

Music Teaching in the Public School of Pernambuco (Brazil): The Challenge of An Ethical/Aesthetic Subject

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Abstract: Music has a significant importance in the practical and knowledgeable field of human development. In a dialectical mode, music allows human beings to interact with musical activities in ethics, aesthetics and cognitive dimensions of life, to the extent that requires integrated action between thought, cognition, perception and aesthetics. This article analyzes music teaching in the basic education in the state of Pernambuco, Brazil. The results, although preliminary, have already pointed to a lack of knowledge of legal precepts as well as a distorted view of its applicability. Additionally, a lack of licensed music teachers and inappropriate physical space with relevant resources were observed. Despite practical music teaching it was concluded that teaching occurs without systematic planning, and without due valorization as a mandatory curriculum component.

There is therefore an urgent necessity to train and prepare professional teachers specialized in music, that are well informed and have awareness-focused academic practices. This will result in an enhanced music teaching experience that values the actual teaching of music and is marked with research tools leading to the production of didactic materials for music education in the schools.

Key words: Brazil, education, culture, music education, public policy, law 11,769/2008

1. Introduction

Music education has varying significance when considered as a formative component of the human being as it is directly contributing to the type of person being formed. To think of music education is also to think of what kind of a world we desire for tomorrow. There is therefore an ethical question pertaining to music education and aesthetics that needs to be addressed. In this mode, to speak of music education, is to report its relationship with the integral formation in an ethic-aesthetic perspective.

The nature of music education is one of establishing itself as a subject relative to other similar subjects in a cooperative relationship growing within an ethical world. The value of music does not only come from its aesthetical beauty but from being intrinsically linked to the process of music education, which is directly linked to the formative process of persons in this world.

With the above perspective, music can be understood as a form of reflective-affective language. In this plot of psychological processes, perception makes premises in making musical, at the same time that engenders it and

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from it a quality education (Maheirie, 2003). A perception, in general, directs and guides the state of the human being as well as their feelings within the world. The processes of teaching music and learning, gives rise to and produces perception, in which the student can opens himself to new perception of the world, of life and of himself in a dimension of aesthetic perception. In this view perception and aesthetic education are interconnected.

Furthermore, children, adolescents, young people and adults, in the course of their journey of life, experience situations where the use of live music, present in their daily lives, is the music of their culture, or other musicality that they might meet. Simultaneously, such use is both personal and social, in accordance with the implications with the music in their local contexts of life, where meanings and senses are built into the same, and where the songs are constitutive of the subjects. In this manner, music is an integral part of the construction of the identity of their subjects (Paulwabitah, 2010).

The main objective of this article is to analyze the actual music teaching in the public schools of the State of Pernambuco, parting from the content of public policy underway in Brazil, which is targeted at establishing compulsory music education in Brazilian schools. The article's fundamental focus, is the policy established from law 11.769/2008 that deals with compulsory music teaching throughout basic school education. The methodology used is of solid action-research along with step processes of diagnosis, action, evaluation and reflection (Rodrigues, 2013). Data-collection processes were applied in the form of simple observation and group formation focus. Don Vieira High School of Don located in the municipality of Nazaré da Mata, in the State of Pernambuco, Brazil has been the selected locus of research.

Throughout the research, the scenario to be observed is the contextual influence in which "policies are initiated and the political speeches are built" (Macharia, 2007, p. 29). Music representatives exhibited the context in which academic music is placed in and discussed the relevance along with the necessity of having music in the schools. One of the main defenses was the direct relationship between musical educational knowledge and the development of citizens.

Practically speaking, the school environment is where administrators, teachers, students and other persons are directly involved with political micro-context. It is where educational policies are put into action and the shocks, along with redefinitions of those policies, can occur. This educational context is where the policy suffers the "interpretations and recreations, where it produces effects and consequences that can represent changes and transformation in the original policy" (Macharia, 2007, p. 30).

