

## WHO TEACHES ARTS? THE PRECARIOUS AND UNEQUAL HIRING OF GRADUATES IN SOME ARTS LANGUAGE AS TYPICAL OF THE BRAZILIAN SITUATION

*Quem leciona artes? A precária e desigual contratação de licenciados em alguma linguagem de artes como o típico da situação brasileira*

OLIVEIRA, Vinícius Luge<sup>1</sup>

### Abstract

This article presents the unequal hiring of graduates in arts degrees for the Art discipline, as typical (LUKÁCS, 2018) of the Brazilian situation. From the Marxist perspective of LUKÁCS (2003, 2018) and MARX (2008), data from the 2020 and 2023 Basic Education Census are analyzed. The data show a national inequality in the hiring of graduates in some language of the arts, concentrating the best rates in the South and Southeast regions. The article seeks the reasons for this fact by understanding the process of Brazilian historical formation, having as interlocutors Marini, (2017) and the Marxist Theory of Dependency, as well as Lenin (2012). The article will argue that the hiring of graduates in artistic languages is the main condition for school education to be able to socialize artistic knowledge. Concluding that the most general and determining characteristics of the national context make not only the teaching of arts precarious, but also their learning.

### Resumo

Este artigo apresenta a desigual contratação de licenciados em licenciaturas no campo das artes para a disciplina Arte, como típico (LUKÁCS, 2018) da situação brasileira. A partir da perspectiva marxista LUKÁCS (2003, 2018) e MARX (2008), são analisados os dados do Censo da Educação Básica de 2020 e 2023. Os dados mostram uma desigualdade nacional na contratação de licenciados em alguma linguagem das artes, concentrando os melhores índices nas regiões Sul e Sudeste. O artigo busca as razões deste fato na compreensão no processo de formação histórica brasileira, tendo como interlocutores Marini, (2017) e a Teoria Marxista da Dependência, bem como Lenin (2012). O artigo defenderá que a contratação de licenciados nas linguagens artísticas é a principal condição, para que a educação escolar possa socializar os conhecimentos artísticos. Concluindo que as características mais gerais e determinantes do contexto nacional, precarizam, não só o ensino das artes, mas também sua aprendizagem.

**Key-words:** *Graduates; Arts Education; Recruitment of teachers.*

**Palavras-chave:** *Licenciados; Ensino das Artes; Contratação de professores.*

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<sup>1</sup> VINÍCIUS LUGE OLIVEIRA- Universidade Federal de Roraima, BRASIL. Email: [v\\_luge@hotmail.com](mailto:v_luge@hotmail.com)

## INTRODUCTION

This article presents part of the doctoral research that investigated the teaching conditions of graduates of the Visual Arts Degree course at the Federal University of Roraima. In it, we discuss the training of art teachers in Brazil, analyzing data from the Basic Education Census between 2020 and 2023 (EDUCACENSO) in an attempt to understand the entire situation. The text seeks to point out the general aspect, its articulations, relationships, and characteristics of the training of contract teachers for the Art discipline. Using the category of totality (LUKÁCS, 2003) as its axis, we conceive that the object studied is a complex in motion of determinations that relate to and influence each other. The documentary analysis, which we carry out here, reflects a part of the totality of the conditions of art teaching in Brazil. The data will expose one of its determinations, the number of graduates in some art language hired in the Brazilian states, focusing on locating the peculiarities, similarities and differences.

The documentary research guided by the category of totality, focused on analyzing the results of EDUCACENSO in the mentioned period, seeking to extract the main determinations that make up the object, in the words of Goldmann:

The category of Totality, which is at the very center of dialectical thought above all, prohibits a strict separation between reflection on the method and concrete research, which are two sides of the same coin. In fact, it seems certain that the method can only be found in research itself, and that this can only be valid and fruitful to the extent that it progressively becomes aware of the nature of its own progress and the conditions that allow it to progress. (GOLDMANN, 1986, p.07).

