

**101% ORIGINAL: (AUTO)BIOGRAPHICAL NARRATIVE FROM TEACHING AT
IFSP TO THE FORMATION OF BANDA MEIA BOCA**

**101% AUTORAL: NARRATIVA (AUTO)BIOGRÁFICA DA DOCÊNCIA NO IFSP À
FORMAÇÃO DA BANDA MEIA BOCA**

**101% AUTORAL: NARRATIVA (AUTO)BIOGRÁFICA DE LA DOCENCIA EN EL IFSP
A LA FORMACIÓN DE LA BANDA MEIA BOCA**



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ABSTRACT: The article discusses the link between teaching, citizenship, and musical creation at IFSP Itapetininga, highlighting the trajectory that culminates in the formation of Banda Meia Boca during the covid-19 pandemic. The objective is to investigate how the integration of teaching life, civic practice, and artistic expression generates processes that transcend conventional training. Through an (auto)biographical narrative, the author's path is reconstructed to interpret the meanings produced within the collective musical experience. The analysis indicates that this process is driven both by musical creation as a form of self-expression and by the collective bond within the band, strengthening relationships and identities. Finally, the narrative underscores the power of autobiographical writing to reveal the inseparability of life, teaching, and critical education, expanding the understanding of formative spaces in teaching.

KEYWORDS: (Auto)biographical narrative. Teacher education. Popular music.

RESUMO: O artigo discute a articulação entre docência, cidadania e criação musical no IFSP Itapetininga, destacando a trajetória que culminou na formação da Banda Meia Boca durante a pandemia de covid-19. O objetivo é investigar como a integração entre vida docente, prática cidadã e expressão artística gera processos que transcendem a formação convencional. Por meio da narrativa (auto)biográfica, reconstrói-se o percurso do autor para interpretar os sentidos produzidos na experiência musical coletiva. A análise indica que esse processo é impulsionado tanto pela criação como expressão de si quanto pelo convívio na banda, fortalecendo vínculos e identidades. A narrativa evidencia, por fim, a potência da escrita de si para revelar a inseparabilidade entre vida, ensino e educação crítica, ampliando a compreensão dos espaços formativos na docência.

PALAVRAS-CHAVE: Narrativa (auto)biográfica. Formação docente. Música popular.

RESUMEN: El artículo analiza la articulación entre docencia, ciudadanía y creación musical en el IFSP Itapetininga, destacando la trayectoria que culmina en la formación de la Banda Meia Boca durante la pandemia de covid-19. El objetivo es investigar cómo la integración entre la vida docente, la práctica ciudadana y la expresión artística genera procesos que trascienden la formación convencional. A través de la narrativa (auto)biográfica, se reconstruye el recorrido del autor para interpretar los sentidos producidos en la experiencia musical colectiva. El análisis indica que este proceso es impulsado tanto por la creación como expresión de sí mismo como por la convivencia en la banda, fortaleciendo vínculos e identidades. Finalmente, la narrativa evidencia la potencia de la escritura de sí para revelar la inseparabilidad entre vida, enseñanza y educación crítica, ampliando la comprensión de los espacios formativos en la docencia.

PALABRAS CLAVE: Narrativa (auto)biográfica. Formación docente. Música popular.

One... two... One... two... three....!

This article is an (auto)biographical narrative of the creation of Banda Meia Boca in 2021, having as its fundamental basis specific formative circumstances experienced in higher education, within and with the infrastructure of the Itapetininga campus of the Federal Institute of São Paulo (IFSP). The text emerges from the need to record the memory of a musical group that, conceived within the complex textures of higher education, reveals the educational potential of experiences that transcend formal curricular boundaries.

The methodological choice of (auto)biographical writing is grounded in a perspective that recognizes the formative value of self-narrative, understanding it as a legitimate means of producing knowledge in education (Nóvoa; Finger, 2014; Josso, 2020). This perspective finds support in studies that take (auto)biographical narrative as an epistemological and formative device (Passeggi; Souza, 2008; Delory-Momberger, 2016), legitimizing self-writing not only as testimony, but also as the creation of situated knowledge.

