

Music, Arts and Intercultural Education: The Artistic Sensibility in the Discovery of the Other

María do Rosário Sousa

CITAR: Research Centre for Science and Technology of the Arts,
Portuguese Catholic University | Porto

mrsousa@porto.ucp.pt

ABSTRACT

The present article presents a doctoral investigation. It mainly focuses on an action research whose problematic is based on the search for didactic-pedagogical paths which contribute to intercultural openness and change within schools allowing for better social integration. We have chosen the trilogy *music, arts education* and *interculturality* to address the central problematics of this research. Therefore an Intercultural Musical Program was conceived, implemented and assessed in three Portuguese Elementary/Preparatory schools. The main leading forces guiding this Program are attached to four areas, which constitute the theoretical/conceptual frame of this research:

- Artistic education as a priority in education;
- Intercultural education as a response to a growing cultural diversity;
- The role of music as an harnessing methodology for intercultural communication;
- Arts Programs as globalising impulses for human development and the preservation of cultural heritage.

The empirical work rests on a methodology of qualitative analysis based on Renald Legendre's (1993, 2005) model of Pedagogical Relationship (PR), combined with a strong influence of Visual Anthro-

pology. The attained results are indicators of the high relevance and participation, as well as of the transforming impact of this action research, as a facilitator of intercultural communication and education among communities.

Keywords: *Music, Didactics, Education, Interculturality, Program, Arts, Integration, Communities.*

INTRODUCTION

May the day be born when words such as Racism, Xenophobia, Rejection, Intolerance, Marginalisation, Abuse and Unsolidarity never govern human relationships and be always other words that guide its steps and works: Words like Respect, Tolerance, Dialogue, Openness, Cooperation, Fraternity, Justice, Friendship and Human Rights (Navarro, 2006, p. 7)

We live in a multicultural world. Nations are increasingly moving from mono to multicultural societies. Educating in this historic step is to permanent-

ly adapt to new situations, transforming ideas and skills, responding to new challenges in education. It is to believe that education is an ongoing and continuous process (Sousa and Neto, 2003). In this context, it's necessary to develop and mature different didactics where originality and imagination give body to new teaching and learning perspectives. These may then translate into innovative projects, awaking new skills in each student, each teacher and in the contexts of different and varied educative communities (Azevedo, 1994). These new perspectives in multi/intercultural societies have in view a greater respect for identity and difference, valuing the human person beyond race, ethnicity or culture.

Thus, this study presents the author's doctoral thesis, recently published with the title: *Music, Artistic Education and Interculturality: The Soul of Art in the Discovery of the Other*, with foreword by Joaquim Azevedo, director of the Portuguese Catholic University - Porto.

Through the trilogy *Music, Artistic Education and Interculturality*, we walk towards new directions and challenges in the quest to solve problems related to intercultural communication and social inclusion through Music and the Arts. The main purpose of this research was the design, implementation, evaluation and validation of a Musical Intercultural Program, held in three Portuguese schools, conducted through an action research process.

Let us, then, look further on the development of this research.

CONCEPTUAL-THEORETICAL FRAMEWORK

The framework is based on four guidelines that support and consolidate an Intercultural Music Program, as well as all the empirical work; these are:

- Arts Education as a priority in education.
- Intercultural Education as a response to the modern world's growing cultural diversity.
- The role of Music as a tool and methodology in intercultural communication.
- The Arts Programs as globalising impulses for human development and the preservation of cultural heritage.

DEVELOPMENT OF EACH OF THESE GUIDING PRINCIPLES

ARTISTIC EDUCATION AS A PRIORITY IN EDUCATION

Herbert Read, (1958) states: *Art should be the basis of education* (p. 13). Beneath this outlook, the next chapter essentially stresses the importance attributed to artistic education in the holistic education

of children, youth and adults. Choosing the binomial Art-Education for our study (Martins, 2002), and pondering about its integrative nature, we believe this study will contribute to an increased awareness of Portuguese society to the importance of teaching and learning of the arts as a progressive reality in Portuguese schools. Madalena Perdigão, a foremost figure on Arts Education in Portugal said, when referring to the education of students and teachers, in a chapter of her book "*Education System in Portugal*" (1981), that there should be no doubt about the importance of artistic education in the global education. Given the previous intercultural musical experiences (Neto and Sousa, 2003; Sousa, 2010), and knowledge accumulated about other experiences around the world, we assume the importance of art on issues of multi/interculturality. In this sense, and throughout this action-research, we will ponder about its value in education as a facilitator of communication.

