the different types of music and musical identities that exist in the classroom and in different community settings, benefit as much as possible from the knowledge and assistance of professional musicians in educational programmes, exchange ideas, personnel, publications and practices in order to increase the effectiveness of music education programmes, increase support for community music activities, and develop more effective ways of stimulating continued participation of students of all ages and levels in educational musical groups.

“Impulse”

A case study on the participation of community artists in the educational process

Alison Cox and Nick Rampley¹⁷

1. Introduction

The issue of creative and cultural education has provoked much discussion on a national level in the United Kingdom, where in recent years the content and delivery of the national curriculum for schools has been a subject of intense debate. In 1998 the British Government established a National Advisory Committee on Creative and Cultural Education to make recommendations on the creative and cultural development of young people and make proposals for principles, policy and practice. The Committee comprised scientists, artists, educators, business leaders – even two well-known comic actors – and took as its premise a concept of creativity that recognized the significance of creative achievement not just for the arts but for all fields of human activity. Creative and cultural education are not viewed as distinct subjects but as general functions of education, relevant to all curriculum areas and all teachers.

The report of the Committee¹⁸ called for a national strategy in creative and cultural education and made recommendations to improve education in these areas and raise the quality and standards of education as a whole. It considered creative abilities as being fundamental in meeting the economic challenge of developing in young people the skills, knowledge and personal qualities needed in a world where work is undergoing rapid and long-term change. It identified creative and cultural education as tools in meeting the technological challenge of enabling young people to make their way with confidence and explore their own creative potential in a world that is being

17. Alison Cox is Head of Composition and Nick Rampley is Director of Finance and Administration at the Purcell School, London.

18. “All Our Futures: creativity, culture & education”, Department for Education and Employment (summary published by the National Campaign for the Arts).

shaped by technologies which are evolving more quickly than ever before, the social challenge of providing ways for young people to engage with issues of social change, and the personal challenge of developing the unique capacities of all young people to provide a basis on which they can build purposeful and fulfilling lives. These are all themes which seem very much to coincide with UNESCO's concerns in this area¹⁹.

What is creative education? It is “developing young people's capacities for original ideas and action”, using the techniques and skills not only of the discipline in question, but also the freedom to experiment, to use imagination and judge value. And by “culture” we refer not to a certain type of art (e.g. “high” culture or “popular” culture), but to “the shared values and patterns of behaviour that characterize different social groups and communities”. Cultural education should enable young people to understand and explore their own cultural assumptions and values, embrace and understand cultural diversity, and develop a historical perspective which relates contemporary values to the processes that have shaped them.

Creative learning requires creative teaching. And this is where we believe the case study presented below has particular significance. Teachers need the freedom to innovate, to use imaginative approaches to make learning more interesting and effective, to develop young people's own creative thinking, stimulate curiosity and raise self-esteem and confidence.

But schools alone cannot provide all the educational experiences needed, and partnerships between schools and outside organizations and individuals are essential. The participation of artists in the educational process is therefore fundamental. The NACCCE report identified two types of partnership, both of which have particular resonance for the Purcell School's project: cooperation between groups of schools, particularly specialist schools, and wider collaborations bringing together, amongst others, arts agencies and education institutions. The “Impulse” project involved the specialist Purcell School with local primary schools and was funded by an award from a national scheme encouraging the participation of artists in residence in the community.

19. See e.g. UNESCO paper on “Arts education in the school environment” in <http://www.unesco.org/culture/lea>.

2. Case Study

IMPULSE

Exploring creative musical interaction between African and European cultural traditions²⁰

Introduction

This project was devised in an attempt to address a number of issues which have been of concern for some time now.

- 1)** Many schools do not have adequate resources or the necessary expertise to implement musical provision for their pupils and do not know how to set things in motion in this respect.
- 2)** Pupils with exceptional talent AND pupils with learning difficulties can feel isolated from others for different reasons. This project sought to integrate such pupils and enable them to work together in the creation of a piece of music.
- 3)** Professional composers and musicians can create an enormous impact in schools, especially when they perform with the children or directly interact with them in other ways.
- 4)** Different cultural traditions can enhance one another and can open new doors for performers and composers alike.

The project “IMPULSE” sought to address some of these issues. It was organized by Alison Cox, the School’s Head of Composition, at the Purcell School with the aid of a special scheme launched in England at the millennium entitled “Year of the Artist”. In the year 2000, a thousand artists were commissioned to work in communities right across the country. These included composers, visual artists, sculptors, poets, dancers...etc. Our project “IMPULSE” was one of these, and we received the funding needed to implement it.

20. Participants: professional African musicians - Tunde Jegede and Eugene Skeef; young musicians from the Purcell School of Music; children from local primary schools.

A project such as this has to be simple to administer and flexible enough to accommodate differences and to provide a clear framework for effective performance without compromising creativity too much. It also needs very careful administration and coordination, and it is always a good idea to have one person who has an overview of the whole thing.

Description of the Project

Two professional African musicians worked with pupils from the Purcell School and children from local primary schools to create a piece of music in layers. Everybody helped to create the piece and everybody performed in it. The piece was performed in the primary school at the end of the second day to an audience of pupils, parents and friends. We ran the project five times, using a different primary school and different Purcell pupils every time.

Step 1 - A number of primary schools were invited to participate. We were inundated, and five schools were selected for us to work with out of about 50 who wished to be involved. We endeavoured to choose schools that did not have musical provision for their pupils, because these pupils were likely to receive the most benefit.

Step 2 - The participating schools were visited beforehand and we discussed how they wanted to use the project to enhance other areas of the curriculum (for example, one school decided to do a geographical study of Africa, and another school studied and created African masks in their Art lessons).

Step 3 - On the first morning of the project, the professional musicians arrived at the Purcell School and worked with the young instrumentalists, teaching them African rhythms and melodic patterns with which the pupils created their own material, using their own (Western) instruments. They also learned different performing techniques and how to listen and respond.

Step 4 - In the afternoon of the first day the professional musicians went to the primary school and worked with the children there using traditional African instruments and school percussion. Again, the children learned some African rhythms and melodic patterns, but much simpler ones, and created music in small groups using what they had learned.

Step 5 - On the second day of the project the professional musicians and the Purcell pupils all went to the primary school to meet the children. Everyone sat in a circle, and listened to the music that had been created on day 1. Small groups of Purcell pupils and primary children performed in turn.

Step 6 - The African musicians then began to put it all together into one large piece. Purcell pupils helped the primary school children to develop their pieces. By the afternoon, the piece was ready to perform.

Step 7 – The Concert. This took place at the end of the school day, in the school hall. Parents came to pick up their children and stayed to hear it. Other children and teachers in the school came to listen.

The concert consisted of a piece in 3 layers:

Layer 1 - Primary school children playing simple patterns and their own music on school percussion with some African instruments;

Layer 2 - Purcell pupils playing their own instruments, performing more difficult material, fitting against the music played by the children;

Layer 3 - The professional African musicians performing very elaborate material, fitting against all the other music.

The final performances were always very impressive, and the young primary children enjoyed working with more experienced performers. There was a role for everyone - even those who had never performed before.

Afterwards we asked people for comments, and the feedback was amazing. Everyone (almost without exception) wanted more! Here are some of the comments from the children: “Absolutely brilliant”; “.... I didn't want it to end”; “.... It was the best thing ever”; “...I learned to drum with my elbow”; “...the Purcell pupils played really well and made our piece sound nice”; “...I loved the big bangy wooden thing”; and so on. These are just a few of the hundreds of similar comments that I have received.

3. Conclusion

As far as we are aware, this project is a completely new kind of interaction between performers of different levels of ability. It can involve any number of participants, is flexible enough to be adapted to any situation, culture or educational environment, and is very straightforward to implement.

We believe this mode of delivery of creative education provides mutual benefits: at the same time as benefiting from the opportunity of working with professional musicians, the pupils from the community are able to collaborate with our students with whom they can easily identify and who may act as role models; our own students gain invaluable experience in learning how to share their talents, a process which leads to important self-examination of their own creative processes.

“What the artist transmits to the child is a concrete and living relationship with a cultural activity, a knowledge and a know-how emanating from a sensitivity, long familiarity and experience... The artist as an individual anchored in the aesthetic tradition is at once both entrusted with a tradition and is a vehicle for creative ability”²¹. While the students of the Purcell School may not have the same depth of know-how or length of familiarity as practising professional artists, our project has shown that they too can be perfect “vehicles for creative ability”.

We hope that the collaborative nature of these projects and the focus on encouraging talented pupils to take part in the delivery of the educational objectives themselves will be of interest to others.

21. Ibid. note 19

Rebirth through theatre

*Liliana Galván*²²

[...]

I share with you below an educational experiment through art, which takes into account the creative dramatic process as it develops in the child, with its preparation, aspiration, inspiration, enlightenment and production phases.

Thematic Content:

“Earth, Wind, Fire, Air”

Vision: Through dramatic art, children will discover the movement of the earth, water and plants; they will recreate the dance of fire, water, the waves and the wind. They will listen to the sound of stones, the music of the leaves and the breeze. They will create the melody of the birds, snails, reeds and tree trunks. They will perform warm, cold or temperate music. They will mould the faces of the sun and the moon, of gods and children, and of all the races in the world with whom they will dance around the globe. They will paint murals in the earth, in the waterfalls and in the firmament.

Objective: For children to become aware of the positive energy of the natural elements and to build their interpretation of the world on that basis. For children to explore the principles of growth, expansion, repetition, counterpoint, diversity, propagation, contrast, gravity and waste. For them to discover the principles of nature, science and art. For them to investigate the relationship between themselves and their environment and to recognize their own identity and sense of belonging.

22. Liliana Galván is an art educator specializing in Drama/Theatre. With a degree in Educational Psychology, she is Director of the Department of Educational Quality at the Peruvian University of Applied Sciences.

Theatre: Creative Process

I. Preparation – *relaxation and integration*

Children will undertake any kind of lift-off without fear of falling or lack of confidence, as long as the climate is warm, calm and favourable. Relaxation, therefore, is part of the starting ritual. It focuses the children's attention and allows them to concentrate so they can enter into a different and magic world. When the children recognize that each theatre session is an undreamt-of adventure and an opportunity to unleash a creative process, both as a group and individually, they arrive at the session eager to play and daring to discover the unknown.

For the children to integrate and feel at ease, during this first phase all that seems strange must be made familiar. This ensures an overall climate of trust. Concentration, physical elasticity and looseness, and contact and communication must be ensured. These resources enable the removal of obstacles such as inertia, lack of concentration, self-absorption and inhibitions.

During the integration phase, complicity creates a bond between the children from the first instant and each child's individual energy becomes synergy. By acting out the group can be part of a moving mass: the group can go on the highest helter-skelter in the world without any of the carriages derailing, just as it can ride on a worm that crawls over floors, walls and roofs. In these integration games the children can also become clay, make themselves into soft matter, a ball, bread dough or chewing gum, until they are imbued with imagination.

There are several fun, creative exercises for physical warming-up. For example, children can beat eggs with their elbows, ride a horse with their shoulders and chest, iron clothes with their backside, make hooks with their knees, clean the moon with their stomach, row with their shoulders, etc.

