



MUSICAL ART AS AN EDUCATIONAL TOOL IN VITALIZING THE STUDY OF THE MOTHER LANGUAGE OF THE KOKAMA INDIGENOUS PEOPLE IN THE MUNICIPALITY OF TABATINGA - AM

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SUMMARY

This work presents an excerpt from the Master's Dissertation that investigates MUSICAL ART AS AN EDUCATIONAL TOOL IN THE VITALIZATION OF THE STUDY OF THE MOTHER LANGUAGE OF THE KOKAMA INDIGENOUS PEOPLE IN ELEMENTARY EDUCATION I IN THE COMMUNITY OF SAPOTAL IN THE MUNICIPALITY OF TABATINGA and discusses the statement that music is of fundamental importance for learning the Kokama language, being a development of creativity, language, stimuli, ideas, combating challenges in the teaching-learning of indigenous students who live in villages, communities or in urban areas. Considering the importance of music as part of popular culture as knowledge to be worked on, which shows that it is not just a combination of sounds and lyrics, but rather a rich subsidy that can make a difference and awaken the individual to a satisfying and pleasurable for the mind and body, facilitating learning and socialization between students. It was observed that through music, it is possible to teach the Kokama language to students in elementary school I, according to the right of indigenous legislation, a "differentiated education", literacy in the mother tongue followed by bilingual education (art. 23). However, it is from this moment that musical activity gains prominence and space in educational didactics in the world of indigenous peoples.

Key words: Playful teaching. Kokama language. Music. Education. Art. Culture – indigenous.

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INTRODUCTION

America is known for its diverse peoples, exceptionally the indigenous peoples who, to this day, still have ethnicities that show traces of their experience. This focuses on looking at the Kokama indigenous people, who are found in three countries in South America, Brazil, Colombia and Peru, originating from this region in which they have lived for millennia.

In view of this, the object of the study is located in the Municipality of Tabatinga in the extreme west of the State of Amazonas, a triple border region between Brazil, Colombia and Peru. Exceptionally in the community of Sapotal since it is considered the Sacred Land and rescue of the struggle for the recognition and demarcation of lands of the Kokama people, who according to IBGE data in 2010 had a population of approximately 5,000 individuals. In this case, the resistance of the Kokama people in maintaining the vehemence of their culture, through the performance of leaders, residents, organized indigenous associations and indigenous teachers.

Through this, we seek to contextualize the dynamics of teaching the Kokama language through musical art as a useful tool in teaching orality, and the literary field through interpretative and artistic skills, creating an attractive class for students, with some songs being part of the daily life in the Community, making students relate songs and lyrics, sung and written in Portuguese to the Kokama indigenous language. Serving as alternatives for teachers to create learning alternatives, partially departing from traditional pedagogy, opening a space to use music as a complementary instrument for learning the mother tongue, favoring the development of oral expression, memory, assimilation of the study itself with enthusiasm.

Teaching the indigenous language through music enables the development of students through cognitive skills, targeting two sides, social and cultural. The social deals, the political organization Kokama. The cult brings an opportunity to acquire traditional knowledge of the mother tongue involving, in addition to music, cultural dance, an ancient custom. Music is a form of learning, with a sound textual genre appropriate to the situation where teachers can work on the four skills (writing, speaking, listening and speaking).

Furthermore, music is present in human life in every sense and is part of education from childhood, with the first songs sung by the mother, as it stimulates motor coordination, critical sense, self-esteem, works on habit formation, being a quick and effective method that involves dialogue and interaction between students.

However, it was observed in the Sapotal indigenous community, Kokama ethnic group, when it comes to teaching at school, there is still a great difficulty, since the exposure of the mother tongue of the Kokama people, centers on the scarcity of teaching materials so that teachers can to work. In this case, we start from two assumptions, one being the lack of teaching materials and the other being the lack of qualified teachers in the area. Therefore, we sought to gather data/information with the purpose of answering the following research problem: To what extent can musical art contribute as an educational tool in teaching-learning in the mother tongue of the Kokama indigenous people?

Creativity can guide pedagogical work as well as fun, it fits as requirements in educational planning for the development of teaching-learning, the musical modality develops the human mind and promotes balance, providing a pleasant state.

However, the curriculum of the Marechal Rondon Indigenous Municipal School in the Sapotal Community, the Indigenous Language Subject, where teachers carry out work with other subjects, being in the Arts Discipline the most used in this interdisciplinary exchange, but they do not document it. In this context, the teaching of the Kokama language is worked to stimulate the teaching of reading and writing through music, bringing fun and simplicity to children, teenagers, young people and adults, which at the same time contributes to the emotional and ethical aspects.

