


Art, transdisciplinary education and spirituality: Music and vibrational therapy in formation

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ABSTRACT

The research presented has as its theme art, transdisciplinary education and spirituality, its relationship with music and vibrational therapy in the formation of the reader of elementary school, basic education. The general objective of the research is to understand and verify how music and vibrational therapy are constituted from transdisciplinarity and spirituality as a proposal for the formation of the reader in basic education, more specifically, in elementary school. The research is qualitative and exploratory, it consists of a transdisciplinary approach, based on bibliographic studies and activities with music education and vibrational therapy, Aesthetic Experiences (Parode, 2004), made possible by the educator and music therapist in elementary school in a municipal school in Porto Alegre/RS. In order to delimit the field of research and to account for it and the analysis of data produced with this theme, the searches, investigations, and observations took place from March 2022 to March 2023. To obtain the research data, websites, Google articles, Google Scholar, books, theses and dissertations were investigated. Some references such as Parode (2004, 2007, 2010, 2019), Nicolescu (2001, 2002), Morin (2000, 2001), Freire (1996), Capra (2008), and others were punctual for the execution of the research. The theoretical-practical articulation of the research occurred, at first, with the bibliographic survey and then from the execution of practical activities of Music and Vibrational Therapy over a period of one year (2023) with students from the Gilberto Jorge Municipal Elementary School located in the south zone of POA/RS. From this study it is possible to affirm that art with its multiple artistic languages, Music and Vibrational Therapy that constitute a transdisciplinary education approach are fundamental in the process of education and formation of the reader in elementary school, since they provide knowledge, knowledge, the awakening of creativity, creative processes, of the imagination through the Education of the Sensitive (Parode, 2004), the development of sensitivity and human development from childhood, in addition, that transdisciplinarity as an approach that is between, through and beyond the discipline, a paradigm that transcends the Cartesian and linear vision, the traditional model of education, effectively and directly linked to life, enables an education for the Wholeness of the Being (Parode, 2004) and expansion of its consciousness. The research also found that the spirituality worked on in the formation of children, by a systemic pedagogy in elementary school, is a process that can imply an aesthetic, ethical and epistemological posture of commitment to the truth of the Being throughout its evolutionary journey, being able to generate adult beings no longer with a shallow, anthropocentric vision, but with a vision of deep ecology (Capra, 2008), so urgent and necessary in contemporary times.

Keywords: Art, Transdisciplinary Education, Spirituality, Music, Training.

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INTRODUCTION

The research presented has as its theme art, transdisciplinary education and spirituality, highlighting its relationship with music and vibrational therapy in the formation of basic education, more specifically, elementary school.

In search of answers to the questions, the General Objective of the exploratory qualitative research is to understand how art, transdisciplinarity and spirituality can contribute to the formation of the elementary school reader, from a project with music and vibrational therapy through an interdisciplinary, multidisciplinary and transdisciplinary education approach in basic education. The specific objectives were to verify, through experiential activities, how music and vibrational therapy can generate knowledge and knowledge, instigate the creativity and development of children and young people in training;

Contemporaneity presents a time of great challenges in all sectors, art is one of the ways to overcome these daily and school challenges. Contemporary education, which according to Parode (2004), still perseveres in most schools, is constituted from the traditional, Cartesian and linear model, education that practically does not use projects, rare exceptions, nor art resources, much less therapy, often not considering the importance of interdisciplinarity and transdisciplinarity in the teaching and training of children, young people and adults. In this sense, it does not account for the challenges that are presented in the educational process as a whole, nor in its relationship with society and culture, thus, music and vibrational therapy can constitute a transdisciplinary education project in the formation of the reader of basic education, especially in elementary school where children are in the process of formation.

For an education that is more consistent with these new challenges of today, it is important to consider the emergence of a new paradigm, certainly, one that is based on transdisciplinarity (PARODE, 2019). I perceive the need and importance of art, transdisciplinary education and spirituality, and these related to other areas of knowledge and knowledge, providing opportunities in the teaching action, reflections, thoughts on the basis of the multidimensional philosophy Parode (2010), for an education that generates the wholeness of the Being, which makes it possible through its theoretical-practical methodologies, to work on the body, the mind, emotions and spirit of children, young people and adults.

It is also important to consider that in this transition of paradigms, teachers also need to go through many training courses that allow self-knowledge and self-transformation, so that there is a change in pattern and for a transformation in the teaching processes to occur, which will certainly impact the entire educational, social and cultural process. Initially, we believe that we need to develop our human side and that for this it is necessary to work on self-knowledge and self-training, so that we can find ways to be able to lead students. To lead them, to support them to trace a path,



also, of balance between knowledge and self-knowledge, and for this art, more specifically, in this case, Music and Vibrational Therapy point to countless possibilities, proposals, projects that provide opportunities for the development of knowledge, creativity, imagination, creative processes that instigate thoughts, reflections and actions in the approach to transdisciplinarity.

It was with this intention that we started this study, from a journey as art educators and as a music therapist over a year at the Gilberto Jorge Municipal Elementary School in POA/RS, in order to understand the theme, the research problem, referring to the issue of art, transdisciplinarity and spirituality, and its relationship with music and therapy in the formation of the reader, the use of art, more specifically, music, the articulation of art with education, which provides for the Education of the sensitive (Parode, 2004), through the approach of transdisciplinarity (NICOLESCU, 2001).

