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Urban soundscape: islands of discipline, panopticism and normalized reality.

Paisaje sonoro urbano: islas de disciplina, panoptismo y realidad normalizada.

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ABSTRACT

The Soundscape of Belém do Pará - Brazil was partially walked and experienced. In this article we enhance the wandering of thought from a set of aesthetic experiences that launched its passers-by to the experiences of walking (i.e. *soundwalking*), the enjoyment of sounds and other senses, and the encounter with singularities in sociocultural narratives present in the visited places. We indicate reflections that are the fruit of these experiences lived in Paraense's Public Squares such as Batista Campos and República, taking in the soundscape of Belém as an active Cultural Artifact in the ways of life of the community in question. We direct our gazes to the singularities of these experiences, a concept that is widely discussed by Jorge Larrosa (2014; 2018) and that we relate to Michel Foucault's (2020) writings on discipline and panopticism. The collective soundwalks, which produced knowledge from the sensorial, environmental, and political experience in the landscape, also generated their own collection that visually and acoustically reports the experiences of the students of the Music Degree of the Universidade Federal do Pará; of the researchers of the research group Arte Sonora: Estudos dos Processos Criativos, Instalativos e em Paisagem Sonora⁵; and of the participants of the Projeto Mosaico: Arte, Música e Paisagem Sonora na Escola - 2nd edition⁶, brought to this text. Finally, we emphasize that the propositions reported here do not intend to answer or raise truths, but leave it suspended, tensing what involves us and produces us daily as subjects of modernity.

Keywords: Soundscape. Soundwalking. Cultural Artifact. Discipline. Panopticism.

RESUMEN

El Paisaje Sonoro de Belém do Pará - Brasil fue parcialmente explorado y experimentado. En este artículo potenciamos el deambular del pensamiento a partir de un conjunto de experiencias estéticas que lanzaban a los transeúntes a las experiencias del caminar (i.e. *soundwalking*), al disfrute de los sonidos y otros sentidos y al encuentro con las singularidades en las narrativas socioculturales presentes en los lugares visitados. Indicamos reflexiones que son el resultado de estas experiencias vividas en las Plazas Públicas de Pará, Batista Campos y República, acogiendo el paisaje sonoro de Belém como un Artefacto Cultural activo en los modos de vida de la comunidad en cuestión. Dirigimos nuestra mirada a las singularidades de estas experiencias, concepto ampliamente discutido por Jorge Larrosa (2014; 2018) y que relacionamos con los escritos de Michel Foucault (2020) sobre disciplina y panoptismo. Los paseos sonoros colectivos, que produjeron conocimiento a partir de la experiencia sensorial, ambiental y política en el paisaje, también generaron una colección propia que relata visual y acústicamente las experiencias de los estudiantes de la Licenciatura en Música de la Universidad Federal de Pará; de los investigadores del Grupo de Investigación Arte Sonora: Estudos dos Processos Criativos, Instalativos e em Paisagem Sonora; y los participantes del Projeto Mosaico: Arte, Música e Paisagem Sonora na Escola - 2ª edição, traídos a este texto. Finalmente, destacamos que las proposiciones aquí relatadas no pretenden responder

⁵ Available at <http://dgp.cnpq.br/dgp/espelhogrupo/4583700954200148>.

⁶ Further details can be found at <https://projetomosaico.ufpa.br/>.

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o plantear verdades, sino dejarlas en suspenso, destacando lo que nos rodea y nos produce cotidianamente como sujetos de la modernidad.

Palabras Clave: Paisaje Sonoro. Soundwalking. Artefacto Cultural. Disciplina. Panoptismo.

