

## Luiz Gonzaga's songs in Youth and Adult Education (EJA) as pedagogical tools for valuing cultural identity


### ARTICLE

Rodrigo José Araújo de Jesus<sup>i</sup> 

Universidade Estadual de Feira de Santana, Feira de Santana, BA, Brasil

Juarez da Silva Paz<sup>ii</sup> 

Faculdade Brasileira do Recôncavo, Cruz das Almas, BA, Brasil

Patrícia Luz Ribeiro<sup>iii</sup> 

Universidade Federal do Recôncavo da Bahia, Cruz das Almas, BA, Brasil

### Abstract

Youth and Adult Education (EJA) requires methodologies that value students' culture and experiences. This documentary and analytical study investigates the potential use of Luiz Gonzaga's songs as a teaching tool in EJA, promoting meaningful learning and student engagement. The research selected 23 of the artist's songs and analyzed their applicability in different curricular components. The methodology involved associating the songs with specific knowledge areas and their respective learning objectives, providing a contextualized teaching approach. The results indicate that the musical approach encourages active student participation, strengthens Northeastern cultural identity, and expands pedagogical possibilities in EJA. It is concluded that music, beyond being an artistic resource, is a powerful educational strategy, fostering critical thinking and interdisciplinary learning.

**Keywords:** Youth and Adult Education. Backwoods Education. Luiz Gonzaga. Cultural Identity. Contextualized Teaching.

### As músicas de Luiz Gonzaga na Educação de Jovens e Adultos (EJA) como ferramentas pedagógicas para valorização da identidade cultural

### Resumo

A Educação de Jovens e Adultos (EJA) requer metodologias que valorizem a cultura e a vivência dos estudantes. Este estudo, de caráter documental e analítico, investiga o uso potencial das músicas de Luiz Gonzaga como ferramenta didática na EJA, promovendo o aprendizado significativo e o engajamento dos estudantes. A pesquisa selecionou 23 canções do artista e analisou sua aplicabilidade em diferentes componentes curriculares. A metodologia consistiu na associação das músicas a saberes específicos e seus respectivos objetos de conhecimento, proporcionando um ensino contextualizado. Os resultados indicam que a abordagem musical favorece a participação ativa dos estudantes, fortalece a identidade cultural nordestina e amplia as possibilidades pedagógicas na EJA. Conclui-se que a música, além de recurso artístico, é uma potente estratégia educacional, incentivando a reflexão crítica e o aprendizado interdisciplinar.

**Palavras-chave:** Educação de Jovens e Adultos (EJA). Educação Sertaneja. Luiz Gonzaga. Identidade Cultural. Ensino Contextualizado.

## 1 Introduction

2

Youth and Adult Education (EJA) aims to serve individuals who did not have access to schooling during the period of Basic Education appropriate to their age group. In this way, EJA becomes an effective means of including people who were excluded from the educational process at the regular age, ensuring the opportunity to access schooling in alignment with their perspectives, whether for professional and academic qualification or for personal fulfillment. In addition to contributing to the reduction of illiteracy rates in Brazil, this policy promotes the restoration of rights once denied to these individuals.

EJA promotes educational pathways that go far beyond the classroom and the traditional teacher–student relationship. This occurs both because it fosters diverse formative processes and because it includes initiatives aimed at professional qualification, community development, political formation, and cultural appreciation, often carried out in spaces other than the school environment (Pierro *et al.*, 2001).

EJA differs from the other segments of education in Brazil. This is due to its structure and curriculum, which must be more than ever differentiated and contextualized to the realities of its learners. EJA carries with it a history and a perspective on what education can provide, which must be aligned with the purposes of these learners in relation to professional, personal, or educational goals (Vasconcelos, 2021).

Like other educational segments, Youth and Adult Education presents singular challenges that require methodological approaches that directly engage with the lived experiences and contexts of its learners. In this way, it is possible to promote meaningful learning that incorporates elements of daily life and actions that value students' prior knowledge and worldviews.