Thus, the exploratory qualitative research, with a transdisciplinary approach, was carried out at first, seeking bibliographic data on websites, articles, dissertations, theses, books, in order to highlight, understand and justify the importance of the theme presented, in addition, the process was developed in the classroom, at the Municipal School of Elementary Education Gilberto Jorge in Porto Alegre/RS, with elementary school classes. In any case, it was necessary to delimit the focus of the research, and, in order to deepen the study and theoretical-practical understanding of the process, the research took place from the search for bibliographic references on Google, on Google Scholar, considering the year from March 2022 to 2023. After obtaining the research data, articulated from the theoretical-practical relationship and analyzing the results, we highlight the importance of art, transdisciplinarity and spirituality in the formation of basic education, more specifically, elementary school.

ART

Art, transdisciplinarity and spirituality, and their relationship with music and vibrational therapy in the formation of the reader of basic education is extremely relevant in all phases of the human life cycle, but, essentially, in Elementary School when the child is in the phase of development and formation. According to Amaral () we cannot define art, because there is no closed concept of art throughout the historical process, but we can understand its meaning, art as a universal language that has the ability to transform people and the world around it through creativity, subjectivity, reflection, action, complexity and innovation.

Art and its multiple expressive languages, music, sound, dance, movement, performances, visual arts, performing arts, etc., enables transformations, especially when articulated with life, through its experiential processes, it ends up generating many results. It provides Aesthetic Experiences (Parode, 2004) of renewal and transmutation of forms from the material to the spiritual world, in all instances of the multidimensional world (Parode, 2010). The expression of the soul,



connected with the universe, with the whole, related to the context of our society and culture and other cultures, implies the way we feel life, and art can transform.

To transform the subject and his life and the world around him. As stated by Parode (2004), in his poetry "Life is Art, Art is Life", which appears in the book *Vibrational Aesthetics* – a multidimensional process of Expansion of Consciousness, in addition, when Parode (2004, page 18) states that:

Art as an act, a social and cultural phenomenon related to the totality of human existence, must be committed to the penetration of life and to the metamorphoses of reality.

From the above quote, we can see the relationship that the author establishes between art and life. In addition, when he emphasizes in his work, "*Vibrational Aesthetics*" the importance of art as life and as "Aesthetics", the issue of spirituality in the approach of Science, as well as when he highlights the importance of aesthetics, which indicates the ability of the human being to feel himself and the world as an integrated, interrelated whole.

But, it is also important to highlight that not all artistic processes and projects have the purpose of a deeper, existential and constructive reflection, which the author points out, which establishes this relationship and aims at an improvement, human development, even if they enhance creativity from art, which add knowledge and knowledge for a certain questioning, reflection.

Therefore, relating art to life is paramount, as well as to spirituality, through a transdisciplinary approach that will certainly make all the difference in the education of children, young people and adults in basic education, in addition, in the training of elementary school teachers. The important thing is to transcend the discipline and advance through art, the Education of the Sensitive (PARODE, 2004), education based on multidisciplinary, interdisciplinarity, transdisciplinarity (NICOLESCU, 2001), which generates, through art and spirituality, the "Esthesia", which according to Parode (2004), breaks with the "anesthesia of everyday life", activates the imagination, the creative processes and provides new knowledge and knowledge, as well as the expansion of the consciousness of the Being.

The "Education of the Sensitive" of which Parode (2004) speaks, made possible by art and its multiple expressive languages, provides knowledge and knowledge, the sensitivity of teachers and students, which is so important and which gives us the opportunity as educators to see the needs of students. It is sensitivity that makes us motivate a child to move forward when there is a difficulty in his development and/or learning process, providing teaching and appropriate methodologies for the wholeness of the Being (Parode, 2004).

Art, according to Parode (2004), provides a movement of reversibility between sensible and intelligible, and it is in this movement of expansion of consciousness that it can help in the process of



knowledge and formation, as it enhances the strength of imagination, generating alchemy and the wholeness of the Being. The education of sensibility, according to Duarte Jr. (2001), can take place in the relationship between art and education. According to Parode (2019), in the relationship between art and education, in the transdisciplinary approach, it provides the opportunity for the articulation of multiple intelligences (Gardner, 2002), also, the awakening of different aspects, to the extent that it gives the individual the opportunity to feel one with himself, as well as with the family, with society, culture, one and full with the multiverse. In this sense, it can be understood that through art, education and sensitivity, transformation processes can be generated, in addition, the person can acquire knowledge and wisdom and feel belonging to a spiritual journey. Especially because each Being is on this planetary path in a different way, with a different level of consciousness, and art provides sensitivity in existence, knowledge along with self-knowledge, which brings the necessary connection, an encounter with our soul, with other beings on the planet and with the cosmos.

ART IN EDUCATION, MUSIC, AND VIBRATIONAL THERAPY

Art, transdisciplinarity and spirituality in the view of science, which can be constituted from art in education, from a transdisciplinary education, music and other integrated, articulated arts, performing arts, visuals, dance, performances enhance the strength of the imagination Parode (2010), more specifically, and in this case, music, vibrational therapy in the formation of the reader, of elementary school children, makes it possible to relate aspects of personal searches for improvement. In addition, we can understand this articulated process as part of the construction of identities, generation of knowledge and knowledge, as they are interconnected and promote impacts in the emotional, physical, mental and spiritual spheres. The creative processes (OSTROWER, 2008), arising from the interconnected artistic processes can act concomitantly in the formation of the person, they can be a differential in the formation and conduction of systems and access of students and children.

The practice of music education (BRITO, 2001), musicalization for children, covers and contemplates various aspects of growth and learning. By working on melody, rhythm, intentions, dynamics, different timbres and musical interpretation, we are proposing to children a stimulus to communication, interaction, the development of psychomotor systems, artistic and musical sensitivity, and musical knowledge. This practice seeks to instigate interest in music, communication, stimulating speech and the expression of sounds, babbling, singing and vocal expression, along with body and gestural expression, such as body percussion.

