Clash Between Forms:
In Search of an Inter-Arts Didactics

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Abstract

This text seeks to shed light on the discussion about Arts teaching, with regard to possible dialogues between artistic modalities, particularly music and painting. Based on contact with theorists from different areas of the study on arts, education and their interfaces (among others), the methodological description of an inter-arts didactics is proposed, in three times, aiming to extract possibilities of knowledge and creation from/in the contact between music and painting. Throughout the text, reflections are elaborated on the Arts teaching by teachers with Music degree and those with Visual Arts degree, and the challenge of consistently crossing discipline boundaries. The expectation is that this theoretical path with practical aspirations will foster fruitful possibilities for interdisciplinary dialogues in Arts, understood both in its insertion as a discipline of Basic Education, and in a broader spectrum that contemplates the different artistic modalities practiced nowadays.

Keywords: music; painting; inter-arts teaching; arts teaching.

In 1947, André Malraux dedicated a long essay to what he called the "imaginary museum." In it, works summoned by our spirit accumulate and confront each other, as a result of coincidences constituted by our memory, which is so fallible. We all have private imaginary museums, like an intimate space, in which works of all natures, without well-defined limits of space or time, attract, repel, and communicate with each other.

In this article, we seek to establish principles for a didactics focused on the encounters between arts of this "imaginary museum" of ours, in particular musical works and paintings, in the field of "inter-arts studies."[1] This is an effort to construct a theoretical-practical framework for inter-arts teaching, which seeks to reconcile foundations coming from different pedagogical fields.

We are aware of the historical efforts to establish pedagogical guidelines in specific artistic modalities in the educational context (especially visual arts, dance, music, and theater) and also of the mistakes in establishing the discipline of "Artistic Education," which lasted for

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[1] This field of study is characterized by the "investigation of the interrelations between the 'arts' and the approach to subjects in cultural studies and other transdisciplinary discourses involving texts in several 'arts'" (Clüver, 1997, p. 37).

years in the legal context of Brazilian Basic Education (from 1971 to 1996).[2] However, we welcome the appeals of encounters between works that, throughout this text, we will call "clashes" of our "imaginary museum" and, based on a path of research into the parallels between specific arts in previous papers, we will bring here an invitation to inter-arts teaching, in the form of a pedagogical proposal. We expect that this teaching practice finds substance in this text for a well-founded and productive interdisciplinary exercise.

This article is divided into seven brief sections. It starts with conceptualizations and terminological considerations, in the initial sections, towards a proposal for inter-arts didactics.

Comparative Aesthetics, a discipline proposed by Étienne Souriau, will be conceptualized in section 1 and will provide us with general guidelines for the epistemological conception of an encounter between artistic modalities, insofar as it presents us with some possibilities of drawing parallels between them.

In section 2, we present what is understood here by "clash between forms," the object of previous research.[3] The terms "clash" and "form" are succinctly defined as an unexpected encounter and a work of art, respectively.

In order to give more consistency to the didactic proposal, we used, in section 3, some lessons learned from two well-known authors in their respective fields. These are the triangular approach proposed by Ana Mae Barbosa, in the field of Arts Education, and Keith Swanwick's model for understanding musical experience - under the acronym C(L)A(S)P -, in the context of Music Education. It was through reflections on parallels and particularities of the pedagogical approaches proposed by these two authors that we were able to propose a didactic approach encompassing visual arts and music.

It is important to emphasize that the core of this text is the inter-arts methodological proposal in the final sections, which gives the text a certain originality and, at times, an essay-like nature. The terminological presentation of the first three sections - Comparative Aesthetics, the "clash between forms," and the pedagogical approaches of Barbosa and Swanwick - is very far from being covered thoroughly here. They constitute, on the one hand, succinct presentations aimed at readers who may be unfamiliar with certain terminologies used in this text and, on the other hand, a kind of safety net in this difficult comparative exercise, for which the expectation is that the successes will be proportional to the risks.

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[2] We consider common mistakes in artistic education teaching, for example, the teacher qualification in the so-called "short training degree" – which aimed to prepare teachers in just two years to work in different artistic languages – and the frequent practice of the pedagogy that, under the pretext of not hindering students' creativity, promoted a considerable theoretical vacuum.

[3] The concept of "clash between forms" was first presented in a doctoral thesis by Sorbonne Universitè and the University of São Paulo and, later, developed in an article published by *Pós: Revista do Programa de Pós-graduação em Artes da EBA/UFMG.*

The majority of this text (sections 4, 5, 6 and 7) is dedicated to the methodological proposal for inter-arts didactic action, with reasonable detailing of each step (which we call "times"). On expects that, from this path of sensitive and intellectual exploration of distinct works of art, separately and compared to each other, expressive and knowledge-generating possibilities will be extracted.