2. History of Musical Educational Policy in Public Schools

The Law of Guidelines and Foundation for National Brazilian Education (Lei de Diretrizes e Bases da Educação Nacional Brasileira, LDB 9394/96), entered in 2008 the article 26, subparagraph 6, as a regulation that turns music education compulsory, but a non-exclusive content, curricular Arts component. This achievement came out after a long period of debate and discussion in the national legislature. This discussion was expanded from 2004 onward, integrating groups of researchers in music education and national and international associations, among which stand out the presence of the Brazilian Association of music education (ABEM), the National Association for research and graduate studies in music (ANPPOM) and International Society for music Education (ISME). These teachers and researchers, in conjunction with singers and composers of Brazilian music discussed the possibilities of a musical policy for official music education for Brazil. This culminated in the drafting of a bill that referred to the mandatory teaching of music in the school of basic school education (Pereira, 2010).

This process of building the field of music education, has constituted the history as the national educational which has been marked by the elaboration of documents and carrying out of actions resulting from the struggle for inclusion of music in the schools, as suggested in the document of the opinion of the Ministry of Education-National Council of education (2013)¹ which details below for decades.

This document was created from the collaboration of representatives of ABEM, during their technical meetings for educational musical programs. From 1850 to 1889, the Decree No. 1331, of 1854, in the Imperial Regime, presents the first definitions, in the Brazilian educational legislation, for the teaching of music in schools. Restricted to the Federal District (Rio de Janeiro) but also wins resonance in other educational centers of Brazil. Between 1890 and 1929 the decree No. 981, from 1890, presents the first aspirations for Brazil's School Music Republican; The national legislation of the years following does not cover any systematic definition for teaching music in school, but several localities incorporate proposals for teaching music and musical practice in the school context. Proceeding from 1930 to 1960 choral music conquers space in Brazilian schools, especially on the basis of the proposal of Villa-Lobos. This practice achieves legitimacy from the national decrees: No. 19,890, April 18, 1931; paragraph no. 24794, July 14, 1934; No. 4993, November 26, 1942. Moving to the years of 1971 to 1980, the law no. 71/5,692 brought into national legislation the definition of "art education" as an activity and compulsory subject in teaching of 1° and 2°. So, with artistic education a consolidation occurred in the arts education, weakening the presence of music as curricular component in school. In 1973, the CFE Opinion n° 1,284/73 and the CFE Resolution No. 23/73 were passed to regulate the degree of art education. The CFE Opinion No. 540/77 mentions previous forms of music education to Law 5.692/71, limited to the area of music theory or choir. The years of 1981 to 1990 brought the emergence of a graduate degree in Music in Brazil has strengthened the research in music education, as well as created pioneering studies on teaching Music in school. In 1987, the National Association for research and graduate studies in music (ANPPOM). The debate about the teaching of the arts in school is magnified within the different areas of Arts, pointing mainly to the inadequacy of versatility. Moving forward to the years of 1991 to 2000 the Brazilian Association of Music Education (ABEM), contributed to the discussions and actions of music education in schools in 1991 and in 1996, the art education was strengthened by its inclusion in law No. 9.394/96 (LDB). Since 1998, the specificities of the different artistic languages are recognized in National curriculum guidelines set by the Board of Education and the national curriculum parameters. In the period of 2001 to 2013, the resolution CNE/CES No. 2/2004, based on Parecer CNE/CES n° 195/2003, defined the national curriculum guidelines for teaching courses in music. The campaign "I want music education at school", carried out between 2006 and 2008, mobilized the public authorities and civil society in support of the adoption of law no. 11.769/2008. In 2009, the campaign gained grounds via social networks. In 2006, The Joint Parliamentary Group Pro-music (GAP), the independent Core Musicians (NIM), by the Brazilian Association of independent music (ABMI), by the Union of professional musicians in the State of Rio (FPPM), is created gathering artists and politicians from various parties. The law n° 11.769/2008 was approved via a broad national movement mediated by music educators and musicians, and also by members of society. The debate and the search for strategies to apply the law no. 11.769/2008 gained fast nation-wide momentum.

¹ CNE-National guidelines for the operations music education in basic education, available online at: http://portal.mec.gov.br/index.php?option=com_docman&view=download&alias=14875-pceb012-13&category_slug=dezembro-2013-pdf&Itemid=30192.

