

DESAFIOS DA INOVAÇÃO PEDAGÓGICA NUM CURSO INTERDISCIPLINAR DE FORMAÇÃO DE PROFESSORES DE MÚSICA

DESAFÍOS DE LA INNOVACIÓN PEDAGÓGICA EN UN CURSO DE FORMACIÓN DE PROFESORES DE MÚSICA INTERDISCIPLINARIOS

CHALLENGES OF PEDAGOGICAL INNOVATION IN AN INTERDISCIPLINARY MUSIC TEACHER FORMATION COURSE

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RESUMO: A oferta de cursos superiores fora das capitais brasileiras, especialmente na última década, parece ter aberto uma discussão bastante intensa sobre a necessidade de novas abordagens pedagógicas, necessidade esta associada aos contextos socioculturais específicos desses lugares. O panorama político nacional brasileiro dos últimos anos tem gerado um conjunto de reformulações na Lei de Diretrizes e Bases da Educação - Lei 9394/96 e, com isso, novas portarias e resoluções da CNE - Câmara Nacional de Ensino. Diante disso, os projetos pedagógicos dos cursos de licenciatura têm se deparado com a necessidade de passar por reformulações curriculares constantes, processo que muitas vezes sobrepassa o das necessidades específicas dos cursos de campi universitários instalados no interior e longe dos grandes centros. Neste trabalho apresentamos e discutimos a criação e implantação de um curso interdisciplinar de formação de professores de música numa universidade do Maranhão, Brasil, sob a demanda de inovação, tanto de cunho pedagógico, quanto mais diretamente em sua relação com as práticas e saberes artísticos intrínsecos ao curso. O objetivo: compreender melhor o conceito de inovação pedagógica numa licenciatura interdisciplinar voltada à formação de professores de música, para poder traçar um esboço de quais seriam as possibilidades de gestão pedagógica para uma otimização de resultados e consolidação de licenciaturas como essas, buscando, por fim, elencar processos formativos em música que possam vir a ser estratégias pedagógicas catalisadoras de processos de inovação. Buscamos compreender como o conceito é visto em diferentes contextos e situações e os confrontamos com um modelo metodológico da área da Música, a Pesquisa Artística (AR - *Artistic Research*). Esse movimento nos levou ao princípio unificador dos métodos em AR, que é a prática artística e, portanto, as práticas criativas de modo mais amplo, gerando uma cadeia de relações que tem nos sinalizado o quanto a AR e a Inovação Pedagógica podem contribuir para a flexibilização do olhar de artistas-educadores e de educadores-artistas, como determinantes para a abertura de espaços de inovação, inclusive no próprio processo de investigação de pontos em comum em ambas áreas.

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PALAVRAS-CHAVE: Pesquisa artística. Formação de professores. Inovação pedagógica.

RESUMEN: *La oferta de cursos de educación superior fuera de las capitales brasileñas, especialmente en la última década, parece haber abierto una discusión muy intensa sobre la necesidad de nuevos enfoques pedagógicos, una necesidad asociada con los contextos socioculturales específicos de estos lugares. El panorama político nacional brasileño de los últimos años ha generado un conjunto de reformulaciones en la Ley de Directrices y Bases de la Educación - Ley 9394/96 y, con esto, nuevas ordenanzas y resoluciones de la CNE - Cámara Nacional de Educación. En vista de esto, los proyectos pedagógicos de los cursos de pregrado se han enfrentado a la necesidad de someterse a constantes reformulaciones curriculares, un proceso que a menudo supera las necesidades específicas de los campus universitarios ubicados dentro y lejos de los centros principales. En este artículo presentamos y discutimos la creación e implementación de un curso de formación de maestros de música interdisciplinarios en una universidad en Maranhão, Brasil, bajo la demanda de innovación, tanto pedagógicamente como más directamente en su relación con las prácticas artísticas intrínsecas y el conocimiento. El objetivo: comprender mejor el concepto de innovación pedagógica en un grado interdisciplinario centrado en la formación de profesores de música, con el fin de dibujar un esquema de cuáles serían las posibilidades de la gestión pedagógica para la optimización de resultados y la consolidación de dichos títulos, buscando, finalmente, para enumerar procesos formativos en música que pueden convertirse en estrategias pedagógicas que catalizan procesos de innovación. Buscamos entender cómo se ve el concepto en diferentes contextos y situaciones y confrontarlos con un modelo metodológico del área de Música, la Investigación Artística (AR). Este movimiento nos condujo al principio unificador de métodos en RA, que es la práctica artística y, por lo tanto, las prácticas creativas en general, generando una cadena de relaciones que nos ha señalado cómo la RA y la innovación pedagógica pueden contribuir a flexibilización de la mirada de artistas-educadores y educadores-artistas, como determinantes para la apertura de espacios de innovación, incluso en el proceso de investigación de puntos comunes en ambas áreas.*