Through these experiences, which can generate Aesthetic Experiences (PARODE, 2004) we can enhance the sensitivity that children already bring with them, inviting them to integrate the musical games and the musical artistic atmosphere. These musical experiences are games, activities



and games that involve singing, music, body expression, drawing, meditation, dramatic games, etc., with the main focus on the development, learning, and participation of the child. Singing, the vocal expression, focused mainly on the exploration, creation and decoding of sounds, is essential for creative development, for the assimilation of the language, and for the process of literacy and literacy, in the same way as the musicality already existing in each child.

Singing makes children reveal their timbres and discover different sound forms through their voices, in a freer and more creative expression of sounds, and the decoding of letters with sounds is developed in a playful and fun way. In the same way as the decoding and resignification of the world that is becoming known, and transformed from the readings, songs and expressions of children, a world that is being read, sung and shared through music education.

According to Soares (2012), "In addition to emphasizing what is being proposed: literacy – the deciphering of linguistic social codes and literacy – the construction of the reading of the world and its real social function", it is also important to highlight the meaning of the word in our daily lives, and the exercise of the spoken voice and the singing voice. Below I quote Bourscheid (2011), who expresses in his text, reflection in this regard, also signaling the mutual development of speech and singing and how one can help the other:

In addition, it is important to question how the work of the spoken voice could contribute to the work of the singer and how the work of singing could help in speech, as well as the importance of the vocal coach in this process. The spoken voice together with the singing voice. Not working on "two different voices". That is, to seek the intersection between the spoken voice, the singing voice, the body, the emotions, all developed together.
(BOURSCHEID, 2011, p. 41)

In the same way that the development of the spoken and sung voice can help in literacy and literacy, the approach also modifies the form of acceptance of what is being proposed, that is, the approach is fundamental to instigate all these linguistic, sound, social, affective and cultural capacities.

Music Education (BRITO, 2001), proposed in an experiential way, conducted by a transdisciplinary approach, allows children to experience the practices, generating their own meanings, sensations, and developing their own affective and social aspects. To facilitate processes of knowledge construction, through transdisciplinary education, as the proposal is to go beyond the disciplines, focusing on the child and their meanings, their rhythm and perceptions.

Enable relaxation and spontaneity in the school environment, reinforcing the fact that the growth process as a whole needs a welcoming environment, for learning experiences and even mistakes. To instigate through music a freer expression, self-expression.

From art in elementary school, transdisciplinarity, through an approach of transdisciplinary education and spirituality articulated with Music and Vibrational Therapy, to provide a freedom of



vocal expression, so that the child and/or the student can know their voice, the sounds they can create, knowing themselves and the emotions that are felt when revealing themselves.

ART IN ELEMENTARY SCHOOL

Regarding elementary education in school, the National Common Curriculum Base (BNCC) establishes knowledge, skills and abilities that all students are expected to develop throughout basic schooling. As defined in the Law of Guidelines and Bases of National Education (LDB, Law No. 9,394/1996), the Base must guide the curricula of all public and private schools of Early Childhood Education, Elementary and High School throughout the country. With the Curricular Guidelines for Basic Education (2013), Art as a subject in Elementary School became mandatory.

The curriculum of the common national base of Elementary Education must mandatorily cover, according to article 26 of the LDB, the study of the Portuguese Language and Mathematics, the knowledge of the physical and natural world and of the social and political reality, especially that of Brazil, as well as the teaching of Art, Physical Education and Religious Education. (BRASIL, 2013, p.114)

Music also becomes a mandatory content in the Art curricular component, as well as the visual arts, theater and dance. Thus, it is expected that the teaching of art in Elementary School, final years, contributes to learning in different languages, in dialogue between them and with other areas of knowledge, proposing to students greater autonomy in artistic experiences.

From all these reflections on teaching in basic education, in the discipline of Art in Elementary School, it shows differentiated demands that teachers are having to deal with. In this sense, what can be seen is that teachers are needing to develop new skills, aptitudes, so that the work as educators is elaborated with more tranquility and harmony. Children bring from home and from their personal lives many problems, anxieties, fears, in addition, many imbalances and prejudices that manifest themselves, so how can we not consider art, music and therapy through a transdisciplinary approach, which is constituted beyond discipline as an act of educating, being totally necessary for pedagogical practice?

The important thing is to mediate the process of knowledge through art, through the Education of the Sensitive (PARODE, 2004), because it is practically impossible to dissociate these emotional and subjective issues from the educational process, as all this is manifested in the daily life of the school, of the classroom. The important thing is to work on the curricular content through art, music with some pedagogical experience. The question is how to make this become a meaningful proposal in the classroom, which provides opportunities for the engagement of students in making music or in doing education.

We realize how much art, music can be transformative as a teaching act. Educational practice that, in our view, should also be therapeutic, because it interferes in the emotions, in the behaviors of



students in the classroom, at school and beyond, which can modify the relationships between students and even with teachers and families. Therefore, art is very important in elementary school for children and young people, as it makes it possible to work on the aspects of the sensitive, the subjective and the intuitive in the "classroom", although, nowadays, it is perceived that this is still a great taboo.

TRANSDISCIPLINARY, INTERDISCIPLINARY, MULTIDISCIPLINARY EDUCATION

Transdisciplinarity, according to Parode (2010), proposes the holistic paradigm of the unity of knowledge, thus contemplating disciplinarity, multidisciplinary and interdisciplinarity. In addition, it is an approach that presupposes a concrete action on reality and that arises precisely from the need to respond to the challenges of this complex world, the problems of the contemporary world. According to Nicolescu (2001), the transdisciplinary approach is the tendency to bring together the disciplines in a totality, in the face of natural phenomena. Establish relationships between disciplines in a common space of exchange, dialogue and integration. Such an approach makes it possible for natural phenomena to be seen from several different perspectives at the same time, generating a holistic view of this phenomenon. But, according to Nicolescu (2001), this holistic understanding does not fit within any discipline, because it is between, through and beyond any discipline.