The Board of Education ruled on the matter through the Parecer CNE/CEB no. 10/2008. On July 24, 2009, at the IX Musical Festival of Ourinhos, São Paulo, the seminar “Teaching Music in Schools” was held. Seminar attendance included representatives of the educational and musical area.

In 2011, the Secretary of Ministry of Basic Education promoted meeting with music specialists to discuss the teaching of Art and Music in Brazilian schools. In May 2013, the Federal University of Rio de Janeiro (UFRJ) promoted the first international meeting of musical education, to discuss the implementation of law no. 11.769/2008.

3. Access to Aesthetical Goods and Music Contributions to Teaching

According to Rubem Alves (2004), there are schools that are “wings” and other which are “cages”. The “wings” schools are the ones that have the primary function of providing student freedom. They are those schools that encourage students to discover flight within them. It is believed that through the arts-music the “wings” can be fortified.

The route which teaching music has taken till now shows difficulties in guaranteeing its presence in the educational environment as a language favoring the development of subjects or at least an explanation of this perspective. An education of the sensitive directly contributes to the subject in formation of being more ethical, sensitive and happier. This long-term perspective turns the school into an environment where one learns poetry, music, theater and the visual arts early on and not only where one receives it as a curriculum component to be learned and displayed in a conversational manner as a confirmation of their academic achievement.

Thinking on the aesthetic subject formation, Duarte Jr. (2001) leads us to think of the need of an esthetic education that concerns itself with the refinement of our senses, and transforms the school into a space of acquiring intellectual and sensitive knowledge. The search for knowledge is acquired by diverse means and one of them is via access to cultural assets. Through art, the subject extends its capacity for reflection and perception, as well as their sensitivity. About that Vygotsky (1999, p. 35) states that

what we are not in the condition to directly understand we can understand indirectly, through allegory, and all psychological action of the work of art that can be fully summarized in the indirect aspect of this via.

Understanding that sensitivity can be honed in, not only through direct ways, but also in indirect routes, we believe that the same happens with the inclusion of music as an “indirect” language that opens channels of communication and learning for the individual. Joly (2003, p. 113) states that the “musical development is related to other cognitive processes, such as the development of memory, imagination and verbal and body communication”. Hence the importance of music being present in the schools as one of the elements needed to form individuals.

According to Duarte (2009), aesthetic assigns any set of ideas (philosophical), with which proceeds to an analysis, investigation or speculation about art and beauty. In other words, aesthetics is the portion of philosophy (and also, more modernly of psychology) dedicated to seek out the senses and their meaning to the dimension of life in which man experiences beauty and sensibility. An aesthetic subject in this perspective is one that falls within a space of a conscious world, where he sets configures him in a harmonic and balanced designed as beautiful. What seems evident is that an ethical/esthetic subject can be generated day after day within the classroom.

According to Schiller², a man must go through three stages to achieve a formation. A prisoner of the sensations and the power of nature, he is born as a physical man. At this stage, the man would be similar to the one that Rousseau described as a “noble savage” (Rousseau, 1978).

Reflecting on this, according to the author the natural man passes into an aesthetic stage when he is affected by an object and the pleasure takes place not only in the material, but in the man begins to form matter and thus enters into the aesthetic stage. At the pace that he plays with sensitivity and form, the esthetic stage favors the movement of his own faculty to the moral stage. In short: “in the physical state a man only suffers from the power of nature, when he breaks free of this power in the aesthetic state, and comes to dominate it in the moral state” (Schiller, 2002, p. 119). All of this road-way is made with the view of own final formation (Bildung): to know, in a freedom-based ethics, in the autonomy of the will.

The subject considered by Schiller follows closely to the Kantian subject in regard to universality and necessity as well as in purpose: autonomy and moral training. Schiller, then follows closely on the Aufklärung, in proposing the formation of man for freedom (Barbosa, 2004, p. 23).