PALABRAS CLAVE: Investigación artística. Formación del profesorado. Innovación pedagógica.

ABSTRACT: *The offering of higher education programs outside of the capitals of Brazilian states seems to have opened a very intense discussion on the need for new pedagogical approaches closely related to the specific socio-cultural contexts of these places. The Brazilian national political panorama of recent years has generated a set of reformulations on the Education Guidelines and Basis Law – Law n. 9394/96 and, with it, new ordinances and resolutions from CNE – National Chamber of Education. In this direction, the pedagogical projects of Music Teacher Formation Courses have been undergoing curricular reformulation which often exceeds and suppress the actual specific local needs. In this paper, we present and discuss the creation and implementation of an interdisciplinary music teacher formation course at a public university in Maranhão, Brazil, under the demand for innovation. The goal here is to better understand the concept of pedagogical innovation in an interdisciplinary degree aimed at the music teacher's training, to be able to outline the possibilities of pedagogical management for better results and finally to list formative processes in music that could turn to pedagogical strategies that catalyze innovation processes. We seek to understand how the concept is seen in different contexts and situations and confront them with a methodological model of the area of Music, that from Artistic Research. This movement has led us to the*

unifying principle of methods in Artistic Research, the artistic practice and therefore the creative practices in a broader way, starting a chain of relations that has signaled to us how much Artistic Research and Pedagogical Innovation can contribute to a certain sight flexibility from the part of artistic-educators and educators-artists as something essential for the opening of innovation spaces, including in the very process of seeking for common points in both areas.

KEYWORDS: *Artistic research. Teacher formation. Pedagogical innovation.*

A real experience in construction

Between 2003 and 2015, the Federal Institutions of Higher Education (IFES, Portuguese initials) underwent a broad process of expansion towards the interior with the creation of several university campuses in cities outside the large urban centers in Brazil. This process is largely taken as a need to expand access to quality and free higher education and is largely the result of the implementation of the Federal Universities Restructuring and Expansion Plans Support Program (REUNI, Portuguese initials). This interiorization of the public university generated, on a collateral axis, a dynamic of discussion and implementation of different pedagogical attitudes strongly driven by the sociocultural differences of each unit established within the same university.

In the specific case of the Federal University of Maranhão - UFMA, several campuses, such as Bacabal, Balsas, Codó, Grajaú, Pinheiro and São Bernardo, were created from REUNI, being the institution one of the most expanded its activities in cities in the interior of the country. Such expansion of the Continent campuses - as UFMA's advanced units are known, considering that the capital, São Luís, where is the headquarters campus, is an island, implied the necessity of establishing an effective communication with communities very different from the ones constituted in the capital, where the university was founded in the late 1950s. Indigenous, Quilombola, Riverine and Backcountry populations now have access to higher education in a challenging amalgam, under the aegis of a single institution, as an administrative and academic structure, and welcoming of egalitarian proposals, in theory and prospectively. This process, essentially a political process, brought to UFMA the urgency of an approach and understanding to the central problem of the construction and consolidation of countless new demands and procedures, both pedagogical and administrative - which is not an easy and linear process.