Morin (2001) states that the great purpose is to stimulate unity in diversity, as opposed to the mistaken tendencies of single thinking, from now on it is up to education to make a transdisciplinary effort, which can break with a unity of method and the accumulation of fragmented knowledge, using a language that seeks formalization and framing, thus unidimensionalizing different dimensions of reality. It is very important to work with methods and methodologies capable of establishing mutual relationships between the parts and the whole, in a complex world and that enable the recognition of human unity and complexity. According to the author, the great purpose is to stimulate unity in diversity, as opposed to the mistaken tendencies of single thinking, education is responsible for a transdisciplinary effort, which can bring together science and humanity and break with the opposition between human being and nature.

ART AND TRANSDISCIPLINARY EDUCATION IN ELEMENTARY SCHOOL

In today's education, in the twenty-first century, we still follow an education structure that was used in the industrial revolution (SACRISTAN, 1998), a fragmented education, based on a disciplinary curriculum. The traditional model of education, based on this logic, according to Parode (2010), needs to be suppressed, as it is based on a paradigm that does not account for the complexity of life and education in the contemporary world, as it is a fragmented, Cartesian and linear model,



which excels only in an education based on the development of cognition, reason, disregarding other aspects, levels of consciousness and human intelligences (PARODE, 2010).

The children of this time are living in a new era, in another time, in a digital, global age, in a networked society, totally "new" in relation to several factors, such as; quantities and varieties of information through access to the internet, with diverse social structures and organizations, a culture reorganized throughout the historical process and at the same time, totally disorganized. A global culture that has been determining new standards and values for the lives of children and all humanity, new conceptions of gender, family, religions, arts and sciences has been taking shape.

We want to say that all the factors of this moment we live in show the complexity and uncertainty of an entire era that is in transformation, in my view necessary for a humanitarian reorganization, which is more consistent with an approach of deep ecology (CAPRA, 1998), which presupposes transdisciplinarity, with a multidimensional approach and a systemic pedagogy, for a holistic, universalist, spiritualist, loving and innovative education, which has been constituted to transcend, according to Parode (2010), the logic of capital, of this materialistic world, where people only think about having, consuming, forgetting the Being, nature, culture and the cosmos, that everything is interconnected like a great network, a web in which life, in its multiple forms of manifestation in different dimensions needs to be respected.

At this moment in life and contemporary education, students and teachers have been facing several challenges, arising from various crises that permeate today's global society, various cultural and social impacts that affect them, referring to the economic sphere, due to the little investment of capital in education, also due to the lack of adequate public policies for the moment, in addition, for a curriculum that is inadequate to the current situation. Another thing that draws our attention are the situations related to the issue of health, both for teachers and children.

When it comes to children, for everything that is not understood about them, their behaviors and sensibilities manifested in the classroom and beyond, such as; hyperactivity, anxieties, fears, autism spectrum disorders, etc., the school presents a diagnosis. This becomes a great challenge for this time of now, for teachers working at this time. Certainly, such challenges are also related to sensitivities that were previously denied or at least not understood by the current system, and that today are at least being detected.

So, we feel the need to work with an education that deals with and observes subjectivities, emotions, and sensibilities, in the construction of knowledge and knowledge of identities, obviously, not denying the cognitive, mental aspects, but all this needs to be worked on by a transdisciplinary approach, in the entirety of the Being (PARODE, 2004), also, we need to highlight the physical aspects, in the training of teachers, children, young people and adults. In addition, ecological, cultural, social aspects, which need to be more worked on in the curriculum, in education, as



everything affects individual and cultural identities that are interconnected and connected with everything and everyone. In this sense, it is urgent and necessary, as Parode states, a transdisciplinary education for the Wholeness of Being (Parode, 2004), which contemplates all the dimensions and all these aspects mentioned, impacting the daily lives of teachers and children in elementary school and also, of young people and adults, at school and beyond it, in school and non-school spaces, in culture and society as a whole.

As educators, we also note the urgency of working from an integrated curriculum (SACRISTAN, 1998), which is multidisciplinary, interdisciplinary, with a transdisciplinary approach, with teachers prepared in their training for this "new" approach, for this "new" paradigm that is configured in transdisciplinarity to account for this "new" time, the time of now, of crises and uncertainties in all sectors of contemporary life, school, education and global culture. It is important to emphasize that it is evident that children and students in general in the daily life of the classroom are signaling this need for changes in this time of transition and transformation.

Freire (2001), in his theory and "Pedagogy of Consciousness" already envisioned the approach of transdisciplinarity, as he emphasized the importance of transcending "banking education", of focusing on knowledge for Literacy, for the construction of citizenship, in this sense, as teachers we would be in a constant process of questioning, questioning ourselves, as every human being should be, for a society that as a whole is learning, And it is a fact that we must be aware of this.

Transdisciplinary education (PARODE, 2004), which contemplates multidisciplinary, interdisciplinarity as a possibility of transforming oneself, of ourselves, which can generate positive access to students, such as the Music and Vibrational Therapy project in elementary school, but which obviously can be expanded to other instances of basic education and higher education. Therefore, in this complex moment in which humanity finds itself, the educational process, it is relevant, important, projects with a transdisciplinary education approach, which actually make it possible to find this union and connection between areas of knowledge and knowledge.

