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PERCUSSIVE LEARNING PROCESSES IN “COCO DE RODA” (REGIONAL DANCE) WORKSHOPS – AN EXPERIENCE OF THE PRINCIPLE OF SENSITIVITY SUPPORTED BY ECOPEDAGOGY

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Abstract: This article aims to report the experience of two “coco de roda” (regional dance) workshops held in 2017, at the institution: “Casa Colaborativa – Kazula”, located in Rio Tinto/PB. In these activities, the choice was to apply principles developed in Ecopedagogy, described by Gadotti and Francisco Gutiérrez. Therefore, the techniques used, through workshops, were based on the ecopedagogical principle of sensitivity. In the course of this article, the importance of facing the challenge of a methodology that contemplates human sensitivity, primeval knowledge, popular culture is demonstrated in the perspective of a curriculum common to formal and non-formal spaces of education.

Keywords: Sensitivity Principle, Ecopedagogy, Coconut Workshops.

INTRODUCTION

When reporting on the experience of 02 “coco de roda” (regional dance) workshops, held in July 2017, at Casa Colaborativa – Kazula, located in the Municipality of Rio Tinto, Litoral Norte Paraibano, we bring some important concepts that were applied in these moments of exchange and knowledge construction. When we started to reflect on the etymology of the word curriculum, which comes from the term *Scurrere*, and means path, we started to understand the curriculum as a journey to be followed in order to effectively build knowledge and that every social space can be educational. However, Santos and Oliveira apud Moreira (1995, p.15) “emphasize that the field of Curriculum focuses predominantly on issues related to the selection and organization of school knowledge.”

However, it is important to note that there is an association between curriculum, principles of globality and sequencing of the educational experience (learning

plan), Macedo and Lopes (2011, p.20). Therefore, we understand the curriculum as interconnected with primeval knowledge, culture, and local reality, seeking the formation and “strengthening of a cultural identity centered on the difference between individuals and groups in the formation of people’s cultural identity, based on local and everyday experiences”. (LIBÂNEO, p.15, 2019).

And with a view to interconnecting primeval knowledge, cultural practice and the principle of ecopedagogy, two cultural workshops were developed, along the lines of popular percussion, focusing on the rhythm of “coco de roda” (regional dance). One of the perspectives of these workshops was to rescue and strengthen popular and traditional culture. This experience took place from the cultural work of the author who speaks to you, and brings a baggage about popular percussion, especially that of African origin such as Maracatu, “coco de roda” (regional dance), Ciranda.

The realization of these workshops contributed to, in addition to strengthening the practice of popular culture, to produce knowledge for the applicability of a methodology that facilitated the approximation of these popular rhythms with the teaching-learning process of the academy. In this sense, the methodological process developed in these workshops is reported, with the methodology based on ecopedagogical principles. Ecopedagogy goes beyond a pedagogy of the environment, as Gutiérrez and Cruz (1998, p.26) address: “ecopedagogy would be one that promotes learning the meaning of things from everyday life”. In ecopedagogy, it is understood that “together we can learn, teach, worry, produce and together equally resist obstacles” Freire (1996, p. 43).

However, the challenge of “making it known” based on primeval knowledge and popular culture has a reality of denial and devaluation. Hence arises the need to strengthen popular and traditional culture, the production of knowledge, from primeval knowledge and a teaching-learning process that contemplates the local reality.

SOME CONCEPTS APPLIED IN “COCO DE RODA” (REGIONAL DANCE) WORKSHOPS

Before reporting the experiences of the workshops, it is important to understand the concept of primeval knowledge, ecopedagogy, workshop, “coco de roda” (regional dance) and percussion. To do so, we will walk through some theorists who contribute to the reflections on the topics discussed in this article.