In this context of the creation of the new Continent campuses and, with this, the emergence of countless administrative and pedagogical challenges, the first interdisciplinary undergraduate courses of the institution were created in 2010: Humanities, Natural Sciences and Languages and Codes which, after a first reformulation in 2013, now have in each unit

major areas of training (e.g. Languages and Codes/Music, Languages and Codes/Portuguese Language, Natural Sciences/Chemistry and Humanities/Sociology, to cite the cases of the definitions given to the courses at the São Bernardo Campus). The Pedagogical Projects of Courses (PPC) of interdisciplinary degrees, whose implementation is linked to the very foundation of the mentioned campuses, pointed to the need for new postures of understanding about what was naturally understood as teaching and learning, bringing the disciplines involved closer together by the edges. In an interdisciplinary course such as the Degree in Languages and Codes, for example, it was proposed to combine knowledge such as Spanish, English, Portuguese, Music and Visual Arts in a single curriculum, where the disciplines would revolve around the axis of the constitution of languages and the understanding of codes, that is, the common place between knowledge, there is also, during the last two periods of the courses, a concentration in the main area of formation (Music or Portuguese Language).

The beauty and boldness of the initial idea of the projects and the attention given, with the creation of the courses, to the effective need to discuss the multi-, inter- and transdisciplinarity have since come up against some very important questions: society, the people we were actually going to work with, called this demand? Is the regional and national professional market interested or ready to welcome / hire professionals with this profile in the areas involved? Or is it, rather, an innovation policy that meets, at the same time, the criteria for adherence and implementation of REUNI, the institutional policies of the university and the demands of professionals with multiple degrees in public schools? Except in the case of the main area of formation of these courses, the workload of curricular activities foreseen in the PPC's, for each area involved, was around 300h/y, less than 10% of the total workload of the course. Thus, it was thought that the egress student of the courses would be able to teach such subjects in Basic Education. How would this be possible, having the student made such brief contact in a few disciplines of these areas in his undergraduate? In short: the demand for quality higher education has been confirmed; However, it cannot be said that the courses created were aligned with the singularities and to what extent. What can be said with certainty is that these were a plausible alternative and were certainly the starting point for a larger project that is under construction to date.

The case in which we focus on this article, of the Graduation Course in Language and Code/Music Degree (hereinafter, CLLC/Music – Portuguese initials) where we act as teachers seems to us particularly complicated. With its specification, after the first reformulation of the courses in 2013 - before there was only the Degree in Languages and Codes - the student of the course, which did not have any kind of specific skills test for the selection of those who ingress,

passed six periods of the eight minimum course lengths, attending one to two curriculum components in the Music area, per semester, only finding the opportunity to appropriate the most basic codes of this artistic language - or to deepen the practice and reflection on this language, in the case of those who were able to join with some kind of musical training - in the last two periods. This characteristic of the formative path presented two frequent situations among the students of the course: a) the students without previous musical learning experience, on the one hand, were frustrated to arrive in the last two periods, because they had to deal with the sudden discovery of a series of basic content, not covered in the Common Axis subjects, attended by both CLLC/Música and CLLC/Portuguese language students, in the first six periods of the course, which they needed to quickly appropriate, while they were entering in the Internship and Course Completion Work (TCC, Portuguese initials) activities; b) students with some previous experience of musical learning, in turn, were frustrated with the almost zero possibility of deepening in practice, reflection and research in Music, whereas such deepening would be necessary, in a basic level, so that any effort towards interdisciplinarity could be effectively employed and managed.

Moved by these complex issues and situations, the Structuring Teaching Nucleus of the CLLC/Music elaborated and implemented, together with the Dean of Teaching of UFMA, a new PPC, in the second semester of 2017. Already inserted in a post-REUNI context, of cutting funding and freezing resources, we have been able to: a) increase the workload of curricular activities in the main area of formation, Music; b) distribute these activities evenly over the eight academic periods of the course; c) redesign the interdisciplinary configuration of the course, proposing the search for an interdisciplinarity based on, with and for the Music - paradigm of cooperation, interdisciplinarity enriches the formation in the area, rather than competition, **multidisciplinary** approach, as a way of forming a "plural professional".

Our way in this article, therefore, is to better understand the concept of pedagogical innovation in an interdisciplinary degree focused on the training of music teachers, in order to draw an outline of what would be the possibilities of pedagogical management for the optimization of results and consolidation of degrees like these, seeking, finally, to list formative processes in music that may become pedagogical strategies that catalyze innovation processes.