II. Inhalation – *sensitization and appreciation*

As the child grows, education becomes increasingly rational and logical, leaving aside sensoriality, movement and physical contact. Children's spirit of

exploration can be inhibited if they do no more than passively receive stimuli in school.

Sensation is the human capacity to grasp information from reality. Perception is the interpretation of our sensations, which varies according to a person's characteristics. This means that the same stimulus can create different perceptions according to the individual.

Human beings can recognize a sensation or inhibit it: they can hear without listening, look without seeing and smell without recognizing what they are smelling. The great inventors, discoverers and creators have generally been sensitive individuals, capable of observing the unobvious, picking up the greatest number of stimuli from an ordinary situation and focusing on details that pass unnoticed to others. Here we have the first opportunity to broaden our knowledge: we must become more aware. Aristotle said in this respect that there was nothing in understanding that had not already been there in the senses. For him, the world of sensory experience had to be the point of departure for acquiring knowledge. [...]

The magic begins with a sort of inhalation of our reality, of the interpretation of different forms of artistic expression. Through these, children become aware of different rhythms, of colours, volume, space, forms, intensities, etc. There are several sources of sensitization, including story telling, reading, music, poetry, the video arts, songs, etc. [...]

III. Inspiration – *contextualization*

Once children have inhaled a little art and its creators, and have prepared an appreciation of this, they are ready to compose and draw inspiration, and finally to produce their own re-creation of the world.

During this inspiration stage, children investigate their environment directly and thoroughly. If we take nature as the point of departure, we approach the sea, the shells, the sand, the round stones; we paint in the sand and sing with the sea. We go to the woods to listen to the sound of the leaves, the feathers, the reeds and the rustling; we feel the textures and

smell the smells. We observe the direction of the wind with kites, mobiles, and paper aeroplanes. In the classroom we create nighttime with sparklers, the *lignum vitae*, candles and incense around which we can create stories, tales without end.

We investigate different local rituals that were created to perpetuate the natural elements. For example, the song to Pachamama²³, when we plant seeds in the earth; the Yunsita, recreated as the tree dance; the feast of the soil; the *Diabladas* and the carnivals.

During the research, the children go out to explore nature's beauty in the real world. However, they observe – in contrast and at the same time – how badly humans treat nature. They see rubbish in the sand, pollution in the water, bad habits, selfish attitudes and general irresponsibility towards the environment. In city parks they note the danger of dark places, the lack of rubbish bins, the open drains, etc. In their sensitization to light and fire they discover heat and brilliance, but also the danger and pain that fire can cause without a fire-prevention system. In investigating the wind they discover the fragility of objects, the cold, dust and dirt. In this inspiration stage, information that can be gathered from the environment is very important. The children absorb it avidly because they need to find an explanation for the deterioration and the public's apathy.

IV. Illumination – reflection

Faced with the dissonance of reality, children start to reflect. As they discover the basic characteristics of each natural element, they also express feelings of disappointment, helplessness and frustration because of the apathy of the adult world in the face of persistent destruction and daily ill treatment. At this stage the children undergo a mental process that takes them from harsh criticism through pure idealism and ends in revolt, at which stage they adopt a transforming attitude and create their own proposal. While at the begin-

23. Pachamama is the Mother Earth of the ancient Incas.

ning of the process, during preparation, care is taken to make everything strange familiar so that the children feel at ease and embark upon their creative adventure. The aim at this stage is to reverse the principle and make the familiar strange. In other words, we are going to make this real world strange, to the extent of transforming it.

The child's vision:

"Let us teach our community how we children can respect and pay tribute to our nature: earth, sea, fire and wind. From this moment onwards nothing will be the same."

Title of the work:

Rituals: rebirth.

V. Production – décor

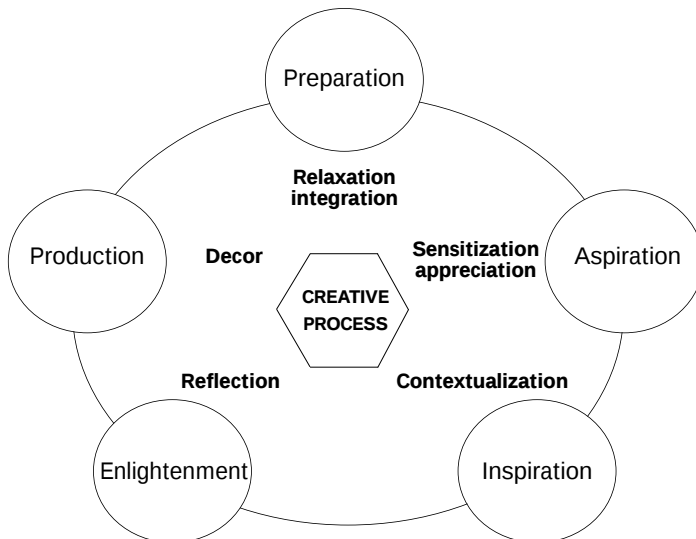
For this experiment the children decided to represent their own version of the creation of each of the natural elements. They thought that for each "birth" God had a different ritual. They imagined that this performance had to be carried out in a natural setting, where beauty could be appreciated alongside human clumsiness in preserving it. For both, we chose a beach called Villa, which encompassed a series of contrasts. One side of it was very well preserved and the other was neglected and damaged and full of kiosks. The children included the ritual of cleaning the beach and returning it to its natural state as part of the work.

To emphasize the tribute they decided to use wholly natural costumes and make-up. They dressed in leaves, mantles and coloured earth. They played indigenous musical instruments such as *pututos*, reeds, feathers and gourds. They displayed their drawings and creations on the sand, on mantles and pareos. They chose an evening at sunset to meet their families and share the tribute with them.

We teachers have to recognize that we are surrounded by resources for creation. Each area has specific elements that identify and characterize them.

Dramatic art as an existential experience is very different to a performance in which the children's teachers disguise themselves, move their pupils and even make them smile. The child's inner world is magical and they have more to show us than we have to show them when we try to teach them our conventional view of the world. In basic education, theatre is an endless role game, in which the teacher must make it easy for children to propose, take decisions and interact. Let us allow children time to initiate their creative process, develop it and transform their reality.

Drama/Theatre



Body and memory (Written in the body)

*Álvaro Restrepo Hernández*²⁴

Dance is commonly declared to be the mother of all the Arts. Before men could sculpt, paint or write they danced to communicate with their gods, to invoke game, fish or the rain, to calm the fury of the winds, to pray for the fertility of the earth or their women, which was basically the same thing, or to call on the spirits of war to possess them and give them the courage needed in battle.

Music and Dance, twin sisters, were the original wellspring, not only of humanity's artistic expression but also of its spiritual dimension. The religious frenzy needed to enter into communication with the supernatural was achieved thanks to a magical dialogue between the body in its performance and the music as fuel. The aim was the essential trance, during which it was hoped to move a distant god who was often indifferent to human prayers, requests, fears and unfulfilled needs.

The drum – human replica of the thunderclap, the volcanoes and even the human heartbeat – served to awaken sleeping gods and their messengers. In pre-verbal expression and, sometimes, in the abstract expression of dance movement, humans found an effective/affective vehicle for communication, not only with the gods but also with the divine essence of their fellows. The body's communication with the sacred then transferred to communication with the body of the other. It is the collective clamour of interlacing bodies that weaves with its movements the fabric of dreams, desires, needs, aspirations, memory and the imagination of a people.

24. Álvaro Restrepo Hernández is a dancer and Director of the Escuela del Cuerpo (School of the Body) in Cartagena de Indias, Colombia.

The clay body.
The gesture body.
The word body.
The colour body.
The sound body.

The body is the receptacle of all human capacity for expression and creation and is also the departure point for all human action. In the body are written, registered, engraved, sculpted, rung and dyed all the paths, resonances and shades of human experience. The body's sensuality, which is nothing other than sensoriality (meaning the five senses with which humanity builds its creations) finds its voice, its time and its natural place in Dance.

Some societies have made Dance the vehicle for transmitting their history, their memory and their spiritual legacy. It is sometimes associated, in my view erroneously, with the wrongly labelled primitive peoples, the dancing peoples, "minor" cultures that built no large cities in stone or other lasting materials and have no written history of their experiences as a community.

For a number of peoples, the body, body writing, the memory of the body and the architecture and painting of the body personified the most prized testimony of the human adventure. Dance, intangible as a monument but incorporated in its greatest interpreters and transmitted orally – or rather bodily – from one generation to another, became the best instrument for preserving the most sacred part of the spiritual and tangible heritage of a community.

But there is a dramatic moment in the life of a community that has danced to survive culturally, and that is the moment when its expression ceases to be a dialogue with the divinity and cohesive element and becomes folklore, or what the dictionary defines as "science of the people, of the traditions and customs of a country [...] all its traditions, legends, poems, etc.". The moment when it turns into a science, it ceases to be a living art and becomes a museum piece, a study object for anthropologists, ethnologists, sociologists, folklorologists and touristologists.

We are therefore faced with the following questions that concern and obsess us:

- 1) What and how should the dialogue be between tradition and modernity, rehearsal and creativity, memory and imagination?
- 2) How do we approach the pure versus stylized debate?
- 3) Is Art as spirituality incompatible with art as entertainment?

The first of the above questions forces us to declare that our country does indeed possess an enormously rich and sophisticated heritage in its dance and music. Unfortunately, the authorities have underrated this heritage by calling it popular culture in opposition to the so-called cultivated culture (a redundancy in terms) – this position having inherited neo/self-colonialist attitudes that consider anything that is not Western to be minor art, or simply popular culture.

At the same time, due to lack of support for and appreciation of these manifestations, many have stagnated and fallen victim to ignorance, oblivion and extinction, or what is sometimes worse, been stylized by the ill-named folklore projection groups. And it is here that the concepts of “pure” and “stylized” come into play. The handling of traditions that are the fruit of the preservation and transformation of vernacular forms requires a great deal of knowledge, respect and also creative talent if we are to avoid the dreaded stylization that is no less than the denaturalization, distortion and bastardization of forms and contents to make them sellable on the international and local tourist markets. The goal of taking a vernacular form to recreate it and not stylize it is alone worthy of the genius of creators who approach a tradition and, without meaning to, become the inventors of a new tradition.

In classical European music there are examples of composers such as Béla Bartók transforming traditional Slavonic melodies into contemporary works of art (that at the same time can only be Slavonic), which have become universal because of the creative genius of a true artist. Pablo Picasso, the volcano of the twentieth century, found his inspiration all over the place and succeeded, with his irrepressible flow of creativity, to demonstrate how enor-

mously contemporary the most “primitive” African art was. In our part of the world, the nearest example is that of the immortal Gabo²⁵, who followed Tolstoy’s advice to the letter when, in relating his village and his grandmother’s tales, he dazzled the world by creating a universe hitherto unknown but nonetheless deeply rooted in tradition.

And this is where the third question appears: What is the function of Art in a society? Between the North American notion of entertainment and the religious and cosmic need of human beings to communicate with the divinity, we have lost our way: use or ornament, sacred questioning or banal decoration, etc.