Care of oneself presents a set of practices and exercises that the subjects applied on themselves with the objective that this influence on themselves, would form moral subject. Some own techniques that viewed “work ethic that is placed over oneself” in order to “transform himself into a moral subject from their own conduct” (Foucault, 2006, pp. 27–28). However, this moral training is not driven by a moral code or a prescriptive code of conduct, but a personal choice-driven training, an art of living, an aesthetic existence. According to Foucault, this subject of care “is the experience, which is the rationalization of a process interim that results in a subject or subjects” (Foucault, 2006, p. 262).

The measure that art is linked to life and knowledge, according to these authors, there is a fundamental role played by her in discovering new possibilities of form, of living and getting to know oneself. The aesthetic education, in this prism, is directed to the creation and re-creation of oneself.

4. Analysis on the Teaching of Music in Basic Education in Pernambuco, Brazil

Actually, what is proposed by the law of music education in Pernambuco? What are the main obstacles and prospects? The effectiveness depends on the “mobilization” of teachers and administrators. So reflecting on what has been formulated as educational policy in the political macro context is one of the tasks of education professionals and how will organize the processes of implementation of local actions, i.e., in their contexts of action is the responsibility of the managers and educators.

In the process of this research, in its initial stages, it was observed that even teachers were ignorant of the existing laws and others viewed the teaching of music as a “waste of time”. Although these aspects may indicate a lack of clarity or understanding of policies, it also shows a vision still unsatisfactory regarding the function of

² Johann Christoph Friedrich Von. *Über die ästhetische Erziehung des Menschen em einer Reihe von Briefen*, 1794. Johann Christoph Friedrich Von Schiller (Marbach am Neckar, 1759–1805), poet, philosopher and German historian, was one of the greatest literary figures in Germany during the eighteenth-century. His theatrical and philosophical productions had significant influence on the romanticism doctrine. Schiller’s work reflected values from the Enlightenment age such as humanism, reason and a elevation of the then-emerging bourgeois class. One of Schiller’s fundamental work is a series of letters on education and the human aesthetic (*Über die ästhetische Erziehung des Menschen in einer Reihe von Briefen*), published in 1794. It was inspired by the great disenchantment Schiller felt towards the French Revolution. Schiller distinguished degrees of freedom, among which we find freedom in the phenomenon or beauty and moral freedom. In physical freedom, we follow our will and via moral freedom, we determine our will (Barbosa, 2005, p. 232). In 1793, Schiller’s text puts the use of aesthetics as favoring the moral and ethics of men; as far as pleasure can set the subject’s mind free and purify of the influence of the appetites.

teaching of music and its relationship to the general education of the student.

It was observed in the scholastic environment the absence of teachers with music degrees and even for the teaching of arts. Music teaching was carried out by licensed teachers of other subjects. This raises a problem, especially in the epistemology of teaching of music. Additionally, there is still a great discomfort of students and teachers voicing the lack of music teaching resources such as appropriate classroom, instruments, didactic resources, which leads to non-productive music experience in a cluttered environment.

At the school of present case study, the music teacher is a graduate of geography. It is common knowledge that each subject has its own specific content, therefore there is no way to expect an unlicensed music professional to teach in a systematic and consistent manner. At this school, there is no classroom room for art-music classes or specific teaching materials. The comprehension of the school board in reference to music policies is unclear and fragmented which demonstrates the rushed manner which political, academic and practical actions are applying the laws. This situation is not much different in other schools throughout the State of Pernambuco.

We see Karl Orff³ as a theorist of music that will help us think about the issues facing music education. In its conception, Karl Orff states that the learning process involves singing, moving, playing an instrument, make improvisations and stimulate musical creation. All are participants and not just listeners in the making of music.

The Orff method aka Schulwerk (meaning, work or school task) originated in Musik Für Kinder (music for children), in 1930–1933, revised 1950–1954. The methodological proposal considers that learning music should start with, simple and progressive rhythmic patterns building into more complex sound sets such as the xylophone, metallophone, glockspiels and other percussion instruments. When referring to composition, for example musical activities may be proposed with two notes. All the work of Orff is based on children's activities like singing, rhyming, clapping, dancing and striking objects. These activities are directed at learning how to make music, to then read and write musicals. Karl Orff believed that the musical experience should come before the understanding and systematization of that experience. It was based on German folk music, but their methodology is used in several countries of the world, being adapted to the reality of each country.

