



FORM TUTORS IN THE JOINT TEACHING OF MUSIC: PERSPECTIVES AND EXPERIENCES

*Educational leadership in Latin Europe:
autonomy, identity, responsibilities*


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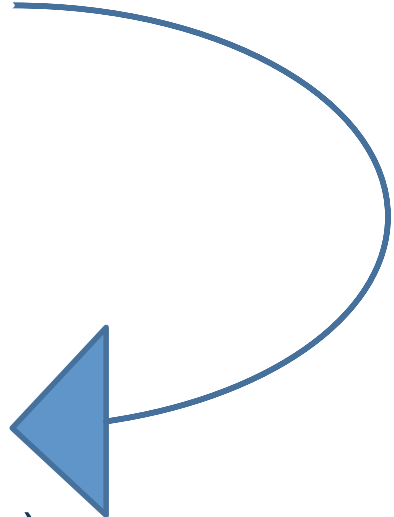

Definition of some key words

- **Form Tutor** – an intermediate education structure, select by the school director, among general teachers assigned to the class;
- Form Tutor has threefold function:
 - coordinate the teaching staff of a particular class;
 - guide students of these class towards educational success;
 - mediate the relation between the school and families.



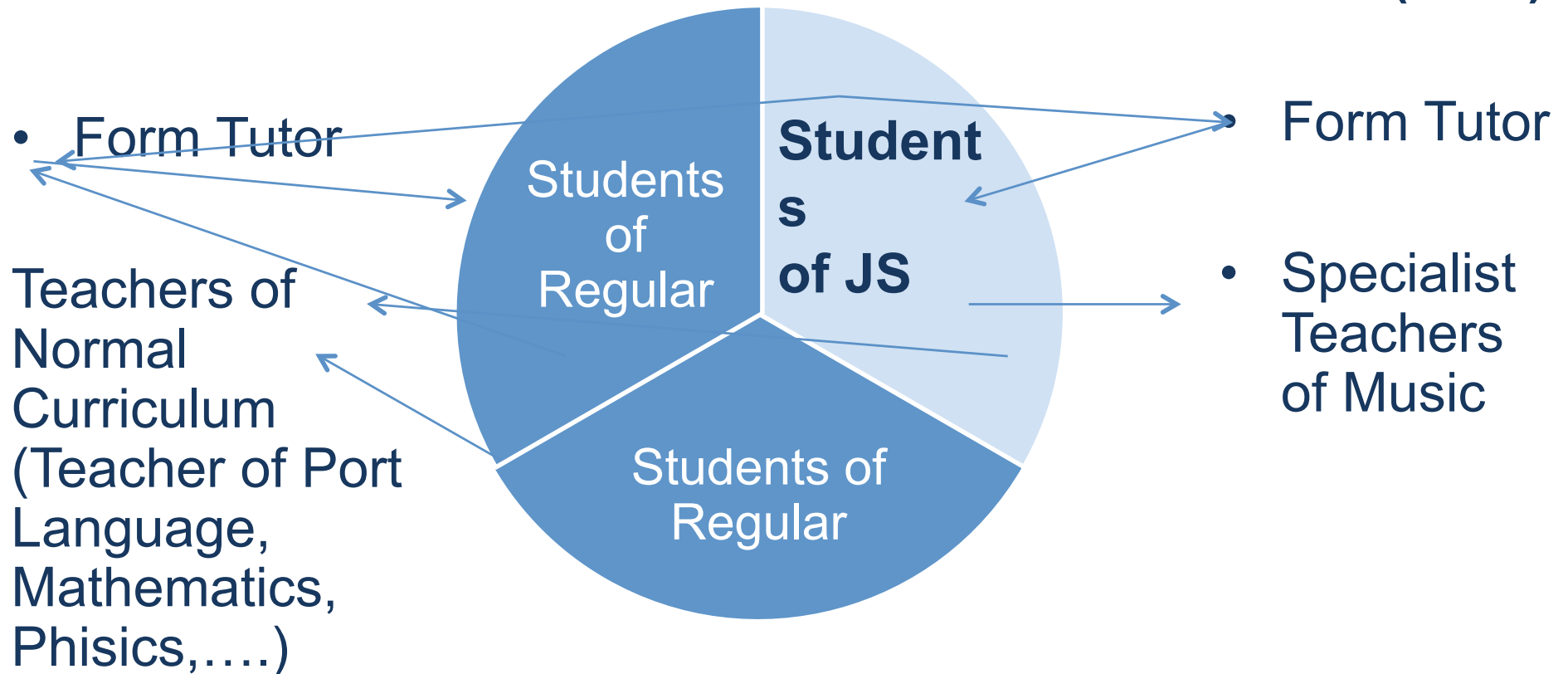
Joint Teaching System - is a public teaching system, even though it can be subject to protocols with a public or a private school specializing in teaching music

The teaching of music includes three subjects: musical training, collective classes and instruments. According to the established protocol, students may attend these subjects at general education schools or at a school specializing in music. Although this type of training is mostly promoted by private schools, students are free to attend it as it is the role of the Ministry of Education to subsidise the system.

