Mestrado Profissional em Ensino em Ciências da Saúde e do Meio Ambiente

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# EDUCATIONAL PRODUCT

## ADVENTURE PRACTICES AND VERTIGO GAMES: DIDACTIC SEQUENCE FOR THE EARLY YEARS OF ELEMENTARY SCHOOL


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VOLTA REDONDA-RJ 03/24



SECTION 1

SECTION 2

SECTION 3

SECTION 4

SECTION 5

SECTION 6

SECTION 7

SECTION 8

SECTION 9

SECTION 10



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MECSMA

# TECHNICAL SHEET


SECTION1

SECTION 2

SECTION 3

SECTION 4

SECTION 5

SECTION 6

SECTION 7

SECTION 8

SECTION 9

SECTION 10



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**Educational Product Technical Data Sheet (EP).**

**Title:** Adventure practices and vertigo games: didactic sequence for the early years of elementary school.

**Origin of the product:** Emerges from the dissertation work for a Professional Master's Degree in Teaching in Health and Environmental Sciences.

**Level of education for which the Educational Product is intended:** initial years of elementary school.

**Target Audience:** physical education teachers who work and or intend to work with the initial years of elementary school.

**Category:** Didactic Sequence.

**Purpose:** to assist physical education teachers in introducing the theme (adventure) in the early years of elementary school.

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# SUMMARY


SECTION1

SECTION 2

SECTION 3

SECTION 4

SECTION 5

SECTION 6

SECTION 7

SECTION 8

SECTION 9

SECTION 10



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VOLTA REDONDA-RJ 03/24

# Summary


EDUCATIONAL PRODUCT _____ SECTION 1
TECHNICAL SHEET_____ SECTION 2
SUMMARY _____ SECTION 3
PRESENTATION _____ SECTION 4
INTRODUCTION _____ SECTION 5
TARGET AUDIENCE _____ SECTION 6
THEORETICAL SUPPORT: GAME DESIGN OBJECTIVES _ SECTION 7
APPLICATION OF THE DIDACTIC SEQUENCE_____ SECTION 8
CONSTRUCTION OF INSTRUMENTS _____ SECTION 9
REFERENCES _____ SECTION 10

UniFOA

Mestrado Profissional em Ensino em Ciências da Saúde e do Meio Ambiente

MECSMA

# TECHNICAL SHEET


SEC TION1

SECTION 2

SECTION 3

SECTION 4

SECTION 5

SECTION 6

SECTION 7

SECTION 8

SECTION 9

SECTION 10

# PRESENTATION

We know that the role of the Educational Product (EP) produced from stricto sensu postgraduate programs is to establish a dialogue with the social and cultural context in which it was developed, serving as a dialogue with other professionals in the area of concentration in which it is located.
Likewise, such EPs are not conceived as immutable, since they interact with the logic of Creative Commons licenses, which would prevent them from being completely ready, finished and closed products.

Considering the above, we emphasize the plural character granted to this Didactic Sequence (DS)[1], as we do not believe in the possibility of replicating this material without the intervention of teachers and students who make use of it.

[1]The Didactic Sequence in this study is understood as "a set of ordered, structured and articulated activities for the achievement of certain educational objectives, which have a beginning and an end known to both teachers and students [...]" (Zabala, 1998, p. 18).

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# INTRODUCTION


SEC TION1

SECTION 2

SECTION 3

SECTION 4

SECTION 5

SECTION 6

SECTION 7

SECTION 8

SECTION 9

SECTION 10

# INTRODUCTION

**Daily curriculum creation: thinking about possible learning in networks of subjectivities**

This EP has its genesis in a Professional Master's dissertation research entitled Vertigo Games and Physical Education: the adventure in the Early Years of Elementary School. Starting from an integrative review of the literature, we realized that teachers who work at schools encounter numerous difficulties in developing adventure as a body culture of movement: absence of this content in their training, lack of equipment, space dedicated to Physical Education classes, among others.

In this way, we searched in the notion of tactics of ordinary subjects (Certeau, 1998) for other ways of using educational actions, in order to fill the gaps and difficulties encountered in their daily lives.

