

PIBID ART/MUSIC: EXPERIENCE REPORTS ON BEING AN ART TEACHER IN THE INTERIOR OF THE BRAZIL

PIBID ARTES/MÚSICA: relatos de experiências no ser professor de Artes no Interior do Brasil¹

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Abstract

This article addresses the classroom experience provided by the Programa Institucional de Bolsas de Iniciação à Docência (PIBID), which took place from December 2022 to December 2023 with 7th-grade classes at the Integrated Unit Professor Célia Cristina Pereira dos Reis School in São Bernardo, Maranhão. The main objective of this experience was to understand everyday classroom life through practices and direct observations, aiming to develop pedagogical skills and prepare for the challenges of teaching. As a result, we can affirm that practical classroom experience during teacher training is essential for future teachers to acquire an applied and deep understanding of the school environment, enabling them to become reflective, critical, and innovative professionals.

Resumo

O presente artigo aborda a vivência em sala de aula proporcionada pelo Programa Institucional de Bolsas de Iniciação à Docência (PIBID) que ocorreu no período de dezembro de 2022 a dezembro de 2023 nas turmas do 7º ano da escola Unidade Integrada Professora Célia Cristina Pereira dos Reis na cidade de São Bernardo, Maranhão. O principal objetivo a ser alcançado com a experiência relatada foi a oportunidade de compreender o cotidiano da sala de aula por meio de práticas e observações diretas, visando ao desenvolvimento de competências pedagógicas e à preparação para os desafios reais da docência. Como resultado, podemos afirmar que a experiência prática em sala de aula durante a formação docente é essencial para que os futuros professores adquiram uma compreensão profunda e aplicada do ambiente escolar, permitindo que se tornem profissionais reflexivos, críticos e inovadores.

Key-words: *Teacher training. Music teacher; Pibid. Experience report. Pedagogical skills.*

Palavras-chave: *Formação docente. Professor de Música; Pibid. Relato de Experiências. Competências pedagógicas.*

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INTRODUCTION

The Institutional Teaching Initiation Scholarship Program (PIBID)⁴ aims to encourage students pursuing a teaching career by allowing initial contact with the school environment early in undergraduate courses. The combination of theory and practice in PIBID promotes the future teacher's qualification throughout their higher education. In this way, the program is an essential Federal Government initiative, as it provides classroom and community experiences, preparing participants for the complexities of the educational context and enriching their training process.

The PIBID encourages the teaching profession and is part of a public policy movement to address training gaps and value teaching work (Scheibe, 2010). It also represents a unique opportunity for the ongoing training of teachers working in Basic Education (Curcio; Fávero, 2020, p. 220).

This article aims to present the experiences and activities developed in PIBID in Arts/Music, associated with the Degree in Languages and Codes - Music, at the Center for Sciences of São Bernardo, Federal University of Maranhão (UFMA), from December 2022 to December 2023.

The PIBID projects are organized into up to three school cores with eight students each, which are "developed in schools with the participation of students in the school environment, primarily to stimulate observation and reflection on professional practice in the daily life of public Basic Education schools" (Curcio; Fávero, 2020, p. 225).

The activities of the Arts/Music Core in this edition of PIBID were organized at the Integrated Unit Professor Célia Cristina Pereira dos Reis, in the city of São Bernardo. The developed activities included meetings, text discussions, planning for school interventions, observations, and practices, all guided by Prof. Dr. Jefferson Tiago Amâncio de Souza Mendes da Silva, the area coordinator for PIBID. The interventions took place at UI Célia Cristina under the supervision of Professor Leandro Silva da Costa in the Art subject and were conducted by the team of Fernanda Lima and Isabela Portela in the 7th-grade B class, morning shift, with twenty-five students in each class.

⁴ Programa Institucional de Bolsas de Iniciação à Docência (Pibid).

