

VOL IV

Educação:

*Saberes em
Movimento,
Saberes que
Movimentam*

Teresa Margarida Loureiro Cardoso

(organizadora)



EDITORA
ARTEMIS

2023

VOL IV

Educação:

*Saberes em
Movimento,
Saberes que
Movimentam*

Teresa Margarida Loureiro Cardoso

(organizadora)



EDITORIA
ARTEMIS

2023



O conteúdo deste livro está licenciado sob uma Licença de Atribuição Creative Commons Atribuição-Não-Comercial NãoDerivativos 4.0 Internacional (CC BY-NC-ND 4.0). Direitos para esta edição cedidos à Editora Artemis pelos autores. Permitido o download da obra e o compartilhamento, desde que sejam atribuídos créditos aos autores, e sem a possibilidade de alterá-la de nenhuma forma ou utilizá-la para fins comerciais.

A responsabilidade pelo conteúdo dos artigos e seus dados, em sua forma, correção e confiabilidade é exclusiva dos autores. A Editora Artemis, em seu compromisso de manter e aperfeiçoar a qualidade e confiabilidade dos trabalhos que publica, conduz a avaliação cega pelos pares de todos manuscritos publicados, com base em critérios de neutralidade e imparcialidade acadêmica.

Editora Chefe	Prof. ^a Dr. ^a Antonella Carvalho de Oliveira
Editora Executiva	M. ^a Viviane Carvalho Mocellin
Direção de Arte	M. ^a Bruna Bejarano
Diagramação	Elisangela Abreu
Organizadora	Prof. ^a Dr. ^a Teresa Margarida Loureiro Cardoso
Imagem da Capa	grgroup/123RF
Bibliotecário	Maurício Amormino Júnior – CRB6/2422

Conselho Editorial

Prof.^a Dr.^a Ada Esther Portero Ricol, *Universidad Tecnológica de La Habana “José Antonio Echeverría”*, Cuba
Prof. Dr. Adalberto de Paula Paranhos, Universidade Federal de Uberlândia
Prof.^a Dr.^a Amanda Ramalho de Freitas Brito, Universidade Federal da Paraíba
Prof.^a Dr.^a Ana Clara Monteverde, *Universidad de Buenos Aires*, Argentina
Prof.^a Dr.^a Ana Júlia Viamonte, Instituto Superior de Engenharia do Porto (ISEP), Portugal
Prof. Dr. Ángel Mujica Sánchez, *Universidad Nacional del Altiplano*, Peru
Prof.^a Dr.^a Angela Ester Mallmann Centenaro, Universidade do Estado de Mato Grosso
Prof.^a Dr.^a Begoña Blandón González, *Universidad de Sevilla*, Espanha
Prof.^a Dr.^a Carmen Pimentel, Universidade Federal Rural do Rio de Janeiro
Prof.^a Dr.^a Catarina Castro, Universidade Nova de Lisboa, Portugal
Prof.^a Dr.^a Cirila Cervera Delgado, *Universidad de Guanajuato*, México
Prof.^a Dr.^a Cláudia Neves, Universidade Aberta de Portugal
Prof.^a Dr.^a Cláudia Padovesi Fonseca, Universidade de Brasília-DF
Prof. Dr. Cleberton Correia Santos, Universidade Federal da Grande Dourados
Prof. Dr. David García-Martul, *Universidad Rey Juan Carlos de Madrid*, Espanha
Prof.^a Dr.^a Deuzimar Costa Serra, Universidade Estadual do Maranhão
Prof.^a Dr.^a Dina Maria Martins Ferreira, Universidade Estadual do Ceará
Prof.^a Dr.^a Edith Luévano-Hipólito, *Universidad Autónoma de Nuevo León*, México
Prof.^a Dr.^a Eduarda Maria Rocha Teles de Castro Coelho, Universidade de Trás-os-Montes e Alto Douro, Portugal
Prof. Dr. Eduardo Eugênio Spers, Universidade de São Paulo
Prof. Dr. Eloi Martins Senhoras, Universidade Federal de Roraima, Brasil
Prof.^a Dr.^a Elvira Laura Hernández Carballido, *Universidad Autónoma del Estado de Hidalgo*, México

Prof.^ª Dr.^ª Emilas Darlene Carmen Lebus, *Universidad Nacional del Nordeste/ Universidad Tecnológica Nacional, Argentina*
Prof.^ª Dr.^ª Erla Mariela Morales Morgado, *Universidad de Salamanca, Espanha*
Prof. Dr. Ernesto Cristina, *Universidad de la República, Uruguay*
Prof. Dr. Ernesto Ramírez-Briones, *Universidad de Guadalajara, México*
Prof. Dr. Gabriel Díaz Cobos, *Universitat de Barcelona, Espanha*
Prof.^ª Dr.^ª Gabriela Gonçalves, Instituto Superior de Engenharia do Porto (ISEP), Portugal
Prof. Dr. Geoffroy Roger Pointer Malpass, Universidade Federal do Triângulo Mineiro, Brasil
Prof.^ª Dr.^ª Gladys Esther Leoz, *Universidad Nacional de San Luis, Argentina*
Prof.^ª Dr.^ª Glória Beatriz Álvarez, *Universidad de Buenos Aires, Argentina*
Prof. Dr. Gonçalo Poeta Fernandes, Instituto Politécnico da Guarda, Portugal
Prof. Dr. Gustavo Adolfo Juarez, *Universidad Nacional de Catamarca, Argentina*
Prof. Dr. Håkan Karlsson, *University of Gothenburg, Suécia*
Prof.^ª Dr.^ª Iara Lúcia Tescarollo Dias, Universidade São Francisco, Brasil
Prof.^ª Dr.^ª Isabel del Rosario Chiyon Carrasco, *Universidad de Piura, Peru*
Prof.^ª Dr.^ª Isabel Yohena, *Universidad de Buenos Aires, Argentina*
Prof. Dr. Ivan Amaro, Universidade do Estado do Rio de Janeiro, Brasil
Prof. Dr. Iván Ramon Sánchez Soto, *Universidad del Bío-Bío, Chile*
Prof.^ª Dr.^ª Ivânia Maria Carneiro Vieira, Universidade Federal do Amazonas, Brasil
Prof. Me. Javier Antonio Alborno, *University of Miami and Miami Dade College, Estados Unidos*
Prof. Dr. Jesús Montero Martínez, *Universidad de Castilla - La Mancha, Espanha*
Prof. Dr. João Manuel Pereira Ramalho Serrano, Universidade de Évora, Portugal
Prof. Dr. Joaquim Júlio Almeida Júnior, UniFIMES - Centro Universitário de Mineiros, Brasil
Prof. Dr. Jorge Ernesto Bartolucci, *Universidad Nacional Autónoma de México, México*
Prof. Dr. José Cortez Godinez, Universidad Autónoma de Baja California, México
Prof. Dr. Juan Carlos Cancino Diaz, Instituto Politécnico Nacional, México
Prof. Dr. Juan Carlos Mosquera Feijoo, *Universidad Politécnica de Madrid, Espanha*
Prof. Dr. Juan Diego Parra Valencia, *Instituto Tecnológico Metropolitano de Medellín, Colômbia*
Prof. Dr. Juan Manuel Sánchez-Yáñez, *Universidad Michoacana de San Nicolás de Hidalgo, México*
Prof. Dr. Júlio César Ribeiro, Universidade Federal Rural do Rio de Janeiro, Brasil
Prof. Dr. Leinig Antonio Perazolli, Universidade Estadual Paulista (UNESP), Brasil
Prof.^ª Dr.^ª Livia do Carmo, Universidade Federal de Goiás, Brasil
Prof.^ª Dr.^ª Luciane Spanhol Bordignon, Universidade de Passo Fundo, Brasil
Prof. Dr. Luis Fernando González Beltrán, *Universidad Nacional Autónoma de México, México*
Prof. Dr. Luis Vicente Amador Muñoz, *Universidad Pablo de Olavide, Espanha*
Prof.^ª Dr.^ª Macarena Esteban Ibáñez, *Universidad Pablo de Olavide, Espanha*
Prof. Dr. Manuel Ramiro Rodríguez, *Universidad Santiago de Compostela, Espanha*
Prof.^ª Dr.^ª Márcia de Souza Luz Freitas, Universidade Federal de Itajubá, Brasil
Prof. Dr. Marcos Augusto de Lima Nobre, Universidade Estadual Paulista (UNESP), Brasil
Prof. Dr. Marcos Vinicius Meiado, Universidade Federal de Sergipe, Brasil
Prof.^ª Dr.^ª Mar Garrido Román, *Universidad de Granada, Espanha*
Prof.^ª Dr.^ª Margarida Márcia Fernandes Lima, Universidade Federal de Ouro Preto, Brasil
Prof.^ª Dr.^ª Maria Aparecida José de Oliveira, Universidade Federal da Bahia, Brasil
Prof.^ª Dr.^ª Maria Carmen Pastor, *Universitat Jaume I, Espanha*
Prof.^ª Dr.^ª Maria do Céu Caetano, Universidade Nova de Lisboa, Portugal
Prof.^ª Dr.^ª Maria do Socorro Saraiva Pinheiro, Universidade Federal do Maranhão, Brasil
Prof.^ª Dr.^ª Maria Lúcia Pato, Instituto Politécnico de Viseu, Portugal



Prof.^ª Dr.^ª Maritza González Moreno, *Universidad Tecnológica de La Habana*, Cuba
Prof.^ª Dr.^ª Mauriceia Silva de Paula Vieira, Universidade Federal de Lavras, Brasil
Prof.^ª Dr.^ª Ninfa María Rosas-García, Centro de Biotecnología Genómica-Instituto Politécnico Nacional, México
Prof.^ª Dr.^ª Odara Horta Boscolo, Universidade Federal Fluminense, Brasil
Prof. Dr. Osbaldo Turpo-Gebera, *Universidad Nacional de San Agustín de Arequipa*, Peru
Prof.^ª Dr.^ª Patrícia Vasconcelos Almeida, Universidade Federal de Lavras, Brasil
Prof.^ª Dr.^ª Paula Arcoverde Cavalcanti, Universidade do Estado da Bahia, Brasil
Prof. Dr. Rodrigo Marques de Almeida Guerra, Universidade Federal do Pará, Brasil
Prof. Dr. Saulo Cerqueira de Aguiar Soares, Universidade Federal do Piauí, Brasil
Prof. Dr. Sergio Bitencourt Araújo Barros, Universidade Federal do Piauí, Brasil
Prof. Dr. Sérgio Luiz do Amaral Moretti, Universidade Federal de Uberlândia, Brasil
Prof.^ª Dr.^ª Silvia Inés del Valle Navarro, *Universidad Nacional de Catamarca*, Argentina
Prof.^ª Dr.^ª Solange Kazumi Sakata, Instituto de Pesquisas Energéticas e Nucleares. Universidade de São Paulo (USP), Brasil
Prof.^ª Dr.^ª Stanislava Kashtanova, *Saint Petersburg State University*, Russia
Prof.^ª Dr.^ª Teresa Cardoso, Universidade Aberta de Portugal
Prof.^ª Dr.^ª Teresa Monteiro Seixas, Universidade do Porto, Portugal
Prof. Dr. Valter Machado da Fonseca, Universidade Federal de Viçosa, Brasil
Prof.^ª Dr.^ª Vanessa Bordin Viera, Universidade Federal de Campina Grande, Brasil
Prof.^ª Dr.^ª Vera Lúcia Vasilévski dos Santos Araújo, Universidade Tecnológica Federal do Paraná, Brasil
Prof. Dr. Wilson Noé Garcés Aguilar, *Corporación Universitaria Autónoma del Cauca*, Colômbia
Prof. Dr. Xosé Somoza Medina, *Universidad de León*, Espanha

Dados Internacionais de Catalogação na Publicação (CIP)
(eDOC BRASIL, Belo Horizonte/MG)

E24 Educação [livro eletrônico] : saberes em movimento, saberes que movimentam IV / Organizadora Teresa Margarida Loureiro Cardoso. – Curitiba, PR: Artemis, 2023.

Formato: PDF
Requisitos de sistema: Adobe Acrobat Reader
Modo de acesso: World Wide Web
Inclui bibliografia
Edição bilingue
ISBN 978-65-87396-78-1
DOI 10.37572/EdArt_280223781

1. Educação. 2. Prática de ensino. 3. Professores – Formação.
I. Cardoso, Teresa Margarida Loureiro.

CDD 370.71

Elaborado por Maurício Amormino Júnior – CRB6/2422



APRESENTAÇÃO

O quarto volume da *Educação: Saberes em Movimento, Saberes que Movimentam*, publicado pela Editora Artemis, proporciona-nos uma miríade de perspetivas simultaneamente centrífugas de e centrípetas para o epíteto da equidade, previsto no “Objetivo de Desenvolvimento Sustentável 4: Garantir o acesso à educação inclusiva, de qualidade e equitativa, e promover oportunidades de aprendizagem ao longo da vida para todos”¹.