Evidently, music manifests itself inside and outside the school, it is necessary to develop activities with different languages, involving the student's learning with playfulness. Students are able to assimilate at the same time through traditional dance, where they make associations with songs. For information purposes, the boys direct their dance preferences towards "Hip-hop", the rhythm being

“Rap” is most listened to.

Certainly, it gives the process a distinct touch through playful activities such as: songs that were translated from Portuguese to Kokama, dances, movement exercises, oral expression and parodies. Taking advantage of musical tastes, which leads students to reflect the sound of all graphic symbols, words or syllables, numerals, diverse cultures, which encompass interdisciplinarity.

Therefore, this research aims to provide the educational process with elementary school students I, in learning the Kokama Indigenous Language, which is already part of the School Curriculum. It is important that the educator seeks to analyze the images, scenes and sounds that make up students' daily lives today.

In our pedagogical practice, with elementary school students, we use the aforementioned text to begin our discussions about mythology with the little warriors. The result was good, as there is an association of values focused on the mother nature of the Kokama people. Still in this process of discussion with students, it was when the majority of students had access to the elements present in this mythology. When they were asked about the birth of the Kokama indigenous people, the reactions were very diverse. This practice certainly led students from different cultural backgrounds, but with a common belief about the origin of man and the origin of Kokama (Origin of Tatayara), to learn about a vision present in our society regarding the value of myth.

Everything related to the principle, to an origin, to supernatural intervention is conceived as myth, in this sense myth is the purest truth for those who believe in that origin, therefore, there is no relationship with the lie, because, although this truth comes from a conviction based on a belief, the being. Be it a stone, a hill, a mountain and even man, it is present and palpable, so it is enough to prove the truth of that origin (BRANDÃO, 2011).

Aiming to show that learning the Kokama language through traditional songs and translated music with a focus on the playfulness of sound, songs, melody, can develop teaching-learning. Involving cognitive abilities through singing, creating personal and social relationships, covering the use of dance and music in educational practice at the Kokama indigenous school, as well as oral and written language.

The work presents a creative sense, the possibility of interaction with the social and cultural environment, recognizing according to several authors that “music flows as an educational tool for the study of traditional language in teaching-learning”, through a “dialectical” method, associating the quantitative-qualitative.

Addressing the organization of this work, it was divided into three chapters. The first chapter deals with Indigenous Education: A view of the Indigenous Language and reality. The second chapter is related to the Experience of Kokama Culture in the Triple Border, Historicity, Land Demarcation, Religiosity: A view of the Kokama Language. The third chapter presents the Methodological Framework, exposes the study scenario in the subtitles; the nature of the research; the description of the instruments and procedures adopted and the description of the sample. Ending with the conclusion and recommendations.

Paradigm According to the PCNs: the lack of connection between indigenous education, indigenous musicality and reality

When we refer to the teaching of the Indigenous Language provided for in the Indigenous PCN's, in traditional schools, it takes us to several historical contexts which have undergone an extensive process of transformation and, in the sense of evolution. But there is still a lot to be done for education in indigenous communities.

For the indigenous Daniel Mundurucu, “instead of an indigenous movement, we should say Indians in movement (emphasis added by the author)”, because “[...] an articulated national or regional struggle that involves common rights and interests in the face of other national and regional segments and interests” (LUCIANO, 2006 p. 59).

The relationship between teaching-learning, indigenous language and music was analyzed, objectively seeking to study the scientific bases, to understand the form of oral transmission of an ancient culture. For that, we verified through fieldwork, in which the relationship between members of the indigenous community and the customs of these people.

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The bibliographic review was carried out with a view to identifying scientific elements that are present in universal music and indigenous music. It was also about seeking intermediation with traditional education and indigenous education. To achieve this, we looked for musical and scientific instruments that are present in indigenous music as well as in the indigenous language discipline.

This research sought to address the proposed objectives, through exploratory research, visits and bibliographical survey of theoretical material regarding indigenous education, indigenous language and musical art. We opted for quantitative-qualitative research, where we went from the observation state to identify the

causes, to the state of search for a joint result of traditional and formal knowledge of indigenous culture, especially in this study, the Kokama people.

We can discuss some essential historical facts to understand the current situation of “indigenous school education”. Currently, indigenous peoples are included, if only in discourse, in the national educational system, and have achieved, in addition to the right to schooling, the right to a “differentiated, bilingual and multicultural” school.