Our objective is that the inter-arts teaching proposal presented, although it finds resonances in many already implemented by this and other authors, serves above all as an impulse towards a fertile dialogue between theories and practices specifically linked to music and the visual arts. Our innovation lies in the attempt to gather theoretical and practical foundations from the fields of Arts Education and Music Education and, in some way, to constitute consistent bases for an inter-arts teaching practice.

1. Comparative Aesthetics

For Étienne Souriau, famous philosopher and aesthete, it is obvious that there is some kind of connection between arts, in their different modalities. It was he who systematized theories and methodologies for the establishment of a branch of Aesthetics, entitled Comparative Aesthetics, described for the first time in his work *La correspondance des arts: el ments d'esthétique comparé*, later revised and edited in other languages. According to the author, this discipline values what different artistic modalities may have in common, what can be transposed, and their mutual influences. Comparing would mean placing works side by side and establishing relationships of similarity and differentiation, based on philosophical reflections and according to particular methodological proposals. It would be a kind of confrontation of tastes, styles, and artistic functions between different contexts. The researcher would emerge in works and processes of different sensory natures (or in subjective and individual experiences, the various *qualia*, as the author calls them), in order to search for the so-called "secret similarities," which construct the connection between arts.

As we can infer, it is not a simple task to compare works created in particular conditions of time and space, driven by subjectivity whose categorizations will always be incomplete. Risks are therefore amplified, and great care must be taken in a comparative proposal.

The singularity of the works and/or the encounters between them will construct the singularity of the methods to approach them. The search for similarities, secret or otherwise, will depend on the application of a method that respects the identity of the works, but that does not neglect new understandings of the very notion of similarity.

In the first instance, we are interested, in this work, in the search for (or construction of) correspondences between works of art of different modalities, and therefore the text relies on the discipline of Comparative Aesthetics. In fact, what interests us above all, in addition to the definition of the discipline itself, are the premises presented by Souriau for its exercise, which we summarize

as follows: 1. Care and rigor in the construction of terminology; 2. Seek morphological and hierarchical understanding, the relationship between parts and the whole; 3. Develop instruments (vocabulary, method, experiences) aiming at a fruitful progression, in the accumulation of knowledge, systematic organization, and an effective penetration into the core of the facts.

With regard to the construction of terminology, we extend this understanding to the terms that make up this research, namely: the very characterization of Comparative Aesthetics and the "clash between forms," described below, in addition to the two methodological perspectives that guide us, with their particular terminologies (composition, audition and performance; interpreting, contextualizing and doing).

As for the morphological comprehension, considering it, of course, in a way that is not disconnected from its aesthetic-historical contents, we understand it as "formal resonances." These would be similarities perceived between works intended, in principle, for different sensory organs. These would be parallels between visual and musical works, such as, for example, continuous lines in space and prolonged musical notes, many colors and a great diversity of musical timbres, contrasts of light and contrasts of sound volume, among other possibilities.

Finally, the development of instruments, in convergence with the principles of Comparative Aesthetics, constitutes the methodological strategies described mainly in sections 4, 5 and 6 of this article.[4] Although they do not always use the term "Comparative Aesthetics," it is important to note that many authors bring different artistic modalities together and consequences arise from this contact.[5] In a certain way, any Aesthetics can be Comparative Aesthetics, to the extent that it has unity as a philosophical reflection and it is up to it to establish what is specific to a given art on a level that is of interest to all arts. The "comparative" qualification, as characterized by Souriau, starts from an effort to make the comparative intention explicit, just as other branches of Aesthetics have done with their other biases (sociological, psychological, and morphological Aesthetics, for example).

Comparative Aesthetics, like most philosophical disciplines, tends to look at other fields and to be easily open to transdisciplinary practices. Therefore, we could also include this research in the broad field of contemporary inter-arts studies. We have chosen, however, to give epistemological centrality to Comparative Aesthetics, to guide ourselves by its clearest principles of methodological approaches (terminological construction, morphological understanding, and development of instruments, as we have said).

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[4] Also converging with what the musical semiologist Jean-Jacques Nattiez emphasizes in his work *La musique, les images et les mots*: any comparative inter-arts exercise requires a "methodological individuality."

[5] With regard particularly to contact between artistic modalities, there is a whole history of research, from a theoretical point of view, directed at inter-arts contact that does not necessarily mention the discipline of Comparative Aesthetics. Authors such as Jean-Yves Bosseur, Yara Caznok (*Música: entre o visível e o audível*), Gérard Dénizeau, Peter Vergo, and Julio Plaza (*Tradução Intersemiótica*), among others, have allowed us to glimpse, from different perspectives, how arts reflect, dialogue, and tension borders.

2. Clash between forms

The notion of "form" here is based mainly on the understanding of Pareyson (1996), according to which form is the work of art itself. Not as opposed to content, but as something with autonomy and that necessarily involves an inner movement. This understanding is consistent with the Aristotelian idea of art as an organism, also used by Johann W. von Goethe or Wilheim Humboldt, for example. This notion of form can also be associated with that of Ernst Cassirer, for whom the symbolic form of art is objectified in a peculiar way, harboring a primeval formative force.