It may be said that this article is an autobiographical narrative because, having been one of its founders, the history of the Band intertwines with my own history as a professor and researcher at IFSP Itapetininga, but also as a citizen of Itapetininga, Brazilian, planetary. At the same time, it is a biographical narrative because it concerns its own ontogenesis, that is, the emergence and consolidation of the identity-existence of Banda Meia Boca as a collective subject with its own history. Indeed, a subject with an online profile and an Instagrammed trajectory. Figure 1 below presents the Band's logo displayed on its social media profile: <https://instagram.com/bandameiaboca>.

Figure 1

Logo of Banda Meia Boca



Note. Circular image with a black background containing, in the foreground, a stylized gray sock. Superimposed at the center is the inscription “1/2 BOCA” in white uppercase letters. In the background, there is a geometric illustration of an open mouth with red lips and white teeth. At the bottom, centered, appears the identifier “@bandameiaboca” in smaller white characters.

Although it was conceived outside the walls of IFSP Itapetininga, through direct involvement with a pioneering cultural space for the creative economy in the municipality, the realization of the Band project was only made possible thanks to the pedagogical work developed in the Physics Teacher Education Program. A pedagogical work that is not limited to curricular syllabi: it manifests itself in the openness to expanded formative experiences, in the encouragement of creativity, and in the appreciation of cultural initiatives related to individual and collective life.

Here, then, is the opportunity to state the objective of this writing: to establish IFSP Itapetininga as a place of academic and civic formation, but also of creativity and culture. Methodologically, the (auto)biographical narrative is developed through a triangulation of subjective vertices: (I.) the teacher-self, (II.) the citizen-self, (III.) the musician-self. At the center of this metaphorical triangle pulses Banda Meia Boca, the unifying force of these identities which, within lived complexity, intertwine. Outside the triangle lie the uncontrollable reaches of a sonority that seeks to be recognized as the legitimate expression of a professor who continues hoping for a better world.

Thus, the article unfolds into three sections, each devoted to one of these metaphorical vertices. First, albeit en passant, I address my first eleven years of teaching at IFSP Itapetininga, mainly in the Physics and Mathematics teacher education programs and in the pedagogical training program for bachelor's and technological degree holders. Next, I present the most recent results of my research on education, teaching, and decoloniality. Finally, I bring forth the genesis of Banda Meia Boca within and with IFSP Itapetininga.

In the end, it is expected that, by highlighting the fundamental importance of the institution in the creation and development of Banda Meia Boca, it will become evident how the pedagogical work carried out in teacher education in Itapetininga contributes to an education that fully embraces its entire community. An education that intrinsically involves reason, emotion, affectivity, citizenship, professionalism, and collectivity in a complex, living, and enduring whole.

FIRST VERTEX: THE TEACHER-SELF

As I write the narrative of this vertex, in the last quarter of 2025, I have already accumulated more than eleven years as a teacher educator in Itapetininga. In previous writings, I have already narrated my formative trajectory and the professional paths I followed until becoming a full-time faculty member at the Federal Institute of São Paulo (Fortunato, 2025; 2022; 2021; 2020; 2018; 2017). Here, I recall that I was appointed as a professor of Education/Pedagogy on the very same day that São Paulo State University (UNESP) officially conferred my doctoral degree in Geography: July 15, 2014. About twenty days later, I began my teaching career with the course Teaching Practice in the Physics Teacher Education Program.

Over these eleven years, as analyzed in a text that I revisit two decades after obtaining my degree in Pedagogy, I was able to identify four phases of my own teaching work at IFSP (Fortunato, 2025). I recognize that the initial phase was the traditional phase. After all, when I entered the classroom for the first time, all I had to shape my pedagogical practice were decades of formal study, from preschool to the doctorate, as a student of classes modeled according to what has conventionally been called traditional education. As recorded in the previous text, this model of formal education was, for me, paradoxical, insufficient, and even repulsive, leading me to reject teaching as a profession for years before joining IFSP as a professor.

In general terms, this traditionality is characterized by the centrality of the teacher in directing the curriculum and by the expectation that the student body will learn what is transmitted to it. Periodically and at the end of each cycle, an assessment measures how much has been assimilated by each student. Whenever this teacher-curriculum-student triangulation is present, followed by assessment instruments, education is traditional, whether the mode of instruction is based on lecturing or on (supposedly innovative, yet already century-old) active methodologies.

This was precisely how I began my work in higher education: the syllabus was the guiding document, from which I appropriated its content and developed strategies to transmit it to the students. It mattered little whether such content was connected to the lives of the people involved, including my own perspective on education, school, and society.

