

# Interview

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## Learning in groups: the student experience in Postgraduate Diplomas of Fine Art

Brian Chalkley and Marcus Verhagen

This interview is by writer and curator Marcus Verhagen, of Brian Chalkley, Course Leader at Chelsea College of Art and Design. It begins with an introduction by the interviewee.

### Introduction

Firstly the Postgraduate Diploma students initiated an interview with Marcus Verhagen. I thought this presented an ideal opportunity to put a few thoughts together explaining my ideas about how to expand and explore some new strategies for teaching Postgraduate Diploma. I am aware that there are very few Postgraduate Diploma courses in the country with the majority of Postgraduate Diploma courses being an exit qualification rank on an MA course. I have been running this course since 2000. The course was originally constructed to allow international students more time to improve English language skills and become familiar with the English art school system and Home/EU students who have had time out from higher educational study to gain access to and familiarize themselves with the demands of Higher Education at Postgraduate level.

Much of the work and teaching strategy on this course comes from developing ideas based on a group teaching experience combined with a strong fun element. This was initiated by starting the course with a show of work, whereby every student was asked to describe his or her work to another student who then set out to make that work. This sounds like a foundation course exercise, but at postgraduate level it proved highly effective in creating a strong level of communication and fun. I was interested in trying to develop new teaching strategies that could bring students together at an early stage in the course and to give the student a sense of security and communication within the peer group, so that any problems that would arise on the course could be addressed through discussion and a developing group initiated focus. This resulted in a highly supportive atmosphere and energy. I tried to initiate a sense of responsibility that would also give the individual a sense of security and role in the course. This strategy proved effective in dealing with practical issues relating to the course move to a

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new site and also mirrored practical solutions to problems that may be experienced outside of the Institution, together with encouraging the student to take greater risks with their practice rather than affirming already tried and tested ways of working. So what about the individual student experience. Within the context that I have outlined and the fact that students want to become artists or at least get involved with the arts, the individual identity issues are self-sustaining to a large extent, given support from the course and their peer group. One should bear in mind that the course timetable of individual/group tutorials and tutor groups were maintained combined with a strong theoretical programme. I could assert that students were not trying to prove themselves by hanging onto outmoded solutions, through the support of the group students were trying to develop appropriate and new strategies for developing an ongoing art practice combined with a sense of fun and pleasure. In other words, students were not worried about making fools of themselves.

An extremely well-known artist commented that he thought that it was interesting that my own practice as an artist involved cross dressing and developing an alter ego, as it gave students the feeling that the range of options open to them in developing their practice could also be broad and challenging.

### **Interview**

**MARCUS:** Let's kick off with the show that the students organized about thirty weeks ago now. Perhaps you could start with telling me a bit about the idea behind the show and then something about how the students built on what they did at that show? How it affected the rest of the course?

**BRIAN:** I think several things coincided really. One was moving into the new building which I think had a big effect on the course and it felt like starting afresh in relation to where we were working in Bagley's Lane which was a very isolated site. But, two things really; one I thought it would be interesting, partly as a disruptive shock thing really, to start the course with a show and to choose a space where you can't hang any work – which was the banqueting room which has wooden inlay partitions around the walls so it was impossible to drill holes into the wall, or hang in a conventional sense – so I thought that was one thing that was disruptive. I got the students together and said – look it would be good to start with a show and this is a fantastic room to do it in and really that is all that I had to say because they responded with a suggestion of how they might organize the show and how they might carry that forward.

**MARCUS:** So the idea of putting names into hats, pulling them out and then appropriating the motifs or concerns from the other student – the student whose name had been drawn – was that your idea?

**BRIAN:** That came in the main from the student body, all I had to say was 'put on a show'. But, obviously, we had meetings and we discussed the best way to approach a show, having said the worst thing we could do would be to show our own work. I said right from the outset that I didn't want that, that it wouldn't be a very productive way of working, because the end result

would be marginal, a show without a function. I wanted something that would affect their relationship to each other and act as a working model for the rest of the time on the course. I set out to make the experience disruptive and confrontational. I also insisted that we have an open discussion based on the show with students from the rest of the school invited. I also suggested we produce a kind of manifesto outlining issues that were to be approached through the show. So there was an introduction to professional practice and theory from the very beginning.