EJA also provides a suitable environment for intergenerational dialogue, as it brings together students from different age groups, creating a socially diverse school

space. Through shared musical experiences among young people, adults, and the elderly, interactions arise that reveal both differences and similarities, explicit or subtle. Within this coexistence, music becomes a bond of sociability, connecting distinct musical worlds in a setting marked by diversity (Ribas, 2006).

In this context, using music as a tool for teaching and contextualization emerges as an effective strategy, since music facilitates the comprehension of the proposed knowledge, contributes to learners' engagement, and promotes cultural appreciation. Music is a social practice that marks people's trajectories and life experiences, particularly those of students, regardless of generation (Ribas, 2009).

Among Brazilian musicians, Luiz Gonzaga stands out for his rich repertoire, which values Northeastern culture and addresses important themes in social, historical, temporal, and geographical contexts. This becomes even more relevant when discussing EJA in the Northeast region and within the scope of Rural Education, since his works portray the reality of the backlands, highlighting elements such as drought, rural and urban labor, landscapes, and the cultural identity of Northeastern people and country folk.

From this perspective, this study seeks to answer the following questions: How can Luiz Gonzaga's songs be used within classroom methodologies? How can each song be directed in order to relate it to knowledge areas and learning objectives, in ways that contextualize methodologies and ensure meaningful learning? In what ways does the use of these songs foster class engagement?

## 2 Methodology

### 2.1. The subjects of EJA

First, it is important to highlight the following point: although educators also constitute, in dialogue, the subjects of EJA, the present study emphasizes the learners, since they are the direct protagonists of the experience under analysis. Thus, all citizens who, for various reasons, were unable to maintain access to basic education can be considered subjects of EJA. This lack of access compromised their success in entering the

social and labor world, depriving them of occupying positions and spaces that require greater training and qualification (Pereira, 2019).

It is important to recall Freire (1980, p. 34): “[...] man’s vocation is to be a subject” and this vocation unfolds in space and time, in a constant process of coming and going. From a historical perspective, such a subject sees the school as a favorable space for the construction of their becoming (Santos, 2018).

Many have moved from situations of vulnerability to conditions of extreme poverty. EJA classes bring together people of different ages, ranging from youth (around 18 years old) to old age (approximately 90 years or more). This is one of the reasons why EJA differs from the homogenization found in other educational segments, which generally aim to group classes by uniformity of age. It is therefore common to find an EJA classroom with participants of very different ages. However, while this arrangement poses challenges, it also generates richness and achievements in the articulation of knowledge (Ribas, 2006).

It must be considered that these subjects are individuals who work, construct their life stories, and build their narratives amid the difficulties faced throughout their lives. Many live in conditions of social vulnerability and remain marginalized. Others live on minimal subsistence, obtaining scarce food through family farming or working as day laborers in rural fields. Many of these subjects are women who head and care for their families alone, and who often reproduced, with their older children, the impossibility of attending regular schooling during the appropriate age group.

Hence arises once again the need to strengthen educational policies for EJA, in ways that recognize these pluralities and create conditions for access and permanence of these subjects in the pursuit of their right to education and professional qualification, so that they may enter the labor market with dignity and live justly, enjoying the full rights of citizenship.

## 2.2. The King of Baião and his cultural relevance and importance for EJA learners: his works and the social impact of music

The so-called “King of Baião” was born in the backlands of Pernambuco, in the town of Exu, in 1912. From an early age, he mastered the accordion, inspired by his father, Januário José dos Santos, who was himself a player and the inspiration for the song “Respeita Januário”. As a child he would accompany his father around the region. Although he worked with the hoe since childhood, he soon followed the path of music and became an essential singer and composer of Brazilian Popular Music (Brasil, 2024; Gonzagão Online, 2025).