A disciple of Pareyson, Umberto Eco considers that this understanding of form as an organism fits well with contemporary Aesthetics, which does not wish to be a normative science but rather "a concrete and inclusive phenomenology of various possible positions." In this line of thought, based on Eco and Pareyson: "Works of art present themselves as organisms, living forms, governed by singular laws that imply a doing that, in doing, invents the way of doing. All of this, in a constant dialectical movement of definition and openness."

The concept of "clash between forms" arises, then, from the idea of a kind of confrontation between works of different artistic modalities, particularly music and painting. It comes from the desire to propose a fruitful conflict: forms, in the sense presented above, that produce new forms (like new works).

The use of the term "clash" comes from contact with the magazine *Doccuments*, organized by Georges Bataille, between 1929 and 1930 and, particularly, from the study of this work by Georges Didi-Hubermann. It is mainly related to the "improbable" or, as the title of the preface of the Brazilian edition says, "The value of the use of the impossible." As Didi-Hubermann observed, Bataille brings us a new way of thinking about the notion of similarity by comparing apparently disparate images (such as a work by Michelangelo and a photo of a slaughterhouse, for example) and extracting consequences in a kind of "cruelty of similarities." In Bataille's comparative exercise, in the interpretation of his commentator, similarities cease to be fixed terms and become labile and transgressive.

From another perspective, our shock is also a kind of tense synchronization[6] between sensory stimuli. We call it synchronization because internal agreements between stimuli are necessary for the development of a unified perception of the experience (although always provisional). We qualify it as tense because, although in everyday life this is (or seems to be) natural, in the inter-arts comparative exercise, these internal agreements between stimuli result from a transgressive impulse. After all, it is, in some way, a matter of comparing the incomparable.

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[6] The use of the term "synchronization" to characterize the clash and the meaning given to it comes from the expression "synchronization of the senses," presented by Sergei Eisenstein in "The Film Sense."

The characterization of this "clash between forms" is therefore part of the comparative practices within the discipline of Comparative Aesthetics, which, in turn, can be encompassed by the broad field of inter-arts studies, as presented earlier.

Comparative Aesthetics provided us with a theoretical framework to guide an inter-arts practice, insofar as it delimited a disciplinary field and provided us with some methodological guidelines. Nonetheless, in this paper we expanded the scope of the discipline, integrating elements linked to the field of Education. And, in order to guide our inter-arts didactic-pedagogical proposal, it will still be necessary to establish another type of agreement, this time between two disciplines: Music Education and Arts Education.

3. Music Education and Arts Education

The guidance document for the construction of curricula for Basic Education, the Common National Curricular Base (BNCC), presents the discipline of Arts as part of the set of Languages, comprising five thematic units: Music, Visual Arts, Dance, Theater, and Integrated Arts. With the exception of Integrated Arts, each of these units has a long history of struggle to assert its practices in the school context, explicitly stated, among other documents, in its National Curricular Parameters.[7] If, on the one hand, the specificities of each of these so-called artistic languages were affirmed in an official document, on the other hand, reality shows us the difficulty of a single teacher covering these contents (as occurs in most cases) and, therefore, the fear of the resurgence of something similar to Artistic Education (1971-1996) remains.

This proposal, although it may fit into the thematic unit "Integrated Arts," is guided in the field of arts by a double theoretical-methodological insertion, through contributions from two references widely cited and used in their areas: Keith Swanwick (Music Education) and Ana Mae Barbosa (Arts Education). Far from undermining the importance of the knowledge of each artistic modality, the aim here is to present an inter/transdisciplinary practice that combines, as far as possible, these different types of knowledge. Barbosa and Swanwick then support the construction of the conceptual background for a didactic elaboration, together with the epistemology of Comparative Aesthetics of the Arts. These authors, with such a rich and vast production, will be used here based on their most commonly cited legacy and very present in teaching training degree programs in Brazil. For this reason, we will stick to a limited number of references from these authors and some of their commentators, especially those that present the two approaches discussed below.[8]

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[7] The term "thematic unit," in our view, is problematic, as it seems to be a reductive way of understanding the entire history of teaching each of these artistic modalities.

[8] We are aware that the contribution of these authors is not limited to the very brief approaches presented here and that they include numerous nuances not explored in this text.

As is known, Barbosa developed an approach aimed at teaching visual arts and cultures that is extremely widespread nationwide: the Triangular Approach. In this approach, the parameters of doing, interpreting and contextualizing interact organically with the aim of tracing significant formative paths. In Fernando Azevedo's understanding, texts, both visual and verbal, do not carry "explicit and closed messages that mobilize the reader only to decode them." Texts, and their contexts, "demand the production of meanings." Therefore, the articulation between the three instances proposed in the theory would occur in the complementarity between the always interpretative and never conclusive reading and the imperative of doing, expressed in creating and recreating. Its general proposal is, therefore, to base pedagogical practices on arts teaching and establish certain values and paths within them.