**MARCUS:** The show was all about appropriation and collaboration, because students had to try and develop quite a sophisticated understanding of the work of one other student, despite the fact that they had only just met. I'd be curious to know if that emphasis on either collaboration or appropriation, or both, carried on through their work and through the course?

**BRIAN:** I think that was one of the surprising elements that came out of this show; that they organized a series of shows, organizing them around themes like one show in the triangle space called I LOVE IT and that, again, is a difficult space and that sense of collaboration seemed to give them a much stronger position on the way that they might deal with a new space. Rather than in this one-on-one conventional way, they dealt with it as a group, organized a theme around the work and then worked individually, and with collaborations, in terms of organizing that space and how the show would work in it.

**MARCUS:** So they have been showing work all along? It sounds like they have been showing work a lot?

**BRIAN:** Yes; because there have been several shows outside of the school, organized by students independently, so that showing element seems, to me, a strong part of the course structure. It has kind of crept up on us, actually, rather than me planning it.

**MARCUS:** But, to me, it makes very good sense, if only because at the early stages in their careers most young artists today do a lot of curating – spending a lot of time showing their work and showing the work of friends, finding small galleries or putting on shows in their flats. It seems, in a way, that it is a really good skill for them to have.

**BRIAN:** But I think for quite a long time that approach to showing has remained outside of the institution. I am attempting to bring it into the institution as a learning tool, because you can cover so much ground in a short space of time and the experience is lasting, and can act as a model for further development when one leaves the course, because you combine theory, professional practice and studio practice through the very real experience of showing work. It also has a performative aspect.

**MARCUS:** That's brilliant – do you think Chelsea, with the new building, lends itself to this?

**BRIAN:** Yes; this is what I was referring to earlier. When we were at Bagley's Lane, it was a very independent, and in some ways isolated, site to the main building which was Manresa Road. I think the big plus and the fantastic thing for me particularly to be working in a building like this which has so many disciplines going on and working or co-existing together, is that you inevitably can get those kind of crossovers between areas. I mean, I think that it is early days, but I mean the whole thing about the postgraduate framework is that we should have these crossovers because we have the general lecture series and the specific lectures and I think that it is a wonderful idea – I don't think it is working as well as it could be, but I think it is aiming towards bringing groups of various disciplines together, to exchange information.

**MARCUS:** What do you think – talking of crossovers – this group, the PGDip group, has done or given to Chelsea, the institution, as a whole?

**BRIAN:** Do you mean this particular group as a whole?

**MARCUS:** How has it changed the life of Chelsea? Yes, this particular group, besides the shows.

**BRIAN:** I think the course had stimulated people into feeling that they can explore a very wide range of activity within their practice. And I mean, in a funny sort of way, I think it has brought – and don't take this wrongly – but I think it has brought a certain level of fun which I think is an interesting emotional platform to work from and I think that is unusual in education. In a lot of colleges there is pressure from outside where you are continually trying to justify the activity, through the presence of particularly, I think, theory – how do we discuss theory and what do we mean by theory? I mean the notion of fun could be a way of discussing or interpreting theory, and it is a kind of an energy-base, and I think it is a way of the students actually coming or setting up a platform where they might be more open to a whole range of emotions and approaches to work through the activity of actually enjoying it, giving them a better position from which to select the kind of theory that they want to work with and the kind of theory that they think is appropriate for their activity at that point in time.

**MARCUS:** Fun and theory are totally compatible – I mean a lot of theory is fun.

**BRIAN:** Yes, I was worried about using that word fun because it seems – that particularly where we are; in the library at Chelsea – we are in an academic institution and maybe we shouldn't talk about fun, but maybe that is more my problem than of the institution.

**MARCUS:** One of Freud's best books was about jokes – and one of my favourite artists Mican Bactile and his painting Carnival, is always talking about humour and about a carnival as a way of attacking or renewing authority or establishing different types of structures, of parasitical ways of thinking within serious establishments.



Figure 1: Post graduate Diploma Final Show 2005 piece by Nadia Shankat.



Figure 2: Post graduate Diploma Final Show 2005 piece by Verina Langloh.