All the experiences during this process provided us with initial training for a future career as music teachers within the basic education system, a deeper understanding of the educational reality we are part of, as well as an opportunity to reflect on the challenges of teaching music in public schools, especially at the beginning stage of teaching practice.

The Integrated Unit Professor Célia Cristina Pereira dos Reis was founded on March 29, 2020, and is located on Avenida Custódio de Almeida Lima, Planalto district, in the municipality of São Bernardo. The school's current name was given in honor of Professor Célia Cristina, who passed away in May 2018 and was considered an excellent educator who greatly contributed to the advancement of education in São Bernardo.

The UI has two floors with accessible spaces and a total of sixteen classrooms. The ground floor consists of six classrooms, two restrooms for students and teachers, a water fountain, library, cafeteria, teachers' room, administration office, principal's office, storage room, and a courtyard used for both recreational activities and pedagogical events, which also serves as a dining area and is connected to the first floor by an accessible ramp. The first floor has ten classrooms, two accessible restrooms (for men and women), and a water fountain.

The UI serves middle school students (6th to 9th grade), with eleven teachers in the morning shift who, besides teaching, also conduct projects and events on socially themed commemorative dates. As teaching resources, the school has a projector, a computer with a printer in a sound box, which are available to teachers as needed. Textbooks are kept in the library and distributed to students during classes when requested, and internet access is available only to teachers, administrators, and other school staff. In the afternoon shift, the school serves the 6th to 9th grades of middle school.

METHODOLOGY

In this section, we detail the methods used in the development of the work, specifying the type of research and its objectives. Additionally, we provide a definition of experiential report from the perspective of scientific methodology. This study is characterized as qualitative research because it sought to understand the day-to-day classroom experience from our perspective as Pibid participants, as well as to develop strategies to integrate all students from the classrooms and schools in question into the

activities proposed during the research. According to Gil (2008), in qualitative research, the interpretation of data is strongly influenced by the researcher's skill and style, who plays a central role in understanding nuances, identifying patterns, and attributing meaning to the data collected from the experience.

Consequently, this experiential report utilized field research procedures, which involved our direct observation and active participation in the reality of the classroom in the art subject in a public school to better understand the teaching and learning processes. According to Fonseca (2022), field research is defined as a type of investigation that, in addition to including literature and/or document reviews, also involves the collection of data directly from people using various research methods. Bibliographic research was conducted primarily based on the book *Pedagogies in Music Education* by Tereza Madeiro and Beatriz Ilari to develop some activities applied in the classroom with the students, as "bibliographic research is a general overview of the main works already carried out, which are important because they provide current and relevant data related to the theme" (Lakatos; Marconi, 2003, p. 157).

The general objective of this research is to provide future teachers with the opportunity to understand the daily life of the classroom through practical experiences and direct observations, aiming at the development of pedagogical skills for critical reflection on teaching practice. To achieve this goal, it was necessary to plan and execute didactic activities to apply the pedagogical theories studied throughout teacher training, as well as to monitor performance evaluations to understand evaluative methods and their pedagogical implications. Regarding teacher training, Freire states that "It is essential, above all [...], that the trainee, from the very beginning of their formative experience, assuming themselves as a subject also in the production of knowledge, definitively convinces themselves that teaching is not transferring knowledge, but creating possibilities for its production or construction" (Freire, 1996, p. 12).

Education should be an active and collaborative process, and teacher training must prepare future teachers to be facilitators of learning, capable of creating an environment conducive to the construction of knowledge, so that both the teacher and the student are active participants in this process. The experience in the classroom during training is crucial for future teachers to develop a deep and practical understanding of this approach, becoming reflective, critical, and innovative professionals.

The experiential report, for scientific methodology, is a detailed description and reflection of the researcher's practical experiences in a given context, generally related to the research object of study. This type of report is used to provide a practical and empirical perspective that complements theoretical analysis. According to Capozzolo (2013), "no one can learn from another's experience unless that experience is relived and made their own" (p. 359). In this condition, the study referred to as experiential report plays a crucial role in connecting theory and practice and in obtaining relevant information for the analysis and understanding of the educational phenomena studied throughout the teacher training course.

