

Chapter 27

Musicalization in pedagogical practices: dry coconut in the spotlight

 <https://doi.org/10.56238/devopinterscie-027>

Wladia da Costa Ferreira Pacheco

Master's student in Education at the University of La Empresa – Montevideo. Post-graduated in Psychomotricity at Cândido Mendes University. Degree in Music from the Federal University of the State of Rio de Janeiro (UNIRIO). Music therapist graduated from the Brazilian Conservatory of Music. Lecturer at the City Hall of Rio de Janeiro and at the Colégio Federal da Aeronáutica Brigadeiro Newton Braga, working in Elementary School 1 and 2, in addition to working on extracurricular projects

Jussara Cassiano Nascimento

Post doctorate in Education from the State University of Rio de Janeiro. PhD from the Catholic University of Petrópolis. Master in Education from the Federal University of the State of Rio de Janeiro (UNIRIO). Pedagogue from the State University of Rio de Janeiro. Psychopedagogue. Specialist in Early Childhood Education at PUC/Rio. Member of the Training and Curriculum Research Group at the Catholic University of Petrópolis. Currently, she is Pedagogical Advisor to the Directorate and Coordinator of the Group of Studies and Practical Research and Teaching Knowledge (GEPSAD) of the Assistance Schools of the Brazilian Air Force (FAB)

ABSTRACT

This article aims to present some pedagogical practices that have been developed with students of the

third year of elementary school I in a federal public school, in the city of Rio de Janeiro, with the curricular component music education and which is based on the theme of sustainability as a strategy guiding principle for carrying out the pedagogical proposal, using dry coconut as the raw material to be used. In this way, an interdisciplinary bias is inserted in the project where we work with some curricular components: History, Geography, Science and Portuguese. The theoretical and methodological foundation is inserted in the conceptions of Benjamin (1994), Penna (1990), Fazenda (2001), Certeau (1996), among others. We opted for narratives as the guiding path for writing the article, because, like Benjamin (2002), we believe that by narrating our knowledge and pedagogical strategies we are offering real work possibilities so that others can reflect on their own practices. And in this context, we support the position that music, in addition to articulating knowledge with other curricular components, intersects valuable knowledge for the student's life.

Keywords: musicalization, coco seca, interdisciplinarity, sustainability

1 INTRODUCTION

The teaching of music in schools has been increasingly challenging in the society we live in. This society, according to Bauman (2010) lives in times when references, beliefs and lifestyles are in constant flux and changing before they can solidify into habits and customs; fast times of inconstancy, provisionality and uncertainties; times of unprecedented technological advances, expansion of forms of meaning, attribution of meanings and access to information.

Due to this scenario, it is necessary to strengthen our culture and promote its recovery through educational practices in school institutions, caring for the culture that forms us, under the view that all human beings need to know it and be encouraged to preserve it.

For Penna (1990, p. 37) music teaching is an educational and training process, broadly directed towards the full development of the individual as a social subject. In this article we will present a work proposal with an interdisciplinary bias that has been taking place for seven years at Colégio Brigadeiro Newton Braga, where students from the 3rd year of elementary school I were able to participate in the pedagogical project: the resounding of the dry coconut in musicalization: reflections for interdisciplinarity in education, having sustainability as a sub-theme with the use of dry coconut as raw material for work. Thus, referring to the “17 Sustainable Development Goals” (SDGs) implemented by the UN in the same year (2015) with actions that must be adequate to the entire value chain aimed at preserving water and biodiversity.

We will present how the activities were carried out in class, how everything was developed in a relevant way for the students with the idea of transforming the dry coconut shell into a musical instrument, going through all the stages, from its plantation, origin, arrival to the Brazil, gastronomy, cultural expressions, sustainable possibilities, the transformation of bark into a musical instrument, rehearsals and presentation at the culture fair. The students had the opportunity not only to make a musical instrument, but also to know and understand the cultural context of the whole process about the origin of the dried coconut.

Penna (2014, p. 27) informs that we need to aim to “expand the musical universe of the student, giving him access to the greatest possible diversity of musical manifestations, we understand that music is a cultural heritage, since it is capable of enriching the life of each one, expanding their expressive and meaningful experience”. Students took a journey through History, Science, Geography, Portuguese, culminating in a musical performance at the Culture Fair. This process, endorsed by the BNCC, is inserted in the pedagogical scope, where creating, reading, producing, building, externalizing and reflecting are expressed in each project activity, and which are involved in the practices of artistic languages.