Assim, é possível reconhecer este conceito central na formação – ancorada em propostas metodológicas; docente; inicial; profissional; cidadã; do aluno/estudante, do professor – que inspira alguns dos capítulos aqui coligidos. Mas também nos vários níveis de ensino e nas distintas áreas científicas que informam outros capítulos. E, conseqüentemente, entre os indivíduos e os coletivos que enformam todos os capítulos.

Nestes *Saberes em Movimento, Saberes que Movimentam*, porventura com traçados paradoxais, a partir de diferentes geografias, incluindo linguísticas, é ainda possível reencontrar o equilíbrio caleidoscópico que reflete, afinal, a finalidade de transformar a *Educação*, numa “valorização da diversidade cultural e da contribuição da cultura para o desenvolvimento sustentável”¹.

Teresa Cardoso

¹ Disponível em <https://unescoportugal.mne.gov.pt/pt/temas/objetivos-de-desenvolvimento-sustentavel/os-17-ods/objetivo-de-desenvolvimento-sustentavel-4-educacao-de-qualidade> Acesso em: 27 fev. 2023.

SUMÁRIO

CAPÍTULO 1..... 1

ESTUDIO DAS AULAS: UMA PROPOSTA METODOLOGICA DE MASAMI ISODA

Fernando Flores Vázquez

 https://doi.org/10.37572/EdArt_2802237811

CAPÍTULO 2..... 15

EL TALLER COMO ESTRATEGIA METODOLÓGICA PARA LA CONSTRUCCIÓN DE SENTIDO A TRAVÉS DE LA IMAGEN

Sergio Domínguez Aguilar

Xavier Cózar Angulo

 https://doi.org/10.37572/EdArt_2802237812

CAPÍTULO 3..... 31

UN TALLER SOBRE GEODINÁMICA INTERNA PARA FAVORECER EL PENSAMIENTO HISTÓRICO EN EL ALUMNADO UNIVERSITARIO DE MAGISTERIO

Alfonso Robles Fernández

 https://doi.org/10.37572/EdArt_2802237813

CAPÍTULO 4..... 42

PAPEL DEL DOCENTE UNIVERSITARIO COMO FACTOR MOTIVADOR PARA CREAR UNA CULTURA DE APRENDIZAJE ABIERTO EN LA PRODUCCIÓN CIENTÍFICA DE ESTUDIANTES UNIVERSITARIOS PARA PUBLICACIONES INDEXADAS

Jorge Leoncio Rivera Muñoz

Magna Asiscla Cusimayta Quispe

Ursula Isabel Romani Miranda

Jaime Modesto Ponce de León Muñoz

Luis Alberto Vásquez Muñoz

Alberto Salvador Palacios Jimenéz

Rosa María Ruestas Mauricio

Juan Carlos Palomino Paredes

Elias Alexander Moron Gonzales

Paul Anthony Collado Matos

Josselyn Villavicencio Camacho

Angie Diana Corrales Quinto

Ingrid Karumi Alvarado Alvarado
Saúl Edgar Solís Rojas
Martin Carlos Aguirre Macavilca

 https://doi.org/10.37572/EdArt_2802237814

CAPÍTULO 5.....52

A SALA DE AULA INVERTIDA E SUA APLICAÇÃO PRÁTICA NO AMBIENTE UNIVERSITÁRIO DE MODA

Anna Carolina Moraes Figueiredo
Delzito Eduardo Moraes Figueiredo
Francisca Dantas Mendes

 https://doi.org/10.37572/EdArt_2802237815

CAPÍTULO 6.....62

FORMAÇÃO DOCENTE, PESQUISA DE OPINIÃO E LITERACIA ESTATÍSTICA NA ESCOLA: DOZE ANOS DE “NEPSO” EM PORTUGAL

Teresa Margarida Loureiro Cardoso
Maria Filomena Pestana Martins Silva Coelho

 https://doi.org/10.37572/EdArt_2802237816

CAPÍTULO 776

RECONFIGURACIÓN DEL TRAPECIO ISÓSCELES PARA DETERMINAR SU MEDIDA DE ÁREA CON ESTUDIANTES DEL SEGUNDO GRADO DE EDUCACIÓN SECUNDARIA

Isela Patricia Borja Rueda

 https://doi.org/10.37572/EdArt_2802237817

CAPÍTULO 8..... 81

UNA MIRADA A LA FORMACION CIUDADANA, DESDE EL CURRÍCULO DE LA INSTITUCIÓN EDUCATIVA LICEO DE BOLÍVAR

Julian Ruíz Iriarte

 https://doi.org/10.37572/EdArt_2802237818

CAPÍTULO 9..... 90

LA CONSTRUCCIÓN CURRICULAR COMO ACTIVIDAD PERMANENTE EN LA FORMACIÓN TANTO DEL ALUMNO COMO DEL DOCENTE

Justino Vidal Vargas Solís

 https://doi.org/10.37572/EdArt_2802237819

CAPÍTULO 10	98
REPRESENTACIÓN TEÓRICA DE LA COMPETENCIA ASESORÍA PSICOPEDAGÓGICA EN EL PROFESIONAL DE PEDAGOGÍA-PSICOLOGÍA EN FORMACIÓN INICIAL	
Yunier Guerra Borrego Lázara María Varona Moreno Manuel Antonio Mulet González	
 https://doi.org/10.37572/EdArt_28022378110	
CAPÍTULO 11	108
LA REALIZACIÓN UNIVERSAL DEL DEPORTE Y LA ENCRUCIJADA IDEOLÓGICA	
Juan Manuel Negrelli Federico Germán Jaime Rodrigo Altamirano	
 https://doi.org/110.37572/EdArt_28022378111	
CAPÍTULO 12	120
THREE CASE STUDIES ON EXPLORATION OF PROFESSIONAL MUSICIANS' MOVEMENT AND BODY SELF-AWARENESS	
Annamaria Minafra	
 https://doi.org/10.37572/EdArt_28022378112	
CAPÍTULO 13	140
HERD INSTINCT, SELF-REALIZATION AND <i>BILDUNG</i>	
Mikko Ketovuori	
 https://doi.org/10.37572/EdArt_28022378113	
CAPÍTULO 14	146
INFORME DE RESULTADOS DE LA ENCUESTA DE SATISFACCIÓN DE EGRESADOS 2013-2017 DE LA LEEAI	
Luis Ricardo Ramos Hernández Sibiú Sánchez Barrera	
 https://doi.org/10.37572/EdArt_28022378114	
SOBRE A ORGANIZADORA	152
ÍNDICE REMISSIVO	153

CAPÍTULO 12

THREE CASE STUDIES ON EXPLORATION OF PROFESSIONAL MUSICIANS' MOVEMENT AND BODY SELF-AWARENESS

Data de submissão: 12/01/2023

Data de aceite: 06/02/2023

Annamaria Minafra
Conservatorio "G. Cantelli"
Novara-Italy

<https://orcid.org/0000-0002-2117-4953>

ABSTRACT: In the last few decades studies have been carried out on musical movement and gestures from the embodiment perspective. Although various instrumental educationalists suggest the importance of being aware of the relationship between touch and sound, which consciously coordinates movement and gestures through a mental process, little research has been done on this topic. Musicians seem more interested in the sounds they produce, or more focused on conceptual issues, and appear to act through unconscious or 'performative awareness'. Expert performers seem to reduce their mental effort as they automatise movements. As it is a result of habit, this behaviour generates a body-mind dissociation, which could be an underlying factor in the development of tension and pain in playing. From the phenomenological approach, and combining first with third-person data, this text aims to explore whether movement and body self-awareness could be developed in

professional musicians and, if so, what impact it would have on performance. Qualitative research was carried out on three case studies adopting semi-structured interviews through applying the phenomenological method, observation, and audio-visual material. The musicians were asked to choose an easy, slow piece of music and perform it three times from memory. The first time the piece was performed with no intervention. For the first intervention musicians were asked to mentally rehearse the piece before playing it again, and for the second, they were asked to simulate the movements of playing without their instrument before performing. After each performance, they were asked to describe their feelings, body perceptions, and mental images. The activities and performances were video-recorded and the data were analysed in terms of verbal and nonverbal responses. The findings showed that the musicians were affected by the simulation, which generated kinaesthetic and sensory-motor feedback that assisted them in shaping their thoughts and developing body self-awareness.

KEYWORDS: Professional musicians. Performative awareness. Movement and body self-awareness. Phenomenological method.

1 INTRODUCTION

In the last few decades, attention to movement and gestures in performing music has increased markedly (Davidson, 2005;

2007; 2011; 2012; Gritten and King, 2006; 2011; Visi et al., 2017; Mainsbridge, 2018; Simones, 2019). In the embodied music cognition paradigm (Leman, 2008; Godøy & Leman, 2010; Cox, 2016; Leman et al., 2017; Lesaffre et al., 2017; Newen et al., 2018; Ryan & Schiavio, 2019; Reybrouck, 2021; Tomás et al., 2022), movement and body are considered fundamental tools to achieve knowledge, as this appears to be embedded and achieved through a constant body–mind relationship. These concepts are essential when playing acoustic instruments because without the body – which is the tool that is in contact with the external world (Merleau-Ponty, 2002) – and movement there is no sound production (Jensenius, 2007; Nusseck et al., 2022). In performing music, a musician’s entire body is involved through movement, revealing and shaping “all mental states, both conscious and unconscious” (Davidson and Malloch, 2009, p. 565). The quality of body movement assists musicians in expressing their musical intentions and helps them to communicate their ideas to the audience (Davidson, 2011; 2012). However, expert musicians seem to focus their attention more on sound (Kempster, 2003) and “conceptual issues such as interpretation” (Doğantan-Dack, 2011, p. 252). Musicians appear not to think about their body parts involved in playing, but rather perform such movements intuitively since they have highly automatized skills that guarantee good performances (Montero, 2010). However, the lack of attention to movement may generate tension and pain as many musicians have experienced (Fogel, 2013; Wynn Parry, 2004). Although various instrumental educationalists (Riscica, 2017; Hoppenot, 2006; Galamian, 1985; Kempster, 2003) have highlighted the importance of being aware of the relationship between the physical aspects of playing such as touch and sound, little research has been carried out on this topic. This paper aims to explore whether movement and body self-awareness in playing may be developed, affect performance, and reduce tension. To address this issue, the following research question arose: How can movement and body self-awareness be developed and affect performance in professional musicians?

This paper reports a qualitative study based on three case studies that are part of a larger investigation (see Minafra, 2019). Referring to the recent paradigms of embodied music cognition and adopting a phenomenological approach, the experience of three expert performers and instrumental music teachers are examined, combining first- and third-person data (Varela, 1996).

2 THEORETICAL FRAMEWORK

The recent paradigm of 4E cognition (Rowland, 2010; Gallagher, 2017; Newen et al., 2018) – also applied to music cognition in research (Krueger; 2011; 2019; Leman and Maes,