Lévi-Strauss apud CUNHA, (2007, p. 17), states, in his book *O Pensamento Selvagem*, from 1962, that traditional knowledge and scientific knowledge both rest on the same logical operations and, moreover, respond to the same appetite for knowledge. The post-critical theory of the curriculum highlights themes such as race, sexuality, gender, ethnicity, multiculturalism, as well as values traditional knowledge, in the perspective of the elaboration of a current curriculum that is interconnected with the different realities of the spaces of construction and reconstruction of knowledge.

“Training is linked to the space/time in which the relationship between human beings and the environment takes place. They occur above all at the level of sensitivity, much more than at the level of consciousness. (...) As Gaston Pineau highlights in his book *De l'air: essai sur l'écoformation*, a series of references are associated for this: the Bachelardian inspiration, the studies of the imaginary, the approach to transversality,

transdisciplinarity and the interculturality, constructivism and the pedagogy of alternation”. GADOTTI (2005, p. 20)

Ecopedagogy promotes learning the meaning of things from everyday life. It relies on theorists such as Freire (1996, p. 43), who says that “together we can learn, teach, worry, produce and together we can also resist obstacles”. Planetary, daily life, planetary citizenship and the pedagogy of demand are characteristics of ecopedagogy and are inserted in the theoretical lines of holism, complexity and Freirean pedagogy. Education from the perspective of planetary citizenship needs new skills such as the ability to feel, create and recreate, interconnect, communicate and think holistically. For Paulo Freire (1967, p.14), “the educator (...) cannot deny himself the duty of, in his teaching practice, reinforcing the student’s critical capacity, [...]”.

The first discussions about ecopedagogy took place at the Global Forum 92, between dialogues on environmental education and the importance of a pedagogy focused on sustainable development. From these discussions, it was identified that it would be through eco-education that effective results would be reached in the preservation of the environment and traditional knowledge. This shows the importance of the learning process being inserted into the students’ reality, valuing the culture of both individuals and the community where they are inserted.

There are authors who treat it as a new methodology for teaching and learning, for others it is a new perspective for a new science of education and there are still others who treat it as a socio-environmental movement for education. Our interest is to understand the potential and contributions of ecopedagogy to the various developments of education. Be they in the academic, cultural, professional and social spheres.

Ecopedagogy provides learners with holistic learning, working in the areas of sustainability, cultural, social, political and professional, addressing the participants' experience, interrelating with the content and with the relationships between themselves and with the community where they live. Ecopedagogy proposes to discuss gender, kingdoms, species, formal and non-formal education, thus enabling a holistic view during the teaching-learning process, which can provide the student with a critical view of the conjuncture from their community to a proper discussion. the global conjuncture.

According to Figueirêdo (page 03, 2006), "the workshops are a space for interaction and exchange of knowledge, this occurs through dynamics, collective and individual activities that provide the student with exposing their knowledge on the subject in question and assimilating new knowledge. added by the educators". A fundamental principle in the workshops is the horizontality in the knowledge construction process. Libâneo (p. 105, 1994), adds that "work is only fruitful when the teaching of knowledge and methods of acquiring and applying knowledge are converted into knowledge, skills, abilities and attitudes".

Expanding the definition of Culture as a set of manifestations, customs, ideas and beliefs of a certain people, (Stood.com.br, 2022)

"In the philosophical aspect, culture is understood as: a set of human manifestations molded from a combination of a personal interpretation of reality and global demands; in the anthropological conception: culture reflects the patterns that human beings learn and develop from their interaction with their community; in the sociological scope: culture is to understand the human being himself, the patterns of interaction and behavior of man are shaped according to his needs."

We understood that cultural production must be studied within the scope of all the arts, beliefs, institutions, and communicative practices of a community. In addition to sociological, anthropological and philosophical studies about culture, the importance of treating culture in education is seen, especially when we discuss ecopedagogy, which is directly linked to the study based on primeval and everyday knowledge, generating political work -intellectual-organic, Wortmann apud Silveira(2011, p. 168).