Pedagogical innovation

When we talk about pedagogical innovation, in this paper, we refer to the search for answers and solutions to problems experienced and detected. Therefore, contrary to a still

reasonably common approach to pedagogical innovation under the aegis of using computer technology, we take the concept broadly, as authors like Fino (2008), Serdyukov (2017) and Playfair (2017).

The subject has special relevance in the education of some countries, such as the French education that treats innovation in higher education with special attention, so much so that the ministry is called Ministry of Higher Education, Research and Innovation and has specific programs of pedagogical innovation. An interview with Eddie Playfair, director of the Newham Sixth Form College (NewVIc) in London, shows that the United Kingdom can also be cited on the page of the French ministry, in the preamble that sets pedagogical innovation. Playfair (2017) defines pedagogical innovations as those that allow us to answer fundamental questions such as how to stimulate the desire to learn, how to deepen and broaden the understanding of a given subject. He invites us to ask: what do we want from our students, what language to speak and write, how to establish the knowledge and skills that allow them to connect cultural and citizen learning?

It is worth mentioning that one of the main characteristics of pedagogical innovation is the establishment of the context in which the innovation occurs. Only when there is a perspective of answering fundamental questions about the dynamics of teaching and learning, including the concern with the competences that enable the relationship with culture, and the understanding of it, we can effective actions that can be innovative.

For Serdyukov (2017), the primary focus of educational innovation may be on the theories and practices of teaching and learning, such as learners, family, community, society and their culture. The author further elucidates that, in the USA, the sublimation of STEM (Science, Technology, Engineering, and Mathematics), a system implemented during the Obama administration, to the detriment of other knowledge such as music - Arts and physical education and thus, ignored the development of young people in personal, social, emotional and moral terms. The author builds an argument based on the fact that to be creative in technological innovation one must first be encouraged to create. How, then, does an educational process based on STEM place, at the expense of its own effectiveness, the knowledge and practices that will lead to the development of creativity, at its base?

It makes no sense to think of technological innovation, or any other kind of innovation, denying education the presence of creative practices. Leadership, research and self-assurance are prerequisites. In this case, the pedagogical innovation would be aimed at the reinvention of training in the connection of knowledge to the potentialization of an emerging need and hand in hand with technological innovation.

For Serdyukov (2017), technological innovation in education must also have its horizons broadened with regard to its use. Technology does not replace the teacher but creates the need for the teacher to reinvent itself. Thus thinking, the technological innovation itself in education creates the need for the reinvention of teaching, learning and living together, which can in turn generate pedagogical innovation. The author further stresses that we, as educators, need to understand that for technological innovation, to have a positive effect on learning, precedes research-based pedagogical leadership and a theory that is adequate, however, states that the reality is totally reversed today.

One question emerges from this dynamic: currently, in teacher education, where there is room for the development of creative practices that lead learners to develop creative skills in a sufficiently significant way that they also provide the development of such skills in their respective students?

Turning our gaze again to the context of UFMA, more specifically to CLLC/Music, it seems that the attempt to gather the knowledge proposed initially, when creating the interdisciplinary undergraduate degrees of the Continent campuses, was also an initiative to train teachers prepared to the reinvention of oneself, the school and its educational contexts. Therefore, what would perhaps best define such a professional would be the ability to creatively manage interdisciplinarity in school contexts globally engaged in this transformation, rather than the alleged ability to teach all the areas involved in fully disciplinary contexts, thus replacing professionals with the specific formations, as a kind of "wildcard teacher", which is what the PPC's of the 2013 reformulation seem to propose. In any case, there is still the question of the employability of these egressed students and their effective relationship with the school contexts still strongly marked by disciplinarity and curricular plastering.

Management and innovation

Assuming that the title, or license granted by a degree in Languages and Codes that united Music, Visual Arts, Spanish, English and Portuguese, could be the degree in management of language and code teaching, we have a table that points to a minimally satisfactory context, where the professional trained in the course would be able to manage training processes with teachers of different languages and codes, for the optimization of results and with the potentiation of common points of contact for each subject. It would be a specific training within the pedagogical management, a derivation of the pedagogy course, but with the focus back to the languages and codes. Would require yet another curriculum and pedagogical

proposal, which has nothing to do with the curriculum of Undergraduate Interdisciplinary, as contained in the PPC's 2013.