Among the great compositions of the King of Baião, the song “Asa Branca”, created in partnership with Humberto Teixeira, is widely known and continues to be performed today. However, through many other works, Luiz Gonzaga was responsible for popularizing Northeastern culture and identity throughout Brazil, performing songs in rhythms such as *forró*, *xote*, and *baião*, among many others. In addition to the success of “Asa Branca”, songs such as “O xote das meninas”, “O cheiro da Carolina”, and “Pagode Russo” are also widely listened to (Brasil, 2024).

Over the course of five decades of his career, the Hero of the Nation produced, individually or with partners, around 800 songs, recorded either by himself or by prominent performers of Brazilian music (Lima, 2019). On August 2, 1989, Gonzagão passed away. The patron of Northeastern culture left behind a legacy of more than 50 compact records and 44 vinyl albums, as well as the consolidation of Northeastern music across the country, where it remains to this day a reference for artists of the genre (Brasil, 2024).

In honor of the King of Baião, December 13, his birthday, was established as National Forró Day. In 2023, the enactment of Law No. 14.720 officially recognized *forró* as an expression of national culture (Brasil, 2024). Yet one may still ask: why choose Luiz Gonzaga for Youth and Adult Education classes? Several points were considered especially relevant to justify the inclusion of Luiz Gonzaga and his works in this methodological proposal, so that it would not risk being merely a regional exaltation. Namely:

1. He is contemporary to many EJA students, since many grew up listening to his songs on the radio. This leads learners to revisit their memories.

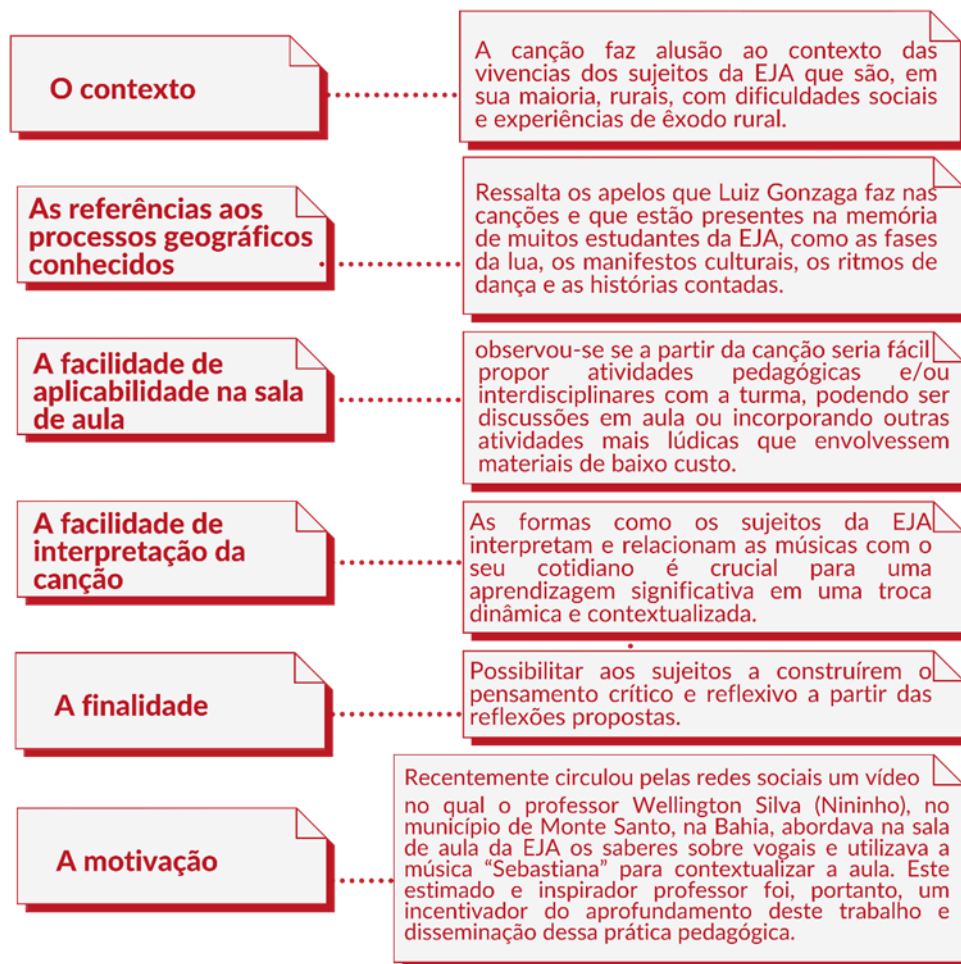
2. He is directly connected to the context of the majority of the EJA public: rural Northeasterners.
3. His songs emphasize the appreciation of Northeastern culture and the importance of cultural identity.
4. His works raise important issues for discussion, many of which remain problems for Brazil today: social inequality, extreme environmental conditions, and the difficulties of survival in certain contexts.
5. Inspiring practice: classroom experience using the song “Severina” motivated the recognition of the potential of his other compositions.