In the context of Music Education, Swanwick's approach has an equally triadic structure, consisting of *composition* - C, *audition* - A, and *performance* - P, CAP for short. Then, the author added two other parameters to the three main ones mentioned, placed between round brackets to indicate that they will be submitted to the main triad These are l*iterature studies* - L, in which the exercise of contextualization can also be included, and *skills acquisition* - S, which particularly focus on the issue of technique. This takes us to the acronym C(L)AP(S). These two parameters, that is, literary studies and skills, in a proposal for teaching arts/music, would not be ends in themselves, as is known, and therefore they will always be submitted to the three main ones.[9]

It is clear that the natures of the artistic practices in question in the approaches cited bring significant differences in their epistemology. In music, for example, considering its most common practices, the separation between composition and performance is completely viable, contrary to what usually occurs in visual arts. interpretation, whose equivalent in C(L)AP(S) would be audition (aesthetic experience), has quite different materiality as well. We recognize, however, in these two approaches, important intersections with regard to the focus given to creative praxis, woven by its historical and social dimensions and in search of the construction of a transformative aesthetic experience. In addition, the openness to reinvention that both approaches bring with them is notable. More than approaches, these are theories that encompass understandings of art/music and their functions.

If we consider that the different artistic modalities inhabit the same epistemological field, that of art, we can understand intersections between poetic, aesthetic, and critical instances as possible, and even constitutive parts. Therefore, considering art in contemporary times, its vocations for hybridism of materials and techniques, the importance given to immediate sensitive experience, to formative concepts, a certain refusal of normativeness, for example.

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[9] We also know that, particularly in the case of Music Education, there is resistance in some contexts to a focus on the technical aspect of musical performance. However, important scholars in the field, especially from the so-called second generation of active music educators, converge in the understanding that technique should not be an end in itself and that Music Education should encompass other dimensions, such as composition, for example.

It does not seem to us, thus, so presumptuous to formulate an educational proposal between artistic languages.

4. Inter-arts didactic proposal

As mentioned, the main objective of this proposal is to extract expressive and knowledge possibilities, particularly in connecting music and painting. We propose that discussions (of an aesthetic and critical nature) and artistic practices (materialized in the final works in the students' works) result from the contact between artistic works.

This proposal is not intended to be specifically aimed at any grade in Basic Education, as it is primarily a methodological framework that can be adjusted to various teaching-learning contexts, including non-formal education. The examples of works and their encounters that may be cited are merely ways of illustrating the articulation of the methodology presented. Without intending to constitute a model to be replicated, this didactic proposal aims to stimulate inter-artistic encounters, rich in educational and poetic consequences.

A didactic proposal for inter-arts, based on a well-established interdisciplinary dialogue, seems to me to be a good response to the fear, renewed by the BNCC, of Arts teaching in a superficial versatility. Therefore, consistency must be sought in the approaches to this "clash between forms," with awareness of the difficulties in dealing with the specificities of materials and techniques in the different artistic modalities.[10]

As a theoretical basis, we have the guidelines highlighted by Souriau for the exercise of Comparative Aesthetics of the arts, namely: a good terminological construction, the search for a satisfactory morphological understanding, and an adequate methodological instrument. To these, we add a vision of art inseparable from the historical-social (and therefore political) context in which it is inscribed,[11] in addition to its contemporary openness to inter-artistic transit: a greater fluidity of boundaries between artistic modalities.[12]

Barbosa and Swanwick's approaches are initially reflected in the three parts of this proposal, which we call "times." In each time, a type of approach predominates, as a certain dimension of knowledge. Audition (aesthetic experience) is in the first, as visual and sound interpretation. In the second, emphasis is placed on the historical-social density of the artistic

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[10] Although the main legal documents that guide teaching in Brazil use the term *language in Arts*, I opt for the term *artistic modality*, given that I understand the artistic field as distinct from the field of languages. We base our choice on a number of scholars, such as Gilles Deleuze and Julio Plaza, who do not include Art in the category of Languages.

[11] The guidelines of Étienne Souriau's Comparative Aesthetics tend to adopt a perspective inclined towards structuralism, which runs the risk of distancing itself from its historical inscription.