In this sense, everyday school life and its territory are recognized as a space for the production of culture (Certeau, 1998), therefore, it is essential to contextualize the educational actions developed by teachers, students and the community, affecting the curriculum, because they reinvent the products that reach them.

Following this logic, the EP now proposed emerges in the format of a Didactic Sequence (DS), enabling subjects practicing in the Initial Years of Elementary School to experience vertigo.

In this line of thought, we understand that the teacher must rethink his/her class as it relates to his/her social reality, prioritizing the dynamism of the activities proposed here, including the sequence to be developed.

Thus, when considering the multiple spaces and plurality of schools that are immersed in singular demands and needs, it cannot be conceived as a finished product, therefore, it must be rethought and applied in dialogue with the local reality.

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# TARGET AUDIENCE


SEC TION1

SECTION 2

SECTION 3

SECTION 4

SECTION 5

SECTION 6

SECTION 7

SECTION 8

SECTION 9

SECTION 10

# TARGET AUDIENCE

We emphasize that the PE proposed here is aimed at Physical Education teachers who work and/or intend to work with Adventure Practices in the Early Years of Elementary School.

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# THEORETICAL SUPPORT: GAME DESIGN


SEC TION1

SECTION 2

SECTION 3

SECTION 4

SECTION 5

SECTION 6

SECTION 7

SECTION 8

SECTION 9

SECTION 10

# THEORETICAL SUPPORT: GAME DESIGN

Understanding the importance of the game for the sociocultural context of students in the Early Years of Elementary School, we approached Caillois (2017) in an attempt to expand the bodily experiences of children at that level of education.

We know that the National Common Curricular Base brought, in its promulgation in 2018, adventure as an innovation in the Physical Education curriculum, specifically for the Final Years of Elementary and High School, however, we approached the aforementioned author (Caillois, 2017) to propose, through vertigo games, the adventure for the Initial Years of Elementary School.

For Caillois (2017), the game is a free activity, since if the player is forced to do it, it immediately loses its engaging and playful character. Likewise, it is an activity that acquires a characteristic of uncertainty, as its development cannot be determined, much less the results that will be obtained.

Another aspect that characterizes it is its degree of freedom and invention. For Caillois (2017), the game is unproductive because it does not generate goods, wealth or new elements of any typification and, unless there is a change of ownership within the player's circle, it results in the same situation as at the beginning of the game.

Thus, Caillois (2017) proposes a division into four main possibilities according to the characteristics of each one, prevailing the role of competition (agôn), chance (álea), simulacrum (mimicry) and for our study the last category and the most important, Ilinx (vertigo), characterized by games based on the search for vertigo, an attempt to temporarily destabilize perception and impose on the lucid consciousness a type of voluptuous panic, provoking a desire for intoxication or cloudiness (Caillois, 2017).

Children seek vertigo due to the sensation that the activity causes in them, for example, in playgrounds, on spinning toys, in which they spin the toys increasing their speed each moment trying to enter a type of trance and euphoria caused by the loss of breath.

Searching my memories, not for mere nostalgia, but to discuss the way in which bodily experiences have changed over time (new technologies, social violence, industrialization, working conditions of those responsible, housing conditions, among other issues that impact us in the current world – covid-19 pandemic – current generations have lost contact with environments that encourage feelings of vertigo, risk and adrenaline.

In this way, we seek to follow the paths that Martins, Pereira and Alves (2023) established when introducing adventure practices linked to vertigo games into everyday school life. This proposition conceives classes built through activities that encourage students to experience vertigo, such as: height, lack of fixity, sliding on wheels, among other actions.

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# OBJECTIVES


SECTION1
SECTION 2
SECTION 3
SECTION 4
SECTION 5
SECTION 6
SECTION 7
SECTION 8
SECTION 9
SECTION 10

# OBJECTIVES

**General Objectives**

Promote adventure as a learning content in Physical Education, using vertigo games in classes in the Early Years of Elementary School.

**Specific Objectives**

·Experience adventure through vertigo games; ·Improve socio-emotional skills, such as solidarity, cooperation, mutual respect and care for yourself and others;

·Stimulate coping with fear, anxiety and uncertainty through situations of imbalance and uncertainty;

·Experiment and enjoy, individually/collectively, combinations of different types of balance, speed and height.