**BRIAN:** I think that is very interesting, in relation to what you are saying about Freud and the psychoanalysis, because I think that fun has the power to unlock – that is, a very important word in terms of the kind of activity we are dealing with.

**MARCUS:** Unlocking seems crucial – I mean I'm talking about the conversation that we had an hour ago. It seems thinking also about that show the students put on right at the beginning – that show, the premise that it was based on was, it was perhaps not funny in itself, but it invited the students to make work that was funny and a lot of it was funny.

**BRIAN:** And I think also the title that the students came up with was Anything You Can Do. So I thought that was kind of interesting, in that sense, it left an openness and took away that sense of authorship or re-questioned that...

**MARCUS:** Which I think a lot of people are questioning, outside of Chelsea.

**BRIAN:** Absolutely. It is very current, but my point is that still within institutions, when I go around institutions being an external examiner in certain institutions, I think that there is still this notion of authorship and this notion of originality, or some position, and I don't think that is questioned enough within the course structures. I think course structures have remained out of synch with what is taking place outside in the marketplace. So I think there has to be a renegotiation of that in terms of the relevance of course structures to the world outside the college.

**MARCUS:** So if you start off with a show that questions the very notion of identity, by asking a student to pursue another identity, in effect, then you are paving the way for each student or for collectives, or groups of students to think about identity, and to think about it playfully, and to presumably to sort of work from first principles, and to question a lot of what they have been doing prior to Chelsea.

**BRIAN:** Absolutely, to re-evaluate that.

**MARCUS:** Can you tell me a bit more about that or about how that fits into your outlook as a teacher or your outlook for your students?

**BRIAN:** I hate that word teacher...

**MARCUS:** Okay. Well, what you rather I called you?

**BRIAN:** I don't know what it is, but no word seems right for it. It seems like an artist coming into a building and talking to some people but...

**MARCUS:** I know it does sound very stiff.

**BRIAN:** But, anyway...



*Figure 3: Post graduate Diploma Final Show 2005 piece by Janice Harding.*

**MARCUS:** Earlier, before you had a microphone in front of us, you were talking a bit about the PGDip and how you saw it, and how different it was in your mind to the other courses that are on offer at Chelsea and it seems like the word you've used before unlocking is part of that, the fun and questioning identity – perhaps they are all part of it too?

**BRIAN:** I think they are – and I think there is pressure to think that there is one self, I am interested in the possibility, that you might have a whole range of positions to negotiate and talk about, maybe the links between those things, or negotiations of those things, and where they are placed at any one time. Because I think that there are different times where some things seem to be at the forefront and are very relevant, and then maybe there is a shift in that and other things become relevant. But what I think is important is to develop some kind of thinking framework where you are able to assess and take in information and make some kind of assessment of that and then use whatever is important to the work at that particular moment in time.

**MARCUS:** How can you or the college create that framework?

**BRIAN:** I think it is important in the student group – and every student group is different – and what is appropriate to this year might be very different to what happens next year. But I think it is important to encourage the sense of the group, we only have 26 students, so we are in a position to do that and then to encourage a discourse within the group. And the feeling that One can work individually, and within the group, so it is that inter-connectiveness that is so important.

**MARCUS:** I think that with the disappearance of the traditional studio-based practice – well, not the disappearance because there are lots of people who still work like that – but more and more people are working in entirely different ways and more often than not, with other people, whether they are video artists or performance artists or installation artists. Very often they have to assimilate all sorts of different skills and bodies of knowledge and they have to co-operate, so it seems really appropriate to me that this is part of the way this course is structured.

**BRIAN:** One thing that is very fortunate for this course is that the assessed elements are; professional practice, the theory element, and the studio practice – but the assessment doesn't take place at the final show, so the final show can take whatever form we want, which is mainly in the form of a collaborative show. So students can negotiate how the show should look and so forth; what the show should be about.

**MARCUS:** Can you tell me a bit about this group and about differences that you have spotted between this group and groups that you have taught in the past – things that you have noticed about the recurrent interests – topics that seem to come up a lot, that seem urgent now, to this group, that maybe hadn't seemed urgent to other groups in the past or that just hadn't been issues.

