

Artigo Original

Active Methodologies in Distance Education: digital acceleration in the teaching and learning process at the Artisans School of Business

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Abstract

Distance education has grown exponentially in recent months, driven by the Covid-19 Pandemic crisis that required measures of social isolation. Therefore, the purpose of this article is to present the process of using active methodologies to accelerate the teaching and learning cycle at the Artisan Business School of Rede Asta, in its pillars: Education, Design and Market. The final considerations corroborate that the changes made at the School were vital for the artisans to develop new skills, access new learning environments, actively continue with their business and be able to reinvent themselves to face the challenges of the current market.

Keywords: Crafts, Distance Education, Digital Acceleration, Active Methodologies, Pandemic.

Introduction

This article presents how the main active learning methodologies have been adapted and applied with a group of 27 students from the School of Business of Artisans, in the interior of the State of Rio de

Janeiro, and its main objective is to analyze the teaching and learning process, adapted to the Covid-19 pandemic moment. According to Dias-Trindade (2020, p. 4), the study of learning ecologies and the formation of networks in the educational process is inserted “in a logic of symbiotic interaction between students and their teachers, as a way to enhance the entire teaching and learning process. of learning”. The author also complements, clarifying that:

This way of thinking about the educational process is part of a strategy of living education as an open, flexible and hybrid space and in understanding the process of teaching and learning as a living system, which is built, adapted and transformed according to the needs of all its stakeholders (DIAS-TRINDADE, 2020, p. 4).

In view of the current scenario of a pandemic crisis spread by Covid-19 and with the consequent need to achieve strong and rapid social isolation, it is clear that the use of active learning methodologies has become no longer a mere additional item (or creative / fun) to a good lesson plan structure, but, in fact, an urgent and real need for the minimum guarantee of success of the model. That said, it is necessary to connect, in this study, active methodologies to the urgent need for digital acceleration that the scenario of full pandemic demanded from the artisans that make up the student body. Not only have spaces and forms of learning changed, but everyone involved in this profound re-signifying ecology.

It is within this context that the School of Business of the Artisans needed to reformulate its entire pedagogical political proposal so that it could meet the expectations of the artisans (and the faculty), while assisting them in their processes of digital acceleration, permeating its three main modules: Education, Design and Market. And, for this to be feasible, understanding the importance of learning ecologies, quickly “learning to teach” and “learning to learn”, in the context of digital literacy, networks and collaboration, was essential.

According to data from the European Commission (2013, p. 6) “people have to acquire new skills for a digital world” and “[...] the reduced

or non-existent digital skills of many adults hinder their productivity and capacity for innovation in the workplace and limit their participation in society ”(EUROPEAN COMMISSION, 2013, p. 7). Therefore, being born in the digital age is not enough to be digitally competent, neither for young people or adults, and even more challenging for the senior public, which is the object of this study.

All of these integrated data corroborate the analyzes that will be presented in this article, in which there is an immense joint effort for the success of the digital approach in the teaching and learning process at the School of Business of the Artisans. The application of active strategies in distance education was only possible thanks to a quick adaptation of those involved, with teachers giving new meaning to active methodologies for the senior public, and artisans learning to learn in the face of a complex historical moment of overcoming. We will present, next, the main reflections of this study, demonstrating how this process of digital acceleration and application of active methodologies took place in each of the stages of the School of Business of Artisans (Education, Design and Market), as well as the artisans assimilated them and brought about systemic changes, in practice, in their lives and businesses.

1. The Artisans Business School

Rede Asta is a social business that operates in the “handmade” economy by developing artisans to be entrepreneurs. In the definition of Yunus (2015 apud LIMEIRA, 2018, p. 2), “The social business is a company that does not involve losses and does not pay dividends, entirely dedicated to the realization of the social purpose.” For 15 years in the handicraft sector, always having as main point the generation of income, knowledge and network for the artisans involved, she has already experimented with different business models, from wholesale, retail, catalog sales, physical store and the internet. and, more recently, with an educational digital product: the Asta Platform.

In 2015, the Artisans' School of Business was launched, with the central objectives of increasing sales, improving products, creating brand positioning and building relationships with customers. The main stages

of the Artisans Business School comprise the following axes: Education, Design, Market and Entrepreneurial Leadership. In this study, we will focus on the first three; and all integrated fulfill the mission of transforming artisans into entrepreneurs. According to data from Rede Asta (2020), in 5 years, the school has already impacted, through personalized language and pedagogical methodology, an audience of more than 5,000 people, serving artisans from 200 artisanal productive businesses in five states of the country, adding more thousand hours of taught content, divided between facilitations and mentoring.