The fact is that it was not with this direction that each project ended up being implemented and transformed over the years, but to give the license of teacher of music, visual arts, Spanish, English and Portuguese, in the case of the graduate in Languages and Codes/Music or Portuguese Language; or license of professor of sociology, history, philosophy and geography, in the case of the graduate in Humanities. Moreover, this tendency towards the agglutination of training areas is observed, which, in turn, leads to an inevitable agglutination of content, ultimately generating a lack of sufficient qualitative contact to ensure the success of the interdisciplinary endeavor.

Let's see what the 2013 CLLC/Music PPC says about the egress profile:

The **Degree in Languages and Codes/Music** is the professional [...] qualified to teach the compulsory curricular components of the Languages area (Portuguese, English, Spanish, Visual Arts and Music) in the final grades of Elementary School and of Music for High School. Its central assignment is teaching in elementary and high school [...] (UFMA, 2013, p. 28)³

It is noteworthy that the title, expressed in the above citation in bold, appears as provided in the diploma of the egress of the course, which makes no mention to other areas, except implicitly, under the label of 'Languages and Codes'. To help understand the formative context of the course, it is worth analyzing the table with the percentage of workload of undoubtedly disciplinary curriculum components and belonging to the areas involved in CLLC/Music, as provided in the 2013 PPC:

Table 1 - Distribution of workload of curriculum components in each area of CLLC/Music, according to the 2013 PPC*.

AREA	% Workload
Music	23%
Portuguese Language	8%
Spanish Language	8%

³ O **Licenciado em Linguagens e Códigos/ Música** é o profissional habilitado para [...] a docência dos componentes curriculares obrigatórios da área de Linguagens (Língua Portuguesa, Língua Inglesa, Língua Espanhola, Artes Visuais e Música) nas séries finais do Ensino Fundamental e de Música para o Ensino Médio. Sua atribuição central é a docência no Ensino Fundamental e Médio [...] (UFMA, 2013, p. 28)

* The total sum of the percentiles shown in the table is 76%. The other 24% is distributed among Internship, TCC and Complementary Activities. Pedagogical Practices as Curriculum Components are, in the project, accounted for in the Pedagogical Training area (21% of the total workload).

English Language	8%
Visual Arts	8%
Pedagogy	21%

Source: Authors

There is no chance to develop the ability to understand, for example, the semiosis involved, establish the relationship between the disciplines and therefore their management possibilities, generating an educational perspective aimed at enhancing a possible innovation, also in the basic education environment. What happens, instead, is the expectation - expressed in the PPC's and incorporated in the formative pathways - that with such training this educator could replace the graduate in music, the graduate in visual arts, the graduate in Spanish, English and Portuguese, after having only 8 semesters of graduation course, and with a relatively high total workload.

Let us not forget that these degrees were designed for cities in the interior of Maranhão with no or very little activity in the field of higher education and contain, in themselves, the specific cultural challenge of the communities where the campuses were inserted, their ways of being, doing and living and their contexts of basic school formation, often quite precarious.

After the creation of interdisciplinary degrees, in a short period of time (between 2010 and 2012), it was possible to detect that the first pedagogical project could not follow and the joint reformulation of the PPC's of all inland campuses emerged, an opportunity in which CLLC has broken down into two courses - Degree in Languages and Codes/Music and Degree in Languages and Codes/Portuguese Language. The graduate continued, however, with fragmented training and teaching practice as well. The supervised internship continued to consider the preparation of the student for the reality of teaching in music, visual arts, Spanish, English and Portuguese, in the specific case of these courses. As much as each teacher was in new working groups, with new colleagues reinventing themselves and recreating the ways of teaching and learning, in the end the results were not encouraging. Lacked depth.