[Cultural Studies] have advanced in a fundamentally interdisciplinary field (including a part of what less than thirty years ago was considered to be of exclusive interest to anthropologists) and, (...) they propose a new approach to an ethnography of contemporary cultural expressions, remaking the current schemes of interpretation of themes such as identity, racial relations, sexuality, ethnic belonging and cultural hybridism (p.108)". (Carvalho [op. cit.] et al. Maria Lúcia Castagna Wortmann).

Popular Culture is born spontaneously from the people, they are manifestations that reflect the cultural identity and values of a community, a region, a country. Therefore, it is necessary to "think cultural studies in new intellectual and social environments" (Bhabha, p. 13, 1998), including "coco de roda" (regional dance).

Generally, in "coco de roda" (regional dance), only percussive instruments are used, since "composition in contemporary music for percussion is a conceptualization/generalization that identifies and fixes musical forms, but allows them to be performed in the free will of imagination and good and refined sense. of the performer" (BARRETO, 2009, p. 7). In this sense, percussion is the act of imitating the sounds of nature using percussive instruments and or any material that emits sound, including reproducing

the sounds that nature gives us, sounds that cradle arms, legs, voices and spirit.

Because it is understood as a work song, “coco de roda” (regional dance) is one of the many manifestations of popular culture. One of the aspects of the emergence of “coco de roda” (regional dance) is precisely the one mentioned by AMORIM (2007, p.3), that this rhythm emerged in the coconut plantations on the coast of Paraíba and Pernambuco. Other reports, not systematized and transmitted orally, bring us a perspective of the emergence in quilombos, located in Pernambuco, Alagoas and Paraíba.

When it was night, people gathered to dance to the drums. Those who had heard the improvised songs there in the workplace – songs that usually referred to some joke with the bosses or with their own peers – asked the improvisers to sing “the one there [that was sung during the harvest] of the coconut”. By agglutination, the phrase was decreasing and changing from “there is someone singing near the coconut” into “the coconut is singing”. I heard this story from a coconut master in the district of Forte Velho, municipality of Santa Rita, on the north coast of Paraíba. (AMORIM, 2007, p.3).

HOW DID THE PERCUSSIVE “COCO DE RODA” WORKSHOPS HAPPEN?

There were 02 workshops that followed the following schedule: the first workshop started with the knowledge of the participants. Motivating questions were applied so that the participants could demonstrate what they already knew about percussion. Questions such as: what sounds did they hear from the elders of the family and in the community where they live? What did you hear on radio and TV shows in childhood and adolescence? Have you ever attended a presentation by groups of “coco de roda”

and or ciranda? This process of remembering became important to know the degree of difficulty that each participant would have in the learning process and contributed to integrate the participant group as they shared their experiences.



Photo: Luíz Oliveira – (Workshop at Kazula).

In the second moment of the first workshop, the participants sat in a circle and each instrument passed through their hands. Before passing the instrument to the first person, the facilitator demonstrated how that instrument was played and a brief speech was made about its origin and purpose, in this circle all the participants maintain direct contact with these instruments with the intention that each person can know, move, feel and identify with each one of them. In the third moment of the first day, participants were asked to try to reproduce with the sounds of their memories in a very organic way, where each participant could reproduce noises, some rhythmic and others not. After these three moments, the teaching of the “coco de roda” rhythm began.

The methodology for dividing the instruments was based on the process of self-identification with them. The way in which it was chosen by each participant depended on the level of identification with a particular instrument. This identification was due to the ease that the participant had in reproducing the rhythm with the chosen instrument in the

first contacts, others for the desire to know and others for admiring such instrument.

On the second day of the workshop, the activities begin with a welcome, in addition to proposing that the participants pick up the instrument with which they identified themselves in the previous activity, and from that, they were motivated to play a song with the participants. Instruments that were freely chosen, to make the rhythm they were thinking at that moment. One of the participants started and the other people tried to fit in with the rhythm that was being carried out. And so, each one had the opportunity to share the learning acquired so far.