The basis of the school's political-pedagogical project was shaped on two fronts: first, inheriting the social technology methodology of the Coletivo Artes of the Coca Cola Brasil Institute and, later, adapting to the specific learning demands of our audience, the education consultancy “Plano B”. It took months of modeling and project planning, with the capture and development of content and teaching materials that resulted in six major teaching axes: Management, Sales, Leadership, Production, Compliance and Creation. All of these contents were passed on based on adult learning theory, with generational learning styles. This means that baby boomers (born approximately between 1920 and 1943) were the persona of the school and all their formatting was designed to meet the learning demands of this audience: the vast majority of women, aged fifty or over, from the base of the school. pyramid, with little or no access to technology.

In 2018, the Asta Platform is launched, a social technology that integrates all the school's content, in addition to promoting a network between artisans and facilitating access to the business to business market, with showcases for their products. The school's 25 courses are now managed in a Virtual Learning Environment and accessed by registered users through the Asta Platform, via mobile (through the application) or through the browser. Then, there is an update of the political-pedagogical project to meet the different demands and contexts of application of the contents. The face-to-face model (classes 1-4) goes through a transition period, with the application of hybrid education (classes 5-10), until more recently it became fully distance learning (class 10). In class 10, which is the object of this study, the first month of classes

took place in a hybrid format and, with the pandemic, activities started to take place entirely in the online format.

With the acceleration of the digital transformation imposed by the new demands of the pandemic, it was necessary to revisit, once again, the entire political-pedagogical project. This time, focusing on the theories about learning styles, more specifically, on the learning preferences of Howard Gardner's nine multiple intelligences. According to Santiago (2020, p. 12), “people with more linguistic intelligence prefer to learn from oral or written communication” and people with more logical / mathematical intelligence prefer to learn from logical analyzes, creating strategies and processes, for example. We also have people with rhythmic / musical, corporal / kinesthetic, spatial / visual, naturalistic, intrapersonal, interpersonal and existential intelligence.

The school's great current challenge is to carry out a strong insertion of active methodologies to theories of multiple intelligences, in the context of EAD, for the baby boomers public in the midst of a digital acceleration process imposed by the pandemic. Understanding that different people learn in different ways, active methodologies add efforts to enable a more real didactic experience for students, in their multiple realities. Therefore, by facilitating a visit to world museums by Google Arts, it promotes much more than access to a simple application, enabling learning based on spatial / visual intelligence, within the limits set by the current world scenario.

It is in this context that the artisans of class X started to have school meetings through Zoom, extra-class content in Instagram lives from Rede Asta, in addition to using support tools such as WhatsApp, Padlet, among others, which will be better described in the steps to be taken. follow. We are talking about a student audience of women, with an average age of 55, mostly from the C class, who live in the interior of the North of the State of Rio de Janeiro and who, many times, returned to study after years of pause and had their resumption processes brutally interrupted by a pandemic.

A brief general review of the bibliography on active methodologies includes, for the most part, a vast material dedicated to thinking

about the subject from the point of view of youth: how to integrate high school students into pedagogical practices? What's the best app to gamify boring content for a child to learn better? How can MAKER and STEAM movements be brought closer to better ways to assimilate a certain class and bring the young person to the center of learning? The list is endless and the challenges of digital literacy rarely involve specific reflections on practical applications for the adult audience. This is due, among other reasons, to the fact that the senior public was initiated in traditional educational methods as opposed to students of the 21st century. Complementing this subject, according to Santiago and Oliveira (2020, p. 6):

When we talk about traditional methods of education we refer to the 19th century. And, we observe that since the beginning of the 20th century there has been talk of education with action on the part of the student as opposed to his passivity. It was in this context, with the philosophical, educational and psychological contribution of thinkers like Ausubel, Bruner, Dewey, Piaget and Rogers that what we call today active learning methodologies emerged.

Given this scenario, it is as if thinking about active methodologies had an intrinsic connection with a cut of generational (and not necessarily intergenerational) application, since “in general these methodologies emerged from the technological, scientific and cultural development of the mid-20th century and they continue to gain a new guise and add value as changes have been occurring, until now” (SANTIAGO; OLIVEIRA, 2020, p. 6). The active methodologies used at the Artisans Business School are based on the importance of lifelong education, in which education can and should be applied at any age. About this concept, UNESCO (2010, p. 32) argues that:

Under this new perspective, permanent education is conceived as something that goes much further than what is already practiced, especially in developed countries, namely: updating, recycling and conversion initiatives, in addition to professional promotion, for adults.