Outline of a practice - interdisciplinarity and depth

At no time was interdisciplinary practice thought to be devoid of depth. On the contrary, interdisciplinarity must be seen as the path of a broader and deeper vision. Depth and breadth

of vision are both the path itself and the point of arrival of interdisciplinary processes. It is important to quote Casanova (2006) when he states:

Commonly, the approaches end in frustration and only function as blocks and obstacles to the genuine interdisciplinary dialogue characteristic of the most necessary and advanced research of our time. (CASANOVA, 2006, p. 21)⁴

It seems to us, when looking at the lived past, that the difficulty in seeking the main possible relations between each knowledge was lost in the universe of possibilities of the specific areas themselves, giving a false illusion of cohesion in diversity. This is why, when thinking about the contents of the disciplines, or the teaching posture was to take the disciplinary view — letting communication with other areas happen through projects — or the taste of punctual connections (inside or outside the classroom), or to try to leave prematurely for interrelationships, even without the most basic elements to keep itself somewhere, or even to establish somewhere common.

An example of what might happen might be turbulent flight. Students and teachers felt like reaching their final destination, facing the challenges of the road, but, as passengers and flight attendants only suffered the effect of the journey without making decisions about it, as in general they can do, the flight commander of the aircraft next to the flight map, updated weather conditions and so on. Our flight map was complex, it pointed to an unnamed place within basic education (our relationship to titling), the pedagogical project was too broad for a team with a few hours of flight together, the flight instruments were modern and very accurate, but had no user manual, our graduates were on their first flight, scared and dazzled by everything; in the end we left alive, happy to go through the turmoil, but unwilling to return to the old path. Such a way of flying had, in practice, only one benefit: the offer of semi-specialized labor, but with formal qualification to act as teacher in the five subjects, a kind of joker in any school, highlighting the current bad practice, in to assign the subject 'x' to a teacher trained in the 'y' area. Therefore, it is of benefit to the public and local government sectors of education, and not exactly to the new teachers trained, nor to the students in the basic education network, who would find them in the classroom.

This is how, in 2017, the draft of the current CLLC/Music PPC emerged, in an effort this time together only with the CLLC/Portuguese Language, given that the 2013 reformulation

⁴ Comumente, as aproximações acabam em frustração e só funcionam como bloqueios e obstáculos ao genuíno diálogo interdisciplinar característico da pesquisa mais necessária e avançada de nosso tempo (CASANOVA, 2006, p. 21).

involved, synchronously, all of the Continent campuses. The new PPC still maintains the title in Languages and Codes/Music, but with another flight map.

The years of previous experiences have served as a guide for a project now based on artistic research, musical practice and teaching practice, seeking to build possible connections with other languages from the field of vision and experience of music, and no longer training in multiple areas - a multidisciplinary, and a race against time.

The proposal of a new PPC, Artistic Research and the musical knowledge articulated by the practice

Since 2016, the CLLC/Music NDE has been working on the development and implementation of a new PPC and, consequently, a new curriculum. Only in 2017, in a joint effort with CLLC/Portuguese Language, the new version (for both courses) began to be implemented. The main changes with respect to the 2013 PPC in the specific case of CLLC/Music concern, first, a review of the role of interdisciplinarity as the backbone of the course; second, the increase in workload of curriculum components of the Music area; and, finally, a better distribution of the workload of these specific components throughout the semesters. A fourth vector that guided the whole elaboration of the new version of the PPC was precisely the assumption of creative bias and research through artistic practice as the backbone of the course formative course, which will be discussed in more detail in this section.

Before that, let's give a quick overview of each of the course's transformative vectors of philosophy, politics, and pedagogical attitude, expressed in the 2017 PPC.

Firstly, we have a thorough review of the interdisciplinarity agenda within the course. The reference to the other component areas of the course, other than the main training, was taken from the description about the egress profile. The promise of multiple education, which on the one hand castrated proper development in the main area training, was based on a distinction that finds no legal protection in any device, namely the ability to teach music in high school, and to teach music and all four other areas involved only in the last years of elementary school. As we have seen, each of the other four areas in the 2013 PPC covered less than 10% of the total curriculum workload. Hence some questions that guided us in this aspect of the reformulation: how prepared is, the egress student of the course, to act in the teaching of Basic Education in the area of Music, having seen 60% of the contents of this area in a compressed form during the last two periods of the training path? How prepared is the student leaving the course to act as a teacher in other areas, even if only in elementary school, having seen its