Art, transdisciplinary education, spirituality and Vibrational Therapy can help in the formation of children and young people in elementary school and high school and college. In this sense, it is important to propose activities with music and therapy through a more open approach, where the method is freer, in favor of the process of formation and growth of the child and young person, enabling the formation of the reader, from the reading of texts in a more fluidic, aesthetic, harmonious, balanced and coherent way in this society and culture, providing opportunities for students to build their own meanings consistent with their own trajectory and reality. To read the world, to decode oneself and to be able to write one's life not only between the lines of family, school and society, but in all lines of possibilities, also between the spaces of inequalities, for a new page of



construction of knowledge and knowledge, aligned with the whole and the part, in balance with oneself, with the other and the universe, seeking an improvement in their role in society, and finding joy and lightness in their life as a whole.

SPIRITUALITY

Spirituality in the conception of Parode (2004) is a complex process, which cannot be simplified, nor confused with religious dogmas that are widespread today and that in many cases generate manipulation and alienation of the Being, but a process that enables the interconnection, from the connection of the human energy field, with the cosmic energy field and that in the interrelation of the human and cosmic vibrational fields, spirituality can imply the search for the meaning of Being, healing, renewal, liberation, transmutation of forms for the re-enchantment of living, for understanding the human journey and existence, from the visible to the invisible world, in multidimensions.

In this sense, spirituality for Parode can be constituted from the connection with the "Cosmic Consciousness" (Parode, 2010), from Aesthetics, from the body that feels through "Aesthetics", which breaks with the anesthesia of everyday life, from art, which according to the author, makes it possible to work on spirituality through "transcendence through the sensible", which leads us towards the Education of the Sensitive (PARODE, 2010), to awaken sensitivity, generate Aesthetic Experiences (Parode, 2004), provide opportunities for human development, with a focus on training, self-knowledge, self-training, for self-transformation and expansion of the Being's consciousness.

In this way, spirituality, art and transdisciplinary education, according to Parode (2004), can expand the consciousness of the Being, from an education focused not only on reason, but on the field of the sensible, because the human being, according to the author, is not only reason, but body, emotion, energy that pulsates in various vibrations and dimensions. For the author, the human being has a physical body, but also a Vibrational Body (Parode, 2004), emotions and sensitivity that, if well conducted by spirituality and art, can modify patterns, the way of seeing life and the multiverse.

According to Parode (2019), it is precisely this sensitivity instigated by art, by artistic and creative processes, given from multiple languages and articulated intelligences and spirituality, that the union of self-knowledge with knowledge can occur, which enables us to understand many things, find our place in the world, in society, in culture, which also makes us feel belonging to this universe, Because self-knowledge can also generate more knowledge and knowledge by connecting us with life in its multiple dimensions and forms of manifestations, and consciously, providing opportunities for processes of evolution of our being in multiple aspects and dimensions.

Knowledge articulated with wisdom provides us with advances, leaps of consciousness, according to Parode (2019), show that the paths of the mind are very important and can be sacred, if



articulated not only with the ego, but with the "cosmic consciousness", divine, spiritual, which inhabits our Being and is beyond it, in different vibrations and multidimensions. In addition, the sensibility made possible by Aesthetic Experiences (Parode, 2007), by the connection with spirituality in the "transcendence through the sensible", can also give access to new knowledge, the absorption of new knowledge, in the relationship between the visible and the invisible world, which can also generate for the subjects, a new way of being/being in the world.

According to Parode (2010), we will need to work with art in all areas of knowledge and knowledge, as well as, in all instances of life, with the Education of the Sensitive, an education that was denied by the traditional model in the context of training, but which is important to resignify contemporary educational processes, obviously, without the suppression of the intelligible. In this sense, it is important to develop projects based on transdisciplinarity, projects for children, young people and adults with an approach to transdisciplinary education and spirituality for the awakening of humanity's consciousness. All this to be and be more human, more sensitive, but also rational, in the sense of understanding that it is from this union of sensitivity with reason, from this articulation, from the relationship of mind and heart, from this movement of reversibility, also with intuition, as spiritual intelligence (PARODE, 2019), that we will find the necessary balance for the configuration of a new education, that is focused on transdisciplinarity and better able to deal with the demands of today's elementary school students and children, constantly affected and impacted by this complex world.

FORMATION OF THE READER

To address the issue of education, it is important to highlight that according to Parode (2010), education makes up the human life cycle, that is, it is for life, and that as long as we are alive we will be in formation, training that at first presupposes self-knowledge and self-training. Since reading cannot be understood only as a decoding, according to Koch and Elias (2008), the reader is put in direct contact with the words, in a peculiar way, perceiving the high degree of meaning they preserve. It is also important to consider that reading in the formation of the reader does not occur only through the mastery of the alphabet, codes, images, symbols and written and spoken words that involve literacy, but must imply in the process of literacy of the subject, and the act of reading is constituted by the junction of the subjects with the world, of the interaction of both.

Reading, according to Koch and Elias, enables the interaction of several factors so that there is really the "act of reading", in this sense, we have to consider that it is the reader who attributes meaning to the text, when he processes the information contained in it in a diversified way, on the other hand, it is important to emphasize that reading precedes the word (FREIRE, 1994), hence the subsequent reading of the latter cannot dispense with the continuity of the former, that is, of the



world. Language and reality are dynamically articulated, in this way, the reading of the word cannot fail to consider the knowledge of the world that each reader has from their experiences, life experiences and education. It is also essential to consider the importance of the formation of the reader and the role of the school in the formation of the reader.