In Brazil the Orff method was introduced and disseminated through the Orff Association Brazil “Music and Movement in Education” (AbraOrff). According to the journal of AbraOrff, the courses, workshops, study groups, and monthly meetings promoted by the Association in Brazil aimed at spreading the ideas of the German composer, aiming to empower teachers and music teachers from Kindergarten to high school, as well as art-educators, music therapists, physical education teachers and conductors of choirs, dance, composers and music students. Currently many schools have adopted the Orff method throughout Brazil.

In his theory Karl Orff proposes taking music to everyone, not just learning music, but allowing anyone to “make music” as a means of expression. So that every child or student can strongly expand explore and develop their musicality while communicating through it. A song to oneself and made by oneself, where the participation is more important than the result, is linked to the idea of “Elemental music”. He suggested the use of Ostinato (repetition) and Instrumental Orff. The student finds security in repetition. Auditory awareness is stimulated by the discovery of the relationship between the parts of the whole.

³ Karl Orff was born in Munich, Germany, where he concluded his studies in music and conductor and had strong affiliations to theatre, literature and education. In 1924, he founded the “Gunter School” along with the dancer Dorothea Gunter with the objective of music training and integration of the elements of language such as speech, rhythm, and movement to song and dance.

5. Conclusion

The teaching of music, which is identified as a characteristic of playful and rhythmic activities based on the design of Karl Orff (1895-1982), can provide fun while making music as well as offer the student a personal satisfaction in the act of creating. This author dialogues with Duarte Jr. (2001) and Schiller (2002) in respect to how music performed in the classroom, affirms a pleasurable activity, and is committed to the well-being of others as well as in tune with the formation of the subject's aesthetics.

We believe that it is of paramount importance to discuss this issue since seven years have passed as of the establishment of the law 11.769/08 (Brazil, 2008) along with the insertion of music policy as a required educational element in Basic Education. In our state, Pernambuco, this difficulty occurs due to numerous reasons, which includes the paradigm shift required between teachers, state and local educational management, structural challenges that occur by large in such an immense and complex country like Brazil.

Finally, we present some suggestions that reflect strategies for improvements on the effectiveness of educational policy of music required in Basic Education in the State of Pernambuco at three levels: political action, academic action and practical action.

Political level activities, propose regulation at the state level, the supply of the teaching of music in schools of basic education, based on the need of integral formation of the citizen. It is not enough to say that music is important, we must ensure the conditions so that it can be integrated and fulfill the fundamental cultural functions, as Luciana Del-Ben (2009, p. 127),

[...] far beyond developing a domain of content and develop musical skills, the various participants in the school community expect that the music fulfills the functions of transmission of socio-cultural values and traditions; integration and cooperation between persons; psychological development, motor and cognitive skills; help on appropriation of content from other curriculum subjects; access to the ways of life of different social and cultural groups; development of respect for differences and development of democratic values and practices [...].

At the level of academic actions, there should be provision in the following: incentives to reflect and discuss for the purpose of fortifying music education, stimulation in the creation of material that turns music knowledge and theory into tangible resources for the music teachers and motivation of creating didactic resources that assist the music teacher in the basic education.

At the third level we encounter practical actions, which are directly related to the preparation of music teachers, the amplification of their official music training possibilities and their development into committed professionals who are conscience of their roles in a scholastic environment. For the completion of this phase, it is necessary to invest in the creation of graduate music courses both in classrooms and as long distance, as well as ongoing courses for existing music teachers. This naturally implies the mobilization of people and institutions, the meeting of deadlines and goals as well as developing potentiality that often is absent. Additionally, there exist technical issues which are directly related to physical space allowance.

The promotion of change is what we believe to be the urgent needed attitude. With this article, we aim to contribute to the re-evaluation of the practical side of musical education in the schools of Pernambuco. We consider this to be part of a wider process, an instrument in the formation and or transformation of an ethical, critical and sensitive individual, whose worldview results in a broad look, capable of multiple readings. To engage in an ethical/aesthetic commitment is what we call "musical citizenship".

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