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# APPLICATION OF THE DIDACTIC SEQUENCE


SECTION1

SECTION 2

SECTION 3

SECTION 4

SECTION 5

SECTION 6

SECTION 7

SECTION 8

SECTION 9

SECTION 10

# APPLICATION OF THE DIDACTIC SEQUENCE

## SUMMARY OF THE TEACHING SEQUENCE

| Classes | Objectives | Material | Evaluation |
|---|---|---|---|
| 1ª | Present adventure as a Physical Education content, as well as the experience of vertigo and the sensation of imbalance and uncertainty. | Tin foot, wooden leg and Rolling pin. | We suggest holding a conversation circle. |
| 2ª | Present adventure as a Physical Education content, as well as the experience of vertigo and the sensation of imbalance and uncertainty. | Tin foot, wooden leg and Rolling pin. | We suggest carrying out this through observation of the students' actions and through narratives of the experience, through drawings and/or texts. |
| 3ª | Experience dynamic balance and the feeling of loss of fixity. | False Bahia, Slackline and suspension bridge, balance blocks. | We suggest carrying it out through observation of the students' actions and through narratives of the experience, through drawings and/or texts. |
| 4ª | Experience vertigo while moving horizontally on wheels. | Skateboard, scooter and wheelbarrow. | We suggest carrying it out through observation of the students' actions and through narratives of the experience, through drawings and/or texts. |

**Fonte: Autoria Própria**.

# Class 1

The first class proposes the development of the experience[2] of vertigo, the sensation of imbalance and uncertainty. For Allegretti et al. (2007, p. 109), the practice of balancing based on destabilization "allows the use of postural movement strategies, which are used, such as feedback and feedforward". Thus, the class is divided into two moments: the first in the classroom and the second on the court. In the classroom, the teacher may present the DS proposal for the following classes; explain the objective of the first class and open a moment of dialogue with the students, with the aim of answering questions and building a space of care and safety for children.

In the second moment, we suggest that the class be carried out on the sports court, in the courtyard or in another space that allows the placement of material and the children's actions at the stations. Subsequently, the teacher presents the equipment that will be used in the development of educational actions, in the case of this class: Wooden leg, tin foot, rolling pin, as shown in figures 1,2 and 3.

**Figure 1 – Rolling pin**

**Source: Own authorship.**

**Figure 2 – Tin foot**

**Source: Own authorship.**

**Figure 3 – Wooden leg**

**Source: Own authorship.**

[2]In this study, experience will be understood based on Larrosa (2002, p. 27): experience is what happens to us and if knowing about experience has to do with the elaboration of the meaning or non-sense of what happens to us, it deals with it is a finite knowledge, linked to the existence of an individual or a particular human community; or, in an even

# Class 1

At this point, care should be taken to explain to students how to use the material, as well as the need to take care of colleagues during educational practices, a dialogue with socio-emotional skills.

At the end of the class, we suggest a conversation circle as a proposal to evaluate the class. At this point, students will be able to narrate their experiences. The teacher can also use the production of drawings or other ways of narrating the world so that children can share their impressions of the class.

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# CLASS 1

In the second class, we also suggest that the class be carried out on the sports court, patio or in another space that allows the placement of material and the children's actions at the stations.

Initially, the teacher will present the objective of the class – to improve static balance by experiencing different support platforms – and, later, the presentation of the methodology, stations and equipment that will be used (game – balance master; balance on the Swiss ball; balance on the bosu) – Figures 4, 5 and 6.

**Figure 4 – Master of balance**

**Source: Own authorship.**

**Figure 5 – Swiss Ball**

**Source: Own authorship.**

**Figure 6 – Bosu**

**Source: Own authorship.**

The intention of working on static balance in the second class is to prepare for the subsequent class – class 3 – whose objective will be to experience dynamic balance and the sensation of losing fixity. As Martins and Neira (2018, p. 385) draw our attention, school Physical Education, from a cultural perspective, does not focus on "motor performance according to externally established standards", but the interest in allowing the class, In the face of conflicts and social reality, re-elaborate practices, granting them their own meanings/meanings. As Martins and Neira (2018, p. 389) point out:

# CLASS 2

Reframing implies attributing new meanings to a manifestation produced in another context based on one's own cultural experience. From the cultural perspective of Physical Education, resignification arises from those teaching activities that position students as historical subjects and producers of culture.