Obviously, research does not presuppose neutrality, the analysis carried out is based on the assumption of Historical-Critical Pedagogy that school education must fulfill the social function of socializing the most elaborate knowledge of humanity to everyone, making unique individuals enrich themselves by appropriating what the human race has built throughout history (SAVIANI, 2013). Thus, one of the first issues to be highlighted is the understanding of the need to hire graduates in the area to work in the art discipline. We point this out in a particular way, by field of study, but the validity of the statement relates to all other disciplines. In addition to being a sine qua non condition for the transmission of more elaborate knowledge (DUARTE, 2016), since it is in the degree in some artistic language (Music, Visual Arts, Theater and Dance) that the teaching professional will find the appropriate training.

Even from an institutional point of view, there is already a definition of the ideal training for teaching in the Art discipline. This definition is given by Technical Note No. 1/2021/CGCQTI/DEED of the National Institute of Studies and Educational Research Anísio Teixeira (INEP), which carries out EDUCACENSO.

This definition is set out in the 2020 EDUCACENSO, in its technical summary, as follows:

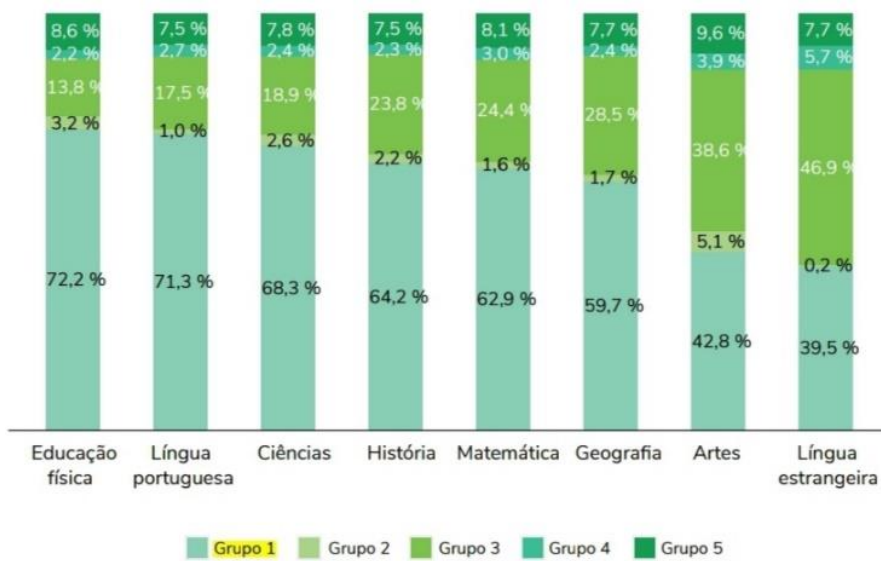
Group 1 – Percentage of disciplines that are taught by teachers with a higher education degree (or bachelor's degree with pedagogical complement) in the same area as the discipline they teach; Group 2 – Percentage of subjects taught by teachers with a bachelor's degree (without additional pedagogical training) in the same area as the subject they teach; Group 3 – Percentage of subjects taught by teachers with a bachelor's degree (or a bachelor's degree with additional pedagogical training) in an area different from the subject they teach; Group 4 – Percentage of subjects taught by teachers with higher education not considered in the categories; Group 5 – Percentage of subjects taught by teachers without higher education. Note: in the initial years, teachers with a degree in Pedagogy – Bachelor's degree or Pedagogy – Bachelor's degree, with additional pedagogical training, were classified in Group 1 in all subjects, except Foreign Language. (BRAZIL, 2021a, p. 68,69)

With these assumptions as a starting point, we will now present data on the training of Art teachers in Brazil, and when available in official documents, the percentages in the different federative units. This is important because after 2022, the detailed data for each state underwent changes in disclosure, and specific data for each state was no longer available.