**BRIAN:** It is quite a difficult one, but one always has to deal with the urgency to whether you were going to get onto another course and so forth, but this group in particular work well together and have a positive interaction with the MA course through the Salon and the Lecture series. The new building has made a vast difference to me and the course, we are no longer in an isolated position, like we were at Bagley's Lane. Students and staff can freely integrate and exchange views within a broad range of subject discipline. I find this interesting in relation to architectural space. You said earlier before we were recording this interview that there was an interest in psychoanalysis.

**MARCUS:** I was talking about the conversation that I was having with the students at the very beginning of the very first meeting, when I asked them to tell me a little bit about their work and their interests and a number of students said they were interested in psychoanalysis, or they said that they were very interested in fetishes, or there were certain terms that came up that are associated with classic psychoanalysis.

**BRIAN:** Do you think that is something that is just generally in the air now anyway?

**MARCUS:** I'm not sure it is actually, I think it may have something to do with that a fair number of students on the course are fairly young and they are probably thinking a lot about sex and identity, and gender, and how to present themselves and so on – that is my guess, but I'm not sure. But it could be that if I asked the same question to the group today that the answers might be very different at a later date. Tell me – this is vaguely related – I was very curious to hear about Dawn, and how Brian and Dawn mesh in your dealings with students, whether Dawn had a role to play?

**BRIAN:** I think that has helped, in that I have become far more open about a whole range of issues that I might not have been before; allowing the Alter Ego of Dawn into my art practice opened up a range of potentials including the performative through theatre and video work. But importantly it generated a completely fresh range of experience into my practice which initially I did not know how to deal with. I was tired of making art about art. I was trained as a painter at Chelsea in a time of deep modernism although I benefited from having a great teacher namely Malcolm Hughes. I still make paintings, but that is part of a dialogue I am having with identity and my experience outside of art, which for me is so important. I am trying to explore a range of positions and potentials. I guess I am having fun.

**MARCUS:** It is fantastic, isn't it, in a way, to make yourself vulnerable in that way? I think it is phenomenally generous and I think people often respond positively...

**BRIAN:** Just a bit desperate maybe?

**MARCUS/BRIAN:** [Laughter]

**MARCUS:** When you said that you are bringing this into your work, do you mean your work at Chelsea College or your work outside?

**BRIAN:** I think that it works right across really; I've never felt a distinction between the work I make as an artist and the work I'm doing – for lack of a better word – as a teacher. I think that there is a linking across. I am enthusiastic for students and their ideas, partly because I had such bad experiences at school I wouldn't want any one else to go through that. I developed the Salon as a platform for discussing or performing interests that inform your practice; where you can make work which is not necessarily going to be judged in the academic way. It is a platform to try out things that you might not feel that the academic structure could support or you'd be worried about trying out. It's important that students make the salon their own so its form and function develop and become their own.

**MARCUS:** Yes, I can see that. How much do you – I'm thinking of the Salon and thinking of your example of thinking of Dawn and your work as a performer and how that translates into your teaching – how much do you encourage risk-taking and how much do you think Chelsea as an institution can support risk?

**BRIAN:** It's important to have a clearly defined course structure and a strong practicing artist staff team who share some common ground. Then hopefully students will take risks in their work. I think that it won't even feel necessarily like taking a risk but there will be a platform for that and I think that the Salon works like that – you can take a risk in the Salon and everyone is going to forget about it the next day maybe, but you might not, you might think that it has opened up a doorway. But in the general institutional structure, I support the idea that Chelsea has always been in the position where it has been encouraging that kind of development.

**MARCUS:** Have you seen that in this group – have you seen students – I'm not asking for names – but have you seen students take risks?

**BRIAN:** Yes; I can think of one student in particular, they were coming from a very different culture and I thought that they might want a very academic approach to thinking and art practice. But actually what has happened is quite the reverse, they have absolutely extended the boundaries of their discourse and of their working practice, to the point where I was absolutely amazed, completely blown away by it, because I wasn't expecting it from that particular background they were coming from and they really seemed to embrace the energy of the course – and if the course can help students to do that and encourage students to do that, but again giving that support system to encourage that and they are not going to fall through a net or something, then I think we are doing something good.