Upon realizing that I was precisely reproducing the model I had rejected, I recognized the need for a rupture. It was at that moment that I decided to venture along paths that, until then, had been known to me only through academic literature. A marginal literature, composed

of names that had not been part of the canon of authors presented to me during my Pedagogy degree, such as Alexander S. Neill, whose Summerhill school radicalizes the proposal of freedom as an educational principle, and Paul Goodman, who denounced compulsory schooling as a process of dehumanization. In dialogue with these perspectives, Célestin Freinet and Rubem Alves helped me envision education as a space of invention and sensibility, breaking with the limits of an exclusively transmissive pedagogy.

Grounded in these progressive actions, I began to promote an education directly based on the concrete realities of educational settings in the city of Itapetininga: state and municipal schools, both regular and technical; educational and cultural NGOs, museums, the Fundação Casa juvenile detention system, and detention centers. It was through this movement that the phase I termed extensionist was inaugurated.

During this phase, concrete challenges from educational settings were brought into the classroom, discussed, and transformed into action plans that were effectively implemented in the field. Numerous and varied interventions were carried out in these different locations, ranging from playful science activities and tutoring classes to lectures on technical and higher education studies, and even on the world of work. There were activities related to environmental education, computer use, and continuing teacher education. There were even courses and practices devoted to meditation and peace education.

These varied activities fostered countless affective relationships with the educational settings of the city and with the students in the teacher education programs, transforming professional relationships into affective bonds of friendship. However, this movement was abruptly interrupted by the COVID-19 pandemic, which imposed a compulsory migration to the remote teaching phase. This phase lasted until the end of social isolation, following the widespread vaccination of the population.

With the return to in-person activities in the first semester of 2022, a moment of new beginnings emerged. More than lessons, questions arising from the pandemic experience came to the forefront and began to guide the dialogues with students in the teacher education programs. Concerns about humanity, about life on Earth, and about the role of teaching within this complex web became central elements of the courses: what had we learned from the pandemic? What had we changed? What should we have changed? What must we care for in life?

In this sense, formative dialogues came to embrace life in its entirety, both inside and outside the classroom, whether or not they were related to the syllabus, but always related to

people. This is the current phase of my work, which I call the circumstantial phase, because I believe that education has to do with the circumstances that surround us and that mobilize life.

The first notes on this phase were made in an incipient manner in two previous texts (Fortunato, 2023a; 2023b) and, although it is still under development, they introduce the concept of Circumstantial Didactics, which (dis)organizes pedagogical work. This refers to a Didactics guided by lived circumstances rather than by previously elaborated plans devised without the presence of the people who are subject to them, teachers and students alike. Thus, unlike the initial phase of work in the profession, carried out in a traditional manner and centered on compliance with the syllabus and assessment, or the extensionist phase, marked by interventions in external settings, Circumstantial Didactics emerges from the here and now, taking lived situations, dreams, hopes... as foundational elements of formation.

It is a Didactics guided by two foundational questions:

(I.) What can we do so that our time here, in this Institute, in this classroom, may be enjoyable, fun, and meaningful?” and (II.) “What are we going to do this semester that might teach us something, and how are we going to meet the requirements of our teaching regulations? (Fortunato, 2023b, p. 2)

In essence, Circumstantial Didactics proposes that education be articulated with the concrete lives of those involved, mobilizing learning, affections, and experiences in an integrated and responsive manner. Since the return to post-pandemic in-person activities, this circumstantiality has been lived and, at the same time, epistemologically (re)elaborated, with the hope that it may become something much broader and deeper than merely a pedagogical reverie. Thus, the circumstantial phase does not represent a definitive point of arrival, but rather a process under constant elaboration.

Thus, concluding this vertex is not merely bringing a stage to an end. For, in narrating once again this journey of teaching, which is so dear to me, I recognize other folds, new ruptures, and new beginnings that constitute me as an educator. It is from this movement that the following vertex emerges: the citizen-self, in which teaching, research, and existence itself intertwine as a commitment to humanity.

SECOND VERTEX: THE CITIZEN-SELF

As I begin the narrative of this vertex, I think: being a teacher, being a researcher, being a citizen, and simply being are inseparable elements. This is because I do not recognize myself as distinct subjects in the teaching profession, in collective life, and in private life: I cannot conceive of the existence of another persona, separated from the one who teaches, for it is a dimension rooted in the same body that lives, teaches, and commits itself to the search for another world, perhaps a more humanized one.