Therefore, with the stations prepared, we suggest that the teacher goes through each station accompanied by the students, explaining their development and signaling the care they should take with themselves and their colleagues. At the time of class, the teacher can ask whether anyone already knows some of the activities presented, promoting interventions and valuing the knowledge arising from the students' experiences.

Afterwards, we started experimenting with the proposed activities by dividing the students into stations. It is worth noting that the activities, despite being developed in pairs, require supervision and care, as teacher intervention may be necessary, warning about the importance of attention and concentration in order to avoid accidents.

At the bosu station, students can use the equipment with different degrees of difficulty in execution: the first time with the Bosu in the normal position (flat surface down and the oval up); the second action can be carried out with the oval part down, this strategy will have the intention of not wasting experiences, as the word Bosu is an abbreviation that comes from an English expression “both sides up”, which means “both sides up”. up.”

At the Swiss ball station, students will be able to experience balance and loss of fixity: initially, sitting on the ball and, later, kneeling, which will require the attention of their classmates in the ball. partner’s safety – see figure 5.

# Class 2

Finally, at the balance master station, students will have the opportunity to play with themselves, facing their limits and difficulties in remaining balanced while collecting the cones arranged on the giant board.

In this game, the student must, keep one foot fixed on the floor, with their feet pointing in a single direction; that is, your feet cannot move. Therefore, the player must remove the cones, one at a time, placing them on the cone that will remain in front of them.

Every time the player bends down to pick up a new cone or to place it on the cone in front of him, he must get up and return to an upright position, that is, the player cannot bend down, pick up and place it on the cone in front of him in one step. just once.

Afterwards, we suggest returning to the classroom so that students can evaluate the class – they can use the descriptive text and/or drawings related to the activities carried out. The intention will be to capture perceptions about the experiences obtained in class.

# Class 3

As already mentioned, the class can be held on the sports court, in the courtyard or in another space intended for practical classes. We suggest that, before starting the class, students are aware of the objective of the third class – to experience dynamic balance and the sensation of losing fixity.

Later, the teacher can, together with the students, set up the stations – false baiana, slackline, adventure blocks and suspension bridge. It should be noted that this is an important moment, as it helps in the process of caring for oneself and others, as students can be taught possible mistakes[3]. assembly that cause serious risks for practitioners and spectators around the equipment, in addition to possible impacts on the environment.

A relevant aspect to highlight is that the class was also designed taking into account the physiological aspect, where body balance is established by the integration of information from three main sensory systems: the vestibular system, the somatosensory system and vision (Zanardini et al., 2007).

The somatosensory system is made up of sensory receptors located in tendons, muscles and joints that detect the position of the body and the movement of the limbs, whose information is transmitted to the brain through peripheral nerves.

Vision provides visual information about the position of the body in relation to the environment and this information is integrated with information from the vestibular and somatosensory systems to maintain body balance (Herdman, 2002, p. 03).

In this way, by varying the stations throughout the class, the teacher allows feelings of loss of control/fixity, allowing students to experience the need to dynamically search for balance (figures 4,5,6,7,8,9 and 10).

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[3]Young man who died after falling from a slackline will be buried this Monday. Correio Brasiliense, Nov. 31st, 2020.
Available at: https://www.correiobraziliense.com.br/cidades-df/2020/11/4892099-jovem-que-morreu-ao-cair-de-slackline-sera-enterrado-nesta-segunda.html.