The scientific knowledge derived from experience reports enriches both the academic environment and society. In the academic setting, these reports help improve practical interventions by offering an empirical basis to develop and refine methods and strategies. For society, they pave the way for the implementation of new work proposals, contributing to innovation and progress in various fields. In summary, experience reports transform practical experiences into applicable knowledge, benefiting education and promoting significant advances in different areas (Mussi; Flores; Almeida, 2021).

It is through experiences that the future teacher enhances their teaching skills and gains confidence to deal with the diverse situations they will encounter in the classroom. These experiences provide deep and meaningful learning, allowing them to become reflective educators capable of adapting their practices to meet students' needs and promote an effective and inclusive learning environment.

PLANNING AND INTERVENTIONS

Our first meetings took place in December 2022, during which the Area Coordinator introduced us to Professor Leandro Costa and the PIBID proposal. At the beginning of 2023, we had virtual meetings via Google Meet before the UFMA and UI academic terms began. We defined several points, such as pairing up and determining which class each pair would conduct interventions in. We also considered the possibility of forming groups by grade levels to plan together. The pairs responsible for the 7th-grade classes were Carlos Henrique and Wallisson Barros in class 7A; Fernanda Lima and Isabela Portela in class 7B. We always created the lesson plans together, making some changes and adaptations for each class.

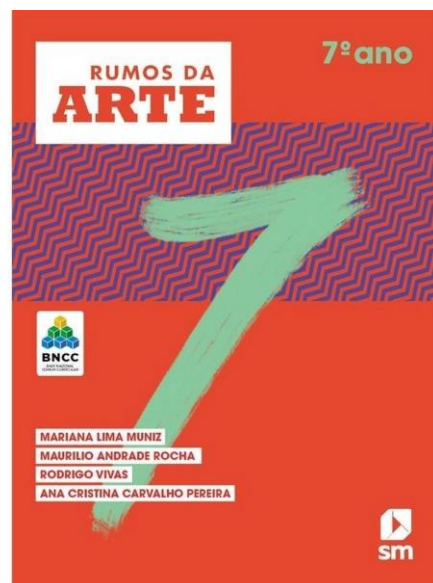
Image 1 - Planning of activities for the beginning of classes at UI Célia Cristina



Source: SILVA, 2023.

The supervisor Leandro provided us with the annual planning for the art subject at the school, which proposed to discuss Brazilian musicality in Unit 1, Brazilian popular dances in Unit 2, Brazilian cultural diversity in visual arts in Unit 3, and Brazilian theatricality in Unit 4, based on the textbook “Rumos de arte: ensino fundamental: anos finais” used at the school.

Image 2 - Textbook used at Célia Cristina School



Source: Virtual Library, 2024.

The Annual Plan for the 7th-grade subject created by Supervisor Leandro Costa (2023) had the following objectives:

- o understand languages as human, historical, social, and cultural constructions of a dynamic nature, recognizing and valuing them as forms of signification of reality and expressions of subjectivities and social and cultural identities.
- To explore, know, experience, and critically analyze artistic and cultural practices and productions from their social environment, indigenous peoples, traditional Brazilian communities, and various societies in different times and spaces, to recognize art as a cultural, historical, social, and sensitive phenomenon to different contexts and to engage with diversities.
- To understand the relationships between the languages of Art and their integrated practices, including those made possible by the use of new information and communication technologies, cinema, and audiovisual media, in the specific conditions of production, in the practice of each language, and in their articulations.
- To research and understand different aesthetic and cultural matrices—especially those manifested in the art and cultures that constitute Brazilian identity—its traditions, and contemporary manifestations, reworking them in artistic creations.