2 THE DEVELOPMENT OF THE PROJECT IN THE SCHOOL ROUTINE

O cotidiano se inventa com mil maneiras de caças não autorizadas.
Michel de Certeau

This project started in 2015, with planning based on the content developed in the 3rd quarter. We try to plan activities with recyclable materials in the construction of musical instruments, researching sustainability. That same year, the UN launched the 17 sustainable development goals that are part of a global agenda for the construction and implementation of public policies that intend to guide humanity until 2030 and among them we highlight the "sustainable patterns of production and consumption" justifying the project to be developed. However, it was not just the making of a musical instrument with dry coconut shells, but an immersion in cultural diversity.

However, it was not possible to carry it out in an idealized way due to the range of information, countless possibilities of activities and paths to be taken. We highlight the little hour/class time that we had with the class, having an extensive planning to be traced only in the 3rd trimester.

But the project activities were carried out in a lean way, in order to be rethought for the following year. The first theme of the project was "dry coconut and sustainability in music education", which took place in the following stages: the concept of sustainability, a brief knowledge of the origin of dry coconut, its artisanal possibilities, a gastronomic moment with each student bringing a food that was made with coconut being shared in the classroom, the transformation of dry coconut shell into a musical instrument made at home with the family, rehearsals during classes with song choices like "Coco Peneruê" (sung by Waldemar Henrique), "Penerô Xerem" (Luiz Gonzaga) and the presentation at the Culture Fair.

At the end of this part of the work, we reflected a lot on some questions that we consider fundamental for the continuity of the project: what is my role and the role of my student in this teaching-learning scenario? What to teach and how to teach within this chain of interdisciplinary possibilities?

Michel de Certeau (1994), an author who researches everyday life, considers and brings fruitfulness to the knowledge and values that are also found in the school collective by informing us that everyday life is invented with a thousand ways of unauthorized hunting. And in this context, we need to be aware of the inventions that happen in this everyday space and the different ways of carrying out and thinking about the school routine that can turn into a research work.

3 THE LUDIC WAY OF INSERTING THE PROJECT IN THE ACTIVITIES

Metade da arte narrativa está em evitar explicações. O extraordinário e o miraculoso são narrados com a maior exatidão, mas o contexto psicológico da ação não é imposto ao leitor. Ele é livre para interpretar a história como quiser, e com isso o episódio narrado atinge uma amplitude que não existe na informação.

Walter Benjamin

Realizing the need for a longer period to execute the project, it was possible to create other possibilities for activities linked to the project. The activities started in the 2nd quarter as a preparation, or we can call it experience, also prerequisites for skills that would be necessary to play regional music using the musical instrument that they would make. We started working on rhythm, a musical element often used in percussion instruments. Rhythm games were used a lot at that time. In a playful way, we use the body with palms, feet, finger snapping, as part of the musicalization, making the student work on creativity through improvisation and body expression, which according to the reflections of the musical educator Émile Jaques Dalcroze is very important for the child's development.

Photo 01: rhythmic body game



Source: authors' personal archive.

The option of working in a playful and affective way leads to a pedagogical intention that values the moment of playing, as we have a great challenge related to moving the body, singing, imagining, socializing, since today's children are immersed in the various virtual possibilities that are currently presented. Walter Benjamin (1996) in his book *Reflexões sobre o toy* draws our attention to the differentiated play of contemporary children.

Still in the rhythmic part, students are encouraged to learn new codes that represent the rhythmic figures, where words were assigned to represent the times of each rhythmic figure worked, which brought dynamism and interaction in the classes. After good practices with the use of the palms, feet and various parts of the body, each student was able to create their rhythmic phrase and present it to their colleagues.

Photo 02: Another type of body rhythmic game



Source: authors' personal archive.

In the activity above, students recognize the figures and their rhythms. They perform with palms, feet and all body possibilities, always attentive to the beginning and end time for the next student to start the rhythmic sequence without intervals or loss of time. Then, after making the coconut, we returned to it to perform with the use of these musical instruments.

With the progress of these activities, the project began in June, environment week, we talked about sustainability and its concept. Using Science material, researched on the internet, being the moment in which it was possible to dialogue about sustainability, about the SDG, as well as to hear contributions from students about our city, problem situations and disorders during floods. Raising awareness through images taken from newspapers and magazines that are part of everyday life in the city we live in was the driving force behind our conversation circle. And, in this way, we encourage students to give their opinion and suggest strategies that could improve the environment in which we live, starting with our school.