## 2.3. The methodological path

The songs of Luiz Gonzaga were selected through two main stages. In the first stage, the author's songs were initially compiled and organized in an Excel spreadsheet in alphabetical order, containing information on title, composition, and year, in order to facilitate organization for subsequent analyses. Then, during the pre-selection phase, the lyrics and contexts presented in the compositions were examined to tentatively associate each song with one or more areas of knowledge (school subjects). Each song presents a more specific focus, such as the appreciation of cultural identity, the exaltation of *xote* and similar rhythms, the characterization of Northeastern landscapes, or socio-economic issues. This makes it possible to incorporate a more specific repertoire into each proposed classroom context.

In the second stage, the works were thoroughly studied, song by song, listened to and analyzed more than once, so that from this reading it was possible to indicate which object(s) of knowledge would be addressed. The lyrics and songs were analyzed and listened to through the Spotify platform (<https://open.spotify.com/intl-pt>). In total, 40 songs by the singer were analyzed. Some of the points considered for the choice of songs were the following:

Figure 1 – Highlights for the selection and use of Luiz Gonzaga's songs in the classroom.



Source: Authors' elaboration.

## 3 Results and discussion

A total of 23 works by Luiz Gonzaga were selected to be used as methodological tools in Youth and Adult Education (Table 1). The analysis of Gonzaga's songs made it possible to develop a pedagogical framework associating each song with one or more areas of knowledge and directing the learning objectives to be addressed. For example, "Asa Branca" was used to discuss the impacts of drought and forced migration in Brazil, within

the disciplines of Geography and History. “Xote Ecológico”, in turn, was explored in Science to debate environmental issues and the relationship between human beings and nature.

Table 1 – Songs by Luiz Gonzaga and indications of their use in areas of knowledge, linked to the specific learning objectives that can be addressed.