contents in only 8% of the total course load, each subject? This distribution of workload, and the disciplinary - multidisciplinary - arrangement of the course, in its previous project, irresponsibly assumes the mistaken idea that, in order to teach in elementary school, the teacher does not need to be so well prepared, because of his/her level education. than to work in high school. And this, to make matters worse, happened in a pedagogical and curricular context that does not value the real construction of solid interdisciplinary connections, but the multiple disciplinary formation. To circumvent this situation, in addition to removing the prediction of acting in multiple disciplines from the egress profile, we maintained the possibility of the professional graduated in the course to continue working in the area of education management with the promotion, analysis and evaluation of interdisciplinary processes, and increased the workload of optional subjects, which can be taken either in the area of Music, or in any other area of the course (Portuguese, English, Spanish or visual arts). All this will always depend on the different student profiles and on a process of academic orientation regarding the enrollment in the optional components. In addition, much of the proposal for interdisciplinarity happens, beyond the possibilities of the optional in other areas involved in the course, more directly in the proposals of PECC (Portuguese initials) - Teaching Practice as Curriculum Components, including in relation to areas such as philosophy and history.

Secondly, we have an increase of 25% (from 800h to 1020h) in the workload of curriculum components of the Music area, also highlighting that the Supervised Internship activity also became, with the new PPC, fully carried out in Music area, with projects of greater or lesser interdisciplinary inclination, depending on the class, supervisor and internship field. The PECC and the curricular components of the pedagogical axis also began to include proposals and disciplines focused on Music Education.

It is also worth mentioning that the 2017 PPC followed all the guidelines of Resolution CNE/CP 2/2015. In table 2, we can see the new workload distribution, as it appears in the 2017 PPC:

Table 2 - Workload distribution of curriculum components in each area of CLLC/Music, according to the 2017 PPC⁵

⁵ The total sum of the percentiles shown in the table is 75%. The other 24% is distributed among Internship, TCC and Complementary Activities. Pedagogical Practices as Curriculum Components are, in the project, accounted for in the Pedagogical Training area (33% of total workload). The pedagogical subjects and the PECC of Musical Education are accounted, in this table, in the "Pedagogy" axis.

AREA	% workload
Music	34%
Portuguese Language	up to 8% [optional workload]
Spanish Language	up to 8% [60h + optional workload]
English Language	up to 8% [60h + optional workload]
Visual Arts	up to 8% [120h + optional workload]
Pedagogy	33%

Source: Authors

Finally, it should be noted that almost 600h of the workload of curriculum components of the Music area, previously found concentrated in two academic periods, at the end of the course, in the new PPC were distributed throughout the course, with an average of 190h components of the Music area, in each academic semester - counting the specific disciplines of the area, plus the PECC and the pedagogical ones directed to the Musical Education.

Artistic research (COESSENS; CRISPIN; DOUGLAS, 2008) has functioned as a unifying element of the current project execution process in many ways and, as such, is positioned by the union of ongoing practices in the two research groups currently in progress. activity in the course.

Both groups have different directions, but they have fundamental questions in common: How can the practice of musical creation, more precisely in composition and performance, relate positively to the teaching activity in music? How to approach, elucidate and highlight that zone of activities interconnected in the artistic practice itself, which mixes the subject with the object so that there is an intelligible and practicable process, by artists, in improving both creation/performance and teaching?

To answer this question, each group has its own theoretical bases and its pedagogical strategies for practical development, highlighting the creative practices in Fonterrada (2015), Schafer (2011a; 2011b), Lucca (2006) and Molinari (2016), at the same time that A/R/Tography (DIAS, 2013; 2017) and Artistic Research (COESSENS; CRISPIN; DOUGLAS, 2008) delineate the method and the active pedagogies (DEWEY, 1978).

By setting in motion the circle of thoughts that each author/thinker points out to us, we saw the need to think about pedagogical innovation and we came to Serdyukov (2017), already mentioned earlier, when dealing with pedagogical innovation, and note that artistic research in Coessens, Crispin and Douglas (2008) have several points in common with what Serdyukov

(2017) discusses as characteristic needs for the field of pedagogical innovation. We present in Table 3, below.