2014; Lesaffre et al., 2017; Ryan and Schiavio, 2019; Reybrouck, 2021) – conceptualizes the mind as embodied, embedded, enacted, and extended. Knowledge is considered embodied and embedded, as being generated by a continuous body–mind relationship in which the moving body, through “perception and action,” constantly interacts with the environment (Varela et al., 1993; Gallagher, 2017). When using this approach, movement is crucial in cognitive processes. Our understanding can be affected since dynamic sensory changes occur while perceiving, moving, and interacting with the environment (Hostetter & Boncoddò, 2017, p. 156). For example, we cannot comprehend the sensation of fast or slow, when linked to sounds, if we do not experience these kinds of sensations through the moving body. When playing, musicians express their musical ideas through body movements and hand gestures (Leman, 2008). They are required to develop “very sophisticated motor skills” (Leman, 2008, p. 20) through learning specific technical movements or musical gestures to achieve the high level of expertise necessary to produce music and communicate both technical and expressive information. When performing body movements and gestures, that have ‘acoustic properties’ and are ‘aesthetically valuable,” (Gritten and King, 2006, p. xx), performers receive sensory feedback. This latter is called kinesthesia and specifically refers ‘to a sense of movement through muscular effort’ (Sheets-Johnstone, 2011, p. 73). Kinesthesia occurs spontaneously and is generated by tactile-kinesthetic consciousness. This arises from “species-specific kinetic acts that we simply ‘do’ in coming into the world, acts such as kicking, stretching, sucking, swallowing, and so on” (Sheets-Johnstone, 2011, p. 118). Kinesthesia unfolds in a “spatio-temporal-energetic flow of movement each time the person ‘moves,’ ‘does,’ and ‘accomplishes’ something” (Sheets-Johnstone, 2020, p. 6) and has kinetic qualities that human beings are not completely aware of. This is owing to the development of habits and automatisms generated by repeated movements in performing daily actions (Sheets-Johnstone, 2012) and that constitute *body memory* or *implicit memory* (Fuchs, 2012). A similar phenomenon occurs when playing music, where musicians seem to intuitively engage with kinesthesia (Galvao and Kemp, 1999). Besides involving the body intellectually and emotionally, musicians also do so through senses such as hearing, sight, touch, the sensory-motor system, and kinesthetic feedback (Davidson, 2007; Davidson and Malloch, 2009). They seem to be aware of their own body posture moving in space through what is phenomenologically defined as *pre-reflective self-awareness* (Zahavi, 2005) or *performative awareness* (Gallagher, 2005, p. 74). This means that when executing actions such as playing, musicians seem to act by automatizing movements without reflecting on their physical experience (Gallagher and Zahavi, 2008), judging it, or identifying the parts of

their body performing said action (Gallagher, 2005). They are aware of the content of their experience of playing – “what” is being produced – but ignore the “how,” which is the way in which they produce it (Petitmengin et al., 2017), subconsciously controlling movements, body posture, and head or limb position through proprioception (Peñalba Acitores, 2011). In other words, when people speak and gesticulate, feel pain and pleasure, eat, hear sounds, or play musical instruments, they perceive them through immediate and direct access without observation and self-reflection (Zahavi, 2005). The musicians’ ego’s activities are regulated by “different structures,” such as passive and spontaneous receptivity, and the direction of attention toward external perceptions, which are fundamental to developing consciousness (Husserl, 1973). These concepts arise through cognitive processes such as reflecting, judging, feeling, willing, or choosing (Husserl, 1982; Høffding, 2019), but leave the body in a sort of background since it “does not ‘stand out’, but is felt” (Colombetti, 2011, p. 297). Although a subconscious phenomenon, the body perceives the external world – the “out” – through senses and sensorimotor system processing, the information received through mental acts – the “in” (Husserl, 1989) – is a dynamic process in which movement is crucial. This is characterized by two complementary aspects – the *inside* and *outside* (Sheets-Johnstone, 2016). Externally seen and internally perceived by the body, movement creates a link with emotional experiences (Sheets-Johnstone, 1999), providing emotive qualities essential to generating subjective experiences (Sheets-Johnstone, 2016). Musicians’ perception of the body, always combined with sound, is both internal and external but remains a subconscious or pre-reflective experience. This is owing to the performers’ mental activity simultaneously involving various functions (Høffding, 2019) through which musicians continuously process the perceived auditory and sensorimotor information and reconcile it with other musical features such as tempo, pitch, sound, and musical structure. This means that musicians could lack embodied self-awareness, which is “the ability to pay attention to ourselves, to feel our sensations, emotions, and movements online in the present moment, without the mediating influence of judgmental thoughts” (Fogel, 2013, p. 1). However, lacking this ability might cause disease and dysfunction (Fogel, 2013), while its development increases body–mind interaction, which is fundamental to playing a musical instrument (Hoppenot, 2006).

3 METHODS

In this paper, qualitative methods, based on three case studies (Chmiliar, 2010; Yin, 2018), were employed adopting semi-structured interviews, observations, and audio-visual material. These multiple sources of information (Creswell & Poth, 2018) were triangulated

in the analysis process to increase validity and a better understanding of the musicians' experience (Bekhet & Zauszniewski, 2012). The semi-structured interviews, carried out through an empirical phenomenological approach (Larsen & Adu, 2022), offered easy access to empirical subjective data. This approach allowed examining subjective experience – “that which appears” (Aspers, 2009, p. 1) to each musician living the experience and then observing and identifying their intersubjective experience (Thompson & Zahavi, 2007). Self-reflecting and verbalizing helped musicians become aware of their own lived experiences (Vermersch, 2002). Through this process “a transformation of [their] mental field” (Merleau-Ponty, 2002) began accessing pre-verbal levels or unnoticed elements that are not recalled when events are lived (Vermersch, 1993).

Observation assisted the researcher in describing musicians' experience (Langdridge, 2007) through nonverbal behaviour such as body postures, hand gestures, gaze direction, unconscious movements, smiling and other nonverbal indications that participants expressed when referring to playing. This was useful to explore how musicians made sense of the experiences (Tracy, 2020) they were living during the interview. Moreover, observing nonverbal behaviour provided information in identifying musicians' intersubjective experience (Thompson & Zahavi, 2007). This allowed the researcher to ‘validate the messages’ they conveyed through their words (Robson, 1993, p. 192) and identify intersubjective behaviour. Observation was undertaken in two stages. The first was immediately conducted in a narrative way (Robson, 1993) after each interview through descriptive and reflective field notes. The second one was based on audio-visual materials considering the existing literature on body language and expressive musical gestures (Ekman & Friesen, 1969; McNeill, 1992; 2005; Goldin-Meadow, 2003; Davidson, 2005; 2012; Bosi, 2017; Glowinski et al. 2014; James, 2018).

The audio-visual recordings of each interview allowed the researcher to observe nonverbal behaviour many times and analyse it in detail, facilitating a simultaneous comparison of verbal and nonverbal behaviours (Erickson, 2011).

The interviews were held in a quiet studio under similar conditions, with a fixed camera in close proximity to the interviewee (Jensenius, 2018: 808). The interviewer's demeanour was non-intrusive (Creswell, 2012). The methods adopted were employed with rigour, applied the same procedures and tools, and followed the same steps to collect and analyse data, which may lead to conceptual and theoretical generalisations (Petitmengin et al., 2013).

Before starting the study, ethics approval was obtained from the Faculty Research Ethics Committee of UCL-Institute of Education and participants in the research gave their voluntary written informed consent (BERA, 2012).

4 PARTICIPANTS

The musicians presented in this study (a pianist, violinist, and guitarist) were part of a larger study (Minafra, 2019) and were recruited through a qualitative ‘purposeful sampling’ (Creswell, 2012, p. 206). Like all the other participants, these are expert musicians and music teachers. They had received formal classical music training for years, achieved a high level of expertise (Hallam, 2010; Zhang et al., 2020), and regularly perform concerts. It was assumed that carrying out research with expert musicians, who were also teachers, may shed light on how they paid attention to their movements while playing. As music teachers used to formalizing their thoughts, they might be more aware of their movements while playing and be able to provide an accurate description of such. The musicians presented in this paper were chosen from among the other participants in the main research (Minafra, 2019) because their behavior showed changes in shifting from pre-reflective to self-reflective body self-awareness across the research process. They are all women between the ages of 35 and 42 who teach in state music schools and were the researcher’s acquaintances. To guarantee their anonymity, when referring to each of them or reporting their words, the musicians are named according to their instrument and a number which indicates the order in which they were interviewed in the main study (which comprised three pianists, three violinists, three guitarists and other groups of instrumentalists (Minafra, 2019)). They are Piano-1 from Brazil, Violin-2 from Belgium, and Guitar-3 from Italy.

The duration of each interview was between 30 and 40 minutes.

5 PROCEDURE

The musicians were asked to perform three tasks, which involved slight modifications to playing the same piece of music in the second and third performance. The main aims of these tasks were to explore: 1) the musicians’ body self-awareness in Task 1; 2) whether body self-awareness could be developed during the tasks; and 3) whether body self-awareness development could affect performance. Each task represented a phenomenological reduction (Vermersch, 2002) process in which the interviewer, through a non-judgmental conversation, asked the musicians to describe their experiences (King et al., 2008) in reference to breathing, physical tension, relaxation, touch, mood, mental images, and anything else that they felt was important during their performance immediately after each performance. Before the interview, the musicians were asked to choose the beginning (eight bar phrase) of an easy, slow piece of music and perform it three times from memory to enable them to focus their attention on the produced sound and technical movements

during the tasks. The first time the piece was performed with no intervention. For the first intervention before playing the piece again, musicians were asked to mentally rehearse the piece. This practice “is a systematic way to ‘see’ and ‘feel’ physical movements associated with a skill, without physically performing” (Ross, 1985, p. 222) involving auditory, visual imagery, and kinaesthesia (Lim & Lippman, 1990, p. 21-21). For the second, musicians were required to simulate (Godøy et al., 2006) the movements of playing without their instrument, before performing. This task was formulated considering Husserl’s (1989) views on the importance of touch in movement for developing body self-awareness.

After each performance, they were asked to describe their feelings, body perceptions, and mental images and possible sound differences, and any possible differences in self-perception in each performance.

6 DATA ANALYSIS

Data analysis was carried out through a phenomenologically oriented qualitative thematic analysis (van Manen, 1990; 2014). Based on phenomenological reduction, the description of lived experiences led to the identification of phenomenological thematic expression through a reflective process (van Manen, 2014). After reading the transcription many times, patterns of themes were identified based on “the process of recovering structures of meanings” (van Manen, 2014, p. 319) related to the musicians’ verbal and nonverbal responses across the interviews. The process of audio-visual material transcription is complex, like a sort of “translation from one language to another” (Rose, 2000, p. 247) and includes gestures and behaviour which are transcribed in words, and that continuously interact and overlap. The criteria for transcribing words and gestures were set after watching and re-watching the video many times. Based on the existing literature related to gestures studies (Ekman & Friesen, 1969a; Ekman, 2004; McNeill, 1992; 2005; Goldin-Meadow, 2003) it was decided to transcribe only those gestures which referred to play, the body or parts of the body involved in playing (Minafra, 2019; 2021). It was also chosen to avoid using software programs because they are not appropriate tools for analysing phenomenological data (van Manen, 2014).

7 FINDINGS

During the interview process, the musicians experienced body self-awareness at different levels as if they lived a sort of introspective “journey” across the three phenomenological reductions. The themes *Kinesthetic thought*, *Mental rehearsal effect*, *Simulation effect*, respectively identified after each task, show this introspective journey.

7.1 AFTER TASK 1: KINESTHETIC THOUGHT

While describing their experience after Task 1, musicians executed two kinds of movements that have been defined as *kinesthetic* and *simulated movements* (Figures 1 & 2). The term *kinesthetic movements* was used when the musicians moved their hands along or touched specific parts of their body, seeming to explore their shape and receive tactile-kinesthetic feedback (Sheets-Johnstone, 2011). The definition of *Simulated movements* (Godøy et al., 2006) was used for describing the movements of the simulation of playing.

Figure 1. Kinesthetic movements performed after 1st, 2nd, and 3rd task.
1 = not at all; 2 = very little; 3 = little; 4 = much; 5 = very much.

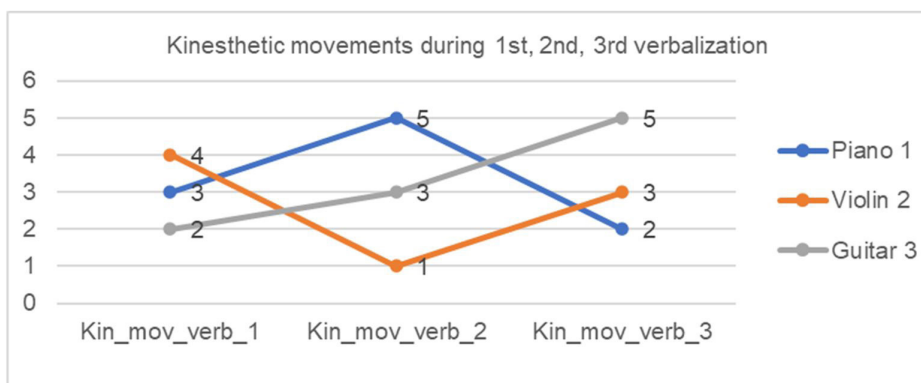
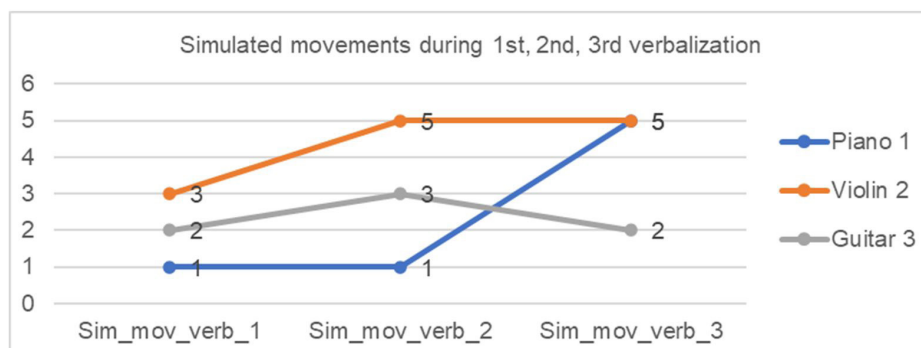


Figure 2. Simulated movements performed after 1st, 2nd, and 3rd task.