If Art only serves to embellish life and not to fill it with sense, meaning, magic, transcendence and poetry, then how useless and how dispensable it is! In Nature we can find true lasting beauty and not in the superfluous adornments of an aristocratic art that everything perverts and contaminates.

The body is the instrument of memory. It is more: the body is memory, and when the body dances, memory is expressed with the most primitive words that it possesses and that are the heritage of all men and women. By uniting the words Body-Heritage, dance is inevitably associated as a bridge between these two dimensions. When a body sees another dance, a meditative connection is inevitable. The expression without words or language barriers of the dancing body connects us as spectators with our own body. The universal truth of the body, which does not know how to lie because it cannot, is the original heritage of all men and women.

Finally, the body and dance play a fundamental role in a traditional upbringing. An education that intends to promote and shape a feeling of belonging to a given culture, in addition to equipping the individual with knowledge for life, must first and foremost, from the very beginning of school life, stimulate that feeling of belonging to the first and only thing that we truly possess and possesses us – our own body. In many countries there is an ongoing struggle to introduce dance in traditional curricula. This struggle a laudable

25. Gabriel García Márquez, Colombian writer and Nobel Prizewinner for Literature, 1982.

effort, is, in our judgement, useless unless linked with and part of a complete reform of physical education throughout school life. The idea is not merely to encourage children to learn about the forms, routines and techniques of physical education, or how traditional dance groups are being set up in some of our schools, and to think that this will be enough to preserve and transmit our heritage and that we are also giving our children physical training. Rather the body must be approached in education as an instrument or channel of knowledge, and an epistemological bridge that must be thoroughly explored and understood. This is the condition *sine qua non* if the child is to appropriate the world correctly.

It is therefore appropriate to talk of the body-heritage relationship, which is a universal debate. Questions on the culture of the body are not the heritage of any given culture. There is a ground that is common to all men and women, and it is on the basis of understanding this instrument and this universal ground in which we sow the features of a particular culture that we can face the Dance/Body/Heritage discussion: an inseparable trio that allows discussion ranging from the general (heritage of all human beings) to the particular (belonging to a specific culture). That is why I consider that the major discussion theme is that of the body and memory – individual memory and collective memory. To be able to arrive at the inner core, we have to create a new awareness of the body as defined by the psychiatrist Luis Carlos Restrepo in a text that everyone should read called *Lo que el cuerpo puede* (What the body can do): “The body is a mediation zone and the place where culture takes root and is reproduced.”

III. TEACHER EDUCATION

Simple Reasons²⁶

Regina Machado²⁷

“If the butterfly did not exist, would the caterpillar be right?”

This sentence by the great Brazilian novelist João Guimarães Rosa has guided me on a series of reflections about training for art teachers. In the first place, because it reveals a word magician's power of poetic synthesis. Just two small phrases condense everything that a theoretic discourse would take pages to develop. Like all true art, it does not say, but makes it possible to say, coordinating directions of meaning and allowing each interpreter the voice of his or her own resonances.

The metaphor of the caterpillar and the butterfly, although so worn and often lightly used, is given new colours, as only a great artist can do. Guimarães Rosa asks a question that immediately suggests another to me: What would the *raison d'être* for the caterpillar be?

Art teachers always arrive to see me with their cases full of reasons. Bought, changed, swallowed, disguised. In all cases imagined. Of course it is not just art teachers, but all of us in this world, who live bound by our reasons, which justify our projects, rules and actions.

There is a type of attachment to what is known, which J. Dewey²⁸ called the mortal enemy of true human experience and to which he gave the name of

26. Original title: “Rasas Razões”

27. Regina Machado is a short-story writer and trains art teachers in Sao Paulo, Brazil.

28. John Dewey, philosopher and educator.

routine or monotony, which is precisely the caterpillar's *raison d'être*. I believe that within the reflection on training for art teachers, this proof is a starting point, a knot that must be untied and a prerequisite and major methodological challenge.

To learn we need to distance ourselves from what we know, which does not mean throwing out what we know. We need to know how to choose, within our experience, the baggage that we can exploit to find the present. Knowing how to choose is knowing how to learn to learn: to define criteria, find points of reference, visualize contexts and perceive relations between different orders of reality.

And I wonder how to create this learning space, a chrysalis space, within the conception of the contents normally mentioned for training art teachers. There are many and very different lists: the teacher must be capable of..., must know..., etc.

This *must*, placed where it is, hardly disguises a somewhat authoritarian vision, in the voice of someone who knows what must be done and who determines – in a set of orders – the knowledge that “must be acquired” by the teacher undergoing training.

The space for a person's detached observation of his or her own convictions will only be created jointly, step by step, by teachers involved in a learning process. In that space, no one can know in advance what *must* come about.

That space can be constituted during a course, for example, as a harvest of creative experimentation, where each individual can gradually discover, not without suffering, that his or her own questions are the indications of the path to be followed, and not the answers found in books or with the course teachers.

Finding our own questions is not an easy task. Routine is comfortable at least superficially. It is difficult to accept that we make so much effort and that all that we achieve is to make a deeper groove in the same closed circle, as if this

were Uncle Scrooge McDuck's worry room.²⁹ This is the experience of the reason for the caterpillar, which prevents us from learning. Then, first and foremost, how about examining the resources that we have for learning? Before we try to learn something, might it not be useful to examine what learning means?

We were taught to look for answers (preferably the right ones) for our pedagogical actions and therefore teachers, upon arrival, expected a great deal from the training courses. Rather than replies for actions, which, in any case, do not exist, it would be good to investigate our intentions, and there the questions are crucial. Instead of wanting to “lead pupils to” wherever that might be, we can find out what we need to learn and practise what we choose.

Being ready to ask – both ourselves and other sources of knowledge – is an extremely useful attitude. The curiosity that it implies must not, however, focus on being right or wrong, but on the possibility of discovery. What teachers already know, they can revise, using the main lines of the training course contents for guidance, with a discernment devoid of fear of failure or ridicule, or of the need for applause or confirmation by an outside authority.

The acquisition of programme contents is one ingredient of the learning process. This changes with the environment, or with what is available in the cultural environment, or with the demands and opportunities of the world. It also depends on a certain kind of inner disposition. This disposition, if we have it, leads us to exercise our capacity to make choices and connections, in other words to imagine, perceive and articulate all kinds of experiences as if we were seeing them for the first time with a child's eyes (according to Matisse).

In contrast, habit makes teachers concentrate on “acquiring knowledge”. Willingness to “acquire knowledge” is generally seen as a movement whereby someone picks up a packet from somewhere and dumps it on a familiar shelf for later use, at the right time, together with other packets of the same

29. Donald Duck's uncle, a Walt Disney character.

type. Our illusion is that we already have inside us, ready for use, the shelves for the packets and the discernment to select them, weigh them, open them and rearrange them in accordance with each circumstance. The truth is that our shelves are already full with our reasons.

I am suspicious when someone says at the beginning of a training proposal, “Our starting point must be the teacher’s repertoire”, since the shelves full of reasons are also in that repertoire. We need to consider the possibility of helping teachers to acquire the criteria for examining their baggage and making balanced choices within the training course. What are the teacher’s talents, his or her difficulties and style? All of that will appear slowly, in response to increasingly precise questions that do not produce a vicious circle of grooves made by caterpillar footsteps or those of Uncle Scrooge McDonald, but a growing spiral tracing new and meaningful plans, always with the same essential focus: the individual concerned, with his or her own way of learning.

The manner of constructing a training course is different when the process includes these questions. We need to leave space for internal resources to be exercised, a space where teachers are invited to observe, as in a non-official, leisurely visit to their own inner world. During this visit we shall discover and put into practice our inner abilities to conceive, perceive and organize our personal training movement.

During this visit, initial fear can change into happy surprise. At the beginning of a course, we propose the following question for study: “What is the most important question that I have to ask?”

It is always as if the earth had opened. Teachers usually ask: “What do you mean? How can I find that question? Please give me a clue! Why do I have to do this? I don’t know – what do I do now? Is there something wrong with me because I don’t know what to ask?”

This outburst opens up a space and upsets the shelves full of reasons, which are destroyed as if by an avalanche. Fear, no doubt. But the shake-up inside the space creates an opening, a place where the question can finally appear,

and when it emerges, teachers' astonishment is full of genuine satisfaction. That is the moment when they can say to themselves: "I didn't know that I knew."

The question, once found, is all the more precious because it has been conquered after a chaotic search and because it is the affirmation of a potential to create. It gives teachers the will to continue. But much patience is needed to get through the disorder. And the person giving the training course needs the same patience in hoping, encouraging, making tools available and ensuring favourable conditions, and providing indications and fuel to shape the purpose of learning.

The willingness to create this space, which resembles moving sand, involves a risk and a great challenge, because it places us, the trainers, face to face with our own capacity to learn. It confronts us with each new class and with each group of teachers that arrives with its particular characteristics.

It is safer, apparently, to theorize, provide replies, and ensure that we shall be endorsed according to what we prove we know how to do. It is clear that we are teacher trainers, and that we know how to do a number of things and to share this knowledge in our training courses. But there is an undefined space between knowing what is going to be offered as programmed content and the moment when we meet a given group of teachers. It is important for that space to be considered and experienced through exchanges, sometimes silent, and action and inaction in a beautiful, uncertain landscape – ideal for the birth of butterflies.

In that landscape, we all contemplate our caterpillars, often finding them seriously clumsy. Since this makes us suffer, we either defend and justify our caterpillars, or we express our abhorrence in hopeless expressions of guilt. Knowing this, the role that we as trainers can play is to offer an alternative to this conditioned, faulty system. We do not agree with the reasons for the caterpillars. Instead, let us ask these questions: How do they prevent us from perceiving our true possibilities? How do they reveal our blind spots? How do they hide our true qualities?

I believe that the creation of this space is the condition *sine qua non* if training for art teachers is to leave room for efficiency and wonder, order and movement, and silence and eloquence. I have dedicated my research to this theme, which I exercise in my daily practice as a person, artist and educator. I believe in it when I see butterfly teachers after a year in training.

The butterfly is born of the caterpillar, and not of a madman's delirium, or of a sudden, uprooted dream. Neither is it born *ex nihilo*. The butterfly shows us, by fluttering its wings, by the brilliance of its coloured patterns in the sunlight, by the movement of its flight and its manner of landing, that the caterpillar was no longer right. And for the butterfly to come into being, a space and a time for preparation and change were necessary.

This is not an explanatory, discursive process. It is a poetic space of true *poiesis*. The presence of the butterfly is formed by the disintegration of the caterpillar, and nobody teaches that to anybody. The disavowal of the caterpillar takes place in the chrysalis, and not by chance.

Offering this chrysalis space is the great adventure and the deepest meaning of a course to train art teachers.

If art teachers did not exist, would there be a reason for creativity manuals and teaching books?

Theatre as a method of teacher training: the art of teaching

*Tintti Karppinen*³⁰

For me teaching is an art form. When artists go to an art exhibition, they never go home and start to paint copies of what they have seen. If they did, they would not be artists, but copyists. That is also the essence of my drama courses. When teachers have finished my course, I always ask them to “melt in peace” what they have done and learnt and then start to build up their own methods with their own goals. And if, after that, they wish to use a number of exercises or examples that are very similar to – or even exactly the same as – the ones that I used, the art of teaching will nevertheless be theirs and not a copy of mine.