It must open up the possibilities of education for all, with several objectives: to offer a second or third opportunity; to respond to the thirst for knowledge, beauty or self-improvement; or, further, to improve and expand the training courses strictly associated with the demands of professional life, including practical training.

All these data, integrated, corroborate the analyzes that will be presented in the following sections, in which there is an immense joint effort for the success of the digital approach, in the teaching and learning process, at the School of Business of the Artisans. The application of active strategies in distance education was only possible thanks to the rapid adaptation of those involved, with teachers giving new meaning to active methodologies for the senior public, and artisans learning to learn in the face of a complex historical moment of global transition and personal overcoming. Below, we present how the areas of Education, Design and Market applied four different active methodologies in their teaching-learning facilitations, in the EaD format: inverted classroom (Flipped Classroom), Problem Based Learning (PBL) and studies of case.

2. Flipped Classroom applied to the methodology of the School of Business of the Artisans

Class X of the Artesãs Business School is composed of 20 productive businesses that participated in a selection process consisting of data analysis such as race, age, education, family income, type of craft technique, formalization and composition of the business (individual or group). Based on this selection, the next step for each business was to answer a diagnostic questionnaire in order to assess holistically what the level of entrepreneurial maturity was. The 67 questions in this questionnaire are divided into: marketing, production, formalization, people management, entrepreneurship, security and quality of life, administrative management and financial management. According to Oliveira *et al.* (2020, p. 4):

Based on the responses, a report is generated that quantitatively indicates the strengths and improvements [...] that can be basic, intermediate or advanced. In short, all reports are correlated in a single report and thus form an exclusive for the class, which will guide what we call the Learning Trail involving the necessary courses throughout the project. [...].

Initially, the class was designed for the face-to-face model and only after the beginning of the period of social isolation, at the end of March, was it adapted to be fully digital. We can define the strategic teaching models of the school in three: the first most traditional model is the face-to-face, in which the video classes were watched at the moment of the classroom with the teacher, interspersed with exercises to fix each learning by the artisans. The hybrid model, according to Colvara and Santo (2019, p. 5):

[...] refers to a combination of activities that sometimes uses techniques considered traditional, making use of content and discussions in the classroom and, at other times, explores the use of technological tools in digital scenarios, allowing to dispense with the presence of the classroom.

Currently, the online model is in effect, in which the artisans watch the video classes 2 to 5 days in advance of each virtual class, after which the facilitator summarizes the content. This learning methodology contributes to expand the critical sense and bring more enriching discussions to this moment of the class. The so-called Flipped Classroom, or one of the concepts of Inverted Classroom, has as one of its concepts that “what is traditionally done in the classroom, is now performed at home, and what is traditionally done as homework, now is carried out in the classroom” (BERGMANN; SAMS, 2012, p. 19 *apud* EVANGELISTA; SALES, 2018, p. 568).

This relatively new concept, which uses technology as an ally of the process, began in the United States in the 1990s and one of its precursors was J. Wesley Baker; he encouraged his students to learn the

content beforehand. Thus, he used readings, discussion of the contents by groups and online tests. According to Baker (2000, p. 9):

Whereas the old technologies were passive, analog and linear, the new technologies are interactive, digital and non-linear. These characteristics provide a good fit with the new approaches to teaching and learning that are being developed during the same period.

Supporting this statement, we use the following digital tools in online classes, in order to help learning in a practical way: Plataforma Asta, so that they can access the contents of the courses before classes; Zoom, which allows online meetings to be held for classes; Padlet, a virtual wall that can be used by more than one person simultaneously, where it is possible to insert any content (link, photos, videos, texts) and WhatsApp for general school announcements, connection between artisans and mentoring through video calls. Therefore, a learning cycle was defined in which the facilitator sent the link to the course in advance, the artisans attended and noted the doubts for class. On the day of the virtual class, the facilitator reviewed the content, cleared doubts and applied fixation exercises; yet, she spent an exercise at home and followed its application through mentoring, guiding the artisans in the evolution of their own business.

This cycle was repeated at each class and as a consequence developed a process of empowerment of learning by the students / artisans, since they were already preparing for each content taught and were not dependent on what the facilitator brought as an argument to the classroom.