After the reception, a review was carried out on the sound that each instrument made within the rhythm of “coco de roda” (regional dance), and we were already trying to assemble one of the songs worked on in the workshop. We continued playing and repeating the same song, until the participants began to tune in and play this song in a “coco de roda” (regional dance) rhythm. In the following moment, already heading towards the conclusion of the works, the evaluation of the workshops began. For most of the participants, it was a moment of enriching exchange, which provoked the desire to strengthen and defend popular culture. From the evaluation, we propose the importance of constant meetings in order to form a study group on culture and percussion.

The realization of these workshops provoked in the facilitator a self-questioning and the desire to know if this practice was based on some theorist. That's why he started studies in order to deepen the knowledge about the teaching-learning process used during the activities in the workshops. From these self-questionings, he searched for some research materials, authors such as Paulo

Freire, Gadotti, Carlos Libâneo, Francisco Gutierrez were important for this “new” discovery of a principle that brought together the techniques used in these percussive workshops and that support the cultural making. For Libâneo (1994, p. 105), “work is only fruitful when the teaching of knowledge and methods of acquiring and applying knowledge are converted into knowledge, skills, abilities and attitudes”.

The democratic educator cannot deny himself the duty of, in his teaching practice, reinforcing the student's critical capacity, his curiosity, his submission. One of its primary tasks is to work with the students on the methodical rigor with which they must “approach” the abject knowable. And this methodical rigor has nothing to do with the “banking” discourse merely transferred from the profile of the abject or the content. Paulo Freire (1967, p.14).

This process becomes opportune to deepen those theorists who propose a pedagogical practice different from that of a ‘banking’ form, that is, in which decisions are in the hands of the power figure of the teacher or facilitator. Sharing this power is a democratic pedagogical act. One of the elaborations of Freire, Gutierrez and Gadotti is the production of a pedagogical theory that at first was called Pedagogy of the Earth and today called Ecopedagogy, still almost unknown in percussive practices. That's why the effort, challenge and innovation are present in this experience of percussive workshops of “coco de roda” (regional dance) and popular culture.

PERCUSSIVE EXPERIENCE OF THE PRINCIPLE OF SENSITIVITY SUPPORTED BY ECOPELAGOGY



Photo: Luíz Oliveira – (Workshop at Kazula)

WHAT IS ECOPELAGOGY?

Ecopedagogy moves from the real need, analyzed, interpreted, reflected, organized, codified and decoded for collective and individual transformative action, for what is experienced in everyday life, Gadotti (2009, p.95).

From the perspective in which primeval knowledge contributed to the process of self-identification with the instrument and that participants were able to empower themselves and choose what to play. It was not a workshop practice to impose which instrument each person must play. With the method that was used, we created possibilities for people to become protagonists in the teaching-learning process, as happens in the making of a planetary citizenship.

Educating for planetary citizenship supposes the development of new capacities, such as: 1) “... feel, intuit, vibrate emotionally (emotion); 2) imagine, invent, create and recreate; 3) relate and interconnect, self-organize; 4) to inform oneself, to communicate, to express oneself; 5) locate, process and use the immense information of the ‘global village’; 6) seek causes and predict consequences (sic); 7) criticize, evaluate, systematize and make decisions; 8) think in totality (holistically). Gutiérrez and Prado (1999, p. 65 apud GADOTTI, 2001 p.117)

From these capacities, it became possible to develop the principle of sensitivity in the teaching-learning process of the workshops, contributing with the learners to the point of understanding the proposal, recreating and creating new sounds, and not just reproducing the sounds they already knew. That is why sensitivity became the ecopedagogical principle adopted in percussive workshops.

WHAT IS THE PRINCIPLE OF SENSITIVITY IN ECOPELAGOGY?