1. INTRODUCTION.

The *Mosaic Project: art, music and soundscape at school* sets in motion a series of knowledge that are part of the daily lives of teachers and artists from different areas, who deal with different soundscapes; with students who have different realities, interests and artistic practices. From the different propositions of this project, we got to know a series of possibilities and realizations presented by teachers and researchers from different countries and that, in their proposals, presented much more than soundscapes in specific, but sensorial landscapes⁷. In this sense, the project meets acoustically, visually and politically the yearnings and demands of undergraduate students of Music at the Federal University of Pará, Brazil, and of the participants of the Research Project *Sound Art: Studies in Creative Processes, Installation and Soundscape*⁸, because it opens up acoustic horizons that can be integrated into the school, offering options for exchange, sociability, in a mutual relationship with the environment, with the culture and, obviously with what it fruition from the different local acoustic signatures.

In this article we will report how one of our acoustic experiences happened specifically in the city of Belém, in the State of Pará, Northern Region of Brazil. We proposed to meet in public squares, in the city centre. We will discuss the elements that emerged throughout our creative processes and that denounce the crises that motivated our thinking based also on theoreticians that we, as authors of this work, have studied in depth. Michel Foucault (2020), Jorge Larrosa

⁷ Term coined by researchers Dr. José Luis Cares and Dr. Crstina Palmese at <https://www.facebook.com/mosaicoufpel/videos/356517992465742>

⁸ Original title: *Arte Sonora: Estudos dos Processos Criativos, Instalativos e em Paisagem Sonora*.

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(2014), Ana Godoy (2008), among other authors keep igniting our thinking and putting in crisis what is strongly producing us daily.

In order to clarify the term "Islands" (mentioned at the title of the article), both acoustic and photographic records that recall experiences in public spaces investigated, will be presented, thus bringing to our eyes and ears nuances of disciplining, panopticism and normalization of human life that help us to report what was lived. We gathered a discussion on these three elements because we believe that urban society delimits tolerances, behaviors, and ways of living that are allowed in a sense of reality that, when transgressed, may be punitive. In other words, we are dealing with a discipline that is interwoven in the social body, which produces docile subjects and follows models, as seen in Michel Foucault's work (2020). Therefore, the production of these individuals is guaranteed by what the same author, Michel Foucault (2020) explains, as surveillance, as panoptic effect. Using his words, "Watching then becomes a defined function, but it must be an integral part of the production process (...)" (FOUCAULT, 2020, p. 171).

We indicate that our artistic practices can somehow subvert or collapse (even if momentarily) these normalizing structures so that artistic and creative possibilities exist. This is our main focus: to assume the possibility of living sensorial experiences and express them, demands of a series of liberations that go beyond the limits put by this normalization. We hope that the reader does not start this reading believing that he/she will find solutions for what we problematize here. We hope, in this sense, to generate a necessary discomfort so that we can, in singular acts of freedom, artistically rise over the plots that have already been set - what Christian Laval (2018) calls a utopian experience. Carrying out the soundwalking together with the music students of the Federal University of Pará was and, nevertheless, continues to be an exercise of freedom of thought and body over the fixed order.

By listening, we problematize.

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2. DISCIPLINE, PANOPTICISM AND NORMALISED REALITY: THE FEELING THAT ALL IS WELL IS PROBLEMATISED.

In this text we rely on two concepts that complement each other for the existence of reality normalization: the concepts of *discipline* and *panopticism*. To better express these concepts, we bring the writings of Michel Foucault (2020), to what attends our study object: the artistic practices in the soundscape of Belém. From photographs and sound recordings, we present reflections on these concepts and that underline our thoughts during the realization of *collective soundwalking*, which were attentive to the sounds of the landscape and the activities that were developed in the spaces. It is worth mentioning that the theme of this text was not previously defined, but it is the result of these in situ experiences in spaces that, visually and acoustically, idealistically propose moments of freedom in relation to the daily activities.