From the whole process of implementing the new methodology, we can also point out that, due to the age of the artisans in the class being on average 55 years old and because they were not born in the digital age, there was an initial difficulty on the part of the majority in handling some essential tools for children. classes, that adversity consisted of how to download and use the new tools. To solve these doubts, several tutorials were created recorded from the teacher's cell phone screen with instructions on how to use each one, if doubts or technical

problems still existed, they were taken by messages on WhatsApp or by phone call.

In parallel to all the obstacles in those months, many gains have happened. The school was a very strong support for the artisans to overcome this moment of crisis and to keep themselves updated and their businesses to be restructured according to the new market that will emerge. It is also visible the growth of knowledge and familiarity with the digital environment, in addition to the personal and professional empowerment of each one.

Therefore, this process of overcoming each artisan to continue her studies at school and insert herself in this new digital / post-pandemic world has been significantly transforming each one's life in a comprehensive way. The changes can be felt through the motivation to evolve their business, as well as being inserted in the digital environment, this makes these artisans and Rede Asta to be some of the precursors of the creation of an entrepreneurial education in an innovative, collaborative and totally digital way. amid the Covid-19 crisis, thus building a new era on education, internet and entrepreneurship in the country and, mainly, in the handmade market.

3. Problem-Based Learning (PBL) applied to distance product development

The Design stage within the school aims to provide and develop the improvement of the quality of the handcrafted product to expand the entrepreneurial performance of artisans in the globalized market and enhance the generation of income. In the current contemporary scenario of handicrafts and craftsmanship, design presents itself as a powerful tool in the creation and development of products with added value. It is useless for the artisan to become a leader in her community and an excellent administrator if she does not have a product suitable to her reality and, mainly, suitable to the reality of the market, after all the school's main objective is the generation of income, combined with acquired entrepreneurial training.

As already mentioned in the introduction to this article, the School of Business of the Artisans needed to reformulate its entire political-pedagogical proposal in all its pillars. Perhaps the greatest challenge has been the introduction of the more “physical” stage and, until then, idealized and performed only in person. The facilitating designer and the pedagogical coordinator had the enormous challenge of quickly “learning to teach” and conducting “learning to learn” in remote and / or technology-mediated classes in the Design phase, in which the objective is to pass on theory with behavior change and, mainly, the creation of new products with added design value. All of this has been migrated into digital reality.

Before presenting the active distance learning strategies applied in this phase of the project, it is necessary to contextualize the contemporary scenario in which Design works with handicrafts and its strategic importance in the entire production chain. Dijon de Moraes (2009) speaks in the preface to *Design and Territory* a little about the form of systemic performance of design related to the territory.

When considering the “possible interference” of design in all stages of the production process, and not only in the final stage through the insertion of plastic and aesthetic attributes, we will certainly be contributing to the significant increase in the added value of the product along the production chain (MORAES, 2009, p. 10).

There are several lines of action of designers in conducting projects in this area. These types of projects were commonly called Design insertion projects in crafts. After many years of experience in the sector, it was decided to substitute the term “insertion” for “approximation”, as it reflects in a less pretentious and more humane way the intention of creating an environment where a teaching / facilitation, work and education relationship prevails. exchange based on humanism, with respect, empathy and equality between the actors involved. This is one of the principles that governs the relationship between the designer / facilitator / mentor actors with the artisan.

Educational practice with groups of adults is a task that demands

communicative, behavioral and methodological, creative and flexible attitudes so that it is possible to achieve our training goal in a systematic way. The active learning methodology used in the Design phase of the project was Problem Based Learning, which, according to Lopes, Silva Filho, Alves (2019, p. 198):

[...] It is an instructional strategy that is organized around the investigation of real-world problems. Students and teachers are involved in analyzing, understanding and proposing solutions for situations carefully designed in order to guarantee the learner the acquisition of certain skills provided for in the school curriculum. The situations are, in fact, scenarios that involve students with facts from their daily life, both at school, at home or in their city.

Based on the certainty that problems are part of our lives, especially in the scenario after Covid-19, the APB method applied in online format proved to be extremely effective in the project. Some of the main problems detected during the application of the Design stage at school were: social isolation, impossibility of meeting between the artisans themselves and the facilitating designer; high restriction of materials to be used as raw material in the creation of new products, both in quantity and variety; impossibility of commuting to purchase materials, as well as severe budget restrictions due to the consequences of the pandemic; low motivation of the group due to several personal reasons, such as concern with the advance of Covid-19 reaching family members and close people; closing all physical sales channels, such as stores and craft fairs, a sharp drop in sales; different situations of a personal nature for families residing in the same physical spaces, such as sick mothers, bedridden husbands, children with some type of disability.