INTERCULTURAL EDUCATION AS A RESPONSE TO THE MODERN WORLD'S GROWING CULTURAL DIVERSITY

We believe that given the multicultural world we live, a complete and assertive Intercultural Education cannot distance itself from knowledge about various artistic and cultural expressions (Bamford, 2006). Aware of this reality and these issues, we carried out an extensive literature review from which we singled out authors such as [(Anderson, W. M. (1991); James Banks, (1986, 1994); Patricia Campbell (1997); F. Ouellet (1991); André, (2003), Bamford, A. (2006; 2007); Sousa and Neto (2003); Volk (1981); Sousa (2010)], among many others, who have contributed and continue to contribute to the expansion and improvement of good practices in various educational contexts. Jacques Delors says: *Education has undoubtedly a role to play, if you want to dominate the development of interlacing networks of communication that put men listening to each other, making them true neighbours* (Delors, 2005, p. 36). Looking to respond to cultural diversity in the most didactic and pedagogic form within various schools and educational communities, we looked into the arts, namely music, hoping to find in them a path to educational success and, consequently, a better social inclusion.

THE ROLE OF MUSIC A TOOL AND METHODOLOGY IN INTERCULTURAL COMMUNICATION

We focused our attention on the importance of music as a fundamental educational art, deepening the contributions of music as a tool and potential meth-

odology for intercultural communication between world cultures. We stressed the importance of great teachers, in particular, J. Dalcroze; E. Williams; C. Orff; J. Wuytack; J. Ward; M. Martenot; Z. Kodály; M. Schafer; E. Gordon and S. Suzuki. These authors, with their different approaches, made musical training more innovative and creative. We investigated, seeking a foundation for a quality intercultural musical education, and highlighted Terese M. Volk (1998), who, in her book *Music, Education, and Multiculturalism: Foundations and Principles*, presents interesting and serious approaches. Other authors, such as Abraham Schwadron, David B. Williams and, more recently, David J. Elliot (cited by Volk, 1998) also tackled these thematics, therefore anchoring our work with sound references and benchmarks. We became aware of experiences where good practices concerning Arts Programs are a successful reality. We have found that in many countries around the world, musical intercultural education is taken up with great importance and governmental entities are preoccupied with this type of education in their schools and communities.

ARTS PROGRAMS AS GLOBALIZING IMPULSES FOR HUMAN DEVELOPMENT AND THE PRESERVATION OF CULTURAL HERITAGE

Throughout the five continents we find varied exchanges of musical experiences, where the arts play a major role in the global and artistic education of children and young people. Through the study of music from different countries, ethnicities and cultures, teachers look for ways to integrate students in their schools (Bamford 2006). Investigations (Bamford, 2007) show a substantial improvement in the behaviour and attitudes taken towards hearing, interpretation and understanding of different cultural and musical communities, and in the interest and motivation of students for learning, coupled with a pronounced increase in their self-esteem (Campbell, 1997)

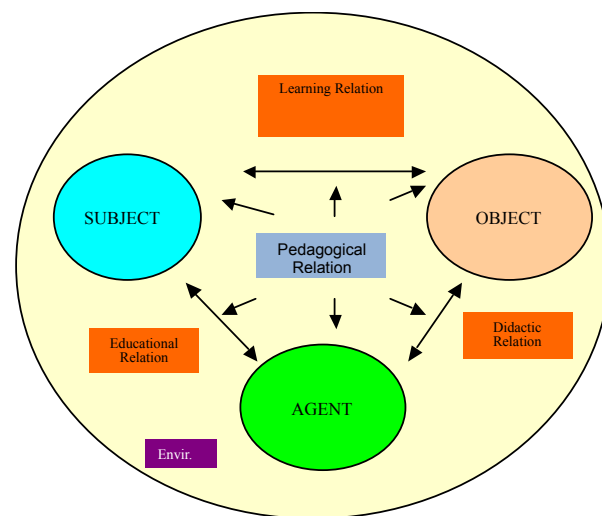
EMPIRICAL WORK

The methodology developed in this doctoral thesis is essentially based on the model of the Pedagogical Relationship (PR) of Renald Legendre (1993, 2005), combined with several principles originating from the field of Visual Anthropology. It is a methodology based on qualitative analysis which falls under a type of action research, reflected in the design, implementation, evaluation and validation of an Intercultural Music Program, conducted in three Portuguese schools (two primary classes and one secondary class). In accordance with this methodology we

now present the structural variables that compose it and explain how they are related to our study.