The choice for this form of work was to focus on the student as a critical subject, who has memories and tells his own story, sharing ideas with his colleagues, finding solutions to problems, interacting and respecting the opinions of his peers. According to Freire (2005), only a dialogue involved with critical thinking is also able to generate it. “Without it there is no communication and without it there is no true education” (p.96).

Photo 03: Posters made by the students about sustainability through the transformation of dry coconut shell into a musical instrument.



Source: authors' personal archive.

The subsequent proposal was to bring and record the history of dried coconut, a fruit that was chosen by the teacher due to its good cost-effectiveness and because it is a family job without major

difficulties, in addition to its cultural load. Following the project's itinerary, we seek to stimulate students by raising questions about dry coconut. Your planting method? Hometown? How did you get to Brazil? If someone had a coconut tree at home? If there are benefits of coconut for health? What foods are made from coconut?

All these questions were answered and shared through a story that the teacher created as a tool to make understanding more accessible to students, expanding their knowledge so that they had the opportunity to search their memories for similar moments that brought back good memories.

Many students were surprised to learn that coconut is also a dance/rhythm and musical genre from the north and northeast regions of Brazil and that it originated through coconut pickers, but in dances the coconut is not used as a musical instrument, but the ganzá, zabumba and tambourine. As well as the information that coconut is of Asian origin, but it was the slaves who started using it in cooking here in Brazil. So much diversity and cultural richness that class time passed without us noticing.

Photo 04: The student took it to her classmates to see the dried coconut coming from her house.



Source: authors' personal archive.

This was a very special day for this student. The girl had the opportunity to contribute by taking to class a dry coconut that had fallen from the coconut tree in her backyard and showing it to her classmates. It meant a lot to everyone, especially in terms of learning and building knowledge.

Photo 05: Students learning about the difference in maturation between dry coconut and green coconut.



Source: authors' personal archive.

The students were very curious to know the difference between dry coconut and green coconut and in which region each one is most used. When asked if anyone knew about such a difference, we were surprised by the narratives brought by the students. They remembered the family outings, where they drank coconut water, the sweets made from coconut, the ways that coconut can be presented, among others. We planned an activity to talk about coconut maturation and it was filled with exciting narratives.

History and Geography were our compasses to explore this field of location and cultural history, originating from indigenous and African essences. The activities were aimed at the socialization of the students, so that they could interact and experience the rhythm of the coconut. We work in a circle and dance to the sound of some characteristic songs that have in their choreography the tapping of feet and hands marking the rhythm of the dance.

Photo 05: Students in a circle experiencing the rhythms of coconut



Source: authors' personal archive.

This musical practice was designed with the aim of demonstrating to the student that there are different forms of musical manifestations, expanding their knowledge and experiences, giving meaning to each one of them, being, according to Penna (2014), a cultural heritage in its most varied forms.

Continuing the activities with dry coconut, two other activities were proposed to be carried out as a family with the aim of building affective memories in this teaching-learning process. In sustainability, the transformation of dry coconut shell into a percussion musical instrument to be decorated and personalized according to the taste of each student and in gastronomy, food made from coconut to be tasted and shared among colleagues in our outdoor picnic , and not forgetting to record the recipe for your delicacy in text form.

Photo 05: Dry coconut transformed into a musical instrument



Source: authors' personal archive.

Handcrafted transformation of coconuts into a musical instrument was an activity carried out at home with the families. They were responsible for the entire process and for returning the musical instrument for display and use by colleagues.

Photo 06: Picnic with food made from coconut



Source: authors' personal archive.

To make the musical instrument, the dry coconut was broken in half and its pulp removed. Therefore, we agreed to have a picnic with several typical dishes to share and tell the experiences of how was the preparation of each delicacy offered to colleagues.

Photo 06: The culture fair at Colégio Brigadeiro Newton Braga



Source: authors' personal archive.

The culture fair, now called Mostra de arte e cultura, has been held at Colégio Brigadeiro Newton Braga since 2014, usually in November, with the aim of presenting and exhibiting works carried out by students with themes about Brazilian culture and its diversity. Various artistic expressions are welcome on that day: theater, dance, music, painting, literature, poems, afro accessories designer, indigenous, transistans. It is a multicultural, plural day, with a lot of exchange and respect for diversity. Students present their work monitored by teachers.