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# CLASS 3

**Figure 4 - False Baiana**

**Source: Own authorship.**

**Figure 5 - Slackline without a ring**

**Source: Own authorship.**

**Figure 6 - Slackline with a ring**

**Source: Own authorship.**

**Figure 7 - Slackline with pair safety**

**Source: Own authorship.**

**Figure 8 - Balance blocks**

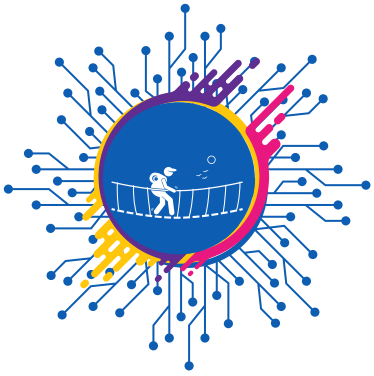
**Source: Own authorship.**

**Figure 9 - Blindfolded balance blocks**

**Source: Own authorship.**

**Figure 10 - Suspension bridge**

**Source: Own authorship.**



# CLASS 3

Thus, in the process of unbalance imposed by the movement of the ribbon, rope, suspension bridge and by placing a blindfold on the balance block activities, it is possible to promote sensory experiences different from those we are used to in our daily lives.

These sensations were created through the manipulation of visual stimuli and the vestibular system, which can cause the sensation of vertigo. At the end of the class, we suggest a conversation circle as a proposal to evaluate the class. At this point, students will be able to narrate their experiences. The teacher can also use the production of drawings or other ways of narrating the world so that children can share their impressions of the class.

# CLASS 4

In the fourth moment, the teacher can use other environments to carry out the class, in order to promote other experiences. Initially, we suggest presenting the objective of the class – experiencing vertigo from moving on wheels – and, later, presenting to the children the proposed activities: wheelbarrow, skateboard and scooter (Figures 11,12 and 13).

**Figure 11 – Wheelbarrow**

**Source: Own authorship.**

**Figure 12 – skateboard**

**Source: Own authorship.**

**Figure 13 – Scooter**

**Source: Own authorship.**

Considering the dynamics of the class – three stations – the teacher can request that the class separate into groups with equal numbers of participants to allow each student to spend more time in the experience.

Another aspect that can be explained emerges from the techniques/skills for the skateboarding modality, since the aforementioned body culture of movement requires care in the learning process due to the risk of falling. In this way, the teacher will be able to discuss the notion of calculated risk, as recommended by Alves, Fonseca and Martins (2018, p. 386), that is, "the possibility of the dangerous situation occurring, the probability of such an occurrence and its consequences".

The suggestion is to ask students not to stand on the implement (skateboard), as it is the first time it will be used in class, unless the student demonstrates mastery of the equipment.

After carrying out the activities, the students will return to the room to develop the class evaluation. It should be noted that the use of drawings may be a strategy used, as some students prefer it to writing a narrative text.

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# ASSEMBLY OF MATERIALS


SECTION 1

SECTION 2

SECTION 3

SECTION 4

SECTION 5

SECTION 6

SECTION 7

SECTION 8

SECTION 9

SECTION 10

# ROLLING PIN

**Materials**:

• Cedar board measuring 65 cm x 22 cm x 2 cm; • Iron tube 22 cm x Ø 10 cm.
Source: Own Authorship.
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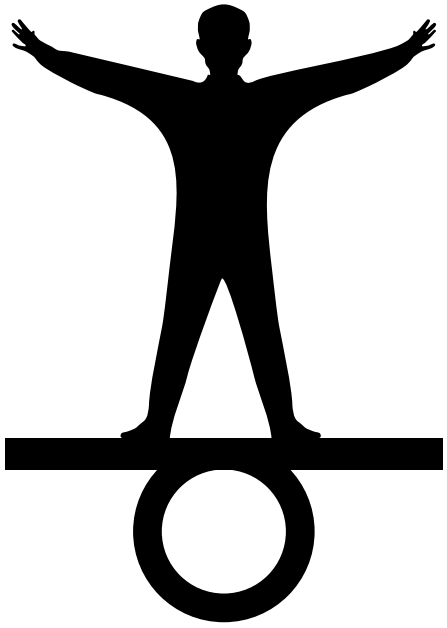


Source: Own Authorship.

# TIN FOOT

**Materials:**

• 2 empty cans of powdered milk (380 g);
• Nail; • Hammer;
• 2 pieces of string measuring 1.5 meters each.