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- **Regular school (RS)**
 - **Specialized School of Music (SSM)**
 - Both are autonomous
 - Both of them have their teachers
 - Both of them has a Director (Principal Leader)
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- **Regular school (RS)**


Specialized School of Music (SSM)





Form Tutor of RS

Form Tutor of SSM


**articulation
coordination
(fourth task)**

- The power it's divided in two parts, between the two tutors?
- How each group of teachers (teachers of music and regular teachers) see the one another?
- How each one recognizes de leadership of each form tutor?



Methodological note on the interface between teaching and research

Our Goal: to approach, in an exploratory way, the tasks of a FT in the specializing teaching of music regarding the articulation between the school specializing in the teaching of music and the general education school


The current article was based on a collaborative research carried out by a team of professors and master's students


Sample: A total of five interviews were held to Form Tutor of SSM



The research process:


- A methodological approach to interviews as a data collection strategy was undertaken with students, with focus on both theoretical and technical principles;
- Groups of students selected one of the dimensions of the CD's roles- students' educational guidance;
- The professors, then collected the results from the different classes, selected and systematised the questions, putting forward a pilot questionnaire which was in turn analysed and validated in each of the classes;
- The feedback obtained resulted in the final script that each group used in their interview with a class director of their choice;


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- The interviews were then fully transcribed and discussed in groups in the light of a set of studies and texts selected and suggested by the professors and deemed to be relevant to the themes and issues at hand;
 - Processing the information in the *corpus* constituted by the twenty-seven interviews, which was carried out using content analysis methods as proposed by Maroy (1997);
 - A preliminary reading was made so as to produce an analysis grid with categories established by the authors;
 - An examination of their content ensued followed by a final sociological interpretation.



(In)existence of leadership(s) and collaborative work between teachers and the FT at the general teaching school and the FT at the school specializing in music and teachers at the music school: one-off, regular and curriculum hierarchy


- “the greatest difficulty is the interaction with general education teachers” (I4)
- “Early on, at the beginning of the school year, by the Director of Studies, to keep permanent contact with the general education FT” (I1)
- “I was the one taking the first steps on the academy/regular school aspect and so I can talk about it because I was the first to go to the school” (I3).
- “In my case, I am aware that I am the one who joins the two sides more” (I1)

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- “there is little cooperation between the academy and the school group and I was the one who suggested all activities” (I4)
 - “actually, he/she has never been present at a meeting and so we write down the guidelines and send them to the general education school. Usually I am also not present at the evaluation meeting in the general education school” (I4)
 - “there is still a lot of work to do” (IE)
 - “a little reluctant” (I3)
 - “the fact that I am not there, at the school, makes things a little more difficult (...) I have already tried to speak to the Geography teacher and the Visual and Technological Education teacher and things are not that (...)” (I2)



“because área de projecto (class project) was the subject which used to unite the two schools the most, as there were joint projects between the two schools. There is an educational project at the school and, in class project, we used to develop common projects between the two schools, which united teachers, students, parents... it was great. This year, they took that away from us and we felt very sorry for it”.
(I3)


“(...) because, sometimes, general education school teachers are not fully aware of the issue of specialized artistic teaching in music and, sometimes, they are not fully informed of what is going on and, sometimes, it is the FT at the academy who must explain, who must inform, who must be solidary and also motivate the FT at the general school” (I1)

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- “psychologically pressure their students throughout the school year, saying that music is just an hobby and even motivate them to quit it” (I4)
 - “(...) schools still largely don’t accept music“ (I4)
 - “general education teachers didn’t even know exactly what joint teaching was and I had problems, or rather, many problems, early on at the general education school. I can even tell you about a very funny episode: on the first evaluation meeting at the school group, they didn’t want to let me in nor to be a part of the meeting and it was necessary to call the headmaster who brought the rules of procedure and had to tell the teachers that I was a part of the meeting and of the class council” (I4)



Final Summary

- Jointed system produces a lot of new dilemmas and tensions;
- The articulation between FT1 and FT2 must be studied in two levels: collaboration between teachers and leaderships;
- FT2 receives a leadership status from the SSTM directorate in order to conduct the coordination between teachers in those schools and to cooperate with the FT1 at the RS;
- As to internal co-workers, coordination is viable, due to local proximity, professional identity and the reference of

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- The intermediate leadership granted to them in common conditions has every condition to be carried out;
 - As to the relationship with colleagues of CC of the RS, the situation is diverse: they live in different professional spaces, do not share the same cultural and professional identity and live in spaces, when they go there to CC meetings, which are statutorily unknown to most RS members;
 - When leadership is mentioned, it is a circumvention; at best, there may be cooperation *agreements* between the FTs and not work developed by most class council teachers (as a whole);
 - In this context, coordination between the FT2 regarding FT1 does not exist and any collaborative work between teachers from one school or the other may be truly constrained.



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Laws and Decree-Orders

- Law number 46/86 of October 14th – Basic Law of the Educational System. 1986
- Decree-Law number 344/90 of November 2nd – It establishes the general bases for the artistic education organization at pre-school, school and extra-curricular
- Decree-Order number 691/2009 of June 25th – Creation of the Basic Courses in Dance, Music and Gregorian Chant.
- Decree-Order number 225/2012 of July 30th – Regulation of the joint teaching system for Music.