PEDAGOGICAL MODEL RELATIONSHIP (RP)

THE POLES OF THE PEDAGOGICAL RELATION-



1 | Fig. 1: Pedagogical Relationship Model (Renald Legendre, 1993; 2005).

SHIP MODEL (PR)

Following the views of Legendre (1993, 2005), we summarize the meaning of each of the model's poles:

- The Subject (S) of learning.
- The Object (O) of study.
- The teaching-learning Agent (A).
- The surrounding Environment (E).

As stated by Renald Legendre (1993, 2005) himself, (...) *learning is developed in accordance with the personal characteristics of the learner Subject (S), the nature and content of the Object (O), the influence of the educational and cultural environment (E), the quality of care provided by the Agent (A) (...), the Pedagogical Relationship (PR) results from the interaction and involvement of a Subject (S) with an Object (O), from factors and conditions of an Environment (E), and the action performed by an Agent (A)* (Martins, 2002, p. 39).

BIUNIVOCAL RELATIONSHIPS IN THE PEDAGOGICAL RELATIONSHIP MODEL

Continuing with the presentation of variables, and in order to make the Pedagogical Relationship Model (PR) fruitful and capable of producing education-

al purposes, we clarify the biunivocal relationships that exist between the several poles. Consider each of these associations:

- Learning Relation (LR = S - O).
- Educational Relation (ER = A - S).
- Didactic Relation (DR = A - O)
- Environment (E) (Sousa, 2010)

THE SUBJECT

The participant subjects in this program were students from three classes from the municipality of Gondomar, Porto, from the following levels of education:

- a 4th grade class from EB1 of Souto, comprising 24 students, aged 8 to 9 years;
- a 6th grade class from EB2, 3 of Gondomar, consisting of 21 students, aged between 11 and 12 years.
(schools associated to the Vertical Group of Schools of Gondomar's teaching area)
- a 9th grade class, made up of only boys, with ages between 14 and 15, belonging to the Missionary Seminary "Father Dehon", a private educational institution (also in the municipality of Gondomar).

THE AGENT(S)

The Agents of this study were the author, a teacher of the 4th grade, four teachers from the 6th grade, and the PhD supervisor. Also a part of this group were the boards of the schools involved, the educational auxiliaries, the parents and guardians of student corpus, the Town-Hall of Gondomar and the local councillor for Education and Culture.

THE OBJECT OF STUDY

The foregoing Intercultural Musical Program was the Object of study, and it took place from September 18 to 29 November 2006. Its main objectives were: to develop skills in the field of aesthetic sensitivity, creativity and expression through cultural musical experiences, and to advance a strong link between different areas of artistic expression (in particular, drama, theatre, dance and body expression), in children, young people and the teachers themselves. It culminated in a didactic-pedagogic concert performance, called Intercultural Music Festival, open to the entire educational community, held in Gondomar's Municipal Auditorium.

Throughout this program both youth and teachers found different music, cultures and traditions; through practical sessions, set in the discipline of

Project Area, they *travelled* across five continents, and put into practice 12 sessions of 90 minutes each (for each class), making up a total of 36 sessions, all designed and taught by the author, with the assistance of each class' respective teachers.

From an educational-pedagogical and human point of view, lively and creative classes came to life, always in an atmosphere of study, learning, joy and true communion between cultures. We must emphasize the openness and acceptance of the Program by all subjects and agents of the three participating schools, from its early inception to its conclusion, and must point out that no hindrance whatsoever was encountered during the course of this action research.

The Program ended with the Intercultural Music Festival. This show was attended by all students, teachers, the author of the project (which also supervised and directed at all times), and the supervisor. These moments were rife with festive joy derived from meeting, sharing, and communication between the three groups, until then unknown to each other, and also with the students' families, friends and educational communities.