METHODOLOGICAL PROCESS

In order to continue with the reflections that the study raised, to understand the theoretical-practical relationship of a theme as complex as this one of the research, it is important to consider the methodological process. Therefore, we opted for qualitative bibliographic and exploratory research that was constituted by a transdisciplinary approach and was configured first, from the survey of bibliographic data collected from March 2022 to March 2023, and for data collection, Google and Google Scholar were used, selected websites and articles related to the theme, as well as books, dissertations and theses. In addition, the student's experience as a teacher in the area of art, music education based on transdisciplinarity, spirituality and Vibrational Therapy with children and young people in elementary school was used. Experiential activities were carried out with Music and Vibrational Therapy to provide Aesthetic Experiences in the formation of the reader of Early Childhood Education and with three classes of 7th grade (30 students), 8th (15 students) and 9th (25 students), at the Gilberto Jorge Municipal School of Elementary Education in the South Zone of Porto Alegre/RS. The results of the research were configured from the theoretical-practical articulation and the data analysis was carried out from the transdisciplinary approach, semiotics and phenomenology of creation (Parode, 2004) from the articulation of thematic axes worked in elementary education; referring to art, transdisciplinarity, spirituality, music, music education and Vibrational Therapy in the formation of elementary school readers. In addition to the axes worked with children and young people in elementary school, the research highlighted in the teaching-learning process, in the formation of the reader, the importance of working with many activities, artistic practices, in addition to music with different artistic and expressive languages, some activities carried out are included in the appendix of this work.

DATA ANALYSIS/ RESEARCH RESULTS

When starting the research to obtain its results, some questions guided the study, such as: Is it possible that art, through its multiple expressive languages, more specifically, music through the Education of the Sensitive (Parode, 2004) generates transformation and personal improvement, modifies the performance of the student and the teacher? How can art and transdisciplinary education act in the process of building knowledge and developing the child? Can spirituality make a difference



in the process of knowledge and formation of the learner and the teacher? How? And if it makes a difference, how and how we see the results as a whole.

Thus, in order to obtain the answers to such questions, at first, we sought theoretical foundations in books, theses, dissertations, articles on websites and to proceed with qualitative research of an exploratory nature and transdisciplinary approach, we sought its meaning, the idea would be to understand its theoretical-practical process to reach the results, and for data analysis three thematic axes were established, Art and Transdisciplinarity - Transdisciplinary Education and Spirituality - Music and Vibrational Therapy in the formation of the reader - In any case, in a second moment, it was necessary to establish the meaning, the importance of art, education, music and spirituality in the formation of the elementary school reader. Soundscapes were carried out, through drawings by the students and creation of soundtracks of these places, for this were carried out the capture of varied sounds, research, singing and vocal creations and other artistic explorations. Some soundscapes produced stories of their routines.

The concept of soundscape was created by music educator Murray Schafer and he believes that knowing how to listen is the center of a good music education, listening to the sounds of everyday life and suddenly even transforming them into music, realizing the importance of the intention we want when producing or performing a sound, a song or soundtrack. The analyses were made through the result of the work, the engagement of the students, and the way they were interested in the creation process. The participation of the students and the changes that were reflected through the classes were observed and verified, considering their speeches and compliments. Each student could be observed individually, each student in his or her process of encounter with Art, with Music and the meaning of knowing himself. Through the approach of transdisciplinary education, we were able to instigate the creative processes of making music, also the therapeutic process, noting that this meeting of music and therapy can generate many possibilities for children and young people in elementary school, as well as provide more creativity, autonomy and the development of the Being.

THE MEANING OF ART, EDUCATION, MUSIC AND SPIRITUALITY IN THE FORMATION OF THE READER

In the classroom with elementary school children, the work option was made in the relationship between art and education, more specifically, relating music to spirituality. There were many activities with vocal expression, focusing mainly on the exploration and search for sounds, precisely because I think it is essential, at first, to instigate the creativity and musicality that already exists in each one. The idea of working on this theme is a search to make children reveal their timbres and discover different sound forms through their voices, from exercises and games where a freer and



more creative expression of sounds was provided, stimulating musical dialogues and developing singing skills and musical content. These types of exercises are significant in the educational formation of a child, young person or adult, for the development of different perceptions and sensations where there is a greater possibility of building a broader and more significant knowledge of musical language and also of contributing to self-knowledge and training.

In this sense, the activities at the Elementary School took place through aesthetic, bodily and symbolic experiences (PARODE, 2004) and games, where the group could experiment with the proposals, generating their own meanings, sensations and creating relationships with the innumerable ramifications that can exist in an experience. In this case, we work with musical content that is articulated with other areas of knowledge, proposals articulated with the "reconnection of knowledge" (Morin, 2001) and a transdisciplinary methodology and approach (Parode, 2007, Nicolescu, 2001). We believe that in this way, the child can apprehend the contents in a more fluidic way and be more creative, expressive and active, in its entirety, from a work of knowing and developing their voice, through activities that will give attention to the creative process, to the discovery of themselves. But, not only because it works on the voice and self-expression of the child and the young person, but because the teacher has to keep an attentive eye, so that in the proposals of experiential activities he contemplates the various aspects of the child, proposing through music, voice and therapy, the self-knowledge of the Wholeness of the Being (Parode, 2004). According to the author Coelho:

The voice is also a code of expression of the soul, as it reveals our deepest impressions through its timbre, its volume, its form of emission, etc. When we work with someone's voice, we put into play their scheme of values, their entire philosophy of life and their entire worldview. (COELHO, 1994, p.11)

In music activities, the musicalization of stories and/or poems enables a greater involvement of children, developing rhythm and movement, through legends and working the imagination through poetry. These proposals aim at an education for sensitivity, and from it a possibility of more harmony and lightness. Babies and children with these activities are captivated and remain attentive, connected and inebriated with singing, with harmonic instruments, such as guitar and keyboard, their rich and complex combination of notes and varied sounds, chords, with interpretations, intentions of musicalization of stories, songs and legends at each children's musicalization class. The rhythm, the desire to imitate the sound with the mouth, the melody, the babblings, the speeches and the lyrics sung and experienced are proposing to every music class, an invitation to a signification and resignification of language, of the culture around us, of our language, of communication as a whole. A dialogue to be made with what is inside us not yet known by the world, and what is in the world,



without being known by us. A dialogue to be made and built by the child, by the young person, generating their meanings, their readings, affecting their Being as a whole.