To contextualize this subject, when we mention discipline we enter a terrain of the production of specific subjects, in short, docile, and useful. Michel Foucault (2020) indicates that in the Classical Era the body was discovered as a target of power: manipulable, modellable, and trainable, able to obey and respond. It does not remain only in the Classical Era. We still live plots that establish the 'machinery of power', which, according to Foucault (2020), "(...) defines how one can have dominion over the body of others, not simply so that they do what one wants, but so that they operate as one wants, with the techniques, according to the speed and effectiveness that one determines" (FOUCAULT, 2020, p. 135). That is, being the human body still a target of power, seen collectively or singularly, this post-modern society keeps producing 'docile bodies', "(...) submissive and exercised" (FOUCAULT, 2020, p. 135).

This machinery is thus distributed in a

"(...) multiplicity of often minimal processes, of different origins, of sparse locations, which recall each other, repeat each other, or imitate each other, lean on each other, distinguish themselves

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according to their field of application, converge and sketch little by little the façade of a general method" (FOUCAULT, 2020, p. 136).

We will not deal with what colleges, sanatoriums, religions, or military organizations represent for a disciplining society. We reflect on how institutions are distributed in the social body; beyond the spaces they occupy. Specifically, we find acoustic and visual links in the activities developed in these institutions when compared to the activities developed in open and public spaces, in Batista Campos and República squares, where there is visibly the control of these activities, with *schedules, temporal elaboration of the act, correlation between body and gesture and exhaustive use* (FOUCAULT, 2020, p.146-150) - which in a certain way maintains life in an ordinary way, within what is foreseen for the use of these spaces.

There were times of fun and training in the same space, in different locations. Jorge Larrosa (2018), based on Michel Foucault, defines them as heterotopias⁹. However, we kept our attention on the activities that conducted behaviors and assigned goals. We verified the rigor of industrial time that, however, mixes sensations of amusement to the fulfillment of activities: a series of games, of a sportive nature, temporally and spatially conducted, where "The time measured and paid must also be a time without impurity or defect, a time of good quality, and during its entire course the body must be applied to its exercise" (FOUCAULT, 2020, p. 148).

There were temporal elaborations of the acts. We verify military associations, where forms of troop control are established, consisting of the definitions of anatomical-chronological schemes (FOUCAULT, 2020, p.149), where the position of the body and its members are defined, where succession orders are determined for each movement. In this adult and non-diverse moment,

⁹ Although we do not specifically dwell on this concept, heterotopias is synthesized by Jorge Larrosa (2018) as spaces that "(...) have the power to juxtapose in one real place multiple spaces, multiple locations, which are in themselves incompatible" (LARROSA, 2018, p. 374).

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"Time penetrates the body, and with it all the minute controls of power" (FOUCAULT, 2020, p. 149), where "In the good use of the body, which allows a good use of time, nothing must remain idle or useless (...)" (FOUCAULT, 2020, p. 149). All this culminates in what Michel Foucault (2020) calls exhaustive use, where "(...) it is forbidden to waste a time that is counted by God and paid for by men; the timetable should conjure up the danger of wasting time - moral error and economic dishonesty" (FOUCAULT, 2020, p. 151).



Figure 1: Discipline islands: spatial cutout for the development of recreation in the school molds and under tutorship. Praça Batista Campos, Belém - Pará, Brazil. 2022. Authors' collection.

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Figure 2: Discipline islands: spatial cutout for the development of the military march, under guardianship. Batista Campos Square, Belém - Pará, Brazil. 2022. Authors' collection.

We point out, from these visual records, how prevalent is the disciplinary power in open and public spaces, which train to "(...) take and appropriate even more and better" (FOUCAULT, 2020, p. 167) of the bodies. From the attentive listening walk (*i.e.* soundwalking) we hear and visualize the manufacturing of individuals - discipline that "(...) takes individuals at the same time as objects and as instruments of its exercise" (FOUCAULT, 2020, P. 167), in this specific

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case, hosted by school and religious institutions, and watched over also by families and military institution.



Figure 3: Islands of discipline: group of ladies singing religious hymns. Praça da República, Belém - Pará, Brazil. 2022. Authors' collection.