The program was presented as a *cross-cultural musical journey* through a scripted dramaturgical and musical theatre, where the main power lines worked by each of the three groups met at the listed areas, and filled the stage of the Municipal Auditorium, packed with family and friends, on November 29, 2006. A tribute to the great Austrian composer and genius W. A. Mozart, on the 250th anniversary of his birth, was included in the show through the great stage performance of Amílcar Martins, supervisor of the thesis, who in Mozart's role, gave a very significant contribution of vitality and joy to all children, youths and participants.

DATA ANALYSIS

The anthropologist, the cultural historian and the theologian are all responsible for interpreting symbols. The poet's function is to capture them and transmit the intensity of experiences and vibration of passions (...). The captured image thus becomes a symbol of signals. As if it said to the "reader": "There is a mystery here." He, then, associates it with other signs, grouping them, comparing, watching, but without ever exhausting them. That's where he must stop (José Mattoso, 2006, p. 1).

We will analyse the Object (O) of this action research

based on evidence gathered through the following data sources:

- Author's Logbook
- Student's Logbooks
- Evaluation grids
- Photos
- Videos
- Testimonials

As already mentioned, the program is founded on artistic and educational principles. Their review will focus on the paradigm of travel and discovery through music and contact with diverse expressions of cultural diversity, where issues concerning the didactics of artistic expressions will cross anthropological views, thus helping to clarify the elements under investigation:

- i) Observations, orally expressed and written feelings;
- ii) Images selected throughout this work, describing living testimonies.

We must highlight the presence of an ethnographer who, equipped with camera and digital equipment, monitored all Program sessions. He recorded, according to received instructions, moments understood to be the most expressive within the established session dynamics.

In the Intercultural Music Festival, the culmination of the program, an additional professional photographer and television cameraman were present to record additional footage, thus recording with greater accuracy and precision the gestures, words, movements, expressions, and all artistic and human details present in both thespians and audience.

ANALYSIS OF SESSIONS

Given the breadth of the Program, we selected just a few sessions, both inside and outside the classroom, to demonstrate the analysis methodology. These were the following: the first session for each class, an individual class from each of the 4th, 6th and the 9th grades and, as it should be, the festival rehearsals and final performance.

All the sessions pertaining to the program included four pivotal events throughout their progress:

- 1st Moment - The program's teacher introduces himself and reviews the previous session logbook;
- 2nd Moment - Experimentation of the artistic and musical contents of the current session;
- 3th Moment - All written and practical work done by students is recorded;
- 4th Moment - Feedback and evaluation moment conducted by students, teachers and

the Program's tutor.

Each session's planning observed the following categories:

- summary of session;
- skills to be acquired;
- learning objectives;
- programmatic contents;
- activities to be undertaken;
- support material;
- self-assessment session.

For the content analysis, each session tracked the following parameters:

- A brief session description using a narrative based on the data collection instruments;
- An analysis of the overall session's planning, based in accordance with the criteria "acquired skills" and "learning objectives";
- An assessment of the session's schedule, based on feedback from Subjects (S) and Agents (A), as surveyed from the assessment tools.
- Each session's narrative corresponds to the intersection of all records, teacher and student logbooks, analysis of recorded photographic and video images, and personal records from each class teacher, all gauged through the evaluation grids they were presented with. In the closing festivity, in addition to the audio-visual records, written statements by the involved school staff and spectators were also taken into consideration.

DATA INTERPRETATION AND RESULTS

The data analysis allowed us to decode and interpret them, this forming a fundamental part in our route. We will seek to transform the information obtained into significant insights. The central question of this research will now be restated, now adding some elements to the "How to Build..." issue, the eminently didactic matter. There are other verbs better suited to convey the sense and the script we aimed to imprint to our survey: "*How to build, deploy, evaluate and interpret...*", subsequently we can now reconfigure the central research question in the following formulation:

How to build, implement, evaluate and interpret an Intercultural Musical Training Program in an integrated artistic expression perspective, thereby contributing to the development of student potential in Portuguese schools?

In light of this question, we went in search of meanings hidden inside all the empirical work done. We intend to highlight three aspects of an interpreta-

tive character:

1st. INTERPRETIVE STRAND - DISCOURSE ABOUT THE THEORETICAL-CONCEPTUAL FRAMEWORK IN RELATION TO THE OBJECT (O) OF STUDY

From the dense narrative developed throughout this work (four chapters in Part I, four chapters in Part II), we have chosen only three of them for this interpretative exercise. These are chapters III, V and VIII, considering that they represent decisive anchors that evidence the vital decisions set in this study. The various shots chosen from video materials report the essence of the overall narrative. Chapters III, V and VIII are understood to correspond to peaks of dramatic action in the developed narrative. Still, in these three chapters we only focus on views that further condense the data described and analysed. We do this by paying special attention to the iconographic and synthesis forms derived from these same chapters and that were central our survey.