However, this understanding is not something that has accompanied me forever, for it has been constructed on the very ground of teaching, marked by the phases outlined in the previous section, which have gradually transformed the everyday what-to-do of the teaching profession. The fact is that I use Freirean terms in my teaching, aware that “quoting Paulo Freire does not make one Freirean!” (Fortunato, 2024, p. 150). This implies understanding the what-to-do as a fundamentally critical category of attitudes, rejecting fatalism and seeking, in fact, what can be done to bring about transformation (Zitkoski & Streck, 2008, p. 339).

In an analogous way, reflection on the teaching what-to-do also came to guide my research work, which has been transformed over the years of professional practice at IFSP. When I began my training as a researcher in graduate school, I believed that the production of knowledge required an erudite tone, sustained by the rigorous articulation of concepts, data, and analyses, so as to confer solidity and legitimacy upon scientific writing. I believed that this effort toward internal cohesion was the main criterion for validating knowledge, as if conceptual density and specialized language alone were capable of guaranteeing its academic value.

But lived experience in teacher education gradually revealed to me another face of research: that of the experience of everyday life itself. Researching lived experience as a way of understanding in order to transform. I rediscovered Paulo Freire and Rubem Alves, taking them as references for critique, liberation, humanization, and boldness. I strengthened my engagement with the works of Célestin Freinet and his progressive modern school. I visited Summerhill, in the English countryside, which is the oldest democratic school in the world still in operation. I became acquainted with the books of Paul Goodman and his idea of compulsory miseducation, as well as with Everett Reimer, whose denunciations of a dead school helped me understand how the neoliberal system has effectively taken possession of school education (Fortunato, 2023a).

I forged foundational alliances in the field of educational research, embracing the decolonial perspective (Fortunato & Rodríguez, 2024; Rodríguez & Fortunato, 2024), and discovered that there is a pedagogy of warmth, one that comes from the depths of the heart (Araújo et al., 2023; Fortunato et al., 2024).

Today, my research follows intertwining paths, without rigid hierarchies, but with an ethical and political commitment to the transformation of education. I investigate didactics as a field of creation and resistance, reflecting on teacher education and pedagogical practices that dare to break with the logic of reproduction and open themselves to emancipation. Along this journey, I am deeply interested in critical, decolonial, and Southern epistemologies, which emerge from the ground of experience, from the margins, and from historically silenced absences.

I also turn my attention to educational policies, understanding them as a field of disputes among antagonistic societal projects, in which neoliberal rationality has been eroding the meanings and purposes of education. For this reason, rethinking research methodologies in education has become indispensable: it is necessary to investigate with subjects, rather than about them; to listen more than to classify; to cultivate questions more than to apply answers. It is within this horizon that research is conducted with rigor and as a gesture of care, as resistance against oppression, and as the reinvention of hope in humanity itself.

This is why, for me, being a teacher, being a researcher, and being a citizen are not separate dimensions, but intertwined expressions of existence itself and of a shared ethical commitment to the world. Research that emerges from everyday life, didactics that becomes critical, and formation that is committed to emancipation are profoundly civic practices, for they are guided by listening, dialogue, the denunciation of injustices, and the reinvention of education.

Thus, being a citizen means being whole. That is, it means not fragmenting life: teacher on one side, researcher on another, person at home. It means recognizing that the same body thinks, feels, acts, teaches, and struggles. In this context, being a citizen is not about fulfilling institutional formalities, but about affirming a presence in the world that refuses neutrality and chooses, on a daily basis, to stand on the side of life. It is in the teaching profession lived in its wholeness, in research conducted with others rather than about them, that I discover a way of being that commits, engages, and transforms.

This way of being, which intertwines teaching, research, and citizenship, sometimes resonates with students. As they encounter a form of education marked by affection, listening,

and the desire for transformation, many begin to experience other forms of engagement, to think critically about their practices, and to produce meanings beyond prescribed curricula. This collective mobilization, which may be understood as a Freirean act of hope, for it is born from everyday life and nourished by utopia, occasionally overflows into other languages and territories.