Sensitivity is intrinsic to ecopedagogy and directly related to the methodological practice of percussion workshops. Such sensitivity is what motivated us to have hope as a pillar to continue looking for other ways of building knowledge and strengthening popular culture through the sharing of percussive practice.

“Hope is an indispensable condiment for historical experience. Without it, there would be no History, but pure determinism. There is only history where time is problematized and not pre-given. The inexorability of the future is the negation of history.” Freire (1967, p. 43).

In this sense, sensitivity is the fire that heats the “cauldron” (educator), which mixes the ingredients to build a new knowledge. In this cauldron, go the primeval knowledge, hope, planning, research, content, methodology, activities, ideology and belief, at the end of

this tasty process of producing knowledge results occur.

Therefore, the workshops were carried out based on the presentation of the instruments and allowing all participants to maintain direct contact with them in the perspective that each person could become sensitized and identify with one of them. As mentioned before, during the process of introducing the instruments, the teaching of the rhythm of "coco de roda" (regional dance) and ciranda begins and how that instrument is used together with so many others and culminates in a music that animates the body and the spirit.

The workshop started from the knowledge of the participants, from the primeval knowledge. In the methodological process, we used motivating questions that encouraged each participant to tell us what they already knew or did not know about "coco de roda" (regional dance) and ciranda.

The Earth Pedagogy, or Ecopedagogy, understood as a pedagogical movement, as a curricular approach and as a social and political movement, represents a global alternative project that aims, on the one hand, to promote the learning of the meaning of things from everyday life [...], Gadotti (2005, p.1).

The importance of this primal knowledge was given in the perspective of contributing to their own identification with the instrument and that they could empower themselves, since it was not imposed which instrument each participant must play. With this practice, possibilities were created for people to be protagonists in the teaching-learning process, as happens in the making of a planetary citizenship.

Educating for planetary citizenship supposes the development of new capacities, such as: 1) "... feel, intuit, vibrate emotionally (emotion); 2) imagine, invent, create and recreate; 3) relate and interconnect,

self-organize; 4) to inform oneself, to communicate, to express oneself; 5) locate, process and use the immense information of the 'global village'; 6) seek causes and predict consequences (sic); 7) criticize, evaluate, systematize and make decisions; 8) think in totality (holistically). Gutiérrez and Prado (1999, p. 65 apud GADOTTI, 2001 p.117).

Such capacities provided the development of the participants in the perspective of conceiving the principle of sensitivity as a fundamental principle in the process of knowledge construction, during the percussive workshops held at Kazula.

IN WHICH ASPECTS OF PERCUSSIVE EXPERIENCE WAS THE PRINCIPLE OF SENSITIVITY IDENTIFIED? WHY WAS THIS PRINCIPLE IMPORTANT IN SUCH AN EXPERIENCE?

The workshop started from the primeval knowledge of the workshop participants. In the methodological process, we used motivating questions for each participant to tell us what they already knew or not about "coco de roda" (regional dance) and ciranda, promoting the learning of the meaning of things from everyday life.

The importance of primeval knowledge was given in the perspective of contributing to their own identification with the instrument and so that they could empower themselves. With this practice, possibilities were created for people to become protagonists in the teaching-learning process, as well as in the making of a planetary citizenship.

During this process, there were still questions to be investigated and the desire to deepen the research on methodological practices and the theorization of cultural practice, seeking in the theories arguments that support the methodology proposed in these workshops. In addition to enriching our practice in the teaching-learning process,

the workshops at kazula strengthened the revolutionary desire to defend, praise and strengthen traditional popular culture, articulating, disseminating, training, reforming and living the cultural doing, appropriating a doing pedagogical based on methodologies that favor the development of the being together with the other.

Therefore, the provoked capacities such as: feeling, intuiting and communicating provided the development of criticality and thinking from the planetary point of view in the participants of the workshops, thus enabling the increase of sensitivity as a fundamental principle in the process of knowledge construction.

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