Song	Area of knowledge	Learning objectives
Asa Branca	Geography	<ul style="list-style-type: none"> <li>• Climate change</li> <li>• Rural exodus</li> <li>• Migration processes (human and animal)</li> <li>• Cultivation and harvesting in the backlands</li> </ul>
Assum Preto	Geography Arts Science	<ul style="list-style-type: none"> <li>• Landscapes</li> <li>• Music and emotions</li> <li>• Animal trafficking</li> </ul>
Dezessete e Setecentos	Mathematics	<ul style="list-style-type: none"> <li>• The four operations (with emphasis on subtraction)</li> <li>• Mental calculation</li> <li>• Types of currency</li> </ul>
O Cheiro da Carolina	Arts Physical Education	<ul style="list-style-type: none"> <li>• Musical rhythms (<i>forró</i>, samba, samba de roda)</li> <li>• Dance and rhythm</li> <li>• Body expression</li> </ul>
Numa Sala de Reboco	Geography Physical Education History	<ul style="list-style-type: none"> <li>• Types of construction</li> <li>• Benefits of dance</li> <li>• Local history (São João festivities in the countryside, festa de Reis)</li> </ul>
A Vida de Viajante	History	<ul style="list-style-type: none"> <li>• Migration processes</li> <li>• Nomadic peoples</li> <li>• Cultural diversity</li> <li>• Tourism in the Northeast</li> </ul>
Luar do Sertão	Geography Science	<ul style="list-style-type: none"> <li>• Phases of the moon (and its influence on agriculture)</li> <li>• Landscapes: moonlight in the city and in the countryside</li> <li>• Quality of life</li> </ul>
Pagode Russo	Portuguese Geography	<ul style="list-style-type: none"> <li>• Communication</li> <li>• Geographical distances</li> <li>• Cultural diversity</li> </ul>
Xote Ecológico	Science	<ul style="list-style-type: none"> <li>• Natural resources (air, soil, water, vegetation)</li> <li>• Environmental preservation and Sustainability</li> <li>• Knowledge of local biodiversity</li> <li>• Biography of Chico Mendes</li> <li>• Climate change</li> <li>• Agroforestry systems and monocultures</li> <li>• Family farming vs. large estates</li> </ul>
A Morte do Vaqueiro	History Geography	<ul style="list-style-type: none"> <li>• History and memory</li> <li>• Livestock farming</li> </ul>

Baião	Arts Geography	<ul style="list-style-type: none"> <li>• Body movements</li> <li>• The <i>baião</i> rhythm</li> <li>• Musical rhythms</li> <li>• Regional rhythms</li> </ul>
Súplica Cearense	Science Geography Religious Education	<ul style="list-style-type: none"> <li>• Biodiversity of the Caatinga</li> <li>• Hydrological cycle of the Caatinga</li> <li>• Irrigation</li> <li>• Vegetation of the backlands</li> <li>• Faith and devotion</li> </ul>
Ave Maria Sertaneja	Religious Education	<ul style="list-style-type: none"> <li>• Faith and devotion</li> <li>• Prayer</li> </ul>
A Triste Partida	Geography	<ul style="list-style-type: none"> <li>• Months of the year</li> <li>• Seasons</li> <li>• Christmas</li> <li>• Rain and crop cultivation for São João</li> <li>• Rural exodus</li> <li>• Migration</li> </ul>
Paraíba	Geography History	<ul style="list-style-type: none"> <li>• Female leadership in the Northeast</li> <li>• The state of Paraíba and other Northeastern states</li> <li>• Xenophobia and prejudice based on regionalism</li> </ul>
Sabiá	Science	<ul style="list-style-type: none"> <li>• Birds and migratory processes</li> <li>• Implications of keeping birds in captivity</li> <li>• Animal vocalization for communication</li> </ul>
ABC do Sertão	Portuguese	<ul style="list-style-type: none"> <li>• Linguistic variations</li> <li>• Alphabet (vowels and consonants)</li> </ul>
Que Nem Jiló	Arts	<ul style="list-style-type: none"> <li>• The importance of music for emoticons</li> <li>• Feelings: longing, joy, sadness, and love</li> </ul>
Sebastiana	Portuguese Arts	<ul style="list-style-type: none"> <li>• Vowels</li> <li>• Musical rhythm (<i>xaxado</i>)</li> </ul>
Vozes da Seca	History Geography	<ul style="list-style-type: none"> <li>• Critique of capitalism</li> <li>• Rights and duties</li> <li>• Hunger and social inequality in Brazil</li> </ul>
Forró no Escuro	Geography Arts	<ul style="list-style-type: none"> <li>• Popular festivals in the Northeast: São João</li> <li>• Musical instruments in <i>forró</i></li> </ul>
Riacho do Navio	Geography	<ul style="list-style-type: none"> <li>• Names of rivers</li> <li>• Paths and movements of rivers</li> </ul>
Feira de Caruaru	Geography Portuguese	<ul style="list-style-type: none"> <li>• Products sold at the fair</li> <li>• Caruaru and its history</li> <li>• Text genre: shopping list</li> </ul>

Source: Authors' elaboration.