We aimed to work interdisciplinarily on the objectives presented in the Annual Plan of the subject with the artistic languages present in each unit of the textbook, always relating the unit area to our training in music, as these are the pedagogical training contents offered in our course and elements of competencies and skills expected to be developed according to the National Common Curricular Base⁵ for middle school.

Based on what Professor Leandro had previously mentioned about his classes and what he had already shown the students regarding Unit 1, we began to think about the lesson plan and organize some ideas for our first intervention. After discussing our ideas within the 7th-grade group, we presented them at the meeting with the Area Coordinator for some adjustments before going to the classroom.

Our activities were carried out throughout the period in the following format: verifying what would be worked on in the unit, group meetings, and the creation of the

⁵ The Base Nacional Comum Curricular (BNCC) is a normative document for teaching networks and their public and private institutions, serving as a mandatory reference for the development of school curricula and pedagogical proposals for basic education in Brazil (elementary school, middle school e high school).

lesson plan, followed by presenting the lesson plan to the PIBID Area Coordinator, testing the activities that would be developed at the UI for possible adjustments and suggestions with the PIBID group. This practice allowed us to gain more confidence in our performance during the interventions.

Our first contact with the UI was to observe the space and the class where we would conduct the interventions. At this moment, we observed the class where the teacher was working on image reading, and we had our first shock; the students were participative but quite restless. We were afraid that we wouldn't be able to manage the class due to our gender, our ages (I am 22 and Fernanda is 21), and our physical appearance. However, with planning and encouragement from the Coordination and Supervision, we were able to overcome these fears.

Unit 1 – Brazilian Musicality

Our first intervention was in Unit 1 - Brazilian Musicality, so we sought to work on the sound parameters (pitch, duration, timbre, and intensity) through some playful activities for better understanding, thus allowing us to work with indigenous musicality, which was our focus as it was included in the school's schedule.

Playfulness appears as a concept that involves creating a playful environment, in which activities are carried out either in a pleasurable manner or in a spontaneous and free way. Playfulness stimulates imagination, creativity, and social interaction, providing a meaningful learning experience... It is through playfulness that children, and even adults, explore, experiment, and learn in an engaging and fun way, using play as an educational and personal growth tool. (Morgado et al., 2023, p. 23).

Working with duration - pulse thinking in a 4/4 meter, the students stood in a circle and said, “1234 goes pulsing non-stop, 1234 is you who will speak,” with each student marking one beat. Those who counted the beats 1 or 3 would stomp their feet, while those who counted the beats 2 or 4 would clap the palm of their neighbor's hand. The student who marked the last beat of the round would say what they knew/remembered about the content studied regarding indigenous culture. If they couldn't remember, their classmates or teachers would help. We conducted a diagnostic to understand what they already knew or what they had learned from previous classes. We noticed that they understood little about indigenous musicality, so we proceeded with our planning.

Image 3 - Song Po Hamék



Transcrição da melodia: Berenice de Almeida e Magda Pucci

Letra em borum

Na gran tondon mûm gri
Na gran tondon mûm gri
Gri erehé, gri erehé
Po Hamék, po hamék
Po hamék, gri erehé
Gri erehé, po hamék

Pronúncia

Na grantandó naum gri
Na grantandó naum gri
Grirerré grirerré
Pauamé, pauamé
Pauamé, grirerré
Grirerré, pauamé

Tradução livre

Vamos todos cantar juntos
Vamos todos cantar juntos
Cantar bonito, cantar bonito
Bater palmas, bater palmas
Bater palmas, cantar bonito
cantar bonito, bater palmas

Transcrição da letra e tradução de Maurício Krenak.

Source: Cantos da Floresta.

We conducted active listening of the song “Po-Hamék”⁶ encouraging the students to identify words, instruments, context, and a possible translation of the song. Then, there was a brief contextualization about the Krenak indigenous group and their song Po-Hamék, before starting the learning process of the song, which was first done with the correct pronunciation of the words and then with the melody until the students learned it.