[12] The fluidity of the boundaries between techniques and artistic materials is notorious when it comes to contemporary art. Although the possibility of the artist establishing themselves in a more traditional artistic modality (music, dance, painting, sculpture, theater) is not excluded, contemporaneity contemplates a great openness to the transit of techniques and artistic materials. It suffices to observe, for example, the works of the great contemporary art events of the last decades (Art Basel, São Paulo Biennial, Venice Biennial, etc.), as well as the contemporary collections of great museums around the world.

object, as a dialogue is established between past and future, in the project of new object(s) (poetic conception). Finally, we emphasize the act of doing, supported by the established path. The permeability of such times is as desirable as it is indispensable. In each time, there is some dose of the other. The teacher have to be prepared to eventually adapt this scheme, anticipating focuses on certain dimensions of knowledge, without neglecting, however, to maintain each of the listed aspects/skills listed. It is also important for the teacher to be attentive (record, take notes) to all the central and peripheral elements that emerge along this path. Each historical fact, each particular observation, each technique perceived or worked on, everything is part of this collective construction and can be evoked at the appropriate time. The originality of the proposal lies above all in the difference in the natures of the artistic objects in contact, which we will discuss in the following section.

5. Selection of works

Before presenting the didactic proposal in more detail, it is important to say a few words about the guidelines for selecting the works. Since this is a non-prescriptive proposal that is also open to non-formal education, this selection can be made according to several criteria, whether it follows or not themes or content proposed in legal documents. It is also not necessary for the works selected to be from similar periods or styles. We believe that the main criterion guiding the selections based on the desired objectives lies in the teacher's perception of the potential for "clash" in the works.[13] In other words: the possibilities for the encounter between the works to unfold in creative processes and cultural expansion should be a guiding axis for the selections. We modulate our choice according to the objectives, as long as creation and knowledge dialogue and are centralized.

Therefore, if the objective is to understand a specific period in the history of Western art and music, the choice can be for works that are chronologically equivalent or that, in the teacher's perception, resonate with the "spirit of the time." If we think, for example, of Brazilian Modernism, we could focus on works by artists such as Anita Malfati and Heitor Villa-Lobos or Tarsila do Amaral and Lorenzo Fernandez.

If the objective is to bring students closer to artistic works that link aesthetic and political issues strongly, we could think of artists such as Hélio Oiticica and Caetano Veloso, or contemporary hip hop culture, particularly graffiti and rap, or even select works from different time and space situations that bring with them well-established political approaches.

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[13] Our clash between forms will be greater or lesser depending on the degree of connection of the works, which is determined above all by the affinities perceived by the teacher and students. Connection is not necessarily determined by the historical or geographical context. Works from different times and places can also connect to each other, shaped by different perspectives.

The expressive and knowledge possibilities, however, can also come through contrast. Therefore, connect works that, at first, do not "talk" to each other tends to affirm their particular characteristics while simultaneously constructing or revealing new meanings for the works and their encounter. An illustration of this unlikely contact could be the use of a 19th-century country painting alongside a heavy metal song (*Paisagem*, by Almeida Júnior, and "Territory," by Sepultura, the Brazilian heavy metal band, for example). In this case, works from very different contexts and materiality have only some similarity in their themes as the reason for the encounter.

Thus, the selected works and their contact would be the ways (or possibilities) of access to the aesthetic experience, in their dimensions of expression and knowledge.

The first time consists of a sensitive immersion on the part of the students. Consequently, we suggest that it should be preceded by a double path for the teacher: on the one hand, allowing oneself to be involved in the works by what may have already happened at the time they were chosen; on the other hand, theoretical studies on these works, specific interpretations of the historical-social context, style, analyses, etc. Here, it is necessary to lose the fear of approaching neighboring art, that is, painting for music educators and music for art educators. In the case of a teacher with exclusive training in music, there is a wealth of easily accessible theoretical material on movements, collectives, artists, contexts, exhibition catalogues, etc. As an example and suggestion, there are the websites of category associations, such as the *Associação Nacional de Pesquisadores em Artes Plásticas* [National Association of Researchers in Visual Arts] or the *Federação de Arte/Educadores do Brasil* [Brazilian Federation of Art/Educators], which gather considerable research material. With the exception of a few articles, most of the texts available on these sites can be understood by non-initiated readers, in this case, music teachers without specific training in visual arts. The intention is not, obviously, to provide in-depth technical training in a particular artistic modality, but rather to make readers gain some familiarity with the processes and interpretations of this art.

Below is a more detailed description of each step – time – of the didactic proposal, followed by a summary table of their main actions.

6. The three times

6.1 – TIME I: SENSITIVE IMMERSION

In both pedagogical approaches mentioned above, the dimension of audition constitutes one of the fundamental axes for the foray into the artistic territory. In both, audition has an active connotation, of interaction with the artistic object, mobilizing interpretation/listening skills. This interaction, we understand, involves an exploratory stance, in the sense of opening oneself up to the discovery (or rediscovery) of works and authors. A double interaction: both

in an empirical instance, of the most immediate feeling, and in its critical dimension, more elaborated as discourse and method.

One comes into contact with the paintings and musical pieces chosen by the teacher.