**Way of doing.**

Using a hammer and nail, make two holes in the bottom of each milk can. Then pass the string through the two holes, starting from the outside to the inside of the can, after making some knots at the ends so that they do not escape through the hole during the activity. Source: Own Authorship.

**Source: Own Authorship.**

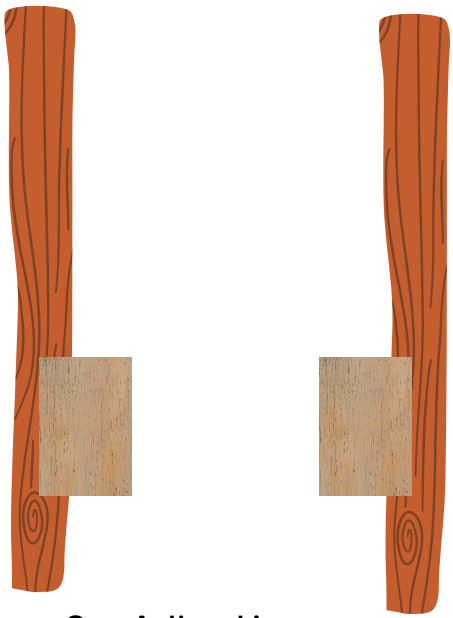
# WOODEN LEG

**Materials:**

·2 cedar battens measuring 2 m x 2 cm x 4.5 cm;
·2 cedar battens measuring 20 cm x 4.5 cm x 4.5 cm;
·4 French Button Head Screw 1/4 inch X 03 ½ inches;
·4 ¼ inch drill bits; 4 inch washers;
·Drill;
.¼ inch wood drill bit;
White glue for wood.

**Way of doing.**

Make a hole with the drill in the largest batten (2 m) 30 cm high and another 35 cm; In the smaller batten (20 cm), make two holes starting 5 cm and 10 cm apart. Pass glue to the smaller batten and screw it to the larger one.

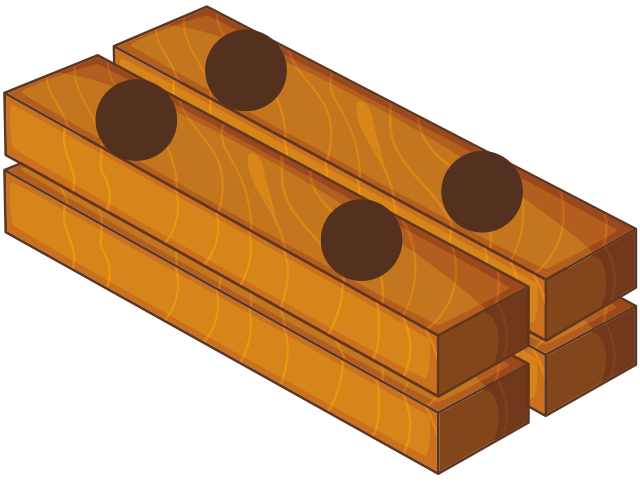


**Source: Own Authorship**

# ADVENTURE BLOCKS

**Materials:**

20 cedar blocks measuring 30 cm x 4.5 cm x 4.5 cm. Way of doing. Drill two holes in the blocks starting 5cm from the beginning of the block and the other hole 5cm from the end.