Among the areas of knowledge identified, most of the songs (44%) can be used in Geography (Figure 2). This enables approaches that encourage the exchange of everyday experiences and local realities of the subjects, especially in the context of the Northeast. It

also strengthens the sense of belonging and allows many EJA learners to revisit their memories. Another important factor is the encouragement of discussion among learners, which fosters argumentation, synthesis, dialogue, and critical thinking.

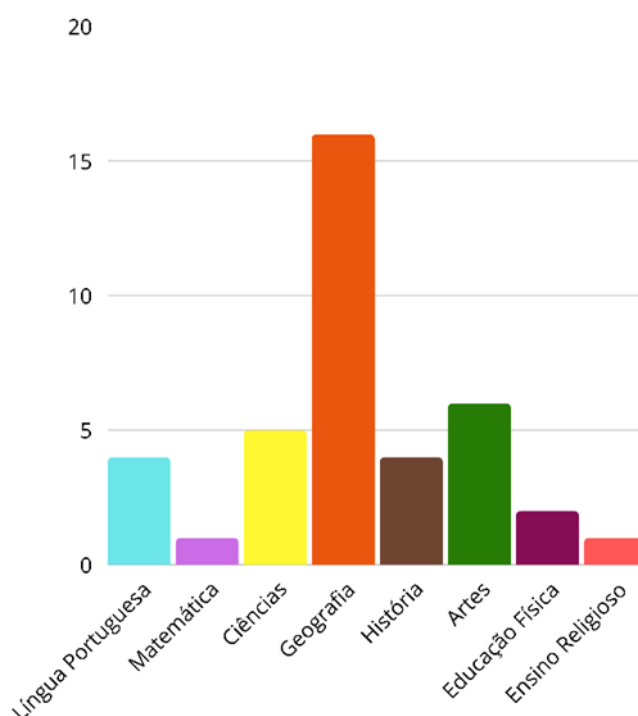
The use of Luiz Gonzaga's songs in pedagogical practices has already shown positive and effective results in different educational contexts. One notable example is the work of Cordeiro (2012), who, when exploring the song "Xote Ecológico" as a tool for environmental education in elementary school, demonstrated its potential to raise students' awareness of socio-environmental issues and to promote environmental education.

From a broader perspective, it is evident that the songs are most readily applicable in the human sciences. However, they can also be worked with in all other areas of knowledge. This allows teachers, for instance, to develop forms of multidisciplinary practice at school, whether through specific classroom activities, broader projects involving more elaborate didactic sequences, or even trimester-based thematic projects.

Since Luiz Gonzaga's songs constantly highlight elements of Northeastern culture, their use in the EJA context can contribute to the recovery of learners' cultural identity, especially for those whose education was interrupted due to difficulties caused by social inequality. The inclusion of these songs can foster a sense of belonging and appreciation of their roots (Ribas, 2014).

Considering the context of the Northeast region, this methodology can be easily applied to a project in the first or second trimester. Linking *festejos juninos* (June festivities) to this methodology would promote the appreciation of cultural identity in a way that is positively integrated into learners' lived realities.

Figure 2 – Number of songs that can be used in each area of knowledge, according to Table 1.



Source: Authors' elaboration.

During the selection and analysis of Luiz Gonzaga's song lyrics, certain words were highlighted as key points for the contextualization of learners when listening to the songs. These words are strongly connected to the cultural identity of the Northeast and the backlands. It is believed that most learners encounter these terms in their daily lives, which provides a closer connection with the music. These terms were then used to create a word cloud (Figure 3).