In this "time," the main focus is on the immediate experience, welcoming and sharing any impressions and perceptions of the group. These expose ambiguities, add meanings, place value on subjectivity, previous experiences, making explicit the coexistence of forces and meanings of the works. We imagine this time as a kind of free exploration phase, as it maintains an important degree of freedom of path and discovery.[14]

When presenting the works, the characterization of the images is prioritized over the more elaborate verbal discourses about them. Image characterization is understood as any internal representation coming from predominantly auditory or visual stimuli expressed verbally. Initially, greater contextualization or theoretical explanations are avoided. The class is asked about their observations/impressions as to materials and techniques (colors, shapes, tones, instruments, etc.), and also about emotional impressions (beautiful, ugly, delicate, aggressive, etc.). The teacher takes note of what the students say, as this is a starting point to which one will return when evaluating the action. It is important to note that this is not necessarily a debate about the works. Every observation/impression should be valued and preserved.

After the works have been presented, individually and in connection, the teacher provides materials that bear some resemblance to those used by the artists, depending on the material structure available. In the case of painting, paints that are similar to those used, brushes and other instruments that may be necessary (spatulas, rulers, sponges, squares, etc.). In music, similar musical instruments, but also, which may be interesting, rhythmic structures presented with clapping or melodic phrases similar to the chosen music sung by the teacher. With the help from the teacher, the students manipulate these materials, seeking to reproduce, as far as possible, some gestures present in the visual and musical works. The student would thus be reacting expressively in dialogue with the works observed.

The uniqueness of the pedagogical strategies adopted will depend on several factors, such as the availability of time for the activities, the available resources (spaces, image projectors, instruments, audio equipment, books, image prints), and, of course, the previous experiences and artistic expectations of the teacher and students. It is noted that, even in the most adverse and materially precarious situations (so common), it is possible to adapt this

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[14] Teca Alencar de Brito, in a work widely used in the field of Music Education (*Música na educação infantil: propostas para formação integral da criança* [Music in early childhood education: proposals for the integral formation of children]), uses the ideas of François Delalande, a composer/music educator, to point out the "exploration" phase as an important learning stage, also in a triadic division that precedes the "expression" and "construction" phases. Our proposal, in some way, is also supported by this triad (exploration, expression, construction), understanding it as the foundation of all meaningful learning.

exercise of "emulation" of artistic gestures using paper, pens, clapping, vocalization, and whatever is at hand.

This time is therefore characterized by audition (aesthetic experience), valuing immediate feelings, phenomenal characterization, sharing, in addition to an initial exercise on the artistic materials present in the works. The dimensions of audition, esthesia, technique, and poetics are, to different extents, active.

6.2 – TIME II: EXERCISE AND DESIGN

Without a break with the previous time, which could obliterate the fluidity of the pedagogical process, we have, in this step, at the same time: a more robust theoretical and technical contextualization, and the conception of a project. Here, elements of the parameters of contextualization and interpretation, from Ana Mae Barbosa's triangular approach, are mixed with the dimension of composition as a project, from Keith Swanwick's C(L)A(S)P approach.

This step begins with the dimension of *contextualization*, whose equivalence with the C(L)A(S)P approach would occur, in some way, in *literary studies* - L. A dialogue is established between our own historical-social inscription and that of the works and artists in question. Nonetheless, one has always to be careful not to voluntarily invalidate anything that was raised in the previous step, since there is always some truth, even if temporary, in first impressions. Sometimes, it is these expressions that reveal, through ways that are not necessarily rational, the "spirit of the time" and point to new paths. Even attributes that seem contradictory upon closer examination of the artists and works, if they remain in the perspectives and discourses, can actively participate in the critical and poetic construction that takes place during this time.

More rich support materials are now welcome, such as documentaries or more or less extensive critical texts, in order to add layers to the interpretation of the works and, consequently, fertilize the encounter between the artists and the idealization of the final products to be completed in the following time. All of this, of course, in dialogue with the class profile (age group, social context, etc.).

As an extension of the manipulation of materials done in time I, now the teacher and students make more specific technical observations about the works. The instance of skill development, as support for the final activity, is the result of the interpretations, both of the objects and of the processes, based on historically inscribed formulas (canons) and the peculiarities of the use of these and other techniques proposed by the artists, in the works selected for the activity. Initially, technical observations are presented about the arts separately: painting and music. These observations will probably arise from the material that has been presented on the artists and the works, but always in dialogue with those already

raised. In this time, the aim is to add a more intellectualized dimension to the predominantly sensitive experience of the first step of the proposal.

In the case of music teachers without training in visual arts, we suggest that they rely mainly on two axes, which are not isolated, when it comes to observing a painting: the "spirit" of the image (its possible motivations, its historical-aesthetic inscription, its possible function), and the constitutive formal elements added to this spirit (lines, dots, presence or absence of contours, colors, etc.). As with music, we believe that it is not necessary to be an expert to arrive at an interesting understanding and a fertile dialogue with a certain work. The teacher, in addition to their prior preparation in contact with and selection of works, can always accompany the students in an intriguing visual and sound archeology.