Music and Multidimensional Vibrational Therapy (Parode, 2010) develop communication and expression and everything that encompasses communicating one's feelings, positions, ideas in the culture and in the family, in the same way, evokes the importance of vocal and musical potential knowledge in oneself, the multiple languages that can and should be developed in an integrated way, in order to reconnect knowledge, capacities and skills, whether emotional, linguistic, affective, spiritual, social and/or cognitive, so that this "reconnection of knowledge" (Morin, 2001) in the teaching process, can help to understand and welcome the student also in this way, in its entirety and complexity, helping their aspects of communicating with the world, with his voice, his music, his language and his meanings. The cognitive and sensitive aspects and sensations, which can generate meanings in the life and formation of the student, in this sense it is important to highlight the Greimasian semiotics:

Greimasian semiotics is based on the idea of perception of sensations, but adds the intelligible character. It is in this relationship between the cognitive and the sensations that the subject accesses the world. Therefore, aesthetics is no longer linked only to beauty, but to aesthetics, that is, to perception through the senses.

The "Esthesia" of which Greimas speaks in his Semiotic theory and Parode (2004) in his theory of Vibrational Aesthetics, is constituted from the senses, from the body that feels in the Aesthetic Experience made possible in the experiential activities provided in the classroom for Elementary School students.

SPIRITUALITY, MUSIC AND VIBRATIONAL THERAPY IN THE FORMATION OF THE READER

The meanings generated through arts activities, music, multiple articulated expressive languages and spirituality and Multidimensional Vibrational Therapy Parode, (2010) can transform a child, a young person and even an adult, in the case of children and young people in elementary school, so that they get to know themselves more and more and find tools to have the ability to know the world in a more harmonious and whole way, to be able to be well with themselves, with society, culture and nature.

The sensations and resignifications that occur from art, in aesthetic, bodily and symbolic experiences (Parode, 2004) with multiple artistic languages, enable this range of interpretations and meeting of meanings, where the student feels belonging, building together, and at the moment this happens, generates a meaning, and in the process of realization, develops as a Being, acquiring capabilities, releasing potentials, skills, self-knowledge and generating new knowledge.



Therefore, it is important to highlight that these artistic and creative processes (OSTROWER, 2008) are constructive for the formation of the Being as a whole, in the sensitive aspects and in the intelligible aspects, providing the opportunity to unite emotionally, cognitively, socially and affectively, and can generate an aesthetic experience for transformation.

The teacher who works with this approach, with this search, understands education as something that can generate plenitude, that can awaken potentials, and its potential can be shared with children and students. As a music educator, I see education as a broad process that can awaken potential, an opportunity for students and educators to reinvent themselves, and from these new interventions and constructions, to be able to generate new looks, knowledge and actions, about ourselves and about this new world that we still want to build. Freire talks about this intervention of teaching in the world.

Teaching requires understanding that education is a form of intervention in the world. Another knowledge that I cannot doubt for a moment in my educational-critical practice is that, as a specifically human experience, education is a form of intervention in the world. (FREIRE, 1996, p.50)

Highlighting what Freire (1996) says about the intervention of teaching, that education is a form of intervention in the world, it is essential to talk a little about the relationship between Music and Vibrational Therapy, as a form of intervention, its importance in the formation of the Reader in elementary school, highlighting mainly music in storytelling. At first, the relationship that exists between music and literature, after all, poems and songs are rhymed lyrics, full of poetry, subjectivity, metaphors and become any type of musical composition. The written word takes another form when it has a sound property, in the sung or spoken voice, a text read or a story told, relate literature/text and music/sound. These languages work together proposing the awakening of imagination and creativity, in order to instigate curiosity in the stories told. Storytelling or a musical story, or even a melodious reading of that story, contain music and with it interpretation, intention and meaning. Taking a book, creating sounds and inviting children to create and produce their sounds for the story, can be a type of storytelling, perhaps a little more informal, but pedagogical I would say, so that children feel comfortable in fact to compose together, creating sounds and putting meaning in them. This creating together and spontaneously is almost as if it were a creative reading, but with the book in hand, also bringing the relevance of the book itself, its illustrations, its format, its importance. According to Bedran:

Telling stories as a pedagogical action is also a stimulus to reading practices. Experiences through narratives are fundamental for the formation of readers, because every listener of a good story that deeply touches their soul makes a run towards the books, thirsty to find in them again imprinted the dream, emotion and affection previously experienced during the "narrate-listen-create". (PG 110)



According to Bedran (2012) it is important to highlight the importance of storytelling as a pedagogical action to stimulate reading practices, as well as to think about the difference between storytelling and educational and creative "reading". A storytelling where the book does not need to be in hand, can already have a more theatrical interpretation or more focused on the presentation, being able to explore other resources, leaving the book aside a little and putting more attention on the story itself. In practice, the difference may be small, but it modifies the approach.