For Batista:

The author's patrimonial rights and their duration. Art. 28 – The author has the exclusive right to use, flow and dispose of the literary, artistic or scientific work. Art. 29 – The use of the work depends on the prior and express authorization of the author [...] III – adaptation, musical arrangement and any other transformations; IV – translation into any language (2004, p. 68).

However, we seek statements from the vision of indigenous leaders themselves, aiming to understand what historical elements are present in the struggles of indigenous peoples in Brazil in harmony with Social Movements.

There is, therefore, a need to guide pedagogical practices, not only with regard to compliance with current educational legislation, but also to design teaching that facilitates the deconstruction of stereotypes and preconceptions constructed and perpetuated in the popular imagination in relation, mainly to black and indigenous people. Second Steps:

[...] if the school reflects the social model in which it is inserted, this means that practices of social, racial, cultural and economic inequalities are also present in it [...]. The experience of ethnic-racial diversity in the school space requires that teachers and education managers conceive the school as a field of struggle and pedagogy as a form of cultural policy aimed at a project of citizenship, democracy and emancipation. This means messing with the values, beliefs and cultures considered as truths, it means tensioning school pedagogical practices that are still guided by a colonialist, racist, conservative and exclusionary conception that trivializes and makes popular cultural practices insignificant (2019, p. 56- 57).

The author expresses the ethnic-racial inequalities in the current school field that needs to change the colonialist reality of Brazilian education. To contain higher priorities in indigenous education, it is necessary to know what educational legislative rules in Brazil govern. This process was carried out by monitoring bibliographic material, events in the community, recorded in photographs, as well as statements from community members and leaders, using observation and questionnaire techniques.

For some authors, “moral, traditional and cultural values are acquired, and most of the time, transmitted orally from generation to generation”. And so, the indigenous individual locates himself in time and space and acquires his full education. His knowledge is ancient and connected with nature.

CONCLUSION

Carrying out the research provided an extraordinary experience, we believe that the cultural world in terms of knowledge, the appreciation of the cultural wealth of the Kokama people is an immense ocean, a source that is far from being exhausted, in the sense of knowing everything that involves the culture of the Kokama people.

With the research we undertake, in the theoretical field, as well as in the entire fieldwork universe, living daily in schools, in organizations in the Sapotal community and a part of the urban area as well as, in the close relationship with teachers, managers, leaders, artisans, parents, of the rich society of the Kokama people. I started to consider and more than that, with whom I have observed and learned that the struggle of a people is permanent, considering the social interaction with the kokama family.

Realizing that in order to follow the line of education research, it is necessary for us to be very clear about the conceptual bases of education. We saw that there are many specificities to be studied in detail, and another world of discoveries was exposed to us. Therefore, we seek to delve into the theoretical and historical understandings contained in the universe of indigenous education, indigenous school education, musical education, and Indigenous music. We found in the Kokama music of ritual and children's music, to which we had access, the most explicit form for an analysis with an educational vision.

Musical education takes into account the reading of the world of sound, which involves all individuals.



Building an auditory memory must lead the person to a sound experience, which is meaningful, and will lead to understanding, therefore learning.

We take into account pedagogical studies that involve cognition and learning, where we highlight the theorist Vigostky in his thesis on Cultural Historical Psychology. The first experience in a music editing process comes from perception. It is these experiences that will support music theories, regarding writing, performance, interpretation, and the construction of melody and harmony.

In this sense, “[...]according to Vygotski, perception develops in close relationship with other psychological processes, such as memory, thought and language” Barbosa, (2005 p. 101). According to studies related to the perception of the sound world, such psychological processes are experienced in each individual's own life. What hearing practices will they be routinely subjected to during their existence. It is important to highlight that we are not dealing with the judgment of taste, but with perceptions.

During this process, rhythm must be developed through perception, along with motor coordination, the perception of the sound element height, the ways in which sounds are emitted, where timbres, intensity, color, and many other elements are located. fundamentals of music.

Secondly, it is about raising awareness of what is necessary to improve teaching with the use of new mechanisms to advance the study of the Kokama language, through music, for indigenous Kokama students. This dynamic favors both teachers and students, who are able to assimilate the traditional Kokama, they do not have their songs written in traditional musical spelling, they use the drum, to define the rhythm, and in this way we can easily transpose their songs into the European system. of measures. Contains sections (motifs), passing notes, warm-up, relaxation, joy, etc.

Third, given the importance of music for the struggle of a people, it happens in and for their education, in music. To achieve these goals, we researched and described possibly the most important myth of the Kokama people. More important because it deals with the origins and main aspects considered fundamental within this indigenous population. We do not want to assert that here, in these exhaustive descriptions of all the myths and characters, this is just the beginning.

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