As in time I, but with more substance of experience and understanding, a game of technical-expressive equivalences is practiced that will expand to what we consider to be the core of this didactic proposal: the understanding of the possibilities of inter-arts transposition.

The teacher, with the help from the students, seeks to glimpse links between the visual and sound works. These can be constituted by correspondences between social functions, themes, biographical similarities, but also by the construction of analogies between techniques and materials between the two arts. For example, straight lines as prolonged notes, dots as *staccatos*, warm colors as notes of strong intensity, contours as melodies, backgrounds as accompaniment, *sfumato* as white noise or "clouds of sound,"[15] the transposition of the term polyphony to the visual field, the spacing between the different visual elements in correspondence with the musical rhythm, and so on. Other possibilities for transposing or translating one art form into another[16] can, of course, arise from the perspective of students and teachers and from the "clash" between the works in contact. Clash, because the aim here is not to harmonize sound and visual works, but rather to confront them, aware of the differences in their natures (sound and light waves). It is about working collectively on a morphological and contextual understanding of the work in order to build links (or methodological tools, in the words of Souriau) to place the works in dialogue.

Finally, in this time II, the formulation/construction of the creative work that is intended to reach the end of the proposal begins. It is a time for expressive exercise, development of theoretical and technical tools.

It must be said that it is not about producing a necessarily hybrid work, but rather allowing oneself to be affected by the studies and exercises carried out in both arts. Therefore, students

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[15] The term "clouds of sound" was described by composer and researcher Francis Bayer as a type of cluster pulverized or distributed in time.

[16] Such as those found in *Ressonâncias: relações entre música e pintura* [Resonances: relations between music and painting] or in *Ressonâncias, reflexos e confluências: três modos de conceber as semelhanças entre o sonoro e o visual em obras do século XX* [Resonances, reflections and confluences: three ways of conceiving the similarities between sound and visual in works of the 20th century].

can create visual or sound works or, if they prefer, create something more hybrid, such as an installation, a sound sculpture, a performance, or an audiovisual work, for example. Since the rhythms and forms of creation vary enormously, the boundaries between this and the next step are naturally fluid and an environment conducive to this fluidity should be created. It is in time II that the student chooses their techniques and artistic materials and idealizes the ethos of their finished work, in order to then emphasize its materialization. Although we know that there may be changes in direction throughout the creative process, it is important that we create some sort of illusion of constructive linearity. The choices that will guide the elaboration of the student's work should preferably be made based on the materials and techniques used in this time and the previous one, but this does not necessarily exclude other skills that emerged throughout the process. The student projects their work as the result of this encounter (which occurs in a kind of triangulation between the works and themselves).

We therefore characterize this time as an intellectual immersion, accompanied by technical exercises, understanding of the possibilities of inter-artistic transits and visualization/projection, and the beginning of the realization of the creative work. The fundamental dialogue between critical and poetic dimensions begins.[17] Criticism is based on enjoyment, always renewed, and on the theoretical substrate provided. And poetics, on the experience with materials and techniques and on the projection of an object.

6.3 – TIME III: GIVE FORM

Naturally, the germs of form, understood as the artistic object itself, reside in domains that are, at the very least, difficult to discuss about. The orientation of this pedagogical action is purposefully generic, in order to avoid pedagogical artificiality, with awareness of the temporality of creative processes respecting singular rules. For this reason, the arrival of a final object is not necessarily obligatory for the activity, even though we can stimulate it. The purpose, at this time, is the intensification of the construction of form, of "forming", as presented in the aforementioned "theory of formativity", by Luigi Pareyson. The aforementioned dialogue between criticism and poetics, common to all artistic projects, is also intensified. After all, with each formative gesture, judgment is renewed.

Interpretations, impressions, experiences in contacting and handling materials and techniques, shared or not, and every element that has emerged over previous times and possible experiences outside the institutional environment constitute the substance of the object to be constructed. At this time, the doing, from Barbosa's triad, merges with the performance dimension, from Swanwick's approach, to the extent that such doing will be, to a

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[17] Luigi Pareyson presents the critical instance as an integral part of the entire poetic process, since the artists themselves are the main critics.

greater or lesser extent, observed/shared in the educational space. A deep understanding, on the part of the teacher and the class, of the importance of this moment of construction makes this space a "stage" for an interesting collective experience.[18]

The important thing in this step is to perceive in ourselves some degree of critical and technical maturity and that, in fact, events occur that move us. Events that move, in the deep sense of the word, move us, take us from one place to another: events that excite/exercise our capacity for symbolization. This transition between thought and its materialization, whatever the nature of the subjects in question, seems to us to be a crucial point in a proposal for pedagogical action in the arts.[19] And the diverse and heterogeneous points of arrival are less important than this journey, permeated with knowledge, including of oneself and of others.