We invite the reader to accompany us in recovering the (de)construction of three iconographic plans served in Chapters III, V and VIII, which yield us meanings expressed in the form of short stories - *Once upon a time ... the search for directions!*

ONCE UPON A TIME ... THE SEARCH FOR MEANING

Once upon a time... there was a place where 10 music educators met in pursuit of a web of meanings for intercultural music education. Jacques Dalcroze, Suzuki, Jos Wuytack, Murray Schafer, Kodaly, Martenot, Edwin Gordon, Ward, Carl Orff and Edgar Willem introduced themselves and their viewpoints, and all agreed that human beings have a natural propensity for music. They stressed that it is a source of well-being, joy and spirituality. They proclaimed that music should be universally taught as art. They emphasized that music, forever inexhaustible, must be learned/apprehended in a lifelong process. They then converged to the definition of ten core competencies that should guide those who wish to deepen their musical knowledge: LISTEN, VALUE THE RELATIONSHIP I-OTHERS, EXPERIMENT, EXPRESS, FOCUS, SING, PLAY, APPRECIATE, and CREATE.

This is the skill set we have targeted to be the essence of an Intercultural Music Program, hoping to draw evocative images from experiences of both students and teachers, and which we will present in the context of the classroom.

EMPIRICAL METHODOLOGY

Summoned to the meeting of musical educators, Canadian researcher Renald Legendre arrived, bringing with him his model of PEDAGOGICAL RELA-



2 | Fig. 2: 6th Grade classroom - African Music, Culture and Traditions.

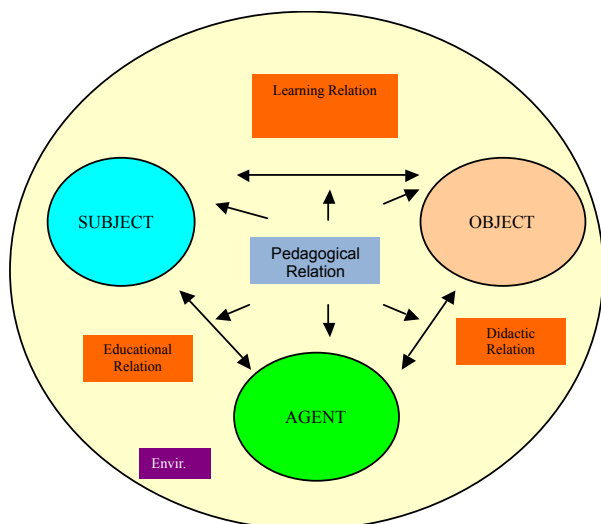


3 | Fig. 3: 4th graders learning a popular Canadian Indian song.



4 | Fig. 4: 9th graders practicing the dramaturgical-musical theatrical script.

TIONSHIP. Patiently he explained the complexity of all its components. He lingered in describing its main poles: the SUBJECT, the AGENT, the OBJECT and the ENVIRONMENT. He then denoted the existent biunivocal relationships: TEACHING RELATIONSHIP, LEARNING RELATIONSHIP and DIDAC-



5 | Fig. 5: The Pedagogical Relationship Model (RP).

TIC RELATIONSHIP.

Everybody agreed that Renald Legendre's model was to be adopted in order to guide the design, implementation and evaluation of an INTERCULTURAL MUSIC PROGRAM with children and young people from several schools in the municipality of Gondomar, Portugal.

RESULTS

The SUBJECT (S) - intrinsic builders of their own learning - wrote in their own words what they considered important in the program, briefly mentioning some of the keywords they found to be essential throughout. These words emphasized the value of the MOTIVATION that drives all human beings in one unidirectional movement. They said that the raw material of their experience could be perfectly encapsulated in the verb "GO", conjugated in all epochs and languages, through the sense of the DISCOVERY, TRAVEL, SONGS, DANCE, DRAMA AND THEATRE. According to the subjects, feelings of well-being and joy arose in each of them and consequently reflected in their EXPRESSION. The rescue of the ancestral sense of PARTY reinforced COHESION and SHARING among all. This party witnessed not only the diversity, but also symbiosis between all cultures of the world.