Here is a short example of work with a new group of teachers who had never practised or used drama in education. The goal here is not to teach them to produce theatre performances, although the method is perfectly suitable if teachers do choose to develop improvisations into a performance for an audience. If the performance is based on a written text, the group can use the exercises and improvisations as part of their rehearsals.

I, myself, can never make a detailed advance schedule or curriculum of exactly what we are going to do and when. This depends very much on 1) the group as a whole, 2) each individual in the group, 3) the atmosphere of the moment and 4) practical considerations such as space, props and time. In reality, therefore, a greater or lesser degree of improvisation is always involved in the course and its workshops or lessons, no matter how good the advanced planning is or how many printed copies of course aims and content.

30. Tintti Karppinen is Vice-President of IDEA (International Drama and Education Association) and a teacher of theatre in Helsinki, Finland.

I describe below some of games and exercises that I most frequently use and the reasons for this. These are the easiest examples to adapt for teaching. But most important, in my thinking, is the fact that teachers have always tried them individually, on their own, and then analysed what they have experienced and learnt. After that they can decide which method and exercises they will use – and especially why – in their own teaching with a group.³¹

The Apple Tree

The apple tree is a good image for the contents of my teaching as a whole. The branches are the elements that I include in my lessons, and the apples are the different games, exercises and improvisations through which I try to achieve the aim of the course.

There are always many more apples than we can pick during a single course. On the other hand, I try constantly to give myself more material to grow new apples, or to change the order of the branches, cutting off some and growing new ones.

The best resources for the roots come from that never-ending source of learning constituted by my course participants, my own errors and successes in

31. An example of feedback: "I became a little angry and almost frantic when I realized that we participants never knew exactly what we would be doing in the next lesson. I had always been used to very precise plans and curricula during my studies. And also, when I gave my training lessons at the end of my studies at teacher education school, I had to give each of my subject professors a very detailed structure of my lessons, planned minute-by-minute. But then, after a couple of days, I allowed myself to let go of the need for a detailed plan and began instead to listen to my feelings and intuition, and the impulses coming from the group upon receiving our task. Then we would create, for example, a conflict situation: we shared the roles, built them up together with the plot, made the space with necessary props and shared our performance with the group. The open, sincere evaluations of these experiences, both within our own small subgroup and then with the group as a whole, were really valuable and in many instances gave totally unexpected perspectives and interpretations to the improvisations or presentations. After the course, I was very eager to try out in my own teaching all the games that I myself had enjoyed so much. But little by little I realized that the most valuable thing for my own teaching was the very idea of allowing so much space for my students' responses and ideas and releasing myself from the need to build such teacher-centred lessons. When my students had learnt to use roles, and when they were studying, for example, a foreign language, they learned more effectively when the core was not to remember the correct word but to express a thought. To make mistakes was no longer a hindrance to using the foreign language."
(A teacher who trains teachers with refugees and immigrants in their classes)

that work, and, of course, life itself. It is such a privilege to be able to read books, take courses, see theatre performances, visit art exhibitions, live in the world of music and meet interesting people from day to day and listen to their (life) stories and experiences. All this makes it possible to survive, although there are, of course, many worms and polluting elements in and around the apple tree.

I wish to conclude with green thoughts: there are hundreds of leaves waiting to surround the fruits and attach to the branches. These are the examples, stories, metaphors and remarks that all teachers draw from their earlier “roots” experience. Telling these will make the drama experience more profound for students, and explain and illustrate the philosophy upon which the method is based.

The content of the drama course:

- ◇ personal expression skills;
- ◇ use of voice, speech;
- ◇ listening;
- ◇ mime and gestures;
- ◇ verbal and non-verbal communication;
- ◇ misunderstandings in communication;
- ◇ movement;
- ◇ roles and building up roles;
- ◇ characterization;
- ◇ role-playing;
- ◇ differences between theatre and socio-drama;
- ◇ differences between psychodrama and socio-drama;
- ◇ own social roles;
- ◇ as an actor – as a spectator;
- ◇ different techniques of socio-drama;
- ◇ adaptations of drama in teaching;
- ◇ evaluating.

The whole should form a process by which participants can learn how to use drama as a method in teaching different subjects. They should also find their

own resources and roots, with which they can best form their trunk, branches, apples and leaves when they start to adapt what they have learnt.

If students have had very little or no experience with any kind of drama or theatre activities except as spectators, then it is important to start very carefully to strengthen their trust in their own expressive skills. At the same time we often have to try to rid them of received notions and oft-heard phrases such as: “I am not an actor”, “I cannot speak loudly enough”, “I hate to be in front of an audience”, “Moving is not for me – I’m too fat or clumsy”, “I cannot sing or dance”, etc.

The aim of the course is, on the one hand, to develop participants’ own skills for self-expression, give them more self-confidence and the ability to communicate and, on the other, to teach them how to use these techniques in their work with a group of many different types of individuals. If they can first rid themselves of unnecessary fears regarding theatre activities and find the best ways to express their thoughts and ideas, then they will find it easier to start using drama methods in teaching different subjects.

It is also important to remember that the branches are by no means rungs on a ladder, nor are they in any systematic order of ranking. The third branch with its apples can extend over the fifth or under the first, and the second branch can begin at the same level as the third or first, pointing in a totally different direction from the other one(s) or mingling with them.

And what a joy it is to find, every now and then, an orange or a cherry in an apple tree...

First branch

The aims are to:

- create a good group atmosphere;
- ensure that participants come to know one another and feel free to work in the group without any fear of failure;
- allow each participant to find and establish his/her own limits regarding how much he/she wishes to reveal of his/her private life and personality during exercises and role-playing, and in analysing these afterwards;
- study the basics of group dynamics.

Necessary apples:

- ◇ In the very beginning I talk briefly about myself and state the main aims of the course.
- ◇ I explain practicalities such as:
 - punctuality in starting;
 - need for participants to give prior warning, if possible, if they cannot attend or need to arrive late or leave early;
 - breaks;
 - why participants are not allowed to take notes during exercises; afterwards, however, we shall take notes together while analysing, commenting and sharing experiences;
 - that there is an envelope in which participants can place written questions, remarks, comments, wishes and feedback at any time – anonymously if they so wish.
- ◇ To study the names of all participants. If there are about 20 participants, it takes no more than 10 minutes to learn one another's names, using a proper game and concentrating.

An example:

We stand in a circle and each participant thinks of an adjective that begins with the same letter as his/her name. I start by saying Travelling Tintti; the person on my right repeats this and adds his Dirty Dan; then the next person repeats Travelling Tintti, Dirty Dan, and adds Interesting Ingrid, and so on. If a participant cannot remember someone's name or adjective, s(he) just nods to her/him, and the person in question repeats it. After that I repeat all of the names and adjectives. Then we work in pairs and take turns with our partner to repeat the whole series, helping each other, and finally we say just our own name and adjective, without repeating.

We can then play games like "Zombie": If Zombie can touch a person before s(he) shouts someone else's name, s(he) will become Zombie. But if s(he) shouts in time, the one whose name was shouted will be the next Zombie. This is a good warming-up game, and sufficiently zany to remove any remaining stiffness.³²

32. Other apples proposed include: exercises of forming groups, small talks in pairs, statues and movement, listening and concentration exercises

Second branch

The aims are to:

- study the reasons and backgrounds for why, where and when we learn to be afraid of expressing ourselves;
- learn the difference between doing and presenting;
- rid ourselves of unnecessary tensions and fears in front of an audience;
- learn ways of teaching others how to listen to one another;
- find different ways to express our own thoughts.

Examples of apples: dialogues, mime exercises, storytelling, still images, body language, role changing, and listening and concentration exercises.

Participants (mostly in pairs or small groups) will study the difference between when they are being themselves and when they are playing a role; how, when and why they change their gestures and voice; what are the real and false contacts in a dialogue; how to listen to one another; and the effects that our position, gestures and mime have in communication.

An example:

I give participants, working in groups of three, an odd object (one per group), which nobody can see. Person A tells B and C how it feels and what it is like, but not what it is (they don't usually know!), and then B and C do the same. Finally they are allowed to look, and see how much it reminds them of what they had imagined on touching it or hearing their partners' descriptions.

The essence of this exercise is that everybody is right and nobody can fail. If I feel that an object is wooden, and it turns out later to be glass, I am nevertheless right, and so are you to listen to my description. I am the only person in the whole world who can tell how I feel, and that – and not saying or guessing what the object really is – is the essence of the task!

I give some examples of my experiences in school teaching expressive skills such as speech, music, movement, visual arts and theatre, and the results and effects of these on my life after school. Then participants go on, in small groups, to share their own/friends'/children's etc. experiences.

Third branch

The aims are to:

- study personal forms of expression;
- train every participant to use her/his own ability to use voice and movement in communication;
- develop different forms of non-verbal communication;
- study the scales of expression in touch, sound, voice, mime and emotions.

Examples of apples: voice exercises, movement and dance, roles and role-playing, shadow talks, minimum-maximum in expressions, who-where-why improvisations.

Fourth branch

The aims are to:

- study signs of and backgrounds to differences in social status and their use in drama;
- learn the basics of improvisation and socio-drama;
- study different ways of building up a role;
- practise different techniques for role-playing.

Examples of apples: our own roles and roles in society, different kind of improvisations, analyses of role-playing, simulated situations, roles in team work

Fifth branch

The aims are to:

- study different ways of building up improvisations and playing roles;
- adapt examples of participants' own work in socio-drama exercises;
- evaluate and analyse everyone's individual way of working in roles and in a team;
- perform for an audience.

Examples of apples: teacher-in-role, simulated teaching situations for different subjects, evaluation, forum theatre and other socio-drama techniques, how to start with a script.

CAUTION: If you pick a large number of apples (exercises, examples, themes) from a given branch, you will have less time to pick the others! The choice of focus (and theme) and the ability to concentrate on those exercises that are essential for that focus are the teacher's main tasks. It is simply bad planning and lack of professional skill to say at the end of a lesson or a course: "If only we had had more time, we could have done ..."

For me, this is as if I was a theatre director who went out after the first act to say to the audience: "Sorry, the first act was so long that it is too late now for you to see the rest of the play. A pity – it would have been very interesting and avoided a great deal of conflict."

So because of lack of space in this paper I cannot tell you any more about the content of one course...

What I hear, I will forget.

What I see, I will remember.

What I do, I will understand.

An old, wise saying from China.

Teacher Training Courses in Dance: a methodological approach

*Dr Isabel Marques*³³

In my work with dance education³⁴ I suggest that our approach to the specific contents of dance should be based on the assumption that students and teachers are co-creators of dance and of the world. The tripod for the dance teaching is, therefore, grounded on the relationships established in the classroom between dance as art, education, and society.

In itself, dance as art in the school curriculum embodies values and meanings already relevant to the educational process. We cannot forget, though, that dance is also a powerful tool for understanding, criticizing and recreating the world around us. In contemporary society, a more direct relationship between dance and society is needed so that our students can learn the ways and means to critically engage with technological, social and political change. As the Brazilian educator Paulo Freire used to argue, we need “an education that is focused on human praxis – the thoughtful and conscious struggle to reshape our world into one that is more just and compassionate”³⁵.