With regard to the sensitization of EJA learners and the promotion of awareness of the contexts in which they are situated, Ribas's study (2006), which investigated how learning and musical practices are articulated among students of different generations in EJA, demonstrated that shared musical practices among young people, adults, and the elderly foster interactions that reveal both differences and similarities, making music a bond of sociability in a diverse school environment.

Figure 3 – Word cloud of terms found in Luiz Gonzaga's songs that emphasize the cultural identity of the Northeast.



Source: Authors' elaboration on the WordArt platform (<https://wordart.com/create>).

## 4 Final considerations

The use of Luiz Gonzaga's songs in EJA can be an effective strategy to stimulate learners' interest, encouraging active participation in the classroom and the construction of knowledge based on prior experiences and cultural references. It is believed that, in this way, learners achieve greater understanding of the topics addressed and improved learning outcomes when music is employed as a didactic resource. Furthermore, the approach strengthens cultural identity and fosters recognition of the importance of Northeastern music within the educational context.

The incorporation of Luiz Gonzaga's songs into EJA teaching constitutes an innovative and effective pedagogical strategy. When integrated into the learning process, music not only facilitates the comprehension of the proposed knowledge, but also

reinforces cultural and social bonds among students through the reflections it stimulates. This pedagogical approach contributes significantly to the contextualization of knowledge, the engagement of EJA learners in the classroom, and the development of critical thinking.

Thus, the use of music as a didactic resource in EJA can be expanded to other areas of knowledge and explored in different educational contexts. It is recommended that future research deepen the analysis of the impact of this methodology on students' academic performance and motivation, thereby broadening the possibilities of teaching and learning through art and culture.

In addition, this methodological approach allows for teaching that is contextualized to learners' realities, making use of historical, cultural, and artistic elements. This reinforces the development of critical awareness and strengthens the appreciation of local culture and identity.

## References

Brasil. Presidência da República. **Luiz Gonzaga tem o nome inscrito no Livro dos Heróis e Heroínas da Pátria**. Disponível em: <https://www.gov.br/planalto/pt-br/acompanhe-o-planalto/noticias/2024/01/luiz-gonzaga-tem-o-nome-inscrito-no-livro-dos-herois-e-heroínas-da-patria>. Acesso em: 16 fev. 2025.

Cordeiro, J. M. (2012). **O xote ecológico de Luiz Gonzaga e a educação ambiental na escola**: uma experiência com alunos do ensino fundamental. *Revista de Estudos Geoeducacionais*, 3(5), 1-10.

Freire, P. **Conscientização**: teoria e prática da libertação: uma introdução ao pensamento de Paulo Freire. 3 ed. São Paulo: Moraes, 1980. p. 102.

Gonzagão Online. **Biografia de Luiz Gonzaga**. Disponível em: <https://gonzagao.com/biografia-de-luiz-gonzaga/>. Acesso em: 16 fev. 2025.

Lima, J. C. **As representações política e cultural de Luiz Gonzaga, traços de identidade nordestina**. 2019. 129 f. Dissertação (Mestrado em História) – Universidade Federal da Paraíba, João Pessoa, 2019. Disponível em: [https://repositorio.ufpb.br/jspui/bitstream/123456789/20300/1/Jos%C3%A9CunhaLima\\_Dissert.pdf](https://repositorio.ufpb.br/jspui/bitstream/123456789/20300/1/Jos%C3%A9CunhaLima_Dissert.pdf). Acesso em: 15 fev. 2025.

Pereira, A. Os Sujeitos da EJA e da Educação Social: As pessoas em situação de vulnerabilidade social. **Revista Práxis Educacional**, v. 15, n. 31, p. 273-294, jan./mar. 2019.

Pierro, M. C.; Joia, O.; Ribeiro, V. M. Visões da Educação de Jovens e Adultos no Brasil. **Cadernos Cedes**, ano XXI, no 55, 2001, p. 58-77. Disponível em: <http://www.acaoeducativa.org.br/downloads/parte1.pdf>. Acesso em: 15 fev. 2025.