### **BEYOND THE AVERAGE, UNDERSTANDING THE TYPICALITY OF THE SITUATION**

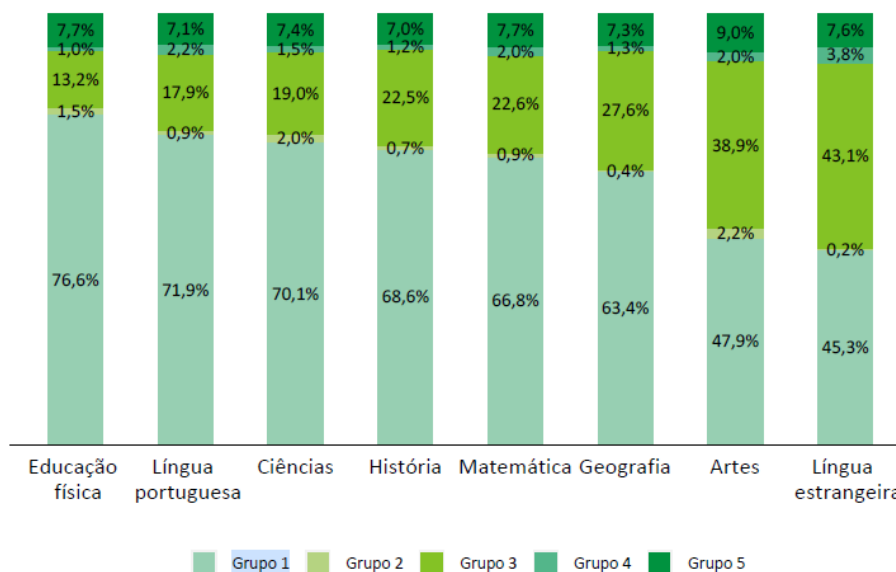
We can see below (Figures 1, 2, 3 and 4) that, on average, in Brazil, of every 10 teachers of the art subject, in the Final Years of Elementary School, less than half have a degree in the area and, of every 10 art teachers in High School, almost 06 have a degree in the area, according to EDUCASENSO (2020, 2023). The data also show that the rate rose from 42.8% to 47.9% of graduates in Elementary Education and from 55.6% to 56.8%. These data, in addition to being bad in themselves, showing a low number of graduates hired, hide the great inequality, which we will see below.

**Figure 1** – Indicator of adequacy of teacher training for the final years of elementary school, by subject – Brazil – 2020.



**Source:** Prepared by Deed/Inep based on data from the Basic Education Census (EDUCASENSO, 2021b).

**Figure 2** – Indicator of adequacy of teacher training for the final years of elementary school, by subject – Brazil – 2023.

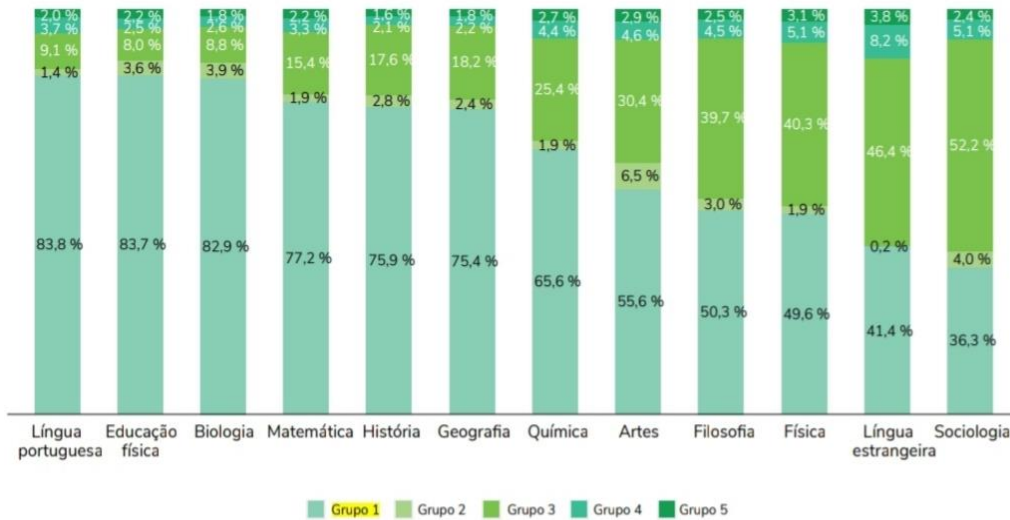


**Source:** Prepared by Deed/Inep based on data from the Basic Education Census (BRAZIL, 2023).

The aforementioned growth in the percentages of teachers hired in group 1 in the art subject, that is, those with a degree in some artistic language, followed all subjects and was not specific to the artistic field. The average situation is that less than half of art teachers in Brazil have a degree in the area.