Table 3 - Common Characteristics between Artistic Research and Pedagogical Innovation

Artistic Research	Pedagogical Innovation
Risk: those who dedicate themselves to artistic research run away from the hegemonic patterns of production and thus run the risk of having their productivity seen as fewer or even nonexistent compared to other researchers using other forms of music research.	Risk: by dedicating oneself to developing pedagogical innovation without creating educational, technological products - for example, it may have its productivity not recognized as innovation.
Education: it is the basis that will guarantee the development of this practice.	Education: it is the basis that will guarantee the development of this practice.
Research: is the driving force, the basis of all transformation.	Research: is the driving force, the basis of all transformation.
Registry method: it is distinguished from the more usual forms despite having as much rigor as other forms of research.	Registry method: it is substantially different from patent registration, for example.
Development of Creativity and Creation: creating and being creative are knowledge that should be valued, encouraged and included as a basis. You can't do art without it.	Development of Creativity and Creation: creating and being creative are knowledge that should be valued, encouraged and included as a basis. You can't do art without it.

Source: Authors

Looking at Table 3, it is possible to glimpse how artistic research and teaching practice interconnect when this same practice is focused on pedagogical innovation.

Pedagogically innovating, therefore, for us, is the result of a doing that involves the foundations of artistic research that considers, in turn, creating as:

In making, we move from nothing to something; from the speculative to the determined; from the unknown (or only partially known) to the known (COESSENS; CRISPIN; DOUGLAS, 2008, p. 07).

It is not just about innovating by fad or transgressing, but looking at innovation as potentially an act of transformation *per se*:

Therefore, the key to a prosperous, inventive society is a multidimensional approach to revitalizing the educational system (structures, tools, and stake holders) so that it breeds learners' autonomy, self-efficacy, critical thinking, creativity, and advances a common culture that supports innovative education. In order to succeed, innovative education must become a collective matter for all society for which we must generate universal public responsibility.

Otherwise, all our efforts to build an effective educational system will fail. (SERDUYKOV, 2017, p. 27-28)

The same could be said about making artistic research if we take what the authors tell us:

Artistic creativity and, by extension, artistic research focus the possibility of infinite variability within acts of representation and interpretation. If research in general is to deal adequately with human society, it needs to embrace those aspects of knowledge production that deal with human subjectivity and relationships, not as phenomena to be deduced and re-harnessed within human control, but open-endedly, as part of a process of creative construction and interpretation that is relative, specific to context and value-driven. (COESSENS; CRISPIN; DOUGLAS, 2008, p. 176)

Thus, it seems to us that the junction between pedagogical innovation and artistic research support us in seeking formative processes in music that are catalytic pedagogical strategies for innovation processes, while at the same time seeming to assist in obtaining answers to both primal questions of each of the research groups currently active in the course, as cited at the beginning of this topic.

Final considerations

This paper highlights the importance of the flexibility of the gaze and the awareness of the minimal movements in the constitutive process present in the new ways of thinking about artistic and educational doing. In this relationship it occurs to us, due to the need for much openness and flexibility of processes, that active pedagogies are crucial for the opening of innovation spaces, of course, along with the *modus operandi* of artistic research.

We are in a dynamic process of constant reformulation, adopting innovatively, from a pedagogical point of view, concepts that have not yet been placed side by side. We take the risks, including the remaining gap, in understanding a text like this, where the prerequisites that practice gives us a profound idea of what we need but, given the need for objectification, still seems intangible in discourse, pointing out the importance of these first studies that we do as a fertile field to be explored from the references we confront. At the same time, understanding of practice needs to be shared tangibly because it is with practice, from the practice and by practice that we find the structuring elements of innovation. Thus, we emphasize that writing itself also becomes an important element to be studied as subject to innovation in research such as this, where it is not enough to constitute itself as a report, but should indicate a new questioning for

other studies that favor practical experience, both in response and ignoring new and challenging questions. For the future, a further search for both areas, both music and education, would be to find a narrative and formal agreement to communicate studies that they consider to be within the shared limits of their essential knowledge.

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