The manufacturing of docile and useful subjects is a historically fixed social demand, as Michel Foucault presents us in *Discipline and Punish* (2020). This demand is articulated in the social environment by different institutions that ensure the proper disciplining and normalization of life. In this web posed by disciplining that crave the usefulness of individuals and collectives, there is also the guarantee that the space is being properly used.

Thus, the different mechanisms of surveillance are established. As Michel Foucault (2020) mentions, we summarize in a few words that the exercise of discipline requires a device that ensures the rules of the game. "Surveillance then becomes a defined function, but it must be an integral part of the production process; it must duplicate it throughout its length" (FOUCAULT,

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2020, p. 171), surveillance that currently as "(...) a form of security, since society commonly requests surveillance by the need for the feeling of being safe" (BIBIANO, 2022, p. 17-18).

In the production of subjects, there is the hierarchical surveillance, which for us, is applied by tutors, parents, family members and, nevertheless, military services - the latter which, in addition to this guarantee of hierarchical surveillance, consolidate what we compare to *panopticism*, discussed by Michel Foucault (2020). At Batista Campos Square, dislocated from the zone of greater activity, the military totem remains as "(...) a machine to dissociate the pair *seeing-being seen*: in the peripheral ring, one is totally seen, without ever seeing; in the central tower, one sees everything, without ever being seen" (FOUCAULT, 2020, p. 195). Still as relevant as seeing, listening is described by Foucault based on Jeremy Bentham, in the first version of *Panopticon*, where an acoustic surveillance was also imagined, in a prison model.



Figure 4: Islands of discipline: the military totem. Batista Campos Square, Belém - Pará, Brazil. 2022. Authors' collection.

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Reflecting on a powerful speech by Michel Foucault (2020) regarding the effectiveness of power, which translates a little of our experiences as an artistic collective that traveled through the aforementioned squares and saw the plot well:

"The efficacy of power, its limiting force, has somehow passed to the other side - to the side of its surface of application. Whoever is subjected to a field of visibility, and knows it, takes back on his own account the limitations of power; he spontaneously makes them work on himself; he inscribes on himself the relation of power in which he simultaneously plays both roles; he becomes the principle of his own subjection" (FOUCAULT, 2020, p. 196).

We, as teachers, tension these spaces and doings. We cadence this text with a line by Jorge Larrosa (2018) that crosses us so much:

"(...) more important than fighting with the ancestors, with those who made us what we are, is to find a lineage worthy and worth belonging to, or, in other words, to find (or invent) a tradition from which one can learn something, in which one can insert oneself, treat oneself with respect, become a standard, a tradition that, in short, can be lived not as a burden but as a demand, not as something to free oneself from but as something to belong to, not as something to deny but as something to be grateful for" (LARROSA, 2018, p. 407).

3. TO "BE ON" THE WEFTS OF EVERYDAY LIFE: UTOPIAN EXPERIENCE FROM ARTISTIC LIVING.

From the experiences in the soundscape, we realize that human life in large urban centres is initiated by a disciplining origin, whose order determines ways for all its inhabitants to be useful, allowing them to occupy the proper space. Other possible ways to live artistically, to build relationships and affections are possible in these normalized/normalizing spaces. At moments, we meet with real gardens¹⁰. From Jorge Larrosa (2018) we realize that we share a same concern: "To think the experience not from the distinction between the subject and the

¹⁰ Jorge Larrosa (2018) mentions that "From the garden one already intuits and guesses the city, but one is not in the city. The garden is clearly another part" (LARROSA, 2018, p. 373).

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object, but from the being-in-the-world as the first existential unit" (LARROSA, 2018, p. 21), transcending the fixed order of the necessity of production and utility.

The experience in the urban soundscape denounced us the emergence of these issues and continue denouncing so many other indicators that will demand our attention. We looked for moments of meeting with spaces that would allow our transformation, transposing our thoughts about this denounced state of watchfulness. We presented the plots in which we are involved believing that this science would indicate paths for singular, fruitful, and affectionate experiences with the urban soundscape, a position that also gives continuity to Murray Schafer's thoughts (SCHAFER, 1977) about the acoustic peculiarities of each place and the countless forms of relationship of the human being with the space.