In contrast, dance teaching in many parts of the world tends to ignore the world around us and to isolate students in the classroom. Dance classes either provide only technical training (ballet, jazz, modern dance, folk and popular dances) or engage students in endless improvisation and/or creative processes that only lead to self-indulgence, individualism, and non-art.

33. Isabel Marques is the Director of CALEIDOS, Arts and Education in Sao Paulo, Brazil

34. See Marques, I. (1997,1998, 1999), amongst others.

35. See also the book edited by Sherry Shapiro, 1998 for articles on the theme.

To make the tripod dance-education-society work – in teacher training courses as much as in school work – I suggest that the body of dance knowledge (composition, improvisation, repertory, Laban Studies, Dance History etc.) should be taught weaving a “net” of knowledge with relevant social issues such as gender, class, communication, religion, ethnicity and the environment. The process of relating dance as art to society should be grounded on educational proposals aligned with contemporary methodologies, evaluation, and teaching strategies.

In my teacher training courses, the tripod is mounted with account taken of the teachers themselves as people (creators of dance as art), professionals (future teachers of dance), and citizens (people who live in society). The emphasis on the relationships between personal, professional and social aspects of teacher education is extremely powerful. I realized that this approach also enabled teachers to think more carefully about their students as persons, creators and citizens.

Therefore, as opposed to a “discipline-based” dance education in my research, artistic and educational practices, I have proposed a “context-based dance education”® approach to dance teaching.

Dance Teaching Methodology

Based on the needs of Brazilian teachers and on the dance-education-society tripod of the context-based dance-education® proposal, dance teaching is developed in my courses following methodological approaches that indicate a path, a way, a “how” teachers can deal with dance contents and create their own strategies and activities for teaching dance. These are the following:

1) Problematicizing

Based on the work of Paulo Freire, I understand the process of problematicization as a way of looking at things from different perspectives and in different ways. The underlying principle is that there is no universal truth, and

there are no permanent rules or universal consensus on what is good or bad in dance, education or society.

A problematizing methodology is based on questions such as “Why? Why not? What if?” Questioning expands the concepts and possibilities of art and education and enhances our understanding of the multiple choices that we have to make in our lives.

In improvisation and composition lessons, for instance, problematizing means trying out the same proposal in different ways (i.e. changing the music, costumes or dynamics), with different people (i.e. playing with gender, age, costumes), and with different purposes.

The problematizing process calls for a constant verbal and bodily dialogue between teacher and students and among students themselves; it becomes the basis upon which we articulate, transform and criticize the dance-education-society tripod.

2) Articulating

The second standpoint for dance teaching is articulation, or creating a web of relations that enables the student to think and dance in “connection to” as opposed to “in isolation”. In other words, this is a methodological approach that focuses on the various layers of relationships and connections inherent in dance teaching³⁶:

- *connecting to the body*

Traditional dance teaching very often ignores relations between dancers and their own bodies. The body is commonly seen as a tool (or an instrument) for dance, as opposed to the dancer’s self – a self expressed and communicated in his/her corporeality.

36. Based on Isabel Marques, 1999.

Understanding, feeling, sensing and thinking about the body and the body in society are ways of connecting with oneself and making sense of dance classes. Somatic education in its various forms (Feldenkrais, Alexander, Body Mind Centering, Bartenieff etc.) can be tremendously effective in establishing this connection between dancers and their own bodies, but does not in itself always lead to understanding the body in society. To go beyond understanding, sensing and feeling the body for its own sake (or to dance!), the teacher needs to provide incentives for self-narratives, critical thinking, and the establishment of clear and direct relations between the self and the “social body”³⁷.

- *connecting with one another*

Dance classes are a privileged place for encounters, for forming relationships with other people and for getting to know one another, as long as the teacher’s methodology focuses on this. Connecting with other people is already part of dance (i.e. dancing in a group, public performances), but can also be part of life. Looking at one another, acknowledging one another’s presence, and dancing and creating together – instead of competing – are ways of connecting with other people in dance class. Recognizing and appreciating “the other” is also a way of coming to know oneself and one’s social environment³⁸.

- *connecting to dance*

It may sound strange and obvious to say that a dance teaching methodology should pay attention to connecting with dance itself – with dance as art. In the history of dance education, however, it is common to hear that dance in schools does not aim to train future artists, and even that what really matters is the opportunity for self-expression and self-learning through dance.

Many contemporary authors³⁹ have emphasized the need and importance of treating dance as an art in the school curriculum, as opposed to a “psycho-

37. See also the work of Jill Green, 1999.

38. See also Susan Stinson, 1998.

39. See work of Ana Mae Barbosa, 1991, 2002; and Valerie Preston-Dunlop, 1999.

logical tool” for the educator. This implies broadening the concept of dance and its contents. In other words, the making and doing of dance in its various ways (improvisation, repertoire, technique and composition) should be closely linked to appreciation and contextualization (through Dance History, Sociology of Dance, Cultural Studies, Aesthetics etc.). The Brazilian art educator Ana Mae Barbosa refers to this approach as the triangular proposal for teaching art.

- *connecting dance contents*

The first basic connection we can think of in teacher training courses (which applies equally to in-school dance classes) is the need to link theory with practice *in the same lesson*. Students’ reading and discussions should be closely connected to what they are doing, making and appreciating.

The dance contents that the teacher chooses should provide elements for building a net of theoretical and practical knowledge that will help students to gain a more comprehensive understanding of dance. For instance, connecting Somatic and Choreological Studies⁴⁰ to technique, improvisation, and composition classes – and later relating what students have done in class to Dance History and Criticism – is a way of forming this “web” during curriculum planning. In other words, theory should not be taught apart but, on the contrary, as part of practical dance lessons.

- *connecting to society*

Connecting to the body and to other people and connecting different dance contents are also ways of connecting to the world and belonging to it. In dance class, we need to acknowledge that our bodies, as well as our dances, are not isolated from the world in which they exist. Both are culture-bound, and therefore need to be understood and problematized in dance class so that students are able to make responsible choices and live ethical lives in society.

40. Choreological Studies relate Rudolf Laban's principles to dance as art. See Valerie Preston-Dunlop, 1999.

For instance, dance class (and dance itself) can raise gender issues when modern dance and dancers are studied (e.g. Isadora Duncan, Martha Graham, Doris Humphrey), different techniques compared, pieces composed or different social contexts studied. Globalization and communication issues can be problematized when learning popular dances. By dancing and discussing, we can ask ourselves: are popular dances being lost in the global society? Should it be so? Why? Can we transform tradition? And so on.

3) Transforming

Transformation is implicit in any process of art making; it is the possibility of making something new out of the already known. It implies in-depth knowledge, sensitivity, and intention. By no means should transformation (also understood as creation) be mistaken for “anything goes” in the classroom.

Working with the process of transformation implies willingness to appreciate the unknown, the unforeseeable. Transforming as a teaching methodology means not focusing ahead, but following the process as it happens in order to arrive somewhere. Planning, commitment and humility are required if we are to be guided by the present and not the future.

In visual arts we think of transforming materials such as clay, canvas or wire. In dance, we should think of transforming our own bodies in ways that express, convey and communicate meaning. Students in the classroom should be able to find their own way of speaking, dancing, and living in society. Therefore, students should be given support and incentives to experiment and create their own dance pieces based on the dance knowledge developed by the teacher in the classroom. In the same way, dance classes should offer opportunities to re-create, to “re-read” established works of art, either by interpreting them in different ways or by recreating what has been seen and experienced in the body.

Allowing the creative process to happen in the classroom builds a direct bridge to a more creative way of living our everyday lives and building paths to the future. We should be able to “be the artists” of our own lives and communities, or to be “citizen-artists”.

4) Criticizing

Being critical does not mean always saying “no”. Nor does it mean finding problems in everything we see or do. A critical attitude enables us to take a little distance and not be blindly involved or taken up by our biases, tastes, personal affects or airy sensations. We need a close dialogue between subjectivity and objectivity in order to move beyond common sense, cross the frontiers of the obvious and not belong to an amorphous mass of identical and unaware people.

Being critical is being able to take a clear, thorough and broad-sweeping look at what is happening around us⁴¹. It enables us to make conscious and responsible choices – either in dance or in our lives.

Being critical about the body in dance and in society, about dance production in the classroom and about the multiple relationships in which we are involved allows us to exercise our citizenship. It is one of the ways in which we can participate and make a difference in society.

To Conclude

Teaching dance in contemporary society calls for a different approach to dance in formal education. Rapid technological, political and social change and the process of globalization interwoven with diversity need not be ignored in the classroom. No longer isolated from social and cultural issues, dance in schools should encompass and criticize global issues *while* teaching students dance-specific contents.

By problematizing, creating a net of knowledge, transforming dance-specific contents and criticizing the creative/educational process, the multiple connections between dance as art, education and contemporary society can be established and transformed.

41. Rios 1985.

Addressing cultural bias in school art curricula: some research into multicultural art education and craft

By Rachel Mason⁴²

Multicultural art education

Since 1981, my main area of scholarship and personal research has been multicultural art education, particularly as this relates to cultural bias in school art curricula, equal opportunities and issues of ethnicity, identity, gender and race.

Classroom-based research in Leicester (ethnic initiative)

My early research on this topic, in the city of Leicester, was classroom-based and a response to felt inadequacies in the preparation of art teachers for British schools with large populations of Asian-Indian students. In the early 1980s, official policy for multicultural education in this country was ethnic and integrationist in the sense that engaging with minority ethnic cultures and arts was understood as a means of developing their self-esteem and assisting their integration into mainstream society. To find out more about Asian-Indian cultures and lifestyles in Leicester, I taught small groups of Gujarati speaking Hindu and Muslim children in two primary schools using what I now call a human relations curriculum approach.

Briefly, my art and language teaching with these children was geared towards their communicating their experience of what it was like to live and grow up in a minority community to myself and to children from different cultural

42. PhD, University of Surrey Roehampton, United Kingdom.

backgrounds. The outcomes of this teaching were a five-minute animated film⁴³ and a Gujarati-English reading book produced in collaboration with design students at De Montfort University.

I recognize now that the ethnic multicultural pedagogy I adopted during this project is open to criticisms that it was separatist and employed a “colonialist tourist gaze”⁴⁴. But I admit to a fondness for the film. The Leicestershire Education Authority made extensive use of it for multicultural reform. It was distributed to all-white, rural schools throughout the authority where it became a focus for classroom discussion about similarities and differences between children in Leicester and us.

Artists in Education Training Project (anti-racist initiative)

During the 1980s and 1990s, official policy on multicultural education in Britain moved from assimilation, to pluralism and then antiracism.⁴⁵ The second study I want to share with you was located within the anti-racist paradigm and addressed the problem of teacher resistance to culture change.