We consider this event essential for our students to get to know the culture that forms us, to participate in it by exchanging knowledge, having access to and expanding the widest possible diversity of manifestations and ensuring its permanence. For Benjamin (2002) the more the listener dives into the story, the more what is heard becomes absorbed by him.

In the art and culture exhibition, the students who participated in the project “the dry coconut in musicalization: reflection for interdisciplinarity in education” also performed. The presentations take place in the school's auditorium, due to good acoustics and comfortable seating for the audience. This is the musical moment that gives the project greater visibility in the school space. Together, the group rhythmically accompanies the songs rehearsed in class, with the beating of coconuts in a synchronous, expressive and collaborative way, the eyes attentive to the teacher's regency continue to play the rhythm with precision being moved and sensitive to the music so that their internal rhythm resonates externally.

Photo 07: Musical performance in the College's auditorium.



Source: authors' personal archive.

4 FINAL CONSIDERATIONS

One of the objectives of teaching music at school according to Penna (2014) is to give students access to the greatest number of musical manifestations, expanding their musical universe because in its various forms, music is a cultural heritage. When reading this paragraph a few years ago, we tried to organize a project that could develop interesting activities for students of the 3rd year of elementary school I that were dynamic, but within the perspective of building musical instruments with recyclable material. However, when faced with the 17 Sustainable Development Goals (SDGs) implemented by the UN (2015), something instigated and challenged us to move towards a more in-depth work and that had more time for the application and preparation of materials that they were not specifically in the area of arts, but focused on History, Science, Geography and the Portuguese language. And in this context, we intersected these disciplines with music education and thus it was possible to kick off the project.

During these seven years, many things have been adjusted, but what brings us more feelings of accomplishment is the students' protagonism, with examples of their daily lives, their stories, the making of their posters, memories of what they lived at home, exchanges of ideas, cooking food made from coconut with the family, curiosities about trying food made from coconut brought by colleagues, everyone's nervousness before the presentation.

We observed that the simple fact that the activities distanced themselves from the routine, with other ways of doing and thinking about the practice with everyday life, already made a difference in the way the students got to know dry coconut, its history and possibilities of using it, which enhances students' knowledge, through this interdisciplinarity addressed by Fazenda (2002) which aims at knowledge through exchange, dialogue, unveiling new knowledge and always seeking to build the best within the possibilities.

The presence of other curricular components was something different in the Music Education classes, but it was possible to perceive an increase in interest in the proposed activities, in addition to the knowledge being presented in a pleasant and creative way, since the participation of students in all stages was fundamental .

We should also point out that, for that, the teacher needs to be daring, to go further, according to Fazenda (2001), to have initiative and determination in order to be an important agent in a perspective of pedagogical transformation in order to trigger the protagonism of their students who were the main protagonists of the whole process.

REFERENCES

BAUMAN, Y. **Modernidade Líquida**. Tradução de Plínio Dentzien. Rio de Janeiro: Zahar, 2001

BENJAMIN, W. **Magia e técnica, arte e política: ensaios sobre literatura e história da cultura**. 7ª edição, Tradução de Sérgio Paulo Rouanet. São Paulo: Brasiliense, 1994.

_____. **Reflexões sobre a criança, o brinquedo e a educação**. Tradução de Marcus Vinicius Mazzari. São Paulo: Duas Cidades. Editora 34, 2002.

CERTEAU, M. de. **A invenção do cotidiano: artes de fazer**. Petrópolis: Vozes, 1996.

FAZENDA, I. C. A. **Interdisciplinaridade: um projeto em parceria**. 5ª edição. São Paulo: Loyola, 2002.

_____ (org) **Práticas interdisciplinares na escola**. 8ª ed. São Paulo: Cortez, 2001.

FREIRE, P. **Pedagogia do oprimido**. Rio de Janeiro, Paz e terra, 2005.

FERNANDES, J. N. **Método Dalcroze no Brasil**. Apostila da disciplina: processos de musicalização/UNIRIO, 1997.

PENNA, M. **Música e seu ensino**. 2ª edição. Porto Alegre: Sulinas, 2014.

_____. **Reavaliações e buscas em musicalização**. São Paulo: Edições Loyola, 1990.