We find that such concern was also shared by Francesco Careri (2016), so dear to us artists:

"In the [city] centre, time has stopped, transformations have frozen and, when they occur, they are so evident that they hide no unexpectedness: they develop under strict surveillance, under the vigilant control of the city. We find in the margins a certain dynamism and we can observe the becoming of a vital organism that transforms itself, leaving around and inside it entire parts of territory to be abandoned and more difficult to control" (CARERI, 2016, p.158).

Among so many other possibilities, we believe that the experiences in the urban soundscape can transit between the empty spaces of this web of power relations - or at least, meet these spaces to fill them with experiences that, in fact, are transformative from the artistic, cultural, and educational point of view, beyond proposing forms of behavior.

We emphasize again in this writing the importance of training subjects that need experiences, in this time that delivers mechanicity and utility. Jorge Larrosa (2014) defines, subjects of experience, "(...) something like a sensitive surface that what happens affects in some way, produces some affections, inscribes some marks, leaves some traces, some effects"

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(LARROSA, 2014, p. 25). Being the subject of experience in this utopian experience reveals how passive and receptive we could be, even if we are naturally immersed under the effects of normalized reality, produced by this post-industrial society. How to be put to the test, to give oneself the luxury of experimenting when timetables, trajectories, possible paths and coercions are put in place? - This is both the visioned utopia and what underlies our activity.



Figure 5: Regional symbols in a public square. Praça da República, Belém - Pará, Brazil. 2022. Authors' collection.

Walking, thinking, seeing, and hearing the events, reflecting on the role played by these places that are part of our daily lives were part of this experience in public squares in Belém – PA, Brazil, which helped us so much to overflow. As Ana Godoy (2008) says, "Art is capable of inventing connections where none exist; it overflows the models and disorganizes the function of contour, "fluidifies" the figures, transforming them into loose lines whose movements, in a

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continuous variation, do not delimit a terrain" (GODOY, 2008, p. 85-86). It was through processes of experimentation, passivity, and encounter that we were able to reinvent ourselves, in this process of "(...) inebriation of combat that new modes of existence, new territories are invented" (GODOY, 2008, p. 62-63).