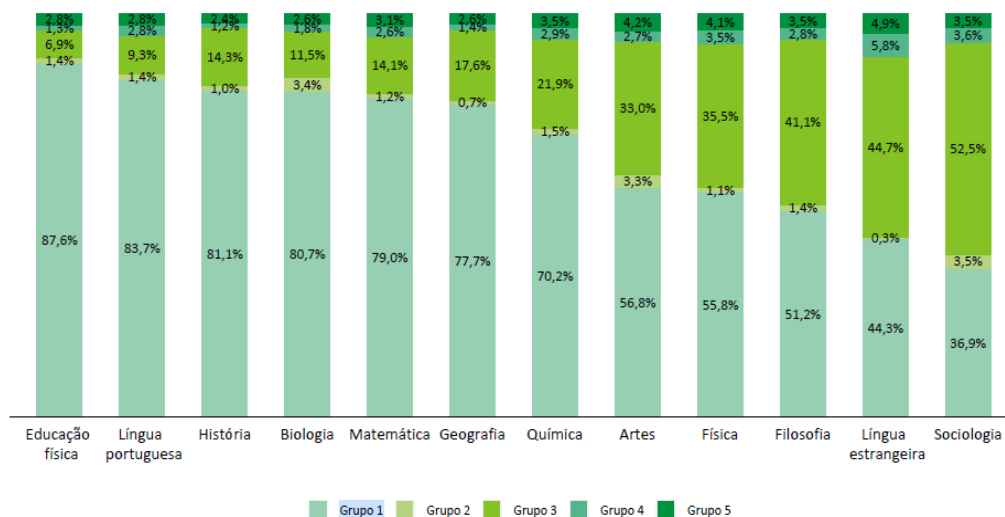
The way the context of teacher hiring appears in the average percentage is not sufficient to understand the actual situation in Brazil. The data on the average number of licensed teachers hired for the art discipline in Brazil, disconnected from other elements, leads to a representation of the conditions that is not entirely false, since the average is a really existing data, but it is a unilateral data, since it does not explain the immense inequality between the Federative Units, and, therefore, hides the typical situation.

**Figure 3** – Indicator of adequacy of teacher training for High School, by discipline – Brazil – 2020.



**Source:** Prepared by Deed/INEP based on data from the Basic Education Census. (BRAZIL, 2021b).

**Figure 4** – Indicator of adequacy of teacher training for High School, according to the subject – Brazil – 2021.



**Source:** Prepared by Deed/INEP based on data from the Basic Education Census (BRAZIL, 2021b).

The analytical limits that can lead us to the average percentage of art teachers trained in the area bring to light the issue of the difference between the typical and the average present in Lukács (2018). Although the author focuses his reflection on the artistic typical, he does not fail to recognize that the typical is a reflection of reality. The author states that “the typical, like all elements of artistic content, is a category of life, which must also play a role, therefore, in the scientific reflection, although not as central as in art” (LUKACS, 2018, p. 238). In scientific reflection, the typical phenomenon is one in which the essential determinations, the universal legalities, appear most clearly, and is not limited to the average. For example, stating that the boiling point of water is 100°C is a typical scientist who relates a universal legality to a singular situation: whenever the atmospheric pressure is 1 atm, that is, at sea level, water will boil. But this is not the average temperature at which water boils in the world. In the situation in question, the average number of professors hired with training in the area, in itself, does not allow us to know what is typical of this situation:

[...] we will only recall the Marxist conception of “characteristic masks”, in which the necessary qualities (of the capitalist, for example) that necessarily derive from the position he assumes in production and that are therefore deduced from economic laws are conceptually summarized, not constituting a simple sum or synthesis of his psychological analysis. Precisely for this reason, they contain more universal truths than these analyses, serving as their guide rather than being their result. But, in any case, the scientific typical thus obtained contains precisely the most universal determinations, it is the application of the category of the universal to this complex of content. (LUKACS, 2018, p. 239)

The limits to knowing the universal legality in hiring teachers with a degree in art in Brazil are found in the statement that the average data allows us to make, that almost 6 out of every 10 art teachers in high school, in the best case scenario, have a degree, a misleading view. Although not false, it is a figure that does not explain the real conditions of hiring in Brazil. This average number that we find in Brazil, by expressing that more than half of the teachers have a degree in the area, hides the inequality between the Federative Units in the hiring of teachers. For this reason, we will focus on the search for an explanation of the typical Brazilian reality.