According to Merleau-Ponty (2002), the body is involved in a cognitive process when “it tries to touch itself while being touched” (Merleau-Ponty, 2002, p. 107). In this process, the musicians displayed the beginning of “a kind of reflection” (Merleau-Ponty, 2002, p. 107) activating a sort of multisensorial feedback in a circular and dynamic system (Varela et al., 1993) – so-called kinesthesia. Musicians seemed to execute *kinesthetic* and *simulated movements* unintentionally or *pre-reflexively* (Zahavi, 2005) since they did

not pay attention to them. However, these movements were essential in helping them formalize their thoughts or use the movements to replace words and become aware of their bodily sensations and develop movement awareness. When being asked to describe her feelings, Piano-1 admitted to feeling anxious and tense, seeming to feel the need to create physical contact with her body to reflect on it. This phenomenon was manifested in two ways. The first was when she closed her eyes and remained silent. This enabled her to slowly begin the introspection process and become “aware of aspects of [her] experience which until then were pre-thought” (Petitmengin-Peugeot, 2002, p. 47) or “unnoticed” (Bitbol & Petitmengin, 2017). The second occurred when she touched her arms and chest, facilitating multi-sensory feedback, or kinesthesia. For her, these movements seemed fundamental for discovering muscular tension and recognizing underlying anxiety as her verbal and nonverbal reactions show:

Piano-1: *[whispering and nodding]* yeah... Heart beating... yeah and a bit of, ahem *[in silence, with closed eyes]*...yeah, I feel the... *[looking at and slowly stroking first her left and then her right arm]* my arm here *[stroking her left arm]*... yeah, I feel this region *[touching her chest]* and this region *[again touching her left and then her right arm]*.

Guitar-3 created sensory-motor contact with her body, receiving kinesthetic feedback first when asked to reflect on her body. While nervously moving her fingers against her right palm, she kinesthetically relived the tension she felt in her hand, through which she received sensory-motor feedback that enabled her to verbalize the sensations. Then she communicated how she had attempted to relax her physical tension. She altered the tense movements of the right hand to more relaxed ones while describing what she imagined during playing. Through this kinesthetic feedback, she seemed to connect her body and mind. She spontaneously performed these movements, seemingly unaware of them when the interviewer invited her to answer once again about her physical sensations:

Guitar-3: So...ahem, my body tends... I felt and I am feeling some stiffness *[while moving her fingers over her right palm]*... some of them instinctively kick off, so I tried *[moving her right wrist and completely relaxing her hand]* ...to relax them ... I tried to control the hand movement *[moving right hand, completely relaxed]* ...when I play, I imagine where the hand is going... both hands... I see them... I see the fingerboard, I see the gestures...I think of the sound... I sing... while I am playing – yes, all these things.

Violin-2 employed kinaesthesia to express the discomfort caused by the fact that she was not playing her own violin. Kinesthetic movements appeared to help her focus on the task and describe her bodily sensations. When simulating, Violin-2 seemed to introspectively observe the movements required to play. Without speaking, she was able to show her awareness of those body parts involved in playing by touching or moving

them. For her, kinesthesia seemed to be embodied in her thoughts and essential to her introspection process.

Violin-2: well, I am not bad, only [*looking up into space, bringing the frog of the bow close to the strings and her left hand close to the neck of the violin*] this changes...

The movement of the violin that she executed on her left shoulder seemed fundamental to becoming aware of her bodily sensations:

Violin-2: the fact that [*moving the violin showing that it slipped from her shoulder*] ...yes ... I feel relaxed... Maybe I am not aware of that, but if I perceive well, I am not feeling tense.

7.2 AFTER TASK 2: MENTAL REHEARSAL EFFECT

When reporting their feelings after the second performance, the musicians appeared more introspective. In a similar manner to the verbalization process after Task 1, the musicians were supported by kinesthetic movements, which increased (see Figures 1 & 2) and appeared fundamental (Sheets-Johnstone, 2011) to formalizing their thoughts, for instance, in relation to relaxation. This effect was produced by performing the piece of music purely through mental simulation of the movements (Ross, 1985). The musicians referred to their body perception in much more detail and were able to self-evaluate their performance better than after Task 1. They seemed to be more attentive when observing and reporting on their body or parts of it when playing. This could have resulted from mental rehearsal, where the musicians imagined playing and intentionally directed their attention to their body and kinesthetic feedback. According to Varela and his colleagues, “changes in the mind of the analyzers” can be generated by the interruption of “automatic patterns of conditioned behaviour” (Varela et al., 1993, p. 122). Piano-1 and Guitar-3, who always supported their speech with *kinesthetic* or *simulated movements*, stated that they paid more attention to their breathing. Piano-1 recognized that she felt more anxious than after Task 1 and expressed these feelings through kinesthetic movements as if she considered those movements more effective than words.

Piano-1: I think the breath was a little bit [*simulating heart beating on the chest*] ...a little bit like that.

Piano-1 also reported that, in the second performance, she felt the need to slow down the piece and improve the quality of musical touch. Guitar-3 declared that she was more relaxed when giving the second performance after singing and perceiving her breathing during mental rehearsal. She also seemed to rediscover the pleasure

of touching her instrument while producing sound that she appeared to relive when verbalizing and simulating.

Guitar-3: I remember the feeling when I embed [*simulating playing with her right thumb*] the finger, the pleasure, the nail [*simulating and singing some notes*]... then I remember the pleasure of embedding the finger [*still simulating*] in the string, then... I felt my breathing much more.

Further, she appeared to be surprised by the kind of sound she produced.

Guitar-3: the sound came out differently... This thing scared me... it created anxiety, from the beginning... because I perceived the sound differently ... this concerned me... because I said, "Beautiful!... Very beautiful," I liked it and this distracted me... I felt overcome by the music.

Violin-2 seemed to be unable to separate words from her simulation, showing that her body–mind relationship was deeply intertwined.

Violin-2: the first time I didn't feel [*simulating*] this... the string change... [*simulating the bow change*] ...I felt it much more [*simulating and touching her right elbow*]... I felt exactly this, the sound was deeper [*simulating bowing*]... sound deepness [*moving up and down her right elbow while looking at it*] comes from the weight of this.

7.3 AFTER TASK 3: SIMULATION EFFECT

When verbalizing after Task 3, the musicians appeared to become more conscious of their movements and body self-awareness. The experience of simulating brought them to pay attention to each movement. Moreover, the lack of sound led the musicians to refer to the kinesthetic feedback received by the simulation and its possible effect on performance. They seemed to strengthen their kinesthetic thoughts that they began to display after Task 1. While verbalizing, the musicians continued the simulation, which generated new kinesthetic and sensory-motor feedback. They seemed to think about "what they were doing while they were doing it" (Montero, 2016, p. 41). When simulating and playing, the musicians seemed to be engaged with their bodily movements, manifesting a sort of "proprioceptive sensory bodily awareness," (Montero, 2010, p. 113) which affected their cognition (Sheets-Johnston, 2011). The musicians seemed to consciously employ the simulation to facilitate self-reflection while looking at themselves or conveying their feelings and thoughts to the interviewer when looking at her (Cartmill et al., 2012). They seemed to recollect content from their implicit memory, generated when their body learned the actions required to play through "repetition and exercise" (Fuchs, 2012, p. 10) and that, once automatized, became embodied and difficult to verbalize (Fuchs, 2012). Verbalizing, looking at, and receiving kinesthetic feedback from movements and specific,

localized “touch-sensations” of the body led the musicians to become aware of it (Husserl, 1989, p. 152 § 36). As the following extracts show, the reflective process was “a mode of learning” (Varela et al., 1993, p. 27), which seemed to bring the musicians to discover some previously unnoticed aspects of their experience of playing. They appeared to bring together the body and mind in a reflective act (Varela et al., 1993) when touching or looking at the parts of their body that they were speaking about, seemingly conscious of their movements. Compared to after completing the previous tasks, the musicians showed they had moved from pre-reflective body self-awareness to reflective body self-awareness (Zahavi, 2005), being able to “make sense out of [their lived experience] in a narrative way” (Gallagher and Zahavi, 2008, p. 49). The simulation constituted a way of learning for the musicians. Piano-1 reported that the simulation made her conscious of her movements and realized that she was playing automatically in the previous performances.

Piano-1: without the keyboard... I lost the refere-en-ce of the key [...] I lost co-o-ontrol because I... I didn't have [*closed eyes, softly joining the fingertips of both hands*] the... the... re-e-ference, the key... the keys... the black keys and white keys...during the pra-a-actice and doing not so... automatically, because I was a little bit... playing automatic-a-ally... [*simulating playing, then looking at the interviewer*]...here... [*indicating the cover of the piano and looking at it*]... it was nice... it was nice to... to have this... playing [*slowly and softly simulating playing, closing eyes*]... in order to observe just the movement and then go to... pla-a-ay and be aware a-a-about what I have to... this... playing.

While verbalizing, Violin 2, constantly assisted by simulated movement of playing in self-reflecting and formalizing her thoughts, realised that the simulation was a practice for self-learning and self-correcting wrong movements.

Violin-2: [*simulating with both hands and looking at them*] I feel both hands more... sometimes on the violin, maybe without the bow like this [*simulating with the left hand*], but in this way [*simulating with both hands*] in the air never... it gives you [*simulating with both hands as if she were reliving the experience*]... you feel the movements [*continuing to simulate*]... you also feel the little things [*simulating small bowing at the top of the bow*]... Why am I doing this in this way? [*bringing her right index finger to her temple*] ...in the air... if I play [*simulating*] I cannot do – I mean – I cannot correct myself [*simulating*]... I think.

The simulation of playing assisted Guitar-3 in developing breathing awareness and body self-awareness (Sheets-Johnstone, 2011). This was manifested while speaking about her breathing and its effect on her body, re-living the simulation effect through the kinesthetic feedback generated when sequentially touching her shoulders, chest, and abdomen.

Guitar-3: What I perceived more was the column of air of my breathing... I perceived the column [*touching her back*], which was moving, going in and out from my nose... From the beginning, this was the main thing... then the balance in my back [*touching her back and looking into space*]... setting and doing the simulation without the instrument [*simulating*] allowed me to perceive my

vertebral column; then, when I picked up the instrument... and then I played with the instrument [*simulating*], not mentally... I really perceived my back... so I paid much more attention to that... it was a novelty... Yes... yes.

In comparison to previous performances, the simulation seemed to bring the musicians to recalibrate, economize, and make movements that were more functional according to their musical intentions, removing automatic elements when playing. This phenomenon was related to expressive bodily movements, such as head nods, trunk swaying, and specific instrumental expressive movements which were typical for their instruments. Expressive body movements are non-functional in achieving technical aims but contribute to communicating musicians' expressive intentions to the audience (Davidson, 2005). For example, Guitar-3 removed the automatic elements, such as swinging the right knee or nodding her head, which were prevalent in Tasks 1 and 2, and slightly increased the specific instrumental movement of swinging her left elbow. This assisted her in executing flexible movements (Bosi, 2017) and relaxing both her left arm and shoulder.

8 CONCLUSION

This research investigated professional musicians' body self-awareness related to movement during performances based on three case studies. Adopting a phenomenological approach, referring to the 4E cognition theory (Newen et al., 2018), first-and third-person data were collected (Varela, 1996) considering the body–mind relationship. The employed paradigm allowed the researcher to explore the process through which three expert musicians shifted from implicit knowledge to movement awareness. Three phenomenological reductions (Vermersch, 2002) were carried out, where participants performed three tasks to explore how and whether movement and body self-awareness could be developed and subsequently affect performance. During each phenomenological reduction process, the musicians observed and described, albeit to various degrees, the movements and feelings – when playing – which were unnoticed (Bitbol & Petitmengin, 2017) prior to being engaged in the introspective process in a non-judgmental way. When they started to intentionally focus on movements and parts of the body involved in playing, “a transformation of [their] mental field” (Merleau-Ponty, 2002) began. The findings revealed how the musicians were affected by the interventions and seeming to experience a sort of introspective “journey”. At the beginning of this “journey”, musicians seemed to execute movements through pre-reflective body self-awareness (Zahavi, 2005) or “performative awareness” (Gallagher, 2005), having automatized the movements required to play. While verbalizing after Task 1, musicians performed *kinesthetic* and *simulated*

movements unintentionally or *pre-reflexively* (Zahavi, 2005) as they did not pay attention to them. However, these movements were essential in assisting them in formalizing their thoughts and becoming aware of their bodily sensations, such as anxiety and muscular tension, and developing movement awareness. The musicians began “a kind of reflection” when involving the body in their cognitive process (Merleau-Ponty, 2002), wherein the sense of touch was fundamental. The execution of *kinesthetic* and *simulated* movements increased across the second and the third verbalization processes (see Figures 1 & 2). This indicated that the musicians gradually shifted from pre-reflective to self-reflective body self-awareness, and that they were deepening their self-reflection by being more involved in their body–mind relationship. The musicians more accurately referred to their bodies and were more focused on playing. When reporting their feelings after the second performance, the musicians appeared more introspective. This effect was produced by performing the piece of music purely through a mental simulation of the movements (Ross, 1985). The musicians referred to their body perception in much more detail and were able to self-evaluate their performance better than after Task 1. They seemed to be more attentive when observing and reporting on their body or parts of it when playing. Mental rehearsal led the musicians to internally direct their attention and concentrate on imagined movements and sound. In Task 3, the musicians performed the simulation, which – owing to the lack of sound – allowed them to pay attention to each movement they needed to play and recollect content from their “implicit memory” of their actions of playing (Fuchs, 2012). This affected both their performance and verbalization. When playing, they seemed to recalibrate, economize, and make movements that were more functional to their musical intentions, removing the automatized elements. The musicians appeared to deconstruct a high degree of movement automatization (Davidson, 2011) by concentrating on each movement. When guided to describe their movements during the third verbalization process, they appeared to consciously execute the simulation of playing while watching themselves play. The simulation was “a mode of learning” (Varela et al., 1993, p. 27). These physical responses enabled improved self-evaluation of the musicians’ performances, such as paying more attention to sound quality, being more involved in the music, self-correcting wrong movements and focusing on their body to achieve a deeper level of concentration and body self-awareness. The findings from this research suggest that mental rehearsal, simulation, and verbalization can be adopted in combination. This approach assisted the musicians in developing concentration, economizing movement, and increasing body self-awareness, which positively affected practice, performance, and the musicians’ well-being. The musicians became aware of the experience of playing by describing it without expressing any judgment and by being supported by kinesthetic movements.