The storytelling makes it possible to develop music, playful activities related to the stories told. And in fact, as obvious as it may seem to talk theoretically about Interdisciplinarity and transdisciplinarity, union of different languages, it is important to develop in a Reading Room, musical activities, but which are also related to reading and that are encouraging reading. This fragmentation of knowledge, of knowledge into disciplines, in my view, hinders the process, which is just the opposite, that of rediscovering in ourselves this integrality that we are, contemplating different areas and experiences. In practice, we believe that children assimilate the story more, when relating some sung game, or song, instruments and didactic materials related to the story. Also, it can give them the opportunity to generate associations with other themes, games and content. Also use drawings after the stories, and all this togetherness, which can add a lot to instigate the interest of children. According to Bedran:

The encounter of the characters and situations that the story contains with the imagination of each child around the teacher-narrator engenders a web, a fabric, a mosaic, revealing expression and creativity. The narrative is a stimulus that generates a diversity of responses within each student, who after hearing, seeing and feeling the story dives into an artistic making enriched with senses, working and creating with numerous materials available (paint, paper, pencil, clay, cloth, seeds, plastic, wood, glue, plaster, newspaper, etc.) (PAG, 109)

So, we can say that storytelling is fundamental for the development of the child, when listening to a story through the characters, having attitudes, values as a reference, developing imagination, and participating in all the culture that surrounds us, and also recreating stories that need to be retold and rebuilt in our society. The child's socio-affective motor development is developed through these other activities related, interconnected and associated with storytelling.

Storytelling is a great tool that awakens the critical and reflective sense not only of children, but of all listeners, and the same text can be interpreted in various ways. It is possible to say that storytelling in the classroom is fun, stimulates the imagination of students and promotes awakening and interest in reading, through the narration of a story it is an exercise in life renewal, a starting point to teach the syllabus to understand what happens to students in the personal field Page 911.

With reading mediation and storytelling, we can see the relationship that exists in storytelling, in the spoken voice, even with interpretations, intonations, along with some song or melody sung during the story, in the middle or at the end. This junction of the song with the story helps to captivate



the children during the unfolding of the story, so, while they follow what happens, they can also enjoy the path, singing until they reach the final outcome. The participation of children singing and creating sounds and voices, makes them also little storytellers, actively acting in the storytelling process, and through playing roles, they can also work on their feelings and postures.

The circle, the practice of oral language, where children can play with words very easily, imitating voices, they start to arouse emotions as if they were living what is narrated to them, the feelings presented allow the child, through imagination, to exercise the ability to solve situations that he lives in his daily life. Page 916.

The child's pleasure of listening to stories also resides in waiting for those repetitions, situations, phrases, formulas. According to Calvino (1990, page 49), children wait for these repetitions, songs and sounds that are schemes that generate curiosity and make them want to hear more and more. This union of languages that takes place in storytelling, also added to interpretation and a certain theatrical performance, and also, thinking of music as the soundtrack of a story, are languages and approaches that we can unite for an engaging reading and/or presentation, which keeps students attentive and curious. Organization is necessary to blend with balance, seeking an appropriate result for each space and intention that exists. Sometimes for a more melodious reading or for a more musical or theatrical story.

FINAL CONSIDERATIONS

From all the experiences in the classroom with elementary school children and young people and theories developed in the research, we can conclude that art articulated with spirituality by a transdisciplinary education approach can indeed be transformative, both for the teacher and for the elementary school student. Spirituality, being seen from a scientific perspective, uniting reason, sensitivity and intuition, promotes growth, a different and necessary human development for this new generation. Thus, what was found is the emergence of an education that transcends the traditional, Cartesian and linear model that is so much talked about in the school corridors, in addition, that education is constituted through art as a transformative act, which can certainly instigate self-transformation.

What was evident in the study is that this approach to emerging education is transdisciplinary, education that is between, through and beyond any discipline, because it is committed to life, to transformative actions, for this very reason it is contagious and emanates enthusiasm through the experiential practices that are constituted by the Education of the Sensitive (Parode, 2004). This enthusiasm is evidenced by learning to learn, learning to be, learning to learn, learning to do and living together, according to the four pillars for education in the twenty-first century (Delors, 2001), which, obviously, is constituted by transdisciplinarity and which, certainly, also proposes



development. So, what was evident with the research is that art is capable of transforming people, consequently, society and culture, when articulated with spirituality, based on transdisciplinarity and transdisciplinary education. Freire already said that it is through love and observation of oneself and the other with sensitivity, that a new teaching practice is possible and this is the great search. We were also able to observe and verify, in classes with elementary school classes, that with the support of spirituality and transdisciplinarity, which make it possible to go beyond discipline, through the proposals of Music and Vibrational Therapy, with storytelling and/or with mediation of readings, it is possible to sensitize children and adolescents and instigate humanity in each one. Spirituality provides this support, of wanting the good and seeking the best for oneself and for all, this vision of interconnection, between human beings, nature and culture, the vision of the "deep ecology" of which he speaks (Capra, 2001), bringing back some of the universal ethical values and principles, which have lately been forgotten. Understanding that well-being, health and the balance between mental, emotional, bodily, spiritual and social issues are very important, relevant in the teaching practice even to acquire more knowledge and knowledge, becoming a training for life, where the experience becomes the individual's life experience and thus generates and provides opportunities for an advance in the family affective sphere, professional and social.

During classes and practices, we all the time deal with the complexity of all these issues that affect children, young people and adults and that manifest themselves in the classroom, from there we can see the importance of art, music and other artistic languages articulated in the formation of elementary school, in short, basic education and even university. As educators, music therapists, and as human beings, we find that these experiences allow us to evolve and continue to build the formation of our being, thus, we observe that this is the path to a calmer and also more coherent, conscious educational practice, that of looking at oneself, enabling constructive readings about teaching and learning, whether they are abstract, intuitive, creative and sensorial readings, but which propose a growth, development and improvement of the soul of the human being. According to Morin (2001), in order to know reality, it is necessary to know the complexity of things, to look at reality in a different way, in a complex way. On the other hand, "it is not enough to know, to know, it has to be", according to Parode (2004), this leads us to the idea that in order to know reality it is not enough to think complex, but to live complexity in the entirety of our being, from our experiences and throughout our existence.



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