

Understanding students with special needs in a musical experience – A Research-Action with procedures that took place in the Workshop Space – Therapeutic and Educational Space in Uberlândia – MG-Brazil.

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Abstract

This research deals with musical experience and practice, observation and analysis of Students with Special Educational Needs, performed by a musical educator, in turn supported by a multidisciplinary team. It is a result of the research assembled for tending to the requisites of the Music Masters Program, of the School of Music and Scenic Arts, of the Federal University of Goiás. Its objective was to comprehend these students' musical experiences. It comprises a research of qualitative proportions, with procedures that took place in the Workshop Space – Therapeutic and Educational Space in Uberlândia – MG, by means of a methodological proposal of Research-Action. It began with an Outlined Project, in which 15 lessons were ministered. Furthermore, after the lessons' planning (PAREJO, 2011; LOURO, 2006; SWAMWICK, 2002; FONTEERRADA and MATEIRO, 2011), 23 music lessons were taught, with a duration of 30 minutes for each class (classes A and B). The instruments of data collection were the class videos, the protocols, the pre-test and post-test questionnaires, which were answered by the responsible professionals and the Space's multidisciplinary team. Following the bibliographical revisions based on the field of expertise's literature (FREIRE, CAVAZOTTI, 2007; SILVA, 2011; BONA, 2011; and MARIANI, 2011), the Criteria for Analysis were proposed. Moreover, from these criteria, sections of the videos were analyzed using the action sequences that stood out the most. These sections were submitted to an evaluation of a board of judges formed by field experts and all were incorporated to the data. The research analysis was based on the phenomenological perspective. From the analyses of the data, it became possible to indicate that the Outlined Project, as it was idealized and implemented, contributed for the very best elaboration of the classes that would be experienced by the group and by the researching professor in the Final Project; thus making modifications possible regarding the best possible service for the subjects, in dealing with the technical aspects, such as video recordings and photographs. Therefore, it's important to point out that, since this is a Research-Action, the music classes were structurally modified throughout the process,

using more diversified activities, resulting in a speckled musical repertoire and a greater participation by the researcher in the interdisciplinary activities with the group; there was a larger involvement by the subjects in the classroom; and the researcher's better understanding of the musical experiences with the special subjects was also noted. In the course of the student-teacher interaction, one could observe the development of the students' affectionate bonds, body and facial expressions; aside from the aspects of cognitive functions, such as memory, attention span, perception and conscience within the musical experience. In conclusion, the musical experience influenced the subjects as to their learning in participating, socializing, and interacting; it promoted the cognition, musical involvement, development in exploring instruments. In conclusion, the musical experience influenced the subjects as to their learning in participating, socializing, and interacting; it promoted the cognition, musical involvement, development in exploring instruments, the expression and body movement; the higher acceptance to touching, the tolerance to sounds and the anxiety control. As a surprise element in the analysis results, the professor that works with such subjects of the research at hand – the ANEEs – can finally be profiled.