Nevertheless, some limitations to this study have emerged. The research was based on the researcher's subjective experience (Bitbol & Petitmengin, 2017) and to reduce this bias during data analysis, some phenomenological directions were followed (Varela, 1996). Intersubjective patterns were identified within the musicians' subjective experiences to objectify (Bitbol & Petitmengin, 2017) and triangulate data. Furthermore, the findings are based on qualitative research, cannot be generalized, and may not be replicated exactly if the study is repeated by other researchers. However, conceptual and theoretical generalizations may be achieved as the procedures employed in this study are rigorous and similar strategies and patterns across cases can be identified (Petitmengin et al., 2013). The phenomenological approach adopted in this research could be an effective means to train musicians in developing body self-awareness through mental rehearsal and the simulation of playing, in which attention is paid to kinesthetic feedback. This training may help musicians to self-correct inappropriate movements and postures, enhance concentration, and positively affect their well-being when playing.

REFERENCES

- Aspers, P. (2009). Empirical Phenomenology: A Qualitative Research Approach. (The Cologne Seminars). *Indo-Pacific Journal of Phenomenology*. 9(2), 1-12.
- Bekhet A., Zauszniewski J. (2012) Methodological triangulation: an approach to understanding data. *Nurse Researcher*, 20(2): 40-43.
- Bitbol, M., & Petitmengin, C. (2017). Neurophenomenology and the micro-phenomenological interview. In S. Schneider, & M. Velmans (Eds.), *The Blackwell companion to consciousness*. 2nd Ed. (pp. 726-739). John Wiley & Sons Ltd.
- Bosi, B. (2017). Left-hand injuries in guitarists: Literature review and some solutions. *Per Musi*. 37 (April). <https://doi.org/10.35699/2317-6377.2017.5238>.
- Cartmill, E., Beilock, S., and Goldin-Meadow, S. (2012). A word in the hand: action, gesture and mental representation in humans and non-human primates. *Philosophical Transactions of the Royal Society*, 367,129–143. doi:10.1098/rstb.2011.0162
- Chmiliar, L. (2010). Multiple-Case Designs. In A. J. Mills, G. Durepos, & E. Wiebe (Eds.), *Encyclopedia of Case Study Research*. Vol. 1 (582-583). Sage.
- Colombetti, G. (2011). Varieties of Pre-Reflective Self-Awareness: Foreground and Background Bodily Feelings in Emotion Experience. *Inquiry*. 54(3), 293–313. <https://doi: 10.1080/0020174X.2011.575003>
- Cox, A. (2016). *Music and embodied cognition. Listening, moving, feeling, and thinking*. Indiana University Press.
- Creswell, J. W. (2012). *Educational research: planning, conducting, and evaluating quantitative and qualitative research*. Pearson.
- Creswell, J. W., & Poth, C. N. (2018). *Qualitative inquiry & research design. Choosing among five approaches*. 4th Ed. Sage.

- Davidson, J. W., (2005). Bodily communication in musical performance. In D. Miell, R. MacDonald, & D. Hargreaves (Eds.), *Musical Communication* (pp. 215-237), Oxford University Press.
- Davidson, J. W., & Malloch, S. (2009). Musical communication: the body movements of performance. In S. Malloch, & C. Trevarthen (Eds.), *Communicative musicality. Exploring the basis of human companionship* (pp. 565- 583). Oxford University Press.
- Davidson, J. W. (2011). Movement and collaboration in musical performance. In S. Hallam, I. Cross, & M. Thaut (Eds.), *The Oxford handbook of music psychology* (pp. 364-376). Oxford University Press.
- Davidson, J. W. (2012). Bodily movement and facial actions in expressive musical performance by solo and duo instrumentalists: Two distinctive case studies. *Psychology of Music*. 40(5), 595–633. doi.org/10.1177/0305735612449896
- Davidson, J. W., & Broughton, M. C. (2022). Body Movement. In G. E. McPherson (Ed.) *Development and learning, proficiencies, performance practices, and psychology. Vol. 1* (pp. 294-323), Oxford University Press.
- Doğantan-Dack, M. (2011). In the beginning was gesture: piano touch and the phenomenology of the performing body. In A. Gritten, & E. King (Eds.), *New perspective on musical gesture* (pp. 243-265). Ashgate.
- Ekman, P. and Friesen, W.V. (1969). The repertoire or nonverbal behavior: Categories, origins, usage and coding. *Semiotica*. 1, 49-98. doi.org/10.1515/semi.1969.1.1.49
- Erickson, F. (2011). Uses of video in social research: a brief history. *International Journal of Social Research Methodology*. 14(3), 179–189.
- Fogel, A. (2013). *Body sense: the science and practice of embodied self-awareness*. Norton & Company Ltd.
- Fuchs, T. (2012). The phenomenology of body memory. In S. C. Koch, T. Fuchs, M. Summa, & C. Müller (Eds.), *Body Memory, Metaphor and Movement* (pp. 9-22). John Benjamins Publishing Company.
- Galamian, I. (1985). *Principles of violin playing & teaching*. Prentice-Hall, Inc.
- Gallagher, S. (2005). *How the body shapes the mind*. Oxford University Press.
- Gallagher, S., & Zahavi, D. (2008). *The phenomenological mind. An introduction to philosophy of mind and cognitive science*. Routledge.
- Gallagher, S. (2017). *Enactivist interventions. Rethinking the mind*. Oxford University Press.
- Galvao, A., & Kemp, A. (1999). Kinaesthesia and instrumental music instruction: some implications. *Psychology of Music*. 27: 129-137. https://doi.org/10.1177/0305735699272004
- Glowinski, D., Baron, N., Grandjean, D., Ott, T., Shirole, K., Torres-Eliard, K., & Rappaz, M-A. (2014). Analyzing expressive styles and functions of bodily movement in violinist performance. *MOCO '14*, Jun 16-17 2014. Paris, France: ACM 978-1-4503-2814-2/14/06. http://dx.doi.org/10.1145/2617995.2618023
- Godøy, R.I., E. Haga, & A. R. Jensenius (2006). Playing 'air instruments': Mimicry of sound-producing gestures by novices and experts. In S. Gibet, N. Courty, & J.-F. Kamp (Eds.), *Gesture in Human-Computer Interaction and Simulation: 6th International Gesture Workshop, GW 2005* (pp. 256–267). Berder Island, France, May 18-20, 2005, Volume 3881/2006. Springer-Verlag GmbH. [Paper]

Godøy, R. I., & Leman, M., (Eds.) (2010). *Musical gestures: Sound, movement, and meaning*. Routledge.

Goldin-Meadow, S. (2003). *Hearing gesture. How our hands help us think*. Belknap Press of Harvard University Press.

Gritten, A., & King, E. (Eds.) (2006). *Music and gesture*. Ashgate.

Gritten, A., & King, E. (Eds.) (2011). *New perspectives on music and gesture*. Ashgate.

Hallam, S. (2010). 21st century conceptions of musical ability. *Psychology of Music*. 38(3), 308–330. doi.org/10.1177/0305735609351922

Hammersley, M., & Traianou, A. (2012). Ethics and educational research. *British Educational Research Association (BERA) on-line resource*. Available on-line at: <https://www.bera.ac.uk/publication/ethics-and-educational-research>

Høffding, S. (2019). Performative passivity: lessons on phenomenology and the extended musical mind with the Danish String Quartet. In R. Herbert, D. Clarke, & E. Clarke (Eds.), *Music and consciousness 2. Worlds, practices, modalities*, (127-142). Oxford University Press.

Hoppenot, D. (2006). *Il Violino interiore*. Transl. ed P. Barsuglia. Cremonabooks.

Hostetter, A. B., & R. Boncoddò (2017). Gestures highlight perceptual-motor representations in thinking. In R. Breckinridge Church, M. W. Alibali, & S. D. Kelly (Eds.), *Why gesture? How the hands function in speaking, thinking and communicating* (155-174). John Benjamins Publishing Company.

Husserl, E. (1973). *Experience and Judgment: Investigations in a Genealogy of Logic*. L. Landgrebe (Ed.). Routledge & Kegan Paul.

Husserl, E. (1982). *Ideas pertaining to a pure phenomenology and to a phenomenological philosophy. First book. General introduction to a pure phenomenology*. Transl. Ed. F. Kersten. Martinus Nijhoff Publishers.

Husserl, E. (1989). *Ideas pertaining to a pure phenomenology and to a phenomenological philosophy. Second book. Studies in the phenomenology of constitution*. Transl. Eds. R. Rojcewicz & A. Schuwer. Kluwer Academic Publishers.

James B (2018). Pianism: Performance Communication and the Playing Technique. *Frontiers in Psychology*. 9:2125. doi: 10.3389/fpsyg.2018.02125

Jenseniuss, A. R. (2007). *Action-sound. Developing methods and tools to study music-related body movement. Ph.D. Dissertation*. University of Oslo. No. 234 ISSN 0806-3222.

Jenseniuss, A. R., (2018). Methods for Studying Music-related Body Motion. In R. Bader (Ed.), *Springer handbook of systematic musicology* (pp. 805-818). Springer-Verlag. https://doi.org/10.1007/978-3-662-55004-5_38

Kempler, S. (2003). *How muscles learn*. Summy-Bichard Inc.

King, N., Finlay, L., Ashworth, P., Smith, J.A., Langdrige, D., & Butt, T. (2008). "Can't really trust that, so what can I trust?": A polyvocal, qualitative analysis of the psychology of mistrust. *Qualitative Research in Psychology*. 5(2), 80-102. doi: 10.1080/14780880802070559

Krueger, J. (2011). Doing things with music. *Phenomenology and Cognitive Sciences* 10, 1–22. doi: 10.1007/s11097-010-9152-4

- Krueger, J. (2019). Music as affective scaffolding. In D. Clarke, R. Herbert, & E. Clarke (Eds.), *Music and Consciousness II* (55–70). Oxford University Press.
- Langdrige, D. (2007). *Phenomenological psychology. Theory, research and method*. Pearson Education Limited.
- Larsen, H.G., & Adu, P. (2022). *The theoretical framework in phenomenological research. Development and application*. Routledge.
- Leman, M. (2008). *Embodied music cognition and mediation technology*. The MIT Press.
- Leman, M. & Maes, P.-J. (2014). The Role of embodiment in the perception of music. *Empirical Musicology Review*. 9(3-4), 236-246. doi: 10.18061/emr.v9i3-4.4498
- Lesaffre, M., Maes P.-J., & Leman, M. (Eds.) (2017). *The Routledge Companion to Embodied Music Interaction*. Routledge.
- Lim, S., & Lippman, L. G. (1991). Mental practice and memorization of piano music. *Journal of General Psychology*. 118(1), 21–30. <https://doi.org/10.1080/00221309.1991.9711130>
- Mainsbridge, M. (2018). Gesture-controlled musical performance: from movement awareness to mastery. *International Journal of Performance Arts and Digital Media*. 14(1), 34-51. doi: 10.1080/14794713.2017.1419801
- McNeill, D. (1992). *Hand and Mind. What gestures reveal about thought*. London: The University of Chicago Press.
- McNeill, D. (2005). *Gesture and thought*. The University of Chicago Press.
- Merleau-Ponty, M. (2002). *Phenomenology of Perception*. Transl. ed C. Smith. Routledge.
- Minafra, A. (2019). *Exploring kinaesthetic and body self-awareness in professional musicians*. [Ph.D. Dissertation]. [London (UK)]: University College of London- Institute of Education. <https://discovery.ucl.ac.uk/id/eprint/10068662/>
- Minafra, A. (2021). Exploring gestures and body language in professional musicians during the self-reflection process on technical movement. In T. Chernigovskaya, P. Eismont, & T. Petrova (Eds.), *Language, music and gesture: Informational crossroad (LMGIC 2021)* (pp. 139-156). Springer Nature Pte Ltd. https://doi.org/10.1007/978-981-16-3742-1_11.
- Montero, B. (2010). Does bodily awareness interfere with highly skilled movement?. *Inquiry*. 53(2), 105–122. doi-org.libproxy.ucl.ac.uk/10.1080/00201741003612138
- Montero, B. G. (2016). *Thought in action. Expertise and the Conscious Mind*. Oxford University Press.
- Newen, A., De Bruin, L., & Gallagher, S. (Eds.) (2018). *The Oxford handbook of 4E cognition*. Oxford University Press.
- Nusseck, M., Czedik-Eysenberg, I., Spahn, C., & Reuter, C. (2022). Associations between ancillary body movements and acoustic parameters of pitch, dynamics and timbre in clarinet playing. *Frontiers in Psychology*. 13:885970. doi: 10.3389/fpsyg.2022.885970
- Peñalba Acitores, A. (2011). Towards a theory of proprioception as a bodily basis for consciousness in music. In D. Clarke, & E. Clarke (Eds.), *Music and consciousness. Philosophical, psychological, and cultural perspective* (215-230). Oxford University Press.