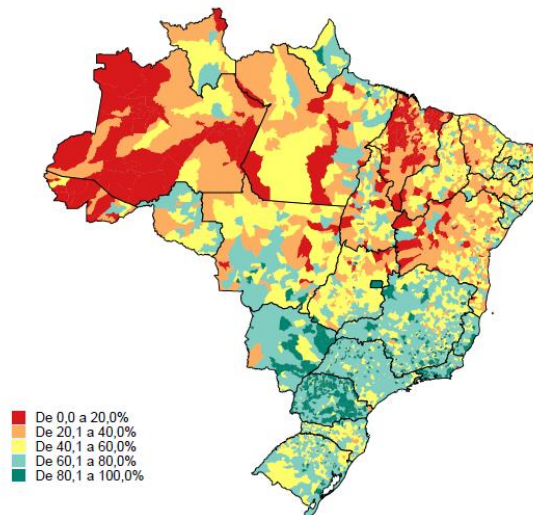
*T*

*he hiring of few art graduates as the norm in Brazil*

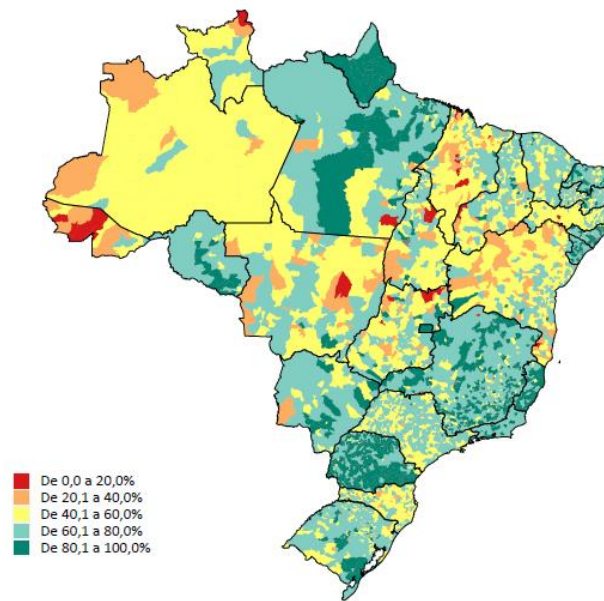
The low hiring of art graduates, which on average reaches just under 60% in high school, a school period that has more graduates than elementary school, does not show the great inequality that occurs in Brazil. In almost all states, the art discipline is one of those with the lowest proportion of graduates in the area. Few states, outside of the South and Southeast regions, have a proportion greater than 50% of graduates in some form of art working in the discipline.

The states of São Paulo, Paraná, Santa Catarina and, together with them, the Federal District stand out with at least seven teachers with a degree in the area of arts, out of every ten who work in the art discipline. This occurs both in the Final Years and in High School. Below this percentage range are Rio de Janeiro, Rio Grande do Sul, Espírito Santo, Mato Grosso do Sul, Minas Gerais and Amapá, with at least 50% of teachers with a degree in both the Final Years and High School. The states of Amapá, in the North Region, and Mato Grosso do Sul, in the Central-West Region, are the exceptions outside of the South and Southeast regions, in the statistical summaries of the States. The 2023 census did not present the detailed data by state and by discipline in the same way. The data are presented as follows, for the Final Years of Elementary School and High School (Figures 5 and 6).

**Figure 5** – Indicator of adequacy of teacher training for Elementary School, Final Years, by municipality – Brazil – 2023.



**Source:** Prepared by Deed/INEP based on data from the Basic Education Census (BRAZIL, 2023).

**Figure 6** – Indicator of adequacy of teacher training for High School, by municipality – Brazil – 2023.

**Source:** Prepared by Deed/INEP based on data from the Basic Education Census (BRAZIL, 2023).

The data above, we must emphasize, are for licensed teachers in general, without discriminating by subject. The percentages by state were not disclosed in the detailed summary this year. The Northeast and North regions have the lowest percentages of hiring graduates in Brazil, with some regions and states in these regions standing out, such as Amapá, Rondônia and Pará in hiring graduates in high school and some states in the Northeast, such as Rio Grande do Norte, Paraíba, Alagoas and Sergipe. While the state of Santa Catarina, in the South region, had a more negative point in hiring graduates, with the period of 40.1% to 60% predominating.

