



## Visual resources and interface between music and other arts, what does the child have to say about it?

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### 1 INTRODUCTION

Working with children is really delightful. They always participate in class, whether in person or remotely. We know that being physically together with them, learning flows more clearly, more quickly. *Online*, the distance, makes more direct and continuous follow-ups more difficult. Even so, when we have a serious commitment to learning, to human development, we achieve a lot, both individually and collectively. The children are always willing, potentially willing. Thus, we believe that the development of activities that promote spaces for the expansion of culture and diversity of knowledge, such children will be more concretely projected to a better life and with autonomy. As Carmo (2013, p. 65) illustrates

Thus, for autonomy education to be effective, it must first deal with the education of the personality of individuals, since no one can be autonomous without putting all their talents to work. This implies that each individual should be stimulated to develop his cognitive, emotional, and ethical potential in a balanced way, not only privileging his linguistic or logical-mathematical potential (as is commonly seen in formal education), but creating conditions for the development of his spatial, musical, kinesthetic, ecological, emotional, and social intelligence, as shown by recent research from cognitive psychology and neuroscience (GARDNER, 1995; GOLEMAN, 1995, 2006; and DAMASIO, 2000)...

The pandemic comes to the world with great and new challenges. Fear, precautions, reinvention bring into educational environments the necessary care for emotional balance and health care, something that frightened everyone in various social spaces. Undoubtedly, a series of precautions would require caution on everyone's part, especially when dealing with children. This voluntary work *online*, and specifically added to the time of experience as a teacher in Distance Education for 10 years in the sense of university training of Basic Education teachers (mostly) made it possible for the experience at a distance with children to break the barriers of being physically far away, which at times was a reason for lamentations by some of them.

The Spiritist Fraternity God with Us (FRADEC), among other demands, has been involved for some time in the parallel education of children, whose needy families live in the surroundings of the



institution. This pedagogical experience was a great challenge for me, since my teaching career, totaling twenty years, was previously with adults and in a formal way through university institutions, although with varied strategies for creative and inventive learning.

Throughout the process of monitoring the children's development between the years 2020 and 2021 I could see that literacy and literacy issues would need a lot of reinforcement, which the other teacher had already been doing with the older groups of children. During the pandemic, the formal schools closed, our work would need planning (in advance and flexible) and a lot of motivation.

At the beginning of the 2021 school year, based on the previous year's experience with children, I handed over to the Spiritist Fraternity God with Us - FRADEC the definition of my Project, whose methodology had been explained thus:

**Methodology:** Remote Learning through *Google Meet*. 1 hour and a half of chatting with children, with the development of activities in such a way that such experiences can, throughout the school year, obtain materials produced by them for submission in some national or international event as a physical record of the critical-creative potentialities found among those involved in the group, in common agreement with the Fraternity Spiritist God With Us - FRADEC.

With the explicit agreement, I both worked on a weekly schedule and presented many of our results, through the group's *whatsapp*, which brought together - the institution's coordination, the other teacher and myself, the parents, the children - so that everyone could follow a large part of the intellectual, social, and human development, fruit of much investment thought to be necessary during childhood.

## 2 OBJECTIVE

To present results from an *online* class with children, in which they were shown some videos for knowledge/debriefing and opinion about musical art and other possible interrelations between other arts. This access sought to promote several actions for the children to position themselves regarding the *interface between* music and arts. The teacher's intention was to purify the children's imagination, deepen their knowledge, and broaden their musical experiences.

## 3 METHODOLOGY

The proposal involving musical art was part of a volunteer work of school support with children, work that started in July 2020, in the middle of the pandemic. Children aged between 8 and 10 years old, whose values added to the other actions of the "Fraternidade Espírita Deus Conosco - FRADEC", our contribution was acted out on Fridays.

Through *Google Meet* our online meetings took place and, in an hour and a half, our discussions took place. This meeting I called "The colors of music" and among the songs presented to



them, I chose for this report those that caused more surprises and recognition. There is in music, and often in music accompanied by dance, a plasticity, a movement that causes the most varied sensations, memories, learning, etc. We have to consider that there is learning in several directions when the adult allows the child, since childhood, to have continuous access to cultural knowledge that makes him/her feel the world through a diversified, multiple viewpoint. This is what this report has set out to learn for the moment.