With the song learned and the pulse experienced and incorporated by the students, we carried out body percussion, with the students still in a circle: in the first line of the song “**na gran tondon mûm gri (2x),**” the students moved around the circle, spinning and marking the pulse with their feet; in the second line “**grí erehé, grí erehé,**” the students stomped their feet (following the ti-ti tá rhythm); in the third line “**pó hamék, po hamék**” the students clapped their hands (ti-ti tá). This was repeated several times, working on both fast and slow tempos without losing the pulse of the music. Despite the restlessness of the class due to the timing, we managed to involve most of the students, with only three not wanting to participate.

⁶ **Po Hamék** (pronounced Pauamé) is a greeting song of the Krenak people sung by young people and children during the Taru Andek ritual. It is accompanied by foot and hand claps and has been passed down from generation to generation since the early 20th century, when the Krenak began to gather again on the left bank of the Doce River in Resplendor, Minas Gerais (Cantos da Floresta). In 2019, the Course of Languages and Codes - Music held a workshop with the Tremembé indigenous community, where we had the opportunity to learn a bit about their culture and indigenous songs. This experience allowed us to broaden our musical and cultural education.

Image 4 - Activity Po Hamék

Source: Author, 2023.

We carried out these and other activities over two days of intervention with the aim of expanding knowledge about indigenous musical production, stimulating musical appreciation, valuing and respecting it, and exercising the relationship between sounds, the body, and space, recognizing the elements of duration, intensity, and tempo through the active musical experience of the indigenous song. Based on the expected skills and competencies for elements of language in arts/music according to the BNCC:

(EF69AR20) Explore and analyze the constitutive elements of music (pitch, intensity, timbre, melody, rhythm, etc.) through technological resources (games and digital platforms), games, songs, and various practices of composition/creation, execution, and musical appreciation (Brazil, 2017, p. 209).

With this, we achieved participation from almost all the students in the class, with only three students remaining outside who were introspective and did not want to participate in the activities; we had already observed their lack of participation during Teacher Leandro's classes. From this first intervention experience, we began to be more careful when organizing our plans, always considering the students who did not want to participate, so that in future classes we would achieve 100% participation from the class.

Unit 2 – Brazilian Popular Dances

The theme of Unit 2 was Brazilian Popular Dances. Due to a problem with the school's electricity on the days of the interventions, we had only 40 minutes to carry out our activities, which hindered the progress of the planned activities.

Based on an activity developed in the Supervised Internship classes of the Course, we observed how music and dances in Brazil are rich in diversity, so we decided to use this knowledge from the internship as inspiration to conduct the activities for this unit, Image 5.