**MARCUS:** My guess is that where this course is particularly appropriate for the PGDip, is where this course enables you to do things that you couldn't do presumably if you were an established artist or it would be more difficult, perhaps it might be harder on the MA course to let rip and do something



Figure 4: Post graduate Diploma Final Show 2005 piece by Melanie Rye and Hannah Turner Voakes.



Figure 5: Post graduate Diploma Final Show 2005 piece by Sang Jun Kim.

that has no connection to what you were doing before or what you feel comfortable with.

**BRIAN:** But when you say that, I am just slightly uncomfortable that letting-rip as you put it is encouraging a lack of responsibility and I think the crucial thing is to embed a sense of responsibility for what you do and bring about the ways of negotiating critically what you do. I think that is so important – it is not just a case of letting go of everything, you are actually testing ideas, structure, logic and positions of criticality.

**MARCUS:** The responsibility coming in the dialogues...

**BRIAN:** Absolutely, how you discuss that, this discourse that takes place around that – and going back to that first show, it was important that we set up a panel, that we had a set of critics to discuss the show and how we would make some kind of appraisal of what went on, it followed through, so it is like the after event thing of how you start to rationalize that. I think that is so important.

**MARCUS:** So nothing is taking place in a vacuum.

**BRIAN:** No, not at all, absolutely everything has feedback to it.

**MARCUS:** It will be a shock to some of them later, when they go showing in galleries and do a lot of work and then get little feedback – so in a way this is neither here nor there, eventually artists do get feedback from critics.

**BRIAN:** But of a very different nature...

**MARCUS:** It is further down the line and to get constant feedback, to be constantly in dialogue with your tutors and your friends around you is fantastic. I wanted to know; when you think of the course as a whole and what students go away with, how do you picture it? What do you want students to go away with?

**BRIAN:** I want them to go away with a sense of place, for one – that they have been through an experience, place and identity, and that they have started to look at their identity – they have started to look at their working practice and how they have developed a level of discussing practice, discussing their working methods and the mechanics of how you assess visual and intellectual information, criticism and how you can turn that and develop that into your practice and make it your own. I'm not really after someone coming out saying 'I'm going to be a painter for the next 50 years and I'm going to paint a figure in a room for the next 20 years' – although in some cases that maybe interesting. I'm not after developing a style.

**MARCUS:** So you are not trying to communicate a set of mechanical skills?

**BRIAN:** Not because I think there is a set of – I don't like the word conceptual or intellectual – but there is a set of learning skills that you can develop

and also if someone needs to draw in a particular way, I mean almost in a sense like a photographic representation, I hope that they would know why they wanted to do that and if they couldn't do that they could go and find out how to do that in order to support their practice.

**MARCUS:** It sounds like there are two things that are really important in the way that you understand the course, or in what the course is trying to do; one is subtleness, intellectual subtleness and in the way that they think about themselves as people are trying to get messages out into the world; and the other is criticality and ability to assimilate information, assimilate it critically and then apply it.

**BRIAN:** Totally, and one of wonderful memories that I have of hearing Joseph Beuys speak at Oxford and he was very performative in the best sense, but I remember him saying something about a taxi driver saying to him 'well, how would you teach me?' and he said 'well I would sit in your cab and talk to you about art' – and although the statement sounds a bit trite, I still think that there is something quite amusing and rather gleeful about it. It sounds romantic now!

**MARCUS:** And if there is one thing that an art school can do for young artists, it is to know that there is always a place for talk – critical talk within a framework that allows you to take in the criticism and move on and not be flattened by it. Are there any things – and I suppose that this doesn't just apply to this course – are there things that you are clear that you, or one, can't teach specifically in an art college? Freud talked about the navel of a problem, the point at which a problem just can't be unpacked any more, the core that simply can't be interpreted – is there something like navel in art teaching?

**BRIAN:** I think it is about the student and how far, or how open they feel they can be within the course structure and I think that within students there are different depths that you can go to – encouraging them to be open and re-evaluate their practice. The institution does have limits and boundaries and structure that in some ways can encourage certain ways of thinking and maybe within that there are limits to what one can do. But it is always a balance between what's happening within the institution and the experience of the student outside the institution. But going back to discussing flexibility, openness to ideas and developing a framework for continued practice is one of the most essential things that one can come out with from any educational institution actually. But I think we are quite rare in art school – or maybe it happens in mechanical engineering or applied mathematics?