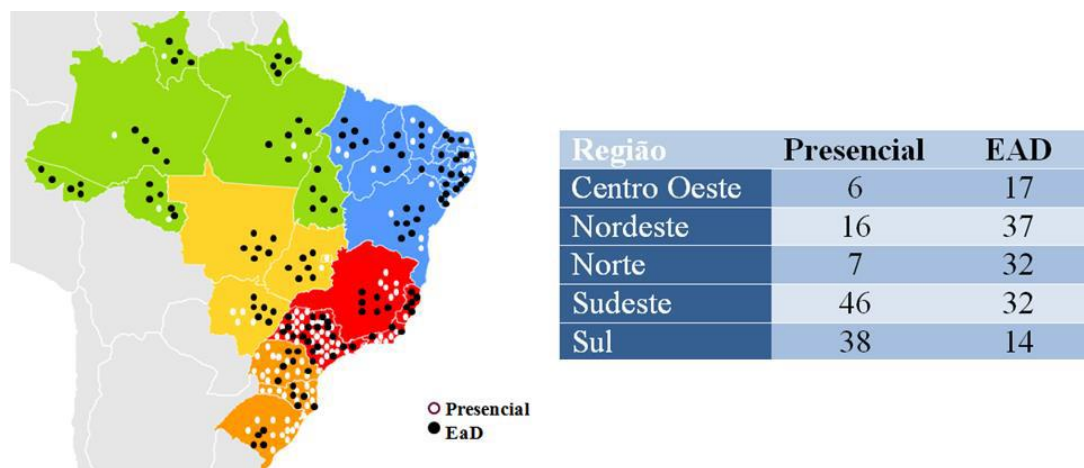
Without delving into Brazilian cyclical issues regarding the advance of the extreme right, the reduction in spending on education, we need to make notes on the historical process of the formation of capitalism in Brazil and its dependent characteristic in order to understand with greater determination what these data also evoke. .



### *Dependence and Imperialism in the configuration of the distribution of graduates in Brazil*

The hiring of graduates by schools shows some correlation with the locations of teacher training. Momoli (2019) presents a survey of the number of undergraduate courses that qualify for teaching in visual arts (FIGURE 7). The number of in-person courses in the Central-West, Northeast, and North regions combined is lower than the number of courses in each of the other regions. This number is directly related to the population density in Brazil and the concentration of undergraduate courses in Visual Arts in the capitals and coastal areas (ALVARENGA, 2020). This fact should not be seen in itself, but rather through the process of historical development, from the role of the colony in relation to the metropolis, the possibilities of already established export routes for goods, to the role in the production of value and the flow of goods from new locations, such as agricultural production in Mato Grosso do Sul, the port and the increase in production in the tertiary sector in Amapá. Such issues develop in accordance with Brazil's dependent role in the international division of labor.

**Figure 7:** Distribution of undergraduate courses in Visual Arts in Brazil.



Source: MOMOLI (2019).

The concentration of courses in the South and Southeast regions, more than an isolated fact, should be understood in the link between Brazil's historical process of having a dependent role in the international division of labor and the internal development of the different regions. Imperialism, the phase of capitalism studied by Lenin (2012), allows us to know historical elements on this issue. His analysis of capitalism in the last decades of the 19th century and the first decades of the 20th century shows that there was a process of concentration of capital, initially among industrial capitalists, which led to the beginning of the monopoly period, requiring industries to combine production. This was the union of different branches of the same industry

into one company. In this concentration of capital, the company controlled everything from raw materials to the final product. The result of this process was a concentration of capital also in the banking sector, which became no longer just a payment intermediary, converting non-profitable money capital into profitable capital. This banking concentration allowed the bank to understand the situation of companies, guiding where it would be possible and desirable to obtain credit and how much the capital would yield. It also reduced the number of credit institutions in the central countries of capitalism.

Another fact that occurs as a result of this is the merger of banking capital and industrial capital. At this point we have the conditions for the dominance of financial capital over capital in general:

Imperialism, or the dominance of financial capital, is capitalism at its highest level, in which this separation acquires immense proportions. The predominance of financial capital over other forms of capital implies [...] a privileged situation of a few financially “powerful” States in relation to the rest” (LENIN, 2012, p. 89).