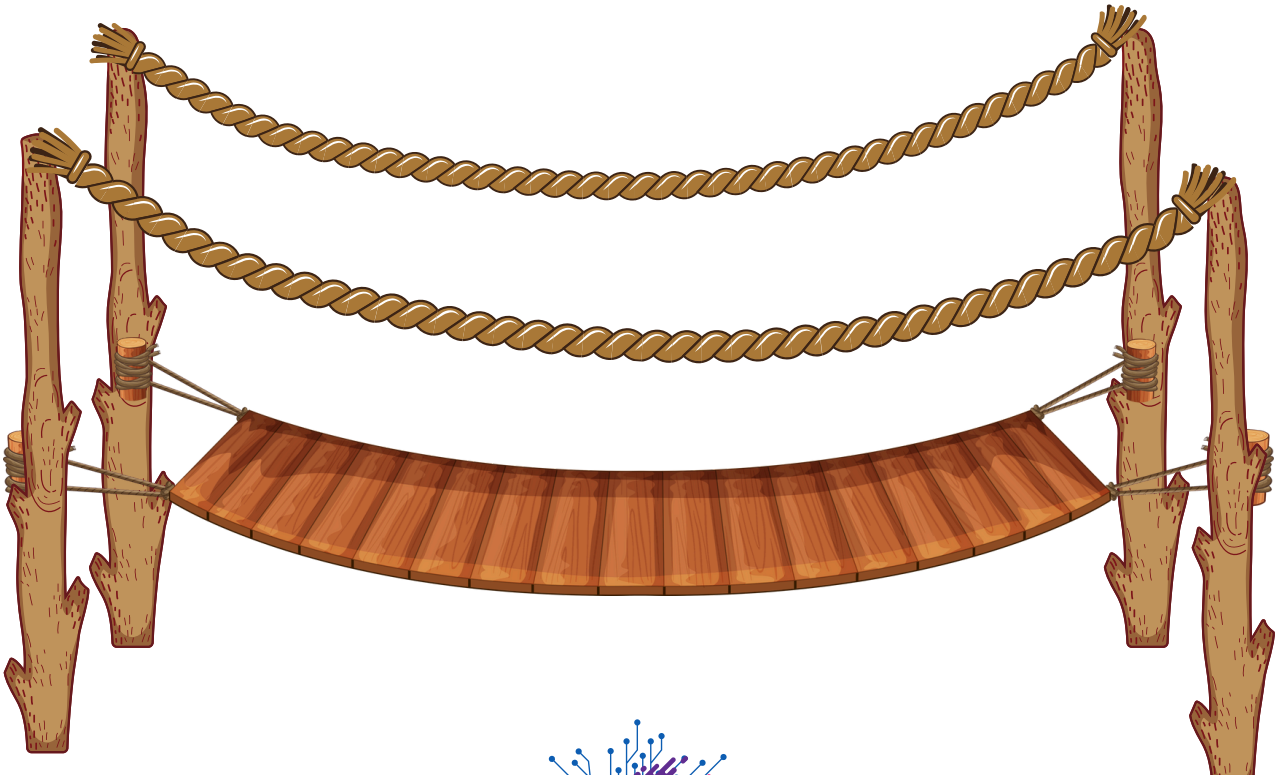


**Source: Own Authorship.**

# SUSPENSION BRIDGE

**Materials:**

The blocks from the previous item 2 ropes of 10 meters (10 mm) How to do it. Take the rope and pass it through the holes in the blocks, then tie them to the support posts, note: tie two upper ropes for safety.



Source: **Own Authorship**

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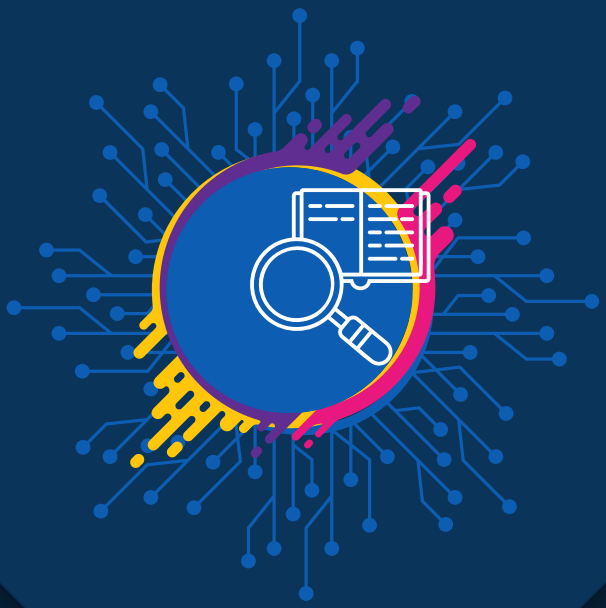


SECTION1

SECTION 2

SECTION 3

SECTION 4

SECTION 5

SECTION 6

SECTION 7

SECTION 8

SECTION 9

SECTION 10

# REFERENCES


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