- Petitmengin-Peugeot, C. (2002). The Intuitive Experience. F. J. Varela, & J. Shear (Eds.), In *The View from within: First-person approaches to the study of consciousness* (pp. 43-77). Imprint Academic.
- Petitmengin, C., Remillieux, A., Cahour, B. & Carter-Thomas, S. (2013). A gap in Nisbett and Wilson's findings? A first-person access to our cognitive processes. *Consciousness and Cognition: An International Journal*. 22 (2), 654–669. <https://doi.org/10.1016/j.concog.2013.02.004>
- Petitmengin, C., van Beek, M., Bitbol, M., Nissou, J.-M., & Roepstorff, A. (2017). What is it Like to Meditate? Methods and Issues for a Micro-phenomenological Description of Meditative Experience. *Journal of Consciousness Studies*, 24(5–6), 170–98.
- Reybrouck, M. (2021). *Musical Sense-Making. Enaction, Experience, and Computation*. Routledge.
- Riscica, D. (2017). *Vera Gobbi Belcredi. Il turbine della perfezione*. Polistampa.
- Robson, C. (1993). *Real world research. A resource for social scientists and practionner-researchers*. Blackwell.
- Rose, D. (2000). Analysis of moving images. In M. W. Bauer & G. Gaskell (Eds.), *Qualitative researching with text, image and sound* (pp. 246-262). Sage.
- Ross, S. L. (1985). The effectiveness of mental practice in improving the performance of college trombonists. *Journal of Research in Music Education*. 33(4), 221–230. <https://doi.org/10.2307/3345249>
- Rowlands, M. (2010). *The new science of the mind: From extended mind to embodied phe-nomenology*. MIT Press.
- Ryan, K., & Schiavio, A. (2019). Extended musicking, extended mind, extended agency. Notes on the third wave. *New Ideas in Psychology*. 55, 8-17. <https://doi.org/10.1016/j.newideapsych.2019.03.001>
- Sheets-Johnstone, M. (1999). Emotion and movement: A beginning empirical-phenomenological analysis of their relationship. *Journal of Consciousness Studies*, 6, 259–277.
- Sheets-Johnstone, M. (2011). *The primacy of movement*. John Benjamins Publishing Company.
- Sheets-Johnstone, M. (2012). Kinesthetic memory. Further critical reflections and constructive analyses. In S. C. Koch, T. Fuchs, M. Summa, & C. Müller (Eds.), *Body Memory, Metaphor and Movement* (43-72). John Benjamins Publishing Company.
- Sheets-Johnstone, M. (2016). *Insides and outsides: Interdisciplinary perspectives on animate nature*. Andrews UK Limited.
- Sheets-Johnstone, M. (2020). The body subject: Being true to the truths of experience. *Journal of Speculative Philosophy*, 34(1), 1-29. doi: 10.5325/jspecphil.34.1.0001
- Simones, L. (2019). Understanding the meaningfulness of vocal and instrumental music teachers' hand gestures through the teacher behavior and gesture framework. *Frontiers in education. Educ.* 4,141. <https://doi:10.3389/educ.2019.00141>
- Tomás, E., Gorbach, T., Tellioğlu, H., & Kaltenbrunner, M. (Eds.) (2022). *Embodied Gestures*. TU Academic Press. <https://doi.org/10.34727/2022/isbn.978-3-85448-047-1>.
- Thompson, E., & Zahavi, D. (2007). Philosophical issues: Phenomenology. In P. D. Zelazo, M. Moscovitch, & E. Thompson (Eds.), *The Cambridge handbook of consciousness* (pp. 67-87). Cambridge University Press.

- Tracy, S. J. (2020). *Qualitative research methods. Collecting evidence, crafting analysis, communicating impact. 2nd Ed.* Wiley Blackwell.
- Van Manen, M. (2014). *Phenomenology of practice. Meaning-giving methods in phenomenological research and writing.* Left Coast Press.
- Varela, F. J., Thompson, E., and Rosch, E. (1993). *The embodied mind: Cognitive science and human experience.* MIT Press.
- Varela, F.J. (1996). Neurophenomenology. A methodological remedy for the hard problem. *Journal of Consciousness Studies.* 3(4), 330-349.
- Vermersch, P. (1993). Pensée privée et représentation dans l'action. In A. Weill-Fassina, P. Rabardel, & D. Dubois (Eds.), *Représentations pour l'action* (pp. 209-232). Octarès Éditions.
- Vermersch, P. (2002). Introspection as practice. In F. J. Varela, & J. Shear (Eds.), *The view from within: First-person approaches to the study of consciousness* (pp.17-42). Imprint Academy.
- Visi, F., Coorevits, E., Schramm, R., and Miranda, E. R. (2017). Musical instruments, body movement, space, and motion data: music as an emergent multimodal choreography. *Human technology.* 13(1),58–81. doi.org/10.17011/ht/urn.201705272518
- Wynn Parry, C. (2004). Managing the physical demands of musical performance. In A. Williamon (Ed.) *Musical excellence: Strategies and techniques to enhance performance* (41-60), Oxford University Press.
- Yin, R. (2018). *Case Study Research and Applications. Design and Methods. 6th Ed.* Sage.
- Zahavi, D. (2005). *Subjectivity and Selfhood. Investigating the First-Person Perspective.* MIT Press.
- Zhang, D., Susino, M., McPherson, G., & Schubert, E. (2020). The definition of a musician in music psychology: A literature review and the six-year rule. *Psychology of Music.* 48(3), 389–409. doi: 10.1177/0305735618804038

CAPÍTULO 13

HERD INSTINCT, SELF-REALIZATION AND *BILDUNG*

Data de submissão: 30/01/2023

Data de aceite: 20/01/2023

Mikko Ketovuori

University of Turku, Finland

[https://www.researchgate.net/profile/Mikko-](https://www.researchgate.net/profile/Mikko-Ketovuori-2)

[Ketovuori-2](https://www.researchgate.net/profile/Mikko-Ketovuori-2)

<https://orcid.org/0000-0002-0986-3502>

ABSTRACT: In recent years, research in arts education has expanded into new subject areas, such as environmental protection, minority issues and well-being. The general impression in this debate seems to be that art is considered a panacea for all problems in society. It is noteworthy that the same topics are regularly featured on social media as well. It seems that the arts should follow their time rather than look to create something new on their own terms. Do the arts deserve their own ontology or are they just obedient servants of other things? In this text we look at the ideas that have influenced perceptions of both the arts and humanity starting from the era of Enlightenment and Romanticism to postmodernism. Paradoxically, the long history of pronounced individuality and self-realisation has led to a situation where collectivism and group thinking are taking society in an increasingly authoritarian direction. If emotions complement the

prevailing rational and individual-centred person and the purely rational worldview, a new balance could help improve the "excessive use of imagination" of our time.

KEYWORDS: Individualism. Collectivism. Herd instinct. Arts education.

INSTINTO DE REBAÑO, AUTORREALIZACIÓN Y *BILDUNG*

RESUMEN: En los últimos años, la investigación en educación artística se ha expandido a nuevas áreas temáticas, como la protección del medio ambiente, las cuestiones de las minorías y el bienestar, etc. La impresión general en este debate parece ser que el arte se considera una panacea para todos los problemas de la sociedad. Cabe señalar que los mismos temas también se presentan regularmente en las redes sociales. Parece que las artes seguirían su tiempo en lugar de buscar o crear algo nuevo en sus propios términos. ¿Merecen las artes su propia ontología o son simplemente obedientes sirvientes de otras cosas? En este texto analizamos las ideas que han influido en las percepciones tanto de las artes como de la humanidad desde la época de la Iluminación y el Romanticismo hasta el Posmodernismo. Paradójicamente, la larga historia de marcada individualidad y autorrealización ha llevado a una situación en la que el colectivismo y el pensamiento grupal están llevando a la sociedad en una dirección cada vez más autoritaria. Si las emociones

complementan la persona racional y centrada en el individuo imperante y la cosmovisión puramente racional, un nuevo equilibrio podría ayudar a mejorar el "uso excesivo de la imaginación" de nuestro tiempo.

PALABRAS CLAVE: Individualismo. Colectivismo. Instinto de rebaño. Educación artística.

INSTINTO DE REBANHO, AUTORREALIZAÇÃO E BILDUNG

RESUMO: Nos últimos anos, a pesquisa em educação artística se expandiu para novas áreas temáticas, como proteção ambiental, questões de minorias e bem-estar, etc. A impressão geral neste debate parece ser a de que a arte é considerada uma panaceia para todos os problemas da sociedade. Vale ressaltar que os mesmos tópicos também são apresentados regularmente nas mídias sociais. Parece que as artes deveriam seguir seu tempo ao invés de procurar criar algo novo em seus próprios termos. As artes merecem sua própria ontologia ou são apenas servas obedientes de outras coisas? Neste artigo, examinamos as ideias que influenciaram as percepções das artes e da humanidade, desde a era do Iluminismo e do Romantismo até o pós-modernismo. Paradoxalmente, a longa história de individualidade e auto-realização pronunciadas levou a uma situação em que o coletivismo e o pensamento de grupo estão levando a sociedade a uma direção cada vez mais autoritária. Se as emoções complementam a pessoa racional e centrada no indivíduo predominante e a visão de mundo puramente racional, um novo equilíbrio pode ajudar a melhorar o "uso excessivo da imaginação" de nosso tempo.

PALAVRAS-CHAVE: Individualismo. Coletivismo. Instinto de rebanho. Educação artística.

1 INTRODUCTION

In connection to the arts, reference is often made to three transcendent values - truth, beauty, and goodness. Related research fields include logic, aesthetics, and ethics. Although the original concept of the "trinity of transcendence" has been modified from the writings of Plato and Aristotle, and the philosophy of Christian thinkers such as Thomas Aquinas, the context of aesthetic education was born much later. It was invented during the Enlightenment. In Germany, a new concept called Bildung was used referring to the ideal education, which referred to a civilized person with a harmonious personality reinforced by a moral and scientific orientation. Originally, the religious term from the 14th century (man as the image of God) was secularized, but still the word Bild (image) and its suffix -ung (becoming something) contained the idea of man's duty to be perfect. To this end, the civilized (gebildete) man sought to develop all his gifts in a varied and equitable manner. A one-sided focus on just one thing, no matter how high a person was in their skills and knowledge, was essentially seen as an obstacle to become truly civilized. (Martin, 2017). These philosophical ideas reinforced the idea of an independent and responsible individual, who would serve society in the best possible way – by becoming himself.

2 THE ERA OF SELF-REALIZATION

In the 19th century, the idea of a sovereign self was reinforced by liberalism and the idea of self-realization. This romantic idea gave individuals – instead of just fulfilling their duties – opportunities to dream of alternative futures. The arts and goals of education reflected this idealism. In a sense, the arts were seen as uplifting people and being an example of what life might be. As Oscar Wilde famously said, “Life mimics art much more, than art mimics life.” By this, he meant that things are, because we see them, and what we see and how we see them, depends on the arts that have influenced us. From an educational perspective, the task of the artist was to teach others to see the world through the lenses of art – not to tell them, what the world ought to be or really is.