Ribas, L. P. (2006). Música e intergeracionalidade na Educação de Jovens e Adultos. **Anais do XVI Congresso da Associação Nacional de Pesquisa e Pós-Graduação em Música (ANPPOM)**, Brasília, DF, Brasil.

Ribas, M. G. C. Práticas musicais na Educação de Jovens e Adultos: uma abordagem geracional. *Revista da ABEM*, Porto Alegre, v. 21, p. 124-134, mar. 2009.

Ribas, M. G. (2014). **Mulheres da Educação de Jovens e Adultos em busca da formação perdida**: um olhar da educação musical. *Educar em Revista*, (53), p. 113-130.

Santos, J. S.; Pereira, M. V.; Amorim, A. Os sujeitos estudantes da EJA: um olhar para as diversidades. **Revista Internacional de Educação de Jovens e Adultos**, v. 1, n. 1, p. 122-135, jan./jun. 2018.

Vasconcelos, A. P. S.; Amorim, A.; Ferreira, M. C. A. Quando os estudantes vão à escola da EJA: dificuldades encontradas. **Revista da Faculdade de Educação**, v. 35, n. 1, p. 153-174, jan./jun. 2021.

<sup>i</sup> **Rodrigo José Araújo de Jesus**, ORCID: <https://orcid.org/0000-0001-9526-4989>

Universidade Estadual de Feira de Santana- UEFS

SME- Sapeaçu

Doutorando em Botânica, Mestre em Recursos Genéticos Vegetais, Biólogo. Profissionalmente atuou como Professor e Coordenador Pedagógico nas redes privada e pública de ensino.

Authorship contribution: Writing of the text.

Lattes: <http://lattes.cnpq.br/8820123454244799>

E-mail: [rodrigo.araujo55@gmail.com](mailto:rodrigo.araujo55@gmail.com)

<sup>ii</sup> **Juarez da Silva Paz**, <https://orcid.org/0000-0001-7575-5350>

Faculdade Brasileira do Recôncavo-FBBR

SEC-Bahia e SME- Cruz das Almas

Pós-Doutorado em Políticas Públicas, Doutor em Difusão do Conhecimento, Estágio de Doutorado Sanduíche na Universidade de Coimbra-Portugal, Mestre em EJA, Especialista no campo da Educação, licenciado em Pedagogia e Geografia.

Authorship contribution: Supervision of the writing of the text.

Lattes: <http://lattes.cnpq.br/4252700315154137>

E-mail: [juarez.paz@hotmail.com](mailto:juarez.paz@hotmail.com)

iii **Patrícia Luz Ribeiro**, ORCID: <https://orcid.org/0000-0003-2614-2712>

Universidade Federal do Recôncavo da Bahia-UFRB

Doutora e Mestre em Botânica, Graduada em Ciências Biológicas, Professora Adjunto da Universidade Federal do Recôncavo da Bahia.

Authorship contribution: Supervision of the writing of the text.

Lattes: <http://lattes.cnpq.br/1363208875264630>.

E-mail: [patriciaribeiro@ufrb.edu.br](mailto:patriciaribeiro@ufrb.edu.br)

**Responsible publisher:** Genifer Andrade

**Ad hoc experts:** Marcos Vinicius Reis Fernandes e Damião Bezerra Oliveira.

## How to cite this article (ABNT):

ARAÚJO DE JESUS, Rodrigo José.; PAZ, Juarez da Silva.; RIBEIRO, Patrícia Luz. Luiz Gonzaga's songs in Youth and Adult Education (EJA) as pedagogical tools for valuing cultural identity. **Rev. Pemo**, Fortaleza, v. 7, e15700, 2025. Available at: <https://revistas.uece.br/index.php/revpemo/article/view/15700>

Received on June 14, 2025.

Accepted on September 2, 2025.

Published on September 24, 2025.