Image 5 - Excerpt from some cards of the Map of Brazilian Cultural Diversity

| | | |
|--|---|---|
| <p>Mapa da Diversidade Brasileira</p> <p>Região: Norte Norte</p> <p>Estado: Roraima Roraima</p> <p>Capital: Boa Vista</p> <p>Música Cruviana</p> <p>Compositor Neuber Uchoa</p> <p>Bônus Parixara</p> <p>Album Kanaw wa u</p> <p>Dos povos Makuxi/Wapichana são uma oração de agradecimento à terra, aos alimentos, aos animais, à natureza como um todo e a união</p> | <p>Mapa da Diversidade Brasileira</p> <p>Região: Norte Norte</p> <p>Estado: Roraima Acre</p> <p>Capital: Rio Branco</p> <p>Música A Rã</p> <p>Compositor João Donato</p> <p>Bônus Kanarô</p> <p>Album Yuanawa</p> <p>“Kanarô” é uma espécie de pássaro que para os Yawanawá significa muita saudade, saudade demais, daquelas de doer, fazer chorar.</p> | <p>Mapa da Diversidade Brasileira</p> <p>Região: Norte Sul</p> <p>Estado: Roraima Santa Catarina</p> <p>Capital: Florianópolis</p> <p>Música Coração da Terra</p> <p>Compositor Ana Paula da Silva</p> <p>Bônus Entrada (Boi)</p> <p>Album Ass. Moradores</p> <p>A dança do Boi de Mamão é a brincadeira mais cultivada da região, principalmente nas regiões litorâneas, sendo de origem portuguesa.</p> |
| <p>Mapa da Diversidade Brasileira</p> <p>Região: Norte Norte</p> <p>Estado: Roraima Amazonas</p> <p>Capital: Manaus</p> <p>Música O Amazonês</p> <p>Compositor Nicolas Jr</p> <p>Bônus Tic, Tic, Tac</p> <p>Compositor Brailino Lima</p> <p>A toada ‘Tic Tac Tac’ virou hit internacional na voz de Zezinho Corrêa, da Banda Carrapicho, que apresentou a cultura amazônica para o mundo.</p> | <p>Mapa da Diversidade Brasileira</p> <p>Região: Norte Norte</p> <p>Estado: Roraima Rondônia</p> <p>Capital: Porto Velho</p> <p>Música Eterna</p> <p>Compositor Gabriê</p> <p>Bônus Noiadance</p> <p>Album Yuri Lorenzo</p> <p>O ritmo, que foi apelidado pelos portovelhenses de “noiadance”. Marginalizado por vários a vertente de música eletrônica é pedida da capital ao interior.</p> | <p>Mapa da Diversidade Brasileira</p> <p>Região: Norte Sul</p> <p>Estado: Roraima Rio Grande do Sul</p> <p>Capital: Porto Alegre</p> <p>Música O Bêbado e o Equilibrista</p> <p>Compositor Elis Regina</p> <p>Bônus Ala Pucha Tchê</p> <p>Album Gauchos da Fronteira</p> <p>O vaneão com sua vivacidade exige energia, tanto dos músicos e dançantes. Os passos devem ser executados em quatro movimentos: dois passos para a esquerda e dois para direita.</p> |
| <p>Mapa da Diversidade Brasileira</p> <p>Região: Norte Norte</p> <p>Estado: Roraima Pará</p> <p>Capital: Belém</p> <p>Música Ai Menina</p> <p>Compositor Lia Sophia</p> <p>Bônus Traieira</p> <p>Album Bruno Lacerda</p> <p>Taieira é uma manifestação da tradição africana, onde ocorre um encontro do sincretismo Gege Nagô com o catolicismo cristão.</p> | <p>Mapa da Diversidade Brasileira</p> <p>Região: Norte Norte</p> <p>Estado: Roraima Tocantins</p> <p>Capital: Palmas</p> <p>Música Pequi Blues</p> <p>Compositor Chico Chokolade</p> <p>Bônus Catira</p> <p>Album Chico Lobo</p> <p>A Catira é dançada em círculo. Aos pares, homens e mulheres bailam ao som do barulho produzido por suas mãos e pés, num sapateado compassado.</p> | <p>Mapa da Diversidade Brasileira</p> <p>Região: Norte Nordeste</p> <p>Estado: Roraima Maranhão</p> <p>Capital: São Luís</p> <p>Música Corpo Sensual</p> <p>Compositor Pablo Vítar</p> <p>Bônus Na Ilha do Maranhão</p> <p>Album Tambor de Crioula</p> <p>O tambor de crioula é uma forma de expressão de matriz afro-brasileira. Envolve dança circular, canto e percussão de tambores. É considerado referência de identidade e de resistência cultural dos negros</p> |

Source: Silva, 2023⁷.

We showed a map of Brazil and asked them to name which dances they thought were part of each region, some students correctly identified dances from certain regions. Next, we presented cards with musical examples, composers, and dances that characterize that state.

⁷ Information Table: Region; Brazilian State; Capital (sic) Capital; Music; Composer; Bonus; Album.