All of these problems were shared among the artisans and reframed from pedagogical practices in lesson plans, encouraging them to find solutions between peers and with the facilitator. For example, the problem in relation to the materials for the creation of the new collection was soon resolved in the first meetings, and it was agreed that co-creation would take place only from the materials that the artisans had at

home or in their atelier. To circumvent the problem of the impossibility of face-to-face meetings, the facilitator carried out personalized online mentoring, in which all the artisans received photo training in order to be able to communicate better with the facilitator and also publicize their products in the online environment. These and other solutions were co-created with the students.

From this audiovisual approach between the designer and the artisans, new relationships were created based on the creation of bonds of trust and affection that allowed to explore to the maximum the development of new products with quality, mainly solving problems, exploring new possibilities of solutions and imagining future scenarios.

4. Market - Case Study

In class X of the Artisans Business School, the class “Sales Practices and Customer Relationship” was facilitated, using the Case Study as the active methodology. According to Shitsuka (2018, p. 11) “the case study enables the development of skills in the sense of seeking knowledge, reflecting, interacting with colleagues, (re) building knowledge in a dynamic way [...]”. The lesson plan for this course includes different dynamics, such as the “Sales Challenge Game”, a board game with questions and answers about preparing for the sale, meeting with the customer, negotiation, with the final goal of closing the sale. A card game was also applied in which the facilitator presents different tips on ideal attitudes to be followed for greater success in the relationship with clients. Some of the tips are: take care of the appearance; communicate well; keep records; learn from not; among others.

In both tools, the pedagogical construction of the activities permeated practical situations of application of real cases, allowing the students to learn dynamically when reflecting and interacting with their colleagues. The last exercise of the day featured a case study card; the artisans, after being divided into sub-rooms in Zoom, were invited to present solutions for each of the situations.

- 1) A craftswoman schedules her first visit with a corporate client to

present her business. Lively and nervous, she needs tips on how she could make a good first impression on the client. 2) A craftswoman, after many contacts, schedules her visit with a client. The client asked, in addition to a large amount of ecobags, to do some workshops with the employees. Nervous because the client hinted that these workshops would be "gifts" for her, she needs tips on how she could negotiate better with him. 3) A craftswoman, after many contacts, managed to schedule her first visit with a corporate client. Without much success, although she closed the order, it was not expected and she still had to offer a big discount. She needs help, as she will need to find him again soon and is still quite upset.

Divided into groups, the artisans were invited to analyze and discuss their corresponding case and point out 3 of the 9 tips previously presented by the facilitator, that would meet the demand and the need of each case. To this end, they were directed to the sub-rooms at Zoom, shortly after returning to the large group and making a brief presentation of their choices. Regarding the learning process, it was noted that case 1, being something more present in the reality they live in, had a better adherence and comfort when being approached. The other two cases, on the other hand, because they demand more positioning in the face of situations, we could perceive a certain resistance in decision making, leading to more deliberation in the group.

It is concluded that, even if they present an initial resistance when they are moved from their comfort zone, with the guidance of the facilitator, the artisans absorb well the contents available to apply in the success of their business.

Final considerations

Based on the above, it can be seen that the application of Active Methodologies in the Business School was essential for the process of evolution of the artisans and their businesses in the midst of the Covid-19 pandemic crisis. In an entrepreneurial universe that is increasingly "fast forward", that is, that is changing faster and faster, it is inevitable that businesses migrate to the digital universe. Corroborating

this statement, Longo (2019 *apud* SEBRAE, 2020, p. 10) says that “The Post-Digital Era is basically the reality in which we live today, in which the presence of digital technology is so broad and ubiquitous that, in most part of the time, it doesn't even call our attention”.

There is a long way to go, mainly for facilitators when using technology to innovate in teaching practices, a context that the vast majority of digital tools are not specifically aimed at adults who are starting in this digital literacy process. Such tools are scarce and adapting the existing ones was an arduous task.

Another challenge this time encountered by the artisans was to re-frame the reason for their business based on technology, contrasting with their daily work of creating handmade products, which require time, concentration, skill and the rescue of ancestral knowledge. Thus, finding the balance between these two very different spheres is what makes this project unique and visionary, both in its teaching and learning practices, both active, creative and efficient.

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