The author continues with his assessment, showing data that confirm that the monopoly occurs first among capitalists and then among extremely rich countries. This monopoly is characterized by the export of capital. This export of capital, via loans, always involves advantages for the exporter, such as concessions in specific sectors, contracts for the purchase of materials, etc. One example is the influence of credit institutions on public policies, such as education. Like US\$10 million loaned to Brazil to support the so-called “New High School” in 2020.

In the first decades of this process, exported capital, a surplus that under capitalism would not be used to improve the lives of workers in their country of origin, was able to generate large profits through exploitation in countries that had not gone through the same historical trajectory as capitalism, and where wages and raw materials were cheaper. The countries that received this exported capital then occupied a very specific role in capitalism. They would fulfill a function in the international division of labor, receiving the export of capital, which resulted in the political influence of the exporting countries in a division of the world that the large capitalist states carried out:

For this period, not only the two fundamental groups of countries were typical – those that possessed colonies and the colonies – but also the various forms of dependent countries that, from a formal point of view, were politically independent, but which in reality were entangled in the web of financial and diplomatic dependence. (LENIN, 2012, p.119).

When Brazil entered the international division of labor, no longer as a Portuguese colony but as a formally independent country, it ended up playing a role in the international division of labor as a dependent country in relation to those central economies of capitalism.

It is through knowledge of the constitution of social classes, in the global movement that imposes certain roles on dependent countries, that we can better understand the geographic distribution in the hiring of licensed teachers in general in Brazil, according to the data presented above. The inequality of employment and development in the different regions is directly related to these conditions that impose Brazil's role on the world stage. This historical contextualization helps to understand, although other determinations are necessary, from the perspective of the whole, the concentration of undergraduate courses in the south and southeast regions.

### *Inequality in the different Brazilian states*

The analysis of the data by state ends up showing the enormous inequality that exists in the country, exposing the precarious situation in the hiring of licensed teachers in arts. In the latest data released by state, specifically on the subject of art, national discrepancies are evident.

**Table 1** - Percentages of licensed teachers in the area of art in each Federative Unit.

Estado	Anos Finais	Ensino Médio
Rio de Janeiro	59,9 %	69,7%
São Paulo	90,6%	92%
Minas Gerais	45,4%	55,5%
Espírito Santo	58,6 %	72,6%
Santa Catarina	68,1 %	73,2%
Paraná	77,4 %	75,4%
Rio Grande do Sul	50,3%	59,8%
Distrito Federal	71,7 %	71,4%
Amazonas	21,2 %	51,7%
Pará	23,2 %	47,1%
Roraima	8,2%	12,7%
Acre	18,2 %	33,5%
Tocantins	6,7 %	7,7%
Amapá	55,3 %	70,2%
Rondônia	7,2 %	7,7%
Mato Grosso do Sul	59%	60,8%
Goiania	13,5%	13,8%
Mato Grosso	12,3 %	15,9%
Piauí	8,5 %	19,6%
Rio Grande do Norte	31,1%	66,5%
Ceará	13%	25,5%
Maranhão	5%	14,3%
Pernambuco	8 %	5,9%
Sergipe	25,9 %	49%
Paraíba	17%	27,6%
Alagoas	17,2%	31,7%
Bahia	14,9%	17,5%

**Source:** Prepared from data available in (BRASIL, 2021b).

This unequal division in the country is caused by Brazilian dependence (MARINI, 2017), which imposed a certain historical process, although it is not its only cause. The percentages broken down above, by state, do not show that they are, ultimately, an expression of the dispute between the interests of the working class and the bourgeoisie for resources collected by the state, such as public funds (BEHRING and ROSSETTI, 2011). Access to qualified teachers in public schools depends on part of the budgets of the federative units being allocated, among other things, to expanding the staff. Ultimately, we cannot fail to take into consideration dimensions such as the internal dispute between areas of knowledge, local history and its relationship with art, culture and traditions, as Marx (2010) already pointed out when he discussed the two elements that make up the value of the workforce, the physical and historical social elements, he stated:

In addition to this simply physical element, the traditional standard of living in each country is also involved in determining the value of labor. It is not only about physical life, but also about the satisfaction of certain needs that emanate from the social conditions in which men live and are raised. (MARX, 2010, p.135).