The misconception of romanticism, however, was that this aesthetic shifted to other areas of life as well. For example, if ethics depended solely on independent imagination, multiple truths could be true simultaneously. What might be natural for arts, led to huge problems in other areas of life. If the truth depended only on “Der Wille zur Macht”, brutal force could be used to settlement of disputes – and this was exactly what happened, as the “Age of Extremes” led to the two world wars. According to Eric Hobsbawm, for arts this meant several things:

“...consisted largely in a series of increasingly desperate gimmicks by which artists sought to give their work an immediately recognizable individual trademark, a succession of manifestos of despair... or of gestures reducing the sort of art which was primarily bought for investment and its collectors ad absurdum, as by adding an individual's name to piles of brick or soil ('minimal art') or by preventing it from becoming such a commodity through making it too short-lived to be permanent ('performance art')...The smell of impending death rose from these avant-gardes. The future was no longer theirs, though nobody knew whose it was. More than ever, they knew themselves to be on the margin.” (Hobsbawm 1994, 516–517).

By revealing the nature of reality, 20th century arts were no longer as attractive to the audience, as they used to be – perhaps, the picture was too truthful to be popular?

3 “APRÈS LE RÊVE” – THE AGE OF WITHERING ARTS?

While the ideal of romantic worldview crumbled after the turn of the 20th century's, the idea that artists are both geniuses and at the same time, misunderstood, persisted in its existence. Later, the idea was also embraced by ordinary people, and it soon became the driving force of the consumer society. Paradoxically, competition for status between people and inherent “mimetic desire” (we desire what others desire because we imitate their desires) led to a situation where true individuality might be rarer than earlier. As

consumers we are treated as individuals, but always in a similar way. In the end, we all look the same. The question is, why the liberal freedom does not guarantee diversity, but seems to drive people in similar directions. The possible answers are, as follows:

- 1) Emphasis on individual self-realization undermines inter-community ties and commitment to communities. Natural connections to family and close people are replaced by celebrities and media-generated topics.
- 2) Since many people are never content with the individual sovereignty they are supposed and claimed to have, they begin to search themselves by joining groups they feel they ought to belong to.

In short: by letting go of the original ideas of Enlightenment, the quest to be an independent autonomous person, the Western societies have entered from modernity to post-modernity and eventually to mass society. The paradox of this mass society is that, while our scientific worldview is based on logical, objective reason, our choices in life seem to rely on Romantic freedom of self-determination: the idea that I am free to decide for myself what concerns me, rather than being shaped by external influences (Taylor 1993, 27). However, the individual's problem is to ask difficult questions and turn their gaze from outside into their own soul. What are the ideas I am selecting from, which direction should I choose? Most people solve these problems by giving away their freedom and by joining larger groups, that is, identities. The human need for belonging is thus easily solved. How authentic this choice is, is of course another question: as social media algorithms increasingly affect us, these external forces are shaping our attitudes, thoughts, and the way we see the world. This, regardless of whether we notice it or not. Surprisingly few are willing to admit that this applies to them.

4 FROM EXCESSIVE RATIONALITY TO A MORE REAL WORLDVIEW

As the study of social media and mass behavior progresses, the notion of rational individuality becomes increasingly unlikely. The new paradigm of the field will be based on the study of social mood, emotions and their effects on culture and society. For arts education, this will mean new possibilities and better times ahead, but before that, the old misconceptions concerning excessive rationality, and erroneous individuality must be abandoned.

4.1 RATIONALITY

As all art educators know, the world is not based on words alone (epistemology), but reality, being, and becoming something are based on experience (ontology). The

scientific logic that suggests that claims are either true or false cannot therefore apply to most everyday questions or the aesthetic world. Because rationalism is seen as related to reason and logic, things, which cannot be rationally explained are said to be irrational. If irrationality is to be avoided in every possible way, doubt about the arts is understandable. However, “baby does not necessarily have to be thrown with the bath water” to realize that processes like intuition, anticipation, are something other than irrational. They are a-rational, meaning that they are independent of the realm of reason. They are based on the senses – and what is based on the senses, can be discussed, verified, and proven to be either true or false. This has nothing to do with irrationalism.

4.2 INDIVIDUALITY

The term individual is indivisible, a single human being, to which the prefix indivi-refers.

However, a suffix -dual, can be interpreted in two ways. The original meaning of duality refers to the human potential to do both good and evil. I interpret this as a person's innate characteristics being related to their relationship to the emotional climate of his environment, and the movements of surrounding social dynamics. This social mood is a shared state of mind that fluctuates in time dynamically between optimism and pessimism (Ketovuori 2022). This dualism is an indistinguishable and characteristic trait of being human.

4.3 HUMAN BEINGS AS MEMBERS OF HERD

According to the theory of socionomics, the driving force of society is based on the herd instinct that shapes the collective atmosphere of society. As most economists, historians, and sociologists assume that events determine the mood of a society, this theory assumes the opposite: the social mood determines the nature of social events. As an example: while we normally think that war makes people angry and afraid, Socionomic analysis shows that angry and frightened people start wars. In short: the social mood is the primary source of what is happening in the world. Because individuals do not choose where they live, what language they speak, and what opinions they have, they are completely dependent on their culture and the emotional environment in which they live. The most direct way to understand what this environment is like; is to study the art it produces. In this mission, the arts reflect the truth.

Herding instinct shaping the reality.



5 CONCLUSIONS

If the theory of aesthetics is repealed as obsolete and the idea of education is replaced by individual expression or identity, what is left of arts education at all? From the point of rational worldview, we tend to explain our choices in the best possible way, that is, we rationalize our “individual” choices retrospectively. Unfortunately, this is the mechanism, how the arts educators have tried to justify the existence of their field, far too long.

Let's get real, no one practices arts to save the environment, help minorities, or promote well-being in society. These tasks belong for other professions. The meaning of art, no less, no more – is art.

6 ACKNOWLEDGMENTS

The picture from the book cover (Laumavaiston varassa) by Aino Aulanko, Agile Publishing.

REFERENCES

Martin, J. L. (2017). The birth of the true, the good, the good, and the beautiful: toward an investigation of the structures of social thought. *Reconstructing social theory, history and practice current perspectives in social theory*, 35, pp. 3–56.

Hobsbawm, E. (1994) The age of extremes. A history of the world 1914–1991. Vintage books.

Ketovuori, M. (2022) Laumavaiston varassa. Agile publishing.

Taylor, C. (1993) The malaise of modernity. Canada Council for the Arts, Anansi.

CAPÍTULO 14

INFORME DE RESULTADOS DE LA ENCUESTA DE SATISFACCIÓN DE EGRESADOS 2013-2017 DE LA LEEAI¹

Data de submissão: 16/02/2023

Data de aceite: 23/02/2023

Mtro. Luis Ricardo Ramos Hernández
Benemérito Instituto Normal del Estado
Puebla, Pue. México
<https://orcid.org/0000-0002-4410-0623>

Mtra. Sibiú Sánchez Barrera
Benemérito Instituto Normal del Estado
Puebla, Pue. México

RESUMEN: Durante el ciclo escolar 2016-2017 se articuló por primera vez en el Benemérito Instituto Normal del Estado “Gral. Juan Crisóstomo Bonilla” un estudio de egresados para todas las licenciaturas del BINE, con un instrumento unificado a partir del esquema de trabajo con egresados de la ANUIES. En el caso de la licenciatura en Educación Especial en el Área: Intelectual, recogimos la opinión de los estudiantes de la generación 2013-2017 durante su último semestre, respecto de los procesos educativos, formativos, administrativos y de asesoría para la redacción del documento recepcional, para ayudar a la mejora del proceso de formación y profesionalización de los docentes en formación.

¹ Estudio presentado en el 2° Congreso de Investigación Sobre Educación Normal (CONISEN), Aguascalientes, Ags., México, 2018.

PALABRAS CLAVE: Estudio de egresados. Educación especial. Encuesta de satisfacción.

1 PLANTEAMIENTO DEL PROBLEMA

El Benemérito Instituto Normal del Estado “Gral. Juan Crisóstomo Bonilla” reconoce que la planeación, es un elemento base para la consecución de los objetivos que se planteen y determina nueve ejes de acción en su Plan de Desarrollo Institucional a los que el Programa de Seguimiento a Egresados puede atender y contribuir, destacando los siguientes:

“E5: Obtener indicadores educativos competitivos, estatal y nacionalmente, sustentados en la formación integral, el bienestar social y económico de los estudiantes y la seguridad laboral de los trabajadores de la Institución E8: Generar investigación y desarrollo tecnológico en el área educativa, con innovación, que resuelvan problemas del contexto educativo con propuestas pertinentes y satisfactorias. E9: Propiciar una cultura de evaluación participativa, conjunta, integral, orientada a la mejora continua de los procesos y superación de los resultados” (BINE, 2015).

El colegiado del Programa Institucional de Seguimiento a Egresados del Benemérito Instituto Normal del Estado, cuya coordinadora es la Mtra. María de Lourdes Guadalupe Galindo Ramírez, llevó a cabo el Estudio de Egresados para la generación 2013-2017 según lo estipulado en el plan de acción específica del PAE de la LEEAI y el PAE del colegiado de PISE. Cabe destacar que es la primera ocasión que llevamos a cabo el proceso del estudio de egresados de principio a fin para todas las licenciaturas del BINE y que consideramos relevante que se lleve a cabo un seguimiento de los resultados a través del tiempo para obtener información de utilidad.

2 OBJETIVO GENERAL

Conocer, a través de la recolección y análisis de información confiable, la opinión de los estudiantes de la generación 2013-2017 respecto de los procesos educativos, formativos, administrativos y de asesoría para la redacción del documento recepcional, para ayudar a la mejora del proceso de formación y profesionalización de los docentes de la LEEAI del BINE. Cómo analizar nuestro papel como mediadores en el fortalecimiento de habilidades de pensamiento, de forma transversal, en el pensar del docente en formación para ser lógico, flexible, sistémico, creativo y estratégico en los diferentes.

3 MARCO TEÓRICO

Considerando la importancia de la evaluación para garantizar la calidad de los procesos educativos, el estudio de seguimiento de egresados es una herramienta eficaz para las Escuelas Normales porque permite establecer indicadores respecto de la calidad y la eficiencia de las instituciones y sus procesos. La Dra. María Esther Barradas considera entre las ocupaciones prioritarias de toda institución de educación superior “analizar meticulosamente la inserción de los egresados en el mercado laboral con el propósito de mejorar su oferta de enseñanza y formación”. (Barradas Alarcón, 2014).

Los docentes formados en las Escuelas Normales se insertan en un campo de acción demandante, al que deben enfrentarse cada vez mejor educados y capacitados; abiertos a una formación permanente.

Los estudios de egresados son un mecanismo de doble vía entre los profesionales y la institución que los formó, constituyéndose los primeros en una fuente importante de retroalimentación, porque “refleja su rol social y económico... los valores adquiridos durante su formación académica” (Morales, Aldana, 2008).

Si bien la información proviene de los estudiantes, no se debe dejar de lado que el centro del interés es la institución, de manera que uno no debe preguntarse qué podemos

hacer por ellos, sino “¿cómo puede la universidad servirse de sus egresados para mejorar internamente, para revisar la efectividad de su misión, la coherencia de su discurso formativo, la orientación de sus planes de estudio y su comprensión real del medio social en que actúa?” (Aldana de Becerra, 2008).

Los estudios de egresados nos permiten saber más sobre el funcionamiento de la institución, obteniendo información de informantes privilegiados que tienen un interés genuino en aportar ideas para mejorar.

4 METODOLOGÍA

Después de realizar un diagnóstico sobre la información con la que cuentan los Programas Educativos del BINE, atendiendo las consideraciones que el Esquema Básico para Estudios de Egresados en Educación Superior de la ANUIES (ANUIES, 1998) marca para la metodología estadística en la realización de estudios de egresados se decidió en el colegiado aplicarla a la generación 2013-2017.

Durante los meses de mayo, junio y julio de 2017 se aplicó la encuesta del Estudio de Egresados 2017 de PISE a la generación 2013-2017 de la LEEAI. Es importante decir que debido al reducido tamaño de la población nos fue posible acceder a la totalidad de las estudiantes egresadas para llevar a cabo el estudio. Se obtuvieron 14 respuestas y los resultados fueron procesados durante los meses de septiembre y octubre de 2017.

5 RESULTADOS

Hemos dividido los resultados en 3 aspectos, a. Sobre la población, b. Sobre la formación que imparte la LEEAI y la vocación de los estudiantes y c. Sobre aspectos administrativos.

a. Sobre la población

A partir de los resultados podemos conocer que los estudiantes de la LEEAI del BINE de la generación 2013-2017 son casi todas mujeres, apoyadas económicamente por sus padres, solteras, cuyos padres estudiaron mayoritariamente hasta la secundaria y el bachillerato. Las madres que estudiaron hasta secundaria y bachillerato: 77%. Los padres que estudiaron hasta secundaria o bachillerato: 64%. Sólo 7% de los estudiantes tuvo que trabajar para pagar sus estudios.

b. Sobre la formación que imparte la LEEAI y la vocación de los estudiantes

La que se percibe como mayor fortaleza de la formación recibida son la “enseñanza teórica” y la “enseñanza metodológica” ya que los estudiantes consideran que estas partes fueron atendida con “mucho o mediano énfasis” por el 100% de los encuestados. Por otro

lado, un aspecto que se debe fortalecer es “el desarrollo de habilidades de búsqueda de información” puesto que el 25% considera que fue un aspecto atendido “escasamente”.