In this sense, throughout the years of effective practice in the teaching profession, there came a moment when this mobilization overflowed from the classroom into life itself, finding in art a space for expression. There, music became a vehicle for transformation. It was in this context that the aesthetic and political experience that traverses me as an educator found, in music, a new channel of expression: rock. First as pedagogical sensibility, then as aesthetic practice, and finally as political expression.

As Fantin and Alves dos Santos (2021) point out, rock is not merely a musical genre, but also a media language, an attitude, and a way of life, expressed through divergence and the plurality of worldviews. According to the authors:

rock, like the convection currents that help balance temperature, can help to “balance” divergences and convergences within the pedagogical environment, guiding attitudes and ways of thinking that may even shake up the system. (Fantin & Alves dos Santos, 2021, p. 140)

Likewise, Snyders (1994) observes that rock is not limited to momentary pleasure or recreational purposes, since it constitutes a way of life that shapes attitudes and aspirations, articulating itself with cultural values and with the desire to find meaning and personal joy. At the same time, the author explains, the genre distinguishes itself from light or mediocre music, displaying an aesthetic and social ambition capable of responding to the “mal de vivre” and acting as a cry of affirmation, while also suggesting the possibility of transformation and the construction of new paths.

This perspective helps to understand how my teaching and my citizenship intertwine with music as an expression of critique, contestation, and creation. It leads to the understanding that the genesis of a rock band in higher education was not an accident or a deviation, but rather a sonic extension of the same ethics that sustains my work in the classroom, in research, and in my way of being in the world: the refusal of neutrality, the creative impulse, the courage to denounce and announce, and the celebration of life.

THIRD VERTEX: THE MUSICIAN-SELF

It is important to begin the narrative of this vertex by stating that I am not a formally trained musician, much less the heir to some supposed divine gift. Quite the contrary, for I know very little about this art that fascinates me. I know practically nothing about scales, chords, melodies, rhythms, and harmonies. On the other hand, I discovered, almost by chance, that I am capable of making music. This personal experience, although intuitive and unpretentious, led me to realize that music possesses a value that goes far beyond technique, being aesthetic, existential, formative, and political—characteristics that are also fundamental to teaching.

As Freitas and Martins (2024) suggest, music and the arts in general can be formative experiences that foster collectivity, expressiveness, and cultural belonging, counteracting the alienation of an increasingly robotic and mechanized life. Likewise, Santos (2018) emphasizes that music contributes to the integral formation of the individual, fostering sociability, cooperation, and cultural values. This perspective resonates with Snyders (1994), who recognizes the aesthetic joy of music as an inseparable dimension of education.

These ideas resonated with what I had been experiencing in the classroom: a form of teaching that goes beyond content and opens itself to other perspectives, more closely connected to life itself.

All of this eventually became intertwined with a dark moment in our existence in the world when, at the beginning of the 2020 academic year, we were struck by the COVID-19 pandemic, which, among other effects, physically separated us from one another as a public health measure. It was during the most acute period of social distancing brought about by the COVID-19 pandemic, isolated from the world yet surrounded by art and by incredibly brilliant, creative, resilient, and resistant people (in the previously mentioned collaborative house, Cazulo), that I discovered something unexpected. The elementary chords I had learned on the guitar two decades earlier could be combined to set to music verses about what we were experiencing in our daily lives during isolation.

Thus, almost by chance, several lyrics were written and, with great difficulty, chords inspired by the rock of Salvador-born Raul Seixas and by the Brasília-based band Raimundos were incorporated, creating the first sketches that would later become songs.

This transition from sketches to musical form took place with the collaboration of a student from the Physics Teacher Education Program, whose Undergraduate Research project I supervised at IFSP. Since our dialogues extended beyond academic formality, I was already

familiar with his affinity for music, stemming from previous training in sociocultural projects and earlier experiences in bands. It was in this context that I asked for his collaboration in better organizing the initial chords, creating bass lines, and expanding the harmonic structure of the compositions.

As the songs gradually took shape, a reunion also emerged with a former student from the same teacher education program, whose musical trajectory had been marked by the study of percussion in community projects in the region. Through our conversations, the idea of transforming the developing melodies into rock matured—a proposal that was immediately embraced and that consolidated the transition from an individual experience to a collective creative process.