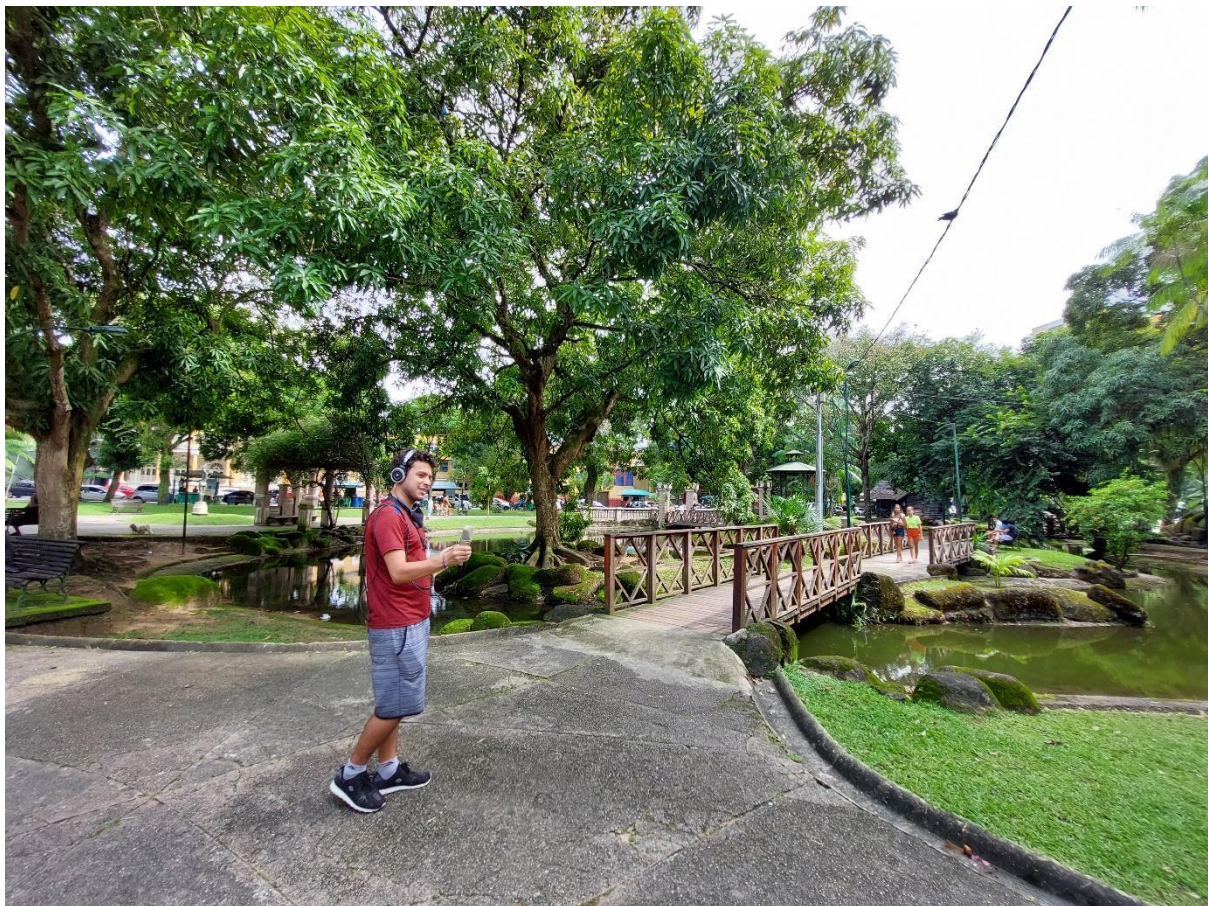


Figure 6: Wandering in a public square: encounter with local diversity. Praça da República, Belém - Pará, Brazil. 2022. Authors' collection.

We see these yearnings as utopian forms that wander over the fixed order. As impulses that turn these artistic insurgencies into other artistic and confrontational becoming. As a power of creation for another life, a will that "(...) presents itself as a critical and practical capacity of

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freedom. The utopian experience is therefore an experience of transformation, an altering experience, an experience of freedom within the existing order" (LAVAL, 2018, p.103).

We close this text by quoting Arianna Sforzini (2014), who in the book *Michel Foucault: une pensée du corps* brings one of our dearest truths: "The body is not only the surface on which power inscribes its mark and wants to make the body docile, but also what allows us to escape power, to contest it" (LAVAL apud SFORZINI, 2018, p. 121).

There are other forms of power besides disciplining. We will hereafter problematizing.

4. CONCLUSIONS

This article presented the recurring restlessness of our collective, moving our thinking and our activities from the writings of Michel Foucault (2018; 2020), Jorge Larrosa (2014; 2018), Christian Laval (2018), among other authors who underline the reality of the landscape to which we are subjected. Our problematization underlines the well-known weave of power existing in our time. It makes us teachers who, at moments, disarticulate methods, times and rigors. By wandering we create spaces to live artistically the other possibilities that, at least momentarily, disconnect the thought from what constructs us daily as modern and useful subjects.

The collective soundwalking in public squares was one of the acoustic experiments carried out in the scope of the Music Degree, a joint proposition with students that integrate the research and extension groups mentioned above. As a research group, we continuously verify something beyond the method: the enthusiasm for the new and the unknown. A breaking of rules. A transiting of thought. A space of creative power which was essential for us to be welcomed, to

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be able to welcome, to listen and to have experiences which propelled us towards new spaces, exchanges, and knowledge.

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