It arose in the context of a large-scale research and development initiative I directed from 1992-1995. Briefly, this was a national training project for artists in schools commissioned by the Arts Council of England and organ-

43. Video Story: During the week preceding Diwali, Sanjay and Sunita prepare for the celebrations. They accompany their parents shopping for special food and clothes and presents of jewellery. At school, they take part in preparations for Diwali evening. While their father is at the temple and their mother is finishing last-minute shopping, the children find some fireworks and cause a fire in the kitchen. A neighbour calls the fire brigade and the fire is put out, but not without causing some damage to the kitchen. When he finds out, father is so angry he cancels the family's Diwali celebrations. Luckily he has the good fortune to win the football pools, so he relents. The story ends with the family enjoying fireworks at the local recreation ground on Diwali night.

44. The fascination of Western tourists with “the other” and their tendency to seek out the exotic, is the subject of intense and often very critical analysis by visual anthropologists. In their deconstruction of the Western photographic gaze in *The National Geographic Magazine*, Catherine Lutz and Jane Collins refer to it as “controlling”. They note that it serves to reinforce Western stereotypes about alternative cultures together with the theme of an evolutionary ladder of societies in which modern Western lifestyles and values are at the top (University of Chicago Press, 1993).

45. In *Art Education and Multiculturalism* (Corsham, NSEAD, 1995), I defined an anti-racist art curriculum as one which is specifically designed to combat racism in pupils and in society in general.

ized in collaboration with seven of its Regional Arts Boards. Our research and development team designed and put into practice, in schools in these regions, a training programme for 30 outstanding artists of all kinds (visual artists, dancers, performers, a rock musician and comic-strip artist) who were recruited nationally. The programme was evaluated formatively, revised and tried out again.

This is not the place to discuss our general findings about the strengths and weaknesses of residency schemes in schools and their learning outcomes for artists, teachers and students. But a spin-off was the opportunity it provided for me to examine the assumption, underpinning Arts Council policy at that time, that residencies in schools by so-called ethnic artists provide converse experiences for mainstream teachers and pupils. To put it another way, they viewed them as effective tools for combating racism attitudes and promoting alternative cultural views in schools.

Whilst acknowledging that one-off residencies by black artists in British schools are mere skirmishes along the cultural front that cannot strike at the centre of the dominant group's power, some interesting findings emerged from the analysis.

First, it appeared that artists do a better job of dealing with controversial social issues in school classrooms than teachers; perhaps because the students find them less threatening to talk to. Secondly, it seemed that minority and/or foreign artists whose art work is contemporary and engages directly with the politics of difference⁴⁶ have a better chance of converting white teachers and students to their alternative world views than those who merely seek to transmit their expertise in a non-European traditional art – even though the latter offer more genuinely diverse curriculum content. It seems that their potential to act as social change agents is greatly enhanced when

46. Politics of difference refers to Charles Taylor's analysis of a modern development in the Western notion of citizen identity that posits, not just that everyone has the right to be recognized for their own unique identity, but that the distinctiveness of particular cultural groups should be recognized also. The argument is "that this distinctiveness is glossed over, ignored, assimilated to a majority or dominant identity" (see *Multiculturalism*, Princeton: Princeton University Press, 1994).

their cultural projections are aimed at syncretism⁴⁷ and are not polarizing in intent.

Whereas contemporary foreign artist-residencies may be useful in addressing the personal racism of teachers and students in British schools, it does not solve the most outstanding problem of multicultural art pedagogy as I understand it today – which is discrimination against traditional and popular arts.

International trends in multicultural art education

Recently, I researched international trends in multicultural art education (Mason & Boughton, 1999). From this, it emerged that the concept of multicultural education originated in Europe and North America in the late 1960s, where it is typically defined as follows:

...the view that cultural variation should be represented and transmitted in [art education in] the school system in order for children to accept it in a given society (Berry, et al., 1992).

But curriculum reforms that seek to expand the dominant Western canon by including the arts of minority cultural groups do not explain what is happening in the name of multicultural art education in many other world regions. The introduction of a material studies component into Kenya's national art curriculum, for example, is typical of multicultural reforms targeted at increased diversity in post-colonial Africa, where instilling a sense of national identity and self-reliance through the addition (to the predominately Western curriculum) of indigenous art heritage studies is a more pressing concern than pluralism per se. Likewise, recent international education reforms in Japan, a nation which is officially monocultural but where art education has long been bi-cultural (Western and Japanese), advocate an

47. Merelman explains syncretism as the union of opposing principles that occurs when dominantes accept some subordinate's cultural projects and vice-versa. He contrasts this with polarization when dominantes and subordinates equally reject each other's cultural projections, thereby increasing the opportunity for culture conflict (see *Representing Black Culture*, New York: Routledge, 1995, p 119).

increased emphasis on indigenous Japanese arts and crafts. In this case, respect for the uniqueness of the nation's artistic traditions, culture and social values is understood as a necessary prerequisite for cross-cultural exchange.

Whereas reforms targeted at expanding the Western fine art canon are almost universal, the findings were that cultural identity (the way art reflects cultural and ethnic affiliations and encapsulates modes of perception and values that can be said to be culturally distinctive) has become the core construct in global multicultural art education reform; and where nation-states are seeking to resist Western cultural domination, cultural conservation and/or cultural reclamation are more important concepts than cultural pluralism *per se*. Their concern with this reverse side of multiculturalism means that the arts and crafts which serve to convey unique cultural identities are becoming the focus of attention in school art curricula in many nation-states, together with teaching art heritage (how the past lives in the present).

A conclusion of this project was that Western art educators could learn from these differences and also from the way the Western fine art canon has been and still is being acculturated in other parts of the world.

Research into craft

The last part of this presentation reports on three large-scale funded researches into craft and craft education I directed in the 1990s. They were the following: (i) a national survey in secondary schools in England and Wales; (ii) the replication of this survey in Japan; and (iii) a Higher Education Link Project with universities in England and Brazil which investigated Brazilian women's domestic crafts.

In case you are wondering how craft and multiculturalism combine, the potential of craft to transmit cultural identity and heritage is well documented in specialist literature (Dormer, 1997) and it has become a core construct in the multicultural art education debate.

National Survey of Craft Education in Secondary Schools

The first research into craft education in British secondary schools was commissioned by the Crafts Council because of public concern that the new national curricula for Art and Design Technology had reduced opportunities for students to work creatively with clay, metal, textiles and wood. This project, which was carried out in two phases and involved three full-time researchers, lasted for three years. In phase one, a questionnaire was sent to all schools in England and Wales and in phase two, the team interviewed pupils and teachers in schools. The survey questionnaire used in Japan was not identical but the data was sufficiently compatible to enable cross-cultural comparisons.

A significant finding from the British survey was that craft education (in textiles, metal, ceramics and wood) was in serious decline probably because of a popular misconception that hand-making is redundant in an information age. This is belied by national statistics that show dramatic increases in participation in amateur and home-based arts and crafts. Of interest also was that a significant number of 12-15 year olds (75% in our survey) were involved in some form of *making* at home.

In Britain in particular, there was considerable confusion about the meaning of craft. Art teachers claimed it was indistinguishable from art, and Design and Technology teachers were evenly divided as to whether the term was outmoded in the twenty-first century or represented a traditional approach to teaching and learning which was an essential element of general education for all pupils.

The comparison identified striking differences in Britain and Japan not only in the products pupils make, but also in the educational status and value craft is afforded. According to Beck (1996), the British essentialist model of curriculum has always neglected cultural values and the socializing functions of schooling. In contrast, Japanese education policy firmly states that in an increasingly global society, cultural traditions should be transmitted and preserved, in particular through the study of *kogei* (craft). *Kogei* is valued also for its contribution to *shido* (encouraging full development of personality or

character) and *takumi*, a uniquely Japanese cultural tradition of craftsmanship or technical excellence (spirit-in-technique), which is widely viewed as important to the nation's economic success (Baba, 2000). Unlike their teachers, the students interviewed in the British survey rated skilled knowledge, or learning to make things skillfully and well with their hands, very highly indeed and believed it would be useful to them in their future lives. A conclusion must be that in their rush to dismiss craft-based learning as irrelevant, British educational policy-makers are missing something fundamental about the way human beings come to know and engage with the world.

Women's Domestic Crafts in Brazil

The third research project into women's domestic crafts was funded by the British Council and a Brazilian research foundation (CNPq). (Interestingly, the British Council located it in the discipline of women's studies, not arts or education.) It had curriculum and staff development strands and afforded a key role to photography.

In the fieldwork phase of the research, in Santa Maria, the team adopted a life-story approach to studying the domestic crafts five housewives engaged in at home and their motivations and benefits. In the curriculum phase, they used the visual and verbal data from the fieldwork to develop and test out a portable educational resource designed to assist teachers to celebrate women's domestic arts in art lessons in primary schools in London (England) and Santa Maria (Brazil).

I set up this project because I was particularly concerned about the neglect of women's *hiddenstream arts* in art education. As Collins and Sandell (1987) have pointed out, women's domestic crafts, such as sewing and knitting, served utilitarian and economic functions in pre-industrial societies that are no longer essential today, but their persistence in the face of changing conceptions of the home, gender identity, family life and work is intriguing.

Briefly, the motivations we established for women in Brazil continuing to engage in them were psychological, cultural and social. They did them for therapeutic reasons, because of the personal pleasure they derived from mak-

ing things skilfully by hand, for the purposes of heritage transmission, to enhance the aesthetic appearance of their homes and to consolidate and enrich family and other human relations. One reason I think they should be celebrated in art lessons in schools is that they embody traditional feminine identified values (such as caring, self-denial and the capacity for communication with others) that offer alternatives to the excessive individualism that pervades the masculine world of work outside the home. I agree with those feminist theorists who argue that societies that neglect these kinds of values are at risk (Streuning, 1996).

Towards a more socially inclusive art curriculum

To conclude, my professional training as an artist initiated me into Western fine art and the pursuit of art for arts sake. As an art educator, however, I have become increasingly interested in non-Western art traditions, in ways in which aesthetic and other human values interrelate and in artistic behaviour in everyday life. I am unhappy about the hierarchical relationships between art, craft and design that persist in art and art education theory and practice. I hope I have made my point that whereas there is much to commend about school art pedagogy in Britain, it is socially exclusive. The concept of art underpinning it is too narrow and all too frequently mis-art-education is the result.

IV. GENERAL NOTES ON ARTS EDUCATION

The arts and artistic creativity

*Tereza Wagner*⁴⁸

Arts education has not always been underprivileged in history. On the contrary, in Ancient Greece, during the Italian Renaissance and in the century of the Enlightenment philosophers, educators and writers recognized the importance of these disciplines at all levels of knowledge and human endeavour.

In the 18th century Friedrich von Schiller considered these disciplines to be at the centre of the learning process. The general underlying concept was that humanity improved itself through aesthetic appreciation and art and, in the same way, fulfilled itself collectively as a community and human society. In other words, knowledge of the arts and their practice are essential in constituting society and ensuring peaceful relations among individuals, as well as respect for universal values that our civilization tirelessly promotes, which include justice, ethics, knowledge and truth – all of which are also the goals of education.

At about the same time, the brothers A. W. and F. Schlegel were developing an extremely important theory on creativity and its process that emphasized the universality of this capacity. Later, Freud considered likewise that culture, its practice and study were civilization's only hope for achieving a just world.