In time III, expressing is at the same time knowing and discovering. This is the elaboration of a text, in its broadest sense, whatever its nature (audio, visual, or with some degree of hybridization). The teacher's attention here lies mainly in the "fine synchrony" of the different creative gestures that may manifest themselves in the classroom, since, depending on the artistic modality adopted by the student, the temporality is distinguished. While in painting performance is, in some way, the final creation itself, in music (or in an audiovisual creation) there are distinctions between the composition (as in the elaboration of a script) and its execution. Hence the importance of the teacher approaching each insight, each draft, each creative gesture (line, color, sound emitted and/or recorded, production of a draft of a graphic or conventional score, script writing, etc.) with great respect, to the point of "affecting" the students and maintaining what we can call a creative atmosphere. This is where the dual aspect of experience occurs: of something accomplished and of continuous action. It is from the experience as a work and as experience that knowledge is produced with the potential to launch us into a little different future from when we began the entire didactic journey.

Finally, a moment is set aside for the collective evaluation of the activity, and all should be aware that, if the process has been successful, the evaluation (implicit in the poetic-critical duo) has already been outlined in some way: it is enough to reveal it and renew it. However, there are several possibilities for carrying out an evaluation and they will vary depending on the final objects produced, the time dedicated to the practice and, of course, the context in which it took place. The most obvious would be discussion groups and debates, but one can think of more daring alternatives, such as the discussion of a curatorial proposal to encompass the results of this originative and imaginative journey. Curatorship is, in itself, evaluation and creation.

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[18] When we speak of understanding, we think of the etymology of the word, in the sense of appropriating, taking for oneself.

[19] João Francisco Duarte Júnior, in his work *Fundamentos Estéticos da Educação* [Aesthetic Foundations of Education], points out as an important attribute of the exercise of art in education precisely this transition between feeling and symbolizing.

7. Summary table

Summary table of the times of inter-arts teaching practice

TIME I – sensitive immersion	– Observe/listen to the works (individually and in connection to each other) – Share impressions/perceptions (colors, shapes, and subjective qualifications) – Manipulate materials that are similar to those used by the artists, reproducing, as far as possible, gestures present in the sound or visual images of the works studied
TIME II – exercise and design	– Study of contexts: our own, the works and the artists (debates based on videos, texts, and other supporting materials) – Observation and practice in/on materials and techniques present in the works studied – Inter-artistic transposition: construct "passages" between the musical and visual works observed in a collective manner – Develop/design the resulting work
TIME III – give form	– Reception and execution of the creative ideas and gestures generated – Search for the final form of the work – Evaluation (discussion circle, debate, curation of the works, etc.)

Final considerations

In conclusion, we consider it important to emphasize that a firm commitment by the teacher to create an exploratory and creative environment is a fundamental premise for the successful execution of this proposal.

Besides proposing a particular didactic approach, this text also aims to share a theoretical-pedagogical reflection. This reflection opens up to the development/execution of/in the field of inter-arts, both due to the initial stimulus brought by Souriau and his Comparative Aesthetics, and due to a desired reconciliation of pedagogical approaches, originating from the fields of Art Education and Music Education. As a conceptual backdrop for this proposal, one adds the subsection "Clash between forms," which reveals the desire to transgress, in some way, the boundaries between the arts, with their theories and practices.

As mentioned, the efforts, at least in this initial moment, focused on the construction of a methodology: a way of approaching works and extracting learning and poetic (or, more precisely, *poiesis*) consequences. In other words, the interest lies primarily in the way of approaching, in the reflection on an inter-arts approach rhythm, rather than in the specificity of particular contents. Therefore, the necessary methodological individuality is respected, a

constituent part of any action in the arts. We understand that observation, guided dialogue, sharing of contents and perceptions, intuitions and insights of the participants, together, of course, with the poetic experiences in the artistic subjects available (of the teachers and students) should pave the way for this pedagogical action.

Although it has focused on this "clash" between the artistic modalities of music and painting, it does not seem unfeasible to us to adapt it to encompass new encounters between other artistic modalities. Because the pedagogical-didactic guidelines were what was outlined, possibly capable of adapting to different teaching-learning situations.

In a historical view of the interrelations of the arts, it is easy to see that they intensified throughout the 20th century, with the advent of new artistic modalities (installations, performances, sound sculptures, video art, digital art, sound art, etc.) and, mainly, with the transformations of the concept of art itself, expanding the freedom to advance disciplinary boundaries, manipulate materials and techniques and emphasize a more immediate sensitive dimension of art. Experimenting with different modes of artistic expression, historically consolidated or not, based on interactions between artists and works, can, therefore, constitute a fertile exercise in the field of arts. "Clashes between forms" subvert similarities, tension disciplinary boundaries, add layers of meaning, shuffle meanings, opening up possibilities for a fruitful pedagogical process in the arts.

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