Brazil is a country with immense cultural diversity, resulting from a mixture of peoples, traditions, and influences throughout its history. Working with lesser-known artistic and cultural manifestations allows students to meet this diversity, valuing and respecting different cultures and traditions.

In the Middle School it is necessary to ensure that students expand their interactions with national and international artistic and cultural manifestations from different times and contexts. These practices can occupy various spaces in the school, spreading to its surroundings and fostering relationships with the community (Brazil, 2017, p. 205). (Brasil, 2017, p. 205).

A presentation was made of the popular dances from each region of Brazil (North/carimbó, South/fandango, Northeast/quadrilha, Southeast/samba, Midwest/cururu) and their characteristics such as movements, costumes, and instrumentation, using images with the help of a notebook related to the selected genres. Then, we divided the class into five groups to present videos of one dance from each region. Each group watched a video from one region and noted the characteristics of the dance such as costumes, instruments, and body movements. Due to time constraints, the continuation of this activity was postponed to the next class. We then asked them to draw some characteristic of the dance from the video they watched, for example, a straw hat to represent the quadrilha.

Continuing from the previous class, we handed out images of the dances, one for each group, with Group "A" receiving the image of the dance that Group "C" watched in the video. We then asked one group to talk about the characteristics they had noted from the video so that the group with the corresponding image could place their image on the map in the region where that dance has strong influences. We also requested that they include their drawings, but only two students did.

These activities were conducted over two days of intervention with the aim of exploring the popular dances of each region and their characteristics, identifying the movements of each dance, and valuing the different cultures of Brazil's regions.

A professional trained in Dance has more tools to select, present, contextualize, and discuss the various knowledge of different cultures and eras, not only providing access to basic education students but also offering qualified access endowed with a critical potential that problematizes these ways of dancing (Valle; Zancan, 2022, p. 5-6).

The Law of Guidelines and Bases⁸ of 1996 divides the teaching of arts into four main languages: Visual Arts, Dance, Music, and Theater. Over the years, specific degree programs have developed for each area, with the training of professionals equipped with contextualized tools for each artistic language. However, education systems do not hire professionals for each area but rather one professional who can develop all four languages in the arts discipline. This situation ultimately creates a deficit in cultural training and artistic sensitivity specific to each language that only a professional in the field could develop with students.

Image 6 - Development of the Activity Map of Brazilian Cultural Diversity



Source: Author, 2023.

Since we do not have specific courses focusing on dance in the Music Language and Codes Course, we decided to develop Unit 2 based on the relationship between Music and Dance. The main competencies and skills outlined in the BNCC that were addressed were in Arts/Dance and Integrated Arts with the objective of understanding Cultural Heritage:

⁸ The Law of Guidelines and Bases of Education, or Law No. 9,394/1996, defines and regulates the organization of Brazilian education based on the principles present in the Constitution.

(EF69AR15) Discuss personal and collective experiences in dance experienced in school and other contexts, problematizing stereotypes and prejudices... (EF69AR34) Analyze and value the cultural heritage, both material and immaterial, of diverse cultures, especially Brazilian, including its Indigenous, African, and European roots from different periods, fostering the construction of vocabulary and repertoire related to the different artistic languages (Brazil, 2017, p. 207-211).

The activities in this unit were satisfactory, as we were able to engage the three students who had previously not participated in our classes. We also achieved positive results regarding the content; they were able to differentiate the characteristics of each dance and each region. The class was well-controlled and participative. It is important to emphasize how the relationship with the supervised internship strengthened our training for our work in PIBID at this moment, as the guidance observed and practices experienced during this semester of the internship allowed us to think, reflect, and experience the Brazilian cultural diversity that, at many times, we do not have access to, nor do the students at UI Célia Cristina. During the supervised internship, future educators are encouraged to reflect on their practices, identify challenges, and think of solutions. To gain this internship experience, we participated as observers in the classes of Professor Jefferson, who specializes in music education. In PIBID, we put into practice the theories and active methodologies studied during the supervised internship. This combination creates a solid bridge between theoretical knowledge and its practical application, which is essential for the development of an effective pedagogical practice.