48. Tereza Wagner, Coordinator, Arts and Creativity Programme, Division of Arts and Cultural Enterprise, UNESCO

The twentieth century has been more concerned with progress (technological and other) and the creation of wealth than with art and culture. The result is that values mentioned earlier have been replaced by these new socio-economic parameters that are naturally important material aspects of human life, but that cannot in any way replace the cultural values that play a role in the collective human self-fulfilment of communities.

Our era has shown that the question of in-school education in the arts and culture is important, although steps that have been taken for measures in this respect are too timid to have had even a practical influence in reality.

Indeed, it can be unequivocally stated that all of the ministries of education in Latin America and the Caribbean share this opinion. Proof of this is the presence of arts subjects in the secondary school curriculum, and in some cases in primary school too.

Nevertheless, the fact of its theoretical existence in the curriculum does not mean that arts education exists in practice. The reasons for this divergence between theory and practice are multiple. They include the endemic lack at all levels of teaching staff trained in arts education: lack of available time in the school programme, given that the number of language and mathematics classes are multiplying, especially in primary school; lack of motivation on the part of the teaching body; and lack of parental interest in arts subjects. A final reason is that, in many cases, teaching and contents of arts education are way behind the times: methods used are repetitive, show little imagination and are rigid, whereas art is a game that stimulates children's desire to learn! As a result, it sometimes happens that when a school obeys the curriculum instructions and organizes music or visual arts classes, the teaching is almost counter-productive. Instead of encouraging children's abilities, it leaves them uninterested, bored and even afraid. In such circumstances, it is not surprising that arts education classes have such a poor reputation and that it is thought that this kind of education should be taught out of school by specialists who know how to adapt their methods to the playfulness and creative curiosity of children.

Indeed, pedagogues are often heard to exclaim: “School cannot take on the responsibility of teaching children everything they should know!” As if teachers felt morally unable to discard the serious, strict character that they have to adopt in all circumstances with their little pupils. Nevertheless, if these disciplines are not seen in school, arts education will not be compulsory and only privileged children will be able to benefit from arts education.

In former times, the cultural heritage of a child’s family and community was transmitted within the family. Nowadays, family structure is often reduced to a single parent, so cultural identity has much less impact on the child. Educational institutions must take account of changes in society and in its basic structures when reviewing and reforming the curriculum and teaching methods.

In her article, Ana Mae Barbosa⁴⁹ lists different areas of professional work requiring knowledge of the history of art. The same exercise is possible for other artistic disciplines such as dance, the stage arts, poetry, etc., and indeed there are many studies⁵⁰ showing that the quality of teaching is definitely improved when children and adolescents can experiment with their knowledge (in the different scientific or literary subjects) thanks to hands-on practice of the arts and their techniques.

The notes on arts education that we offer below are just brief indications of what children and adolescents have to learn in the different artistic fields, as well as the challenges presented by a quality education that helps them to grasp the specific language of the discipline studied. An education based on learning to be creative, which removes boundaries between subjects and aspires to interdisciplinarity: these are decisive factors if teaching is to awaken the child’s curiosity and interest in learning and its different branches.

49. See article in this publication.

50. See bibliography.

A. Visual arts Education⁵¹

1. Considerations on educational practices and teaching challenges

Art in school often transmits a limited, partial and artificial view of the place occupied by the arts in society. Therefore one of the major challenges of arts education is to bring about a rapprochement between the different artistic forms present in society and the artistic practices taught in school.

In our contemporary world, the frontiers between Science, Art and Technology are dissolving, as well as the frontiers between different fields of knowledge, different artistic expressions, and productions in different cultural groups – learned art, traditional arts, and popular culture arts. Nevertheless, current arts education does not take this new shape of things into account and therefore provides an inadequate response to contemporary needs. So another challenge for arts education will be to promote interdisciplinarity between the different artistic languages, the sciences and the new technologies.

A third challenge will be to promote an arts education that is more reflexive and critical, and whose finality is not only to develop the pupil's technical abilities. The aim is to carry out a reflection on the internal processes of subjectivation, a reflection developed on the basis of production, appreciation, understanding and assessment judgement of the different contemporary art forms, including pupils' artistic productions, the various forms of expression and contexts in which the artistic phenomenon is evident (popular or traditional arts, manifestations of the cultural industry, popular culture and art of the type to be found in museums and galleries).

Another challenge will be to promote arts education along three main lines: Production, Critical Appreciation and Understanding the Arts in their Sociocultural Context. The priority given to each of these can vary depending on the abilities and interests of the teacher, the pupils, the school envi-

51. Text based on the recommendations of the group formed by Célia M. de Castro Almeida (Brazil), Hartley Alleyne (Barbados), Luis Hernán Errázuriz (Chile), Miriam Martins (Brazil), Rachel Mason (United Kingdom), Ramón Cabrera (Cuba), Uberaba 2001.

ronment and the situation in which teaching/learning takes place. There is no ideal model. None of the main lines must be allowed to disappear completely, although each may have a different weight within the educational programme. It is important to highlight that (independently of the emphasis or value attributed to each) these main lines must not be considered separately. This is how production is combined with appreciation and contextualization, interpretation with production, etc.

Conceiving and dealing with content on the basis of pupils' interests and experiences is another challenge. It requires a research attitude: teachers and pupils must be capable of solving problems, seeking data, recording, analysing and preparing written or iconographic reports, etc.

These challenges imply changes in teacher training, the preparation and implementation of new curricular proposals, the production of didactic materials, and financial and institutional support for pedagogical work.

2. The teacher's abilities and artistic profile

Arts education requires certain abilities and perceptions. Teachers must:

- Be ready to research artistic and educational phenomena, show interest in learning, and know how to ask questions; be able to stimulate this same attitude in pupils;
- Be able to appropriate and generate school knowledge and help pupils to develop these capacities;
- Understand processes involved in the production, critical appreciation and sociocultural contextualization of the arts in their different manifestations;
- Act as bearers of aesthetic awareness and communicate this to pupils in connection with appreciation and experience of the natural and cultural world;

- Be creative and imaginative, using visual and metaphorical thought in educational practice.

3. On training for art teachers

Given the special features of different school systems, each country must find its own training solutions for primary and secondary school teachers. Nevertheless, certain rules suit different types of teacher training courses:

Initial training

- A balance is needed between the pedagogical and artistic contents of training; it is fundamental to establish an effective dialogue between these two major areas of knowledge – Arts and Education.
- The art teacher's training must be different to that of the artist, since the aim is not to train an actual artist but to train a teacher who will mediate the pupil's interaction with audiovisual culture.
- It is fundamental that future teachers have in-school teaching experience during the course of their studies, under the supervision of university and/or specialized college teaching staff.

Recurrent education

Recurrent education is essential, in the form of short, specialized improvement courses given by more experienced teachers or by teacher trainers. Recurrent self-training in study groups is highly relevant and enables teachers to do the following:

- Present and make a critical analysis of their experiences, based on different forms of systematic records (audiovisual, written, etc.) of work with their pupils;
- Learn and make joint evaluations, by comparing their own reflection with the experience of other members of the group.

Recurrent education is also acquired in other areas of the curriculum, meaning in collaboration with other areas of knowledge, in visits to museums, galleries, cultural centres; and even more importantly, in establishing relations with the local community and with arts associations and organizations.

4. On proposed curricula, resources and institutional support

It is essential for teachers to know about, debate and evaluate existing curricular proposals, establishing a dialogue with these in order to implement them according to different educational situations.

It is also necessary to promote the development of new curricular proposals in order to enrich educational practices in different sociocultural locations.

The importance must be stressed of the countless factors that have a negative impact on educational practice, such as insufficient time allotments at all schooling levels, low salaries and lack of material resources and institutional support, etc. If quality education is to be achieved, these problems must be overcome, such decisions and actions being outside the teacher's field of competence.

B. Music Education⁵²

There is already an abundance of literature discussing and demonstrating the importance of music education for children and adolescents throughout general schooling, in that such education develops perception, expressive and creative capacities and critical capacity and broadens the cultural universe.

Its teaching must include musical production, creation, appreciation and reflection.

According to contemporary education trends, the music education process for children and adolescents should be a responsibility shared between the formal and non-formal education systems.

52. Text based on the recommendations on music education made by the group formed by Maura Penna (Brazil), Paula Sánchez (Cuba), Fanny Luckert (Venezuela), Ana Lucía Frega (Argentina), Luis Alfonso Estrada (Mexico) and Clyve Bowen (Jamaica), Uberaba 2001.

1. The current situation of music education

It is a fact that not all countries in the region have a sufficient number of qualified music teachers to teach in training college.

Ideally, training should include specializations in both music and pedagogy. But as an emergency measure, while that kind of training is set up, music training for citizens should be developed by equipping general teachers with the adequate abilities to teach the basics of music. Teaching musicians who would prepare suitable materials and provide general teachers with expert and technical support would assist them as necessary. In addition, the mass media would be encouraged to collaborate with these music education processes.

2. Ideas on music and its teaching

In view of the need today to promote cultural diversity as an essential factor in creativity, we must overcome the polarization between cultured music and popular music.

Music Education needs to cover the entire range of music production (popular, folklore, cultured, etc.) if pupils are to participate more in their sociocultural environment. This point is very important since traditionalist models of Music Education, ill-suited to the objectives of general education, still predominate in many schools in Latin America and the Caribbean.

Even worse, in some parts of Latin America little is known and even less value is given to regional and local cultural traditions, or those of minority groups⁵³. Bibliographical sources on regional music forms and their corresponding didactic implementation are rare. It is therefore urgent to encourage the preparation and publication of studies on regional music heritage and to prepare teaching materials based on these studies.

53. See following text based on an article by C. Paula Sánchez Ortega.

At the same time, it should be noted that curricular proposals recently prepared in a number of countries, which take national and regional musical diversity into consideration, do not often bring about real, objective change in teaching practice in general schooling.

It has to be added that in many areas working conditions are very poor (lack of materials and physical space, large classes, etc.).

3. Teacher training

Qualifications for music teachers and recurrent training in pedagogical practices are essential to guarantee a quality teaching that has a true impact on pupils.

For this reason, training for music teachers must be seen as a permanent process, comprising both basic training courses and recurrent education (updating and complementary courses), as pedagogical support for teachers in their music work with schoolchildren.

At the same time, music teachers' basic training must include mastery of this form of artistic expression, which must be balanced with their pedagogical training and oriented towards educational practice in different school areas. In addition, teachers' basic training should, as far as possible, incorporate research work on music and music education.

Finally, recurrent education for teachers should preferably be based on their professional practice and take into account the problems and needs of daily practice in their school.

Notes on musical tradition in Latin America and the Caribbean

(Based on an article
by Dr C. Paula Sánchez Ortega⁵⁴, “Tradición y creación musical en
América Latina y el Caribe”)

The heterogeneousness of cultural traditions in Latin America – indigenous, Spanish, English and French, to name but a few – has led to an uninterrupted exchange and integration of cultures, which in turn has resulted in the creation of new forms of music specific to each region or country, which correspond to local cultural and musical influences. It is worth taking a close look at some of the new forms of music that have arisen as a consequence of this process.

Cuban music is one example of this complex synthesis of cultural interactions. With the passing of time, a new music culture came into being, based on its own folklore but expressed in new genres – the reflection of an identity both Cuban and high-quality. Multiple migrations from different parts of Europe, Asia the Americas and from other Caribbean islands have gradually given form to Cuban music.