**MARCUS:** Mathematics definitely – you get nowhere without that kind of ability for lateral thinking.

**BRIAN:** And I think what is important about that is, as an artist you might have to do a whole other range of activities to support your practice – and I think the things that we are talking about here will enable or prepare you

in a way to do those kinds of other activities, like working in an office, or working over there in Tate Britain. I mean, if you can sustain yourself through other activities that you might think are not appropriate to your practice, but you need to earn the money to keep your studio, and you can still engage with your practice. That is a really important asset, because obviously not everyone is going to go on to be an artist. But I think those learning skills that you have adopted through art school could sustain you through a whole range of practices and for me that is a central goal in terms of my teaching.

**MARCUS:** But on a slightly different topic which you touched on earlier, can you talk a bit about the cultural mix within the class and what that does, how it has changed and affected your work with this group and how you think it has affected them as a group of what it has brought.

**BRIAN:** When I was in art school in the 1970s, there was a very limited cultural mix and now we have a very strong cultural mix. In my opinion that has been a positive development. I know there has been a lot of talk about attracting overseas fees to sustain colleges throughout the country, but the level of applications has improved greatly and that cultural diversity reflects the culture that we live in, particularly in London, and that's important, so there is a social learning skill being developed – in how you negotiate society outside of the art school. That diversity of cultural positions are there to talk about in relation to practice, it might represent something that you have never come across before, so how do you start to rationalize and reason and talk about that? So, it has been a big plus.

**MARCUS:** Have you seen students look at what other students have done – perhaps students that have come from the other side of the world or from very different cultures – have you seen cross-fertilization?

**BRIAN:** Yes, totally. I have never come across a situation where people are disregarded. There has always been a willingness to engage with a range of cultural practices and to try to establish a context. It may be more about the way that we discuss work here, for example if you come from Korea, the teaching may have focused more on learning technical skills rather than finding and establishing your own approach to practice. Students from very different cultural backgrounds find that one of the biggest problems – plus the fact of the language, of course.

**MARCUS:** Because they come expecting to learn technical skills?

**BRIAN:** Well, yes, that has become less so now. There is quite a difficult bridge there to jump, but the particular student I was talking about earlier had come from a very different cultural background and the way she had negotiated the course and the cultural differences is quite extraordinary.

**MARCUS:** I think that is very interesting – I think we can probably start to wind it up, but I had wondered if I could ask one last question – tell me if you think this is just too flippant, as I don't want to sound so, but if this

group of students held a show together in five or ten years time, when they had been away from Chelsea for a time and had a chance to establish themselves in a larger context, do you have a sense of what that show might be like, the temper of the show?

**BRIAN:** Hopefully I wouldn't recognize it [laughter].

**MARCUS:** Because... because they...

**BRIAN:** Because they would have moved on.

**MARCUS:** Good, well let's leave it as that.

### **Contributor details**

Brian Chalkley is Course Director of the MA Fine Art programme and Postgraduate Forum Leader at the Chelsea College of Art & Design, University of the Arts London. Brian studied at Chelsea College of Art (1970–73) then went on to study at Slade School of Art (1973–75). He has taught in art schools across the UK at Foundation/BA/MA level since leaving college, and in 1989 he received the Rome Award at the British School at Rome. Brian took up a full time teaching post at Chelsea in 1991 and was Course Director for the Postgraduate Diploma Course at Chelsea 2000–2006. Brian's own art practice deals with issues of gender and identity through photography, painting and performance. His recent work was shown at the 2007 Venice Biennale and Frieze Art fair. Contact: Chelsea College of Art and Design, 16 John Islip Street, London SW1P 4JU. E-mail: brian.dawn@virgin.net

Marcus Verhagen[RB1] has a Ph.D. in art history from the University of California at Berkeley, and has taught at universities and art colleges in both United Kingdom and the United States. Initially working on French art of the late nineteenth century, he now writes chiefly on contemporary art. He has published articles in academic journals and anthologies and has, over the past few years, contributed some fifty essays and reviews to magazines such as *Art Monthly*, *Art Review*, *Modern Painters* and *frieze*. Much of his most recent work looks at globalization and its impact on contemporary art.

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