Unit 4 – Brazilian Theatricality

In Unit 4, we worked on Brazilian Theatricality. To conclude the school year, we took both 7th-grade classes A and B to the Music Building at the Center for Sciences in São Bernardo. The goal was to engage the students in theatrical and musical games, providing them with an active experience of these languages.

Theatrical games are very important for communication, as fear of verbal communication can hinder learning. These games foster the need to communicate, and through other forms of expression (bodily, facial, vocal), actions, representations of situations, and studied content, improvisation, and focused attention, words emerge, leading to dialogue. Overcoming shyness helps students surpass their limits and fully share in scientific and cultural knowledge. These activities can contribute to the development of verbal communication and allow dialogue, questioning, and constructive criticism of exclusionary situations to take place in and out of the classroom (Andrade; Alcinda, 2019, p. 28).

Image 7: Activities with Theatrical Games



Source: Author (2023).

With this purpose in mind, we developed the game "Slaves of Jó" using our bodies outdoors. In a large circle, we sang the song and performed the movements, jumping sideways, forwards, and backward. Still outside the Center for Sciences in São Bernardo, we played a game of telephone using miming. All students turned their backs; one student turned around and conveyed a "phrase through miming" for the next to interpret and pass on. As the movements changed based on interpretation and visualization, the final person had to show everyone how the phrase had arrived. It was a fun activity, and all the students participated. Back in the classroom, we carried out various activities such as identifying characters through miming, perceiving and reproducing sound patterns on the xylophone, and memorizing objects.

To conclude the intervention, we used cinematography in the auditorium, screening the film "The Boy Who Harnessed the Wind," considering that it was during Black Consciousness Week. The film is about a boy of the same age as our students, who is poor, Black, and from Malawi, Africa. It is inspired by the true story of William Kamkwamba.

Without a doubt, it was a very rewarding and beneficial intervention, both for the students who experienced various practical activities in an environment different from the usual and for us, the preservice teachers, who gained a different experience and perspective on how to manage many students using active methodologies.

FINAL CONSIDERATIONS

PIBID has positively contributed to my training, allowing me to explore and understand teaching in practice, as I had the opportunity to experience the routine of a teacher in basic education, facing all the challenges of being an arts teacher.

During this journey, various music activities and other artistic languages were developed, which was extremely important in this process, as I learned to work on the interdisciplinarity between languages, using music as the foundation for all units. In our planning, we studied the themes and put ideas into practice during meetings in a kind of "rehearsal" for possible adjustments with the Program Coordinator. Additionally, we also participated as listeners in the supervised internship course, studying active methodologies; these practice studies enabled us to gain more confidence when applying the plan in the classroom.

The practice in PIBID, strengthened by the experiences and guidance from the supervised internship, empowers future teachers to develop pedagogical practices that truly meet the needs of students, especially in contexts of arts education in the interior of Brazil.

The future teacher needs direct contact with the classroom and the students, and that is what PIBID provides: the experience of theory and practice. The implementation of the Program brings benefits to both teachers and students, as it is a collaborative process where both are experiencing enriching experiences. Bringing music as an object of study into the classroom, linking it to other artistic languages, working with sound

parameters, bodily movement, cultural diversity, among others, was very important, and the development of students was soon noticed during each intervention. This account reflects the daily life of the classroom and provides future educators, through this experience, the opportunity to understand the real challenges of teaching art in the public network in the interior of Brazil.

PIBID provided an experience in teaching that prepares one from the correct way to create a lesson plan considering the class and each student, to how to apply it as effectively as possible. All the challenges faced during the Program served as learning experiences for my training.

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