The African tradition was always maintained in *cabildos* (negro gatherings) and inside the *barracones* (farmworkers' living quarters), thus preserving a ritual and festive music that mixed with the Spanish culture. Singing that alternated between solo and chorus, and an instrumental accompaniment of membranophones and idiophones is a feature common to the different African ethnic groups' influence on Cuban music.

Another important popular music created during the second decade of the twentieth century was the *son* – a complex genre and the most important in Cuban dance music. It combines different cultural elements and is influenced by other Cuban and Caribbean genres. It is part of salsa, which has now spread throughout Latin America. The mambo and the cha-cha-cha are other dance music genres that reflect innovative elements and are famous both in Cuba and abroad. In Mozambique they appear in the programmes of avant-garde concerts.

Another important example is to be found in Central American music, specifically in Guatemala. The national instruments or combinations of instruments, are the marimba with gourd resonators played solo, whistle and drum duos, and the *Xul*

⁵⁴ For the complete article, see <http://www.unesco.org/culture/lea/>

or duct flute. They are used in their original manner in ceremonial events such as Holy Week or religious fraternity processions. General characteristics include an asymmetric rhythm, pentaphony and amalgamated rhythms that produce a melancholy-sounding music. The *garífuna* is a mixture of syncopated African rhythms and the typically Caribbean melodic cadences and phrases of Spanish descent.

One important example in South America is Ecuadorian music, with its system based on the pentaphonic scale. One typical Inca song that we all know is “Yupaichishca”, which means adorable. With the Spanish colonization, a new Creole music came into being, and new dances were produced, with a gradual move away from the indigenous mode. The Spanish introduced guitars, the bandolin and harps and built organs for religious purposes in Ecuador and other countries of the region. These instruments are now part of the musical culture of Latin America. The indigenous peoples of the Coast were also absorbed and dominated by another culture originating in African slavery, which had its own rhythms and melodies.

In Ecuador, as in other countries of Latin America and the Caribbean, folkloric music and dances are almost always present on the feast days of Roman Catholic Saints or on other Christian festivals such as Carnival, Corpus, All Souls', Christmas, Saint John and Saint Peter. There is also music for weddings, harvest festivals, etc., in which a growing syncretism is incorporating new creative elements. Its characteristic rhythms are the *yumbo*, the *yaraví indígena* and the *yaraví criollo* – the last being more complex because of the European influence.

Musical tradition and creation in Latin America and the Caribbean has been and continues to be a process unfolding over centuries in a diversity and unity of cultures. Native populations and music professionals have interacted, enriching the traditional and obtaining a specific Creole music. This music has both shared and specific Latin American and Caribbean features, with its own idiosyncrasy and identity preserved and the musical traditions of each country maintained.

C. Theatre Education⁵⁵

Looked at from a pedagogical angle, Theatre and Dramatic Art have been used with different conceptions and meanings in different cultures. Theatre is an area where children can acquire and build knowledge in school, and that is why it should be present in the school curriculum and have the same importance as other areas of knowledge.

1. Theatre in basic education

In basic education (initial and primary), theatre should belong to a field of knowledge called Art, together with Dance, Music and the Visual Arts within an integrated, interdisciplinary programme. It should be present each time that a multidisciplinary programme is conceived, since this discipline offers a teaching methodology for basic education⁵⁶.

In the later years of basic education, as well as throughout secondary education, theatre should be considered as an autonomous discipline, in articulation with other artistic languages.

2. Training theatre teachers

There are at least two training models for developing abilities in teaching theatre. There is a general model intended for basic education and another, more specialized, for the final years of primary education and for secondary education.

In this case, theatre teachers are trained in two phases:

- a) Pre-service, or initial, pre-qualification training. Theatre must be part of general teacher training alongside Dance, Music and the Visual Arts –

55. Text based on the recommendations of the group formed by Ingrid Dormien Koudela (Brazil), Arao Paranaguá de Santana (Brazil), Nolma Coley-Agard (Jamaica) and Liliana Galván (Peru), with the collaboration of two observers, Larry O'Farrell (Canada) and Tintti Karppinen (Finland), Uberaba 2001.

56. See Tintti Karppinen's text.

the other forms of artistic expression. (A minimum of 60 hours a year is needed for theatre education and an additional 60 hours for the preparation of interdisciplinary projects with the other arts).

- b) In-service or recurrent education, which can happen at any given moment during a career. All primary education teachers (including those who have taken a course in each of the art forms) should be encouraged to take part in in-service training courses in the Arts. Specific models of professional improvement to be considered include:
- presentations, conferences and seminars to give teachers the basic abilities to teach the present programme.
 - Participation of specialized theatre teachers in coordinating workshops and giving courses.
 - Participation of theatre artists in workshops.
 - Inclusion of cultural programmes, especially in the area of theatre.

Teacher training programmes should emphasize the relationship between theory and practice, the study of specific methodologies and the relationship between teaching and research.

3. Strategies for the implementation of theatre classes

The following can be useful in implementing the Theatre curriculum: inviting specialized teachers to coordinate theatre workshops; commissioning theatre artists to teach drama in school or to organize teacher workshops; involving parents or members of the community with suitable abilities; including integrated cultural curricula in activities in schools, universities, conservatoires, museums, etc., with the purpose of broadening opportunities for theatre-related learning.

Similarly, an effort must be made to establish cooperative agreements between teachers and those museums that use drama to keep history and culture alive, and between teachers and professional theatres, giving pupils the opportunity to follow the production of a theatrical work and discuss with the actors and/or director, and including the topic in theatre classes.

In addition, it is important for pupils to take part in quality drama festivals, since these have an educational purpose; and also to perform in hospitals, institutions, factories or other places in the community. They must also be encouraged to prepare and perform scenes at local, historical or other events.

4. Elements in the theatre curriculum for basic education

Objectives

At the end of the programme, pupils must be able to:

- Create theatre from traditional stories and games, or from their own imagination;
- Experiment with different forms of theatrical performances;
- Create performances in mime based on their personal experience;
- Organize theatrical performances using different forms such as narration, puppets, animated objects and different costumes;
- Improvise dialogues and then write them down and record them;
- Interact with other characters in improvised and written scenes;
- Recognize some of the ways in which theatre affects our lives;
- Appreciate and criticize their own dramatic performance and that of their classmates;
- Participate in school and community functions and festivals;
- Appreciate the contribution made by theatre artists to the development of that form of expression.

Methodological proposals

- Research into and exploration of traditional games, theatre games, songs, proverbs, gestures and body language in pedagogical theatre workshops;
- Research into and exploration of sensorial-physical exercises with the voice and stage space;
- Research into and development of concentration (focus), learning and evaluation in play-acting;
- Research into and experimentation with poetic forms in exploring the body and voice (narrative, dramatic texts, poems, songs);
- Creation and animation of objects, costumes and stage sets;

- Research into and exploration of space in pedagogical theatre workshops and in pupils' theatrical shows;
- Creation and animation of scenes and episodes based on native stimuli (in original language) via integration of artistic languages;
- Sequence of scenes and episodes to make up a theatrical show;
- Research into and experimentation with the actor-audience relationship;
- Visits to theatres, circuses, music and dance events, museums and other artistic and cultural centres;
- Interviews with those producing theatre and with artists;
- Experiments with multicultural projects and intercultural plans in pedagogical theatre workshops.

D. Dance Education⁵⁷

1. Principal challenges for dance education

In Latin America, dance education has never come first among the artistic disciplines. It is rarely included in school curricula, even in schools where general arts education has achieved greater importance.

First and foremost, as in the other disciplines but especially in the case of dance, there are different concepts of dance. Each group, whether teachers, pupils or society, has its own idea of what dance is or should be. This diversity colours teacher training and qualifications, which comprise a large variety of profiles. We need therefore to reduce the distances between the different concepts of dance, so as to establish clear relationships between them. In this way we shall succeed in broadening concepts and harmonizing the quality of the profiles.

57. Text based on the recommendations on dance education of the working group consisting of Isabel de Azevedo Marques (Brazil), Víctor Fuenmayor Ruiz (Venezuela), Alba Vieira Souza (Brazil), Yara Rosas Peregrino (Brazil) and Tereza Wagner (UNESCO), Uberaba 2001.

Another important problem lies in family and social values and attitudes regarding the body and dance connected with gender, beliefs and religion. That is why the insertion, understanding and appreciation of dance in the school environment are particularly difficult issues.

There is another, equally important, pedagogical obstacle. We need to elaborate, implement and evaluate guidelines for dance education in schools, an undertaking that has been partially achieved in a handful of countries, one of which is Brazil. We need to make the relationship and integration of dance with the other artistic forms of expression and school contents quite clear, while avoiding the loss of its specificity.

We also need to look at problems of structure, physical conditions and suitable facilities for dance education, and this will involve projects to improve conditions and material resources.

Finally, another major challenge facing dance education lies in teacher training. Teachers must be trained in the theory and practice of the different forms of artistic expression so that they acquire the principles to guide their pedagogical practice. They must also have frequent, direct contact with artistic dance production. These two conditions are essential for the insertion of dance in school. In order to overcome deficiencies of in-service training, the creation is proposed of funds to subsidize public institutions so that joint training activities can be set up for specialized teachers, general teachers and the community. Another possibility would be to favour cooperative work with artists, so that the teacher acts as spokesperson for the resident artist, whose presence would then be seen not simply as a private performance, but as the teacher's alternative method.

2. Curricular elements of dance for school education:

- Knowledge of the body's possibilities and abilities (anatomy and kinesiology);
- Knowledge of the body's possibilities for movement in time and space (choreology);

- Knowledge of dance techniques that encourage physical perception, performance and creation;
- Knowledge of improvisation and composition;
- Knowledge of different repertoires (from classical to popular).

3. Appreciating dance:

- Knowing how to analyse and describe dance movement;
- Experimenting and differentiating between performance and judgement;
- Knowing and creating ways of writing and recording what has been seen;
- Knowing how to speak and write about dance on the basis of knowledge and experience of dance.

4. Contextualizing dance

- Connecting knowledge of the history of dance with what is being created and/or appreciated;
- Reflecting on the role of the body in society;
- Critical understanding of dance and its connections with art in life in society.

E. Conclusion

In finalizing the meeting of arts educators in Uberaba, Brazil, a number of proposals arose regarding action plans to follow up decisions made at the meeting. Many teachers were determined to continue discussions on the topic in various spaces that UNESCO could make available.

UNESCO, with the support of government, education and cultural authorities, besides that of communities and educators and professionals in other fields, has established a more permanent, organic policy in support of arts

education, setting up activities such as publications and meetings for experts, teachers, government agents, etc.

UNESCO contributes to the dissemination of arts education experiences with reports accompanied by critical analyses that show the qualities and shortcomings of each experience. They are not, therefore, presented as best practices, but as matter for discussion.

The creation of the LEA International⁵⁸ website has been another of UNESCO's contributions towards continuing the discussion. This UNESCO Internet site enables users to consult the papers presented at the Uberaba conference, make comments and receive feedback on issues connected with arts education.

58. <http://www.unesco.org/culture/lea/>

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