Understanding the existence of other determinations, it is necessary to realize that the hiring of more or fewer teachers, in general and in art in particular, expresses among its determinations the dispute for public resources between social classes. These resources are collected by the state, in the words of Behring (2011), as follows:

[...] after the process of exploitation of the workforce that led to the appreciation of value, a new cut in wages is made based on the tax burden. In this sense, the public fund is surplus value (surplus labor), but it should not be confused with it, and it is necessary labor. (BEHRING, 2021, p. 111).

For art education, the appropriation of public resources by capital appears, among other things, as a lack of material, adequate room, short workload, as well as the lack of hiring graduates to take on the discipline. Among the resources for current expenses and investment, the state also seeks to create a Public Fund that is a way of confronting the cyclical crises of capital. In Brazil, 76% of the resources collected that make up the fund, which go to paying interest on the debt, spending on education, health, etc. It is made up of taxes and duties that penalize male and female workers (CASTELO, 2017).

It is important to understand these determinants, which do not appear on the surface of the data, and which explain why, ultimately, it is the competition for these resources that determines the greater or lesser hiring of graduates.

The states with a percentage close to the average of licensed teachers in states outside the South and Southeast regions are exceptions. São Paulo has percentages of 90% and 92% of graduates in art, respectively in Elementary and High School, while Pernambuco, in the Northeast, has 8% and 5.9% and Tocantins, in the North, has 6.7% and 7.7%. The discrepancy between states in students' access to teachers with ideal training for the subject is enormous.

This situation limits the enrichment that occurs in school education through the learning of more elaborate content, which enables a relationship between everyday life and non-everyday spheres that is qualified and an expression of the socialization of what the human race has built. Duarte (2016, p. 67) points out that “school education must play, in the formation of individuals, the role of mediation between everyday life and the non-everyday spheres of objectification of the human race, especially science, art and philosophy”. The use of professionals without training in the area of arts implies the precariousness of human formation, impoverishing the mediation of the most elaborate objectifications in art in everyday life, which school education should guarantee.

## FINAL CONSIDERATIONS

After all, what is the training of art teachers in Brazil? The data presented here show that, outside the South-Southeast axis, most teachers do not have a degree in arts. The lack of disclosure of hiring data by state makes it difficult to know the situation more precisely, but the documents released allow us to make this statement. We can also state that the data show that the low hiring in Brazil of graduates in some degree in the arts (Music, Visual Arts, Dance and Theater) to teach in the subject cannot be understood in isolation. They are only the apparent form from a quantitative point of view, of a totality that cannot be understood unilaterally.

It is by understanding the internal disputes, between social classes, over public resources and Brazil's dependent role in the international division of labor, that we can understand the situation in a more comprehensive way.

The inequality in the distribution of wealth in the country is reflected in the percentages of this hiring in the states. Analyzing the national scenario of precarious hiring of graduates in arts, especially in states outside the South and Southeast regions. Denying students access to teachers with adequate training means denying them the best conditions to learn about the knowledge specific to the field of arts, transformed into school content. This directly implies a weakened art education, carried out without professionals with training in the area. Preventing students in Basic Education from having the opportunity to enrich themselves as part of the human race who, when exposed to the most elaborate knowledge in the area, learn about it, and expand the mediations through which they act in daily life.

Understanding the inequalities that exist between states allows us not only to confirm the precarious situation in some states, but also to reveal the historical possibility of increasing the hiring of graduates if there is a more organized fight for public resources.

The low percentage in large regions of the country highlights the precariousness of the country's ability to distribute quality education equitably and expresses the typical Brazilian situation. This situation is the result of a dispute between different social classes and class fractions for state resources, which is reflected, among other things, in the low hiring of teachers with the ideal training to work in the subject. It is important to understand that the quality of school meals, access to materials, school infrastructure, and the remuneration of education workers, among other things, are the result of this struggle. The defense of hiring more graduates in the arts must therefore be linked to a broader critique that involves not only the immediate interests of democratizing artistic knowledge in schools, but also the democratization of the wealth produced by humanity as a whole.

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