50% de los estudiantes dijeron que fueron preparados poco para “optar por trabajos en distintos sectores económicos” y para “desarrollarse de manera independiente”. Se solicitaron recomendaciones sobre el plan de estudios a los encuestados. Los encuestados solicitaron ampliar: “El contenido de idiomas” y “Estrategias y recursos didácticos para el diseño de sesiones” 86% de los encuestados. “Los contenidos metodológicos” obtuvo 80% y “Enseñanza de programas computacionales”, 93%.

A propósito de los elementos referidos al proceso de acompañamiento profesional durante el cuarto año de estudios, los resultados fueron los siguientes: Se consideraron “muy útiles” o “algo útiles” las “recomendaciones efectuadas por el asesor para mejorar la gestión del ambiente de clase” en un 78%. También consideraron “muy útiles o algo útiles” las recomendaciones efectuadas por el asesor para “actuar de manera ética” en 85%. Si bien la percepción que se tiene del trabajo de los asesores es positiva, como recomendación para mejorar podemos considerar el resultado del ítem “Recomendaciones efectuadas por el asesor para realizar planeaciones didácticas efectivas” que fue considerado como “algo útil” y “nada útil” por el 57%. En este aspecto, cabe hacer la acotación de que los asesores del último año no son los únicos en trabajar con los estudiantes las habilidades didácticas y de planeación, dado que este aspecto se trabaja a lo largo del programa.

Por último en el área de asesores del documento final, se valoró positivamente su colaboración para “ayudar a comprender las problemáticas de los estudiantes y su vínculo con la enseñanza” con 71% calificada como “muy útil” y “algo útil”. En general, los docentes fueron valorados positivamente por los egresados, sobresaliendo los aspectos de “respeto a los estudiantes” (excelente 42% y satisfactorio 28%) y “claridad expositiva” (excelente o satisfactorio 78%). “Conocimiento amplio de la materia” arrojó buenos resultados (64% para “satisfactorio” y 14% para “excelente”); así como “pluralidad de enfoques metodológicos” arrojó “excelente” o “satisfactorio” por 78% de los encuestados. Respecto de la valoración de su vocación, la encuesta nos dice que el 78.6% de los estudiantes volverían a elegir esta carrera, aunque sólo el 50% de ellos lo haría en el BINE, de lo que se desprende una inconformidad con la institución sobre la que valdría la pena indagar más.

Existen pocas pistas sobre la insatisfacción de las egresadas, lamentablemente sólo dejaron cuatro comentarios al final del instrumento, uno positivo “La mejor experiencia que pude vivir” y tres negativos, uno de ellos dice “Me gustaría que fueran

menos metódicos y cuadrados”. Otro: “no se nos trató con respeto en cuanto a tener la atención de avisarnos las actividades o trabajos a realizar con anticipación”.

c. Sobre aspectos administrativos

En aspectos administrativos, la atención a las solicitudes de documentación y registro, los estudiantes consideraron los procesos como “bueno” y “muy bueno” con 85%. La atención del programa de tutoría se consideró (muy buena 14% y buena 50%). Una solicitud que se puede apreciar es la de proponer “nuevos espacios para desarrollar actividades de estudio”, puesto que este rubro obtuvo 57% con calificaciones de “regular” o “mala”; el acceso a becas también es percibido como un área de oportunidad, ya que obtuvo 42% en “regular”.

6 CONCLUSIONES

El programa de la LEEAI es un programa en crecimiento, bien consolidado en aspectos académicos. Aspectos como “enseñanza teórica” y “enseñanza metodológica” ya que los estudiantes consideran que estas partes fueron atendidas con “mucho o mediano énfasis” por el 100% de los encuestados. Por otro lado, las que fueron percibidas como áreas de oportunidad fueron las áreas complementarias, que se atienden de manera co-curricular.

Las recomendaciones que el estudio solicitó a los estudiantes sobre el plan de estudios arrojó: “El contenido de idiomas” y “Estrategias y recursos didácticos para el diseño de sesiones” 86%. “Los contenidos metodológicos” 80% y “Enseñanza de programas computacionales” 93%.

En general, los docentes fueron bien valorados por los egresados, sobresaliendo los aspectos de “respeto a los estudiantes” (excelente 42% y satisfactorio 28%) y “claridad expositiva” (excelente o satisfactorio 78%). “Conocimiento amplio de la materia” también arrojó buenos resultados (64% para “satisfactorio” y 14% para “excelente”). Pluralidad de enfoques metodológicos arrojó “excelente” o “satisfactorio” en 78%.

En cuanto a los aspectos administrativos, la opinión sobre el funcionamiento de los procesos es positiva; por ejemplo, el aspecto de “la atención a las solicitudes de documentación y registro”, los estudiantes consideraron los procesos como “bueno” y “muy bueno” en un 85%. La atención del programa de tutoría se consideró positivamente (muy buena 14% y buena 50%). Como áreas de oportunidad, podemos destacar aspectos de infraestructura, que no dependen del todo de la administración del programa; en este aspecto se aprecia que los “espacios para desarrollar actividades de estudio”, recibieron una calificación de “regular” o “malo” en un 57%. Asimismo, el

acceso a becas también es percibido como un área de oportunidad, ya que obtuvo 42% con calificación de “regular”.

Respecto de la valoración de su vocación, la encuesta nos dice que el 78.6% de los estudiantes volverían a elegir esta carrera, aunque sólo el 50% de ellos lo haría en el BINE, de lo que se desprende una inconformidad con la institución sobre la que valdría la pena indagar más. Existen pocas pistas sobre la insatisfacción de las egresadas, lamentablemente sólo dejaron cuatro comentarios al final del instrumento, uno positivo “La mejor experiencia que pude vivir” y tres negativos, uno de ellos dice “Me gustaría que fueran menos metódicos y cuadrados”. Otro: “no se nos trató con respeto en cuanto a tener la atención de avisarnos las actividades o trabajos a realizar con anticipación”.

REFERENCIAS

Aldana de Becerra, Gloria Marlén, Fabián Morales y Jefferson Aldana (2008) “Seguimiento a egresados. Su importancia para las instituciones de educación superior” en Teoría y Praxis Investigativa Vol. 3. No. 2. Septiembre-Diciembre de 2008. Fundación Universitaria del Área Andina.

ANUIES (1998) Esquema básico para estudios de egresados. Colección Biblioteca de la Educación Superior. México, ANUIES.

Barradas Alarcón, María (2014) “Seguimiento de egresados Una excelente estrategia para garantizar una educación de calidad”. Bloomington, Palibrio.

BINE (2015), “Plan de desarrollo institucional 2015-2030 BINE”. Puebla: BINE http://www.bine.mx/?page_id=594

Díaz Barriga, Ángel (2000), Empleadores de universitarios. Un estudio de sus opiniones. CESU. 1ª reimpresión. México. D.F., CESU.

Galindo, Lourdes (Inédito) “Instrumento para el Estudio de Seguimiento a Egresados Generación 2013-2017”. Puebla, BINE.

Morales, Fabián, Jefferson Aldana, Francisco Sabogal y Rodrigo Ospina (2008), “Generando orgullo areandino”. Boletín Proyección Social & Egresados, Fascículo 2, noviembre de 2008.

SOBRE A ORGANIZADORA

Teresa Margarida Loureiro **Cardoso** é licenciada em Línguas e Literaturas Modernas, variante de Estudos Franceses e Ingleses, Ramo de Formação Educacional, pela Faculdade de Letras da Universidade de Coimbra (2001). É Doutora em Didática pelo Departamento de Didática e Tecnologia Educativa (atual Departamento de Educação e Psicologia) da Universidade de Aveiro (2007). É Professora-Docente no Departamento de Educação e Ensino a Distância (anterior Departamento de Ciências da Educação) da Universidade Aberta, Portugal (desde 2007), lecionando em cursos de graduação e pós-graduação (Licenciatura em Educação, Mestrado em Gestão da Informação e Bibliotecas Escolares, Mestrado em Pedagogia do Elearning, Doutoramento em Educação a Distância e Elearning), e orientando-supervisionando cientificamente dissertações de mestrado, teses de doutoramento e estudos de pós-doutoramento. É investigadora-pesquisadora no LE@D, Laboratório de Educação a Distância e E-learning, cuja coordenação científica assumiu (2015-2018) e onde tem vindo a participar em projetos e outras iniciativas, nacionais e internacionais, sendo membro da direção editorial da RE@D, Revista Educação a Distância e Elearning. É ainda membro da SPCE, Sociedade Portuguesa de Ciências da Educação, e membro fundador da respetiva Secção de Educação a Distância (SEAD-SPCE). É igualmente membro da SOPCOM, Associação Portuguesa de Ciências da Comunicação. Pertence ao Grupo de Missão “Competências Digitais, Qualificação e Empregabilidade” da APDSI, Associação para a Promoção e Desenvolvimento da Sociedade da Informação, é formadora creditada pelo Conselho Científico-Pedagógico da Formação Contínua do Ministério da Educação, autora e editora de publicações, e integra comissões científicas e editoriais.

<http://lattes.cnpq.br/0882869026352991>

<https://orcid.org/0000-0002-7918-2358>

ÍNDICE REMISSIVO

A

Alumno como sujeto del currículum 90
Aprendizaje abierto 42, 43, 44, 46, 47, 48, 49, 50
Arts education 140, 143, 145

C

Ciencias sociales 31, 34, 36, 39, 40, 91, 109, 118
Ciudadanía 81, 82, 83, 85, 86, 87, 88, 89
Civilización y deporte 108
Collectivism 140
Competencia asesoría psicopedagógica 98, 100, 101, 102, 103, 104, 105, 106, 107
Complejidad 17, 90, 95, 96, 97
Currículo 1, 2, 5, 9, 11, 67, 81, 84, 87, 90, 92, 94, 95
Currículum 14, 57, 60, 90, 91, 92, 93, 94, 95, 96, 97

D

Desplazamiento creativo 15, 27, 28, 29
Didáctica de la geografía 31, 40
Docencia universitaria y motivación 43

E

Educação 3, 5, 8, 10, 11, 12, 52, 53, 54, 58, 60, 61, 62, 64, 67, 70, 74, 75, 141
Educación Especial 146
Educación Física y Deporte 108
Educación media 81, 84, 87
Encuesta de satisfacción 146
Ensino reflexivo 1, 3, 4
Estudio de egresados 146, 147, 148
Estudo das Aulas 1, 2, 5, 6, 7, 10
Estudos de Opinião 62, 64, 74

F

Formação de Professores 62, 64, 75
Formación 15, 17, 19, 20, 21, 23, 30, 33, 40, 41, 44, 46, 47, 48, 50, 81, 82, 84, 85, 86, 87, 88, 90, 92, 94, 96, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 112, 146, 147, 148

Formación inicial profesional 98

Fragmentación 90, 95

Fuentes históricas 31

H

Herd instinct 140, 144

Historia del deporte 108, 110

I

Individualism 140

L

Literacia Estatística 62, 63, 66, 74

M

Manual de convivencia y procesos pedagógicos 81

Medida de área 76, 79, 80

Metodologia de Trabalho de Projeto 62, 66, 74

Moda 52, 53, 54, 69

Modelo pedagógico 98, 102, 101, 102, 103, 104, 105, 106, 107

Movement and body self-awareness 120, 121, 132

N

NEPSO 62, 63, 64, 65, 66, 67, 71, 72, 73, 74, 75

P

Pensamiento histórico 31, 36, 41

Performative awareness 120, 122, 132

Phenomenological method 120

Práctica reflexiva 2, 15, 20, 23, 26, 30

Practicum 15, 17, 18, 20, 29, 30

Prática reflexiva 1, 3, 4, 5

Professional musicians 120, 121, 132, 137

Publicación científica del estudiante 43

Publicación indexada 43

R

Reconfiguración 76, 77, 79, 80

Rol del docente universitario 43

S

Sala de Aula Invertida 52, 53, 54, 55, 56, 58, 59, 60, 61

Sismología histórica 31, 34, 40

Sociología del deporte 108, 119

T

Taller 15, 16, 17, 18, 20, 21, 22, 23, 24, 26, 28, 29, 31, 40

Tecnología 12, 31, 32, 34, 47, 48, 49, 52, 54, 55, 59, 68, 70, 97

Trapecio isósceles 76, 77, 78, 79, 80

U

Universidad y revistas indexadas 43