Even so, there was a major obstacle: we had neither a place, nor instruments, nor equipment to form the band. It was then that IFSP revealed itself to be more than the place where we had met and established a friendly relationship beyond the classroom. The institution had guitar and bass amplifiers, as well as speakers. There was even a band formed by professors from the Physics Teacher Education Program, which kindly lent us its drum set. Finally, due to the already mentioned and regrettable social isolation imposed by the pandemic, there were no classes and no continuous circulation of people on campus, which transformed IFSP into a space for rehearsals and musical creation.

Thus, we had our first attempt at playing a few songs at the end of July 2021, in a classroom that, like all the others, stood empty because of the emergency remote model adopted during the pandemic.

From August to December 2021, we occupied several spaces on the empty campus. We refined the harmony and melody of the songs and even composed a piece together, called *MusiFísica* (available on music streaming platforms from June 2026 onward), as a tribute to the program that had brought us together. Indeed, this song became a kind of affective anthem of our shared trajectory, synthesizing in its lyrics the irreverent, critical, and committed spirit that characterizes both the Physics Teacher Education Program and Banda Meia Boca itself.

It may be said that this process of composition and rehearsal was not merely about making music, but about collectively constructing meanings, experimenting with languages, and reaffirming fraternal and institutional bonds forged in the power of songwriting, combining the experimentation of sounds with lyrics drawn from everyday lived experience.

As Vieira and Henning (2012) point out, rock is an artistic expression capable of transforming generations, breaking with conservative patterns and calling for social change.

This dimension became evident in the genesis of Banda Meia Boca, in which rehearsals and compositions also became political gestures, insofar as they challenged established patterns and proposed critical reflections, and pedagogical gestures, insofar as they promoted collective and creative forms of learning.

In this sense, musical practice not only enabled us to create sounds, but also to reinvent forms of teaching that go beyond teaching and learning. The collectivity of the rehearsals and the authorship of the compositions proved to be pedagogical experiences that resonate with an emancipatory and libertarian education, which are categories of a Freirean pedagogy.

Furthermore, the Band's very sonic identity was shaped by an aesthetic close to punk rock, since the rhythms, verses, and chords were crafted under the inspiration of pioneers of the scene, such as the aforementioned Brasília-based band Raimundos and the celebrated bands from Greater São Paulo, such as Ratos de Porão and Garotos Podres. As Marcos (2020) reminds us, punk emerged as a subversion of dominant musical models, valuing the do-it-yourself ethos even without expensive instruments or refined technical training.

This spirit also permeated Meia Boca, which from the outset committed itself to performing only original compositions, even without all the technique and knowledge required for music. In this regard, there is a close dialogue with what Silva (2025) observed in the São Paulo punk scene: simple and repetitive riffs, accelerated beats, and a raw sound that reinforces the urgency of the message. In this way, Banda Meia Boca also approaches this aesthetic by assuming its identity through simple original music and repeated choruses, which nevertheless may carry profound meanings.

Furthermore, in recognizing this expressive potential, França (2012, p. 74) reminds us that rock is an “exciting genre with great emotional and expressive impact,” capable of dialoguing with the repertoire of classroom activities and bringing school, life, and culture closer together. This perspective reinforces how the formative practices experienced at IFSP can incorporate popular artistic languages, bringing school, life, and culture closer together.

In addition to bringing together the founding members and serving as a space for rehearsal and creation, IFSP Itapetininga also hosted important performances by the newly formed Banda Meia Boca. In 2022, with the return of in-person activities following the widespread vaccination of the population, the first edition of Geek-IF took place, a major event that brought together around 2,000 enthusiasts of pop culture, technology, games, science fiction, and fantasy. The band performed on the event stage and returned to perform in subsequent editions, in 2023 and 2024.

Over the years, Banda Meia Boca gradually sought to consolidate its identity, whose essence may be summarized in the phrase: “101% original rock, with a repertoire of 30+ cheesy songs, full of puns and good humor.” This identity did not emerge immediately, as the dynamics of life itself brought both expected and unexpected changes, resulting in members coming and going. Today, in the year 2025, Banda Meia Boca consists of three people: Israel Leitão, a native of Itapetininga, lawyer and bass player, present since October 2021; Nathan Chagas, also from Itapetininga, drummer, musician, and son of a conductor and pianist, since May 2024; and myself, Ivan Fortunato, on vocals and guitar, a professor at this institution and songwriter since its foundation.