2ND. INTERPRETIVE STRAND - SUMMARY OF THE ICONOGRAPHIC INTERCULTURAL MUSIC PROGRAM - INTERCULTURAL MUSIC MANDALA

The symbolic diagram presented in this doctoral thesis; it comprises a confluence of diverse fields, and it is expressed as a combination of geometric shapes

and coloured concepts. It is an iconographic representation of an Intercultural Music Program, in the synthetic form of a mandala, which is inspired both in the material world which arises from the descriptions contained in earlier chapters, as well from its subtleties and subjectivities (Martins, 1998).

As it is not possible to present this diagram in the present article, we describe the inspiring elements of action and artistic, educational and teaching operationalization:

The Intercultural Music Education (EMI) of our children and young people results from the confluence and the environment posed by a proper and holistic arts education (EE), on a path of progressive deepening of Musical Training (FM) and also the openness to diversity through Intercultural Education (IE). We choose the variables Relevance (R) as a factor in choice of skills, learning objectives and the content and the participation of (P) as a factor for membership, voluntary and free for children and young people as indicators of quality of an Intercultural Music Education (EMI). Both variables must witness the fruitful meeting with the know-how and know-be ex-



6 | Fig. 6: The author presenting the Intercultural Music Festival.



7 | Fig. 7: 4th and 6th graders playing together the Canadian Indian song Hani Kuni.

pressed in the dimensions of Art (A) and culture (C). be sung by everybody.

3RD. INTERPRETIVE STRAND - SYNTHESIZING SOUNDS AFTER AN INTERCULTURAL MUSIC PROGRAM - ANTHEM OF INTERCULTURAL MUSIC

After orientating ourselves with the interpretative aspects of the development and progression of our research, it is time to reflect and summarize all of the action research, but this time, presented from the point of view of voice and song, through a melody called "Hymn of Intercultural Music".

This song was specially created as a sound fusion of this research. Written by the author particularly for this thesis, it contains an introduction (as a poem), a chorus (in two blocks), and a set of blocks in verse, as a symbol of the universality of music as a source of communication and unity among cultures.

We wanted it to be a short song, moulded from the principles that guided our research, and we would like it, idealistically, to be a universal song, able to

Refrão:

Dizendo não às diferenças
Cantemos a paz no mundo
Unidos numa só voz
Num amor forte e profundo

A música é arte e beleza
É linguagem universal
Cantemos a fraternidade
Em música intercultural

Chorus:

Saying no to differences
Let us sing world peace
United under one voice
In a strong and binding love

Music is art and beauty
It is an universal language
Let us sing fraternity
In this intercultural song



8 | Fig. 8: 4th graders dancing a traditional Portuguese theme.



9 | Fig. 9: 9th graders expressiveness and creativity.



10 | Fig. 10: 6th graders dancing country music.



11 | Fig. 11: Mozart reads and assigns the doctoral degree to the author, written by students and teachers participating!...Very interesting and unprecedented times.

CONCLUSIONS

Having reached the end of the narrative in this journey of action research, we can attest to its relevance, clad in the best interests and motivations for all its stakeholders: students, teachers and educational communities.

Among the diverse conclusions that we have seen, we note the high degree of participation and significance stated by students and teachers participants in the Intercultural Music Program.

We stress the importance of music education having in view an intercultural integration and social inclusion of children, youth and adults from migrant communities, and their attentiveness to the global

phenomena of multi/interculturalization.

The advocated intercultural music education bears benefits, resulting in the acquisition of values and skills that enable students to raise their self-esteem and that of others leading to a greater educational success.

When implementing intercultural artistic and musical programs, we noted the socio-cultural, artistic and musical richness that originated from their cross-cultural implementation.

It is of great importance to state the fundamental involvement required from governmental and non-governmental social partners and collaborating institutions in the investment on this type of educational practices.

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BIOGRAPHICAL INFORMATION

PhD in Education with a specialization in Intercultural Education, with a doctoral thesis entitled: "Music, Arts and Intercultural Education".

Completed her postdoctoral studies in Artistic Studies/Music Studies at the Portuguese Catholic University - Porto.