Along this journey, Banda Meia Boca has occupied several cultural spaces both within and beyond Itapetininga, always with its own repertoire—and therefore a unique one—and with its irreverent spirit. Since its debut in 2021, it has performed at several regional festivals, such as Weedstock and the Passeata do Rock. It has also appeared at the prestigious Paranapiacaba Winter Festival and on the Avenida Paulista promenade. At the beginning of this year, 2025, our energy was channeled into recording the first album, *Isadora*, released on all digital platforms. Produced in Itapetininga, the album brings together thirteen tracks that synthesize the band’s critical, humorous, and powerful sound, reaffirming its place as a musical expression of an educational, poetic, and collective endeavor. Other albums are already in the making.

Concluding the narrative of this vertex also means returning to the point of departure: IFSP Itapetininga. It was there, amid the emptiness of the hallways during social isolation, that the first seeds of Banda Meia Boca were planted, germinating from the encounter between teaching, affection, and creation.

More than a physical space, the Institute was the fertile soil where education became music, academic bonds were transformed into artistic partnerships, and praxis expanded into sound, lyrics, and presence. Thus, the Band is the direct fruit of an institution that dares to educate critical and complex subjects, capable of teaching, researching, living, and singing.

ONE INSTITUTE, THREE VERTICES, AND A BAND...

As I stated in the prelude to this (auto)biographical narrative, at the center of the metaphorical triangle formed by the teacher-self, the citizen-self, and the musician-self pulses Banda Meia Boca. It was at the intersection of formation, existence, and creation that music

took shape as an extension of teaching and research. Not as an ornament, but as a legitimate language of a sensitive, collective, and critical educational endeavor.

IFSP Itapetininga was the soil where this formative, affective, and political geometry began to take shape, making possible encounters, acts of listening, and inventions that now resonate far beyond the institution itself. The campus was never merely a setting: it stood at the heart of this entire trajectory, offering unexpected bonds, creative freedom, and an education that makes sense in the lives of those who experience it.

The process, initially solitary, soon came to rely on the partnership of IFSP students. Creating songs ceased to be merely a pastime and became a pedagogical gesture: a practice of listening, dialogue, and shared invention. The musical endeavor of Banda Meia Boca materialized through the same ethics that guide my work in the classroom: the refusal of neutrality, the appreciation of collective creation, and the belief that learning and teaching only make sense when they produce life, joy, and hope.

Banda Meia Boca, born from these formative circumstances, continues to echo voices, compose affections, and demonstrate that transforming the world is possible through a rehearsal, a chorus, or an improvised solo. For, after all, to educate is this: to (re)invent rhythms for existence. The motto “101% original” has become a pedagogical gesture of autonomy and creation.

Thus, I dare to affirm that this musical experience may be understood as a pedagogical practice in itself. In creating and performing collectively, learning is experienced as an aesthetic and existential process in which affections, bonds, and forms of knowledge intertwine. By embracing the do-it-yourself ethos characteristic of the punk scene, Banda Meia Boca translates the pedagogy of autonomy into music.

After all, as Fantin and Alves dos Santos (2021, p. 140) aptly stated: “school and rock share a common characteristic: both suffer from fatalistic diagnoses that, from time to time, proclaim their end.” It was precisely in the wake of this movement of closure and self-writing, after experiencing the teaching profession, the improvisations of Circumstantial Didactics, and the birth of the band, that I encountered a diagnosis of another kind: the late discovery that I am on the Autism Spectrum (ASD).

Thus, the understanding of my neurodivergence functioned as the missing piece that, in retrospect, illuminated the entire geometry of this narrative. Understanding myself as autistic gave meaning to my longstanding sense of estrangement in the face of institutional rigidities, to my almost vital search for music as a territory of self-regulation, and, above all, to the ethical

necessity of building a pedagogy grounded in warmth. The diagnosis revealed that the musician-self is not separate from the teacher-self and the citizen-self; the authorship of the compositions merges with pedagogical authorship, and collective endeavor reinforces the civic dimension of an education committed to the wholeness of life.

In this sense, Banda Meia Boca is not merely an artistic project, but the sonic manifestation of a critical and libertarian pedagogy, in which teaching, researching, and composing become different expressions of the same formative endeavor. And may our motto continue to resonate through the intersections of teaching, citizenship, and music: “Come on, let’s, because Rock is all good!” which, in the educational sphere, could be expressed as “Come on, let’s teach with joy and boldness!”

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