## THE PROPOSAL

The account of this experience takes place, me in my residence; the children in their homes with their phones (or family members' phones). Families were obliged during the pandemic to provide cell phones and *internet* so that their children would not be harmed without studies. Our *online* meetings on Fridays, between 1 pm and 2:30 pm approximately, is when everything started in this volunteer work. Everything was planned and made flexible according to the unfolding needs and interests. *Google Meet*, *Whatsapp* (group and private), *YouTube* were the frequent channels of technological access for the development of the actions of our work.

In the study of languages, involving the arts and the forms of communication, I strongly encouraged the development of orality, reading, and writing in children, so that our actions would potentiate cultural knowledge and social interactions. The power of orality leads a lot in this learning process. According to Duarte (2021, p. 2857): "When we opportunistize speech, we are telling the child, somehow, her opinion, her knowledge, her "mistake" or "right" is of great importance around here. So he speaks, even if timidly, initially. She is proud of her successes. And so we started our meeting on July 16, 2021, with emphasis on orality, aiming at what the children (re)knew about what I named for this meeting "The colors of music", through videos previously chosen for this purpose. On this date we would start the second semester. Only 4 children showed up that afternoon. Our meetings usually gathered a total of 8 children, however, only one girl (9 years old) and three boys (8, 9 and 10 years old) joined the group that day.

Our perspective was to unconditionally involve children in various languages so that they could realize how much language and language need to be strengthened in what each one potentially knows and needs to know. In this sense, speaking, reading, and writing were present in the learning cycle. Thus, technologies and digital culture were great allies in this distance learning process. And so our proposal continues.



Figure 1 - PORAKASO



Fonte: <<https://web.facebook.com/watch/?v=1217680048688145>>

Initially the children laugh when watching this video (Figure 1). They soon recognized that it was a *videogame* similar to the Mario game, but represented here by humans. The identical blue suits that resemble the blue tone of Mario's overalls have certainly contributed in their imagination to the approximation between the games. A short video (*Kwai* application), of only 1:02 (one minute and two seconds). First video to be seen by them. Here they already show strangeness, certainly because the game has human representation and is not something naturally treated between teachers and students. They ask for repetition in its exhibition. Rhythmic steps according to sound effects, something they paid a lot of attention to. *Games* are part of children's entertainment, in the *chat* they notify me of this. As I had already imagined, *games* were part of their repertoire of knowledge and entertainment, so this is how we started this meeting.

In the technological evolution of *video games* music plays a very important role, which contemporaneously,

has the purpose of submerging the player in an environment or situation, for which sound effects of different genres such as pop, progressive rock, jazz, electronic music, etc. are introduced. Each one is strategically adapted with original or composed pieces according to the type of videogame (MIXMAG BRASIL, 2021, p. 4).

And specifically "strategy video games add orchestrated music to arouse excitement throughout the game" (Idem). Technological inventiveness, which shows the *video game* in its artistic condition, in which music plays a predominant role. Similar situation observed in the video of the figure above, available on *facebook* through *Porakaso's link*.

Figure 2 - LINE RIDERS - BEETHOVEN'S 5TH



Source: <<https://www.youtube.com/watch?v=vcBn04IyELc>>



In the exhibition of Figure 2, the children had not yet had the opportunity to learn about musical techniques (something that we developed a little more in another parallel project, with the engagement of a pianist friend, in vocal experimentation with the song *A Paz* - Roupas Nova Group). The children's observations were limited to talking about three little figures that descended, ascended, fell through discontinuous lines as Beethoven's music was playing. The children were not necessarily attentive to the music, but to the movements made by the three dolls in carts and with colored bows on their necks (red, green and blue), something they observed and said.

The moving image in the video attracts the eye much more than the ear, even though we know that Beethoven's composition contains a strong, well-crafted rhythm, something strikingly moving and touching. The children paid attention to every movement of the puppets, as far as I could tell. Circular movements, parallel lines, sinuous, discontinuous straight lines according to the rhythm of the composition. A fast tempo of 4:25 (four minutes and twenty-five seconds), but with an intensity proper to the score of a universal music classic. It was perceptible in the children: surprise, strangeness, interest, happiness, learning. For Santaella (2001, p. 95) "Human culture is cumulative. The evolutionary mesh of creation does not throw away what came before, nor does it walk in straight lines". And so children have the opportunity, in some way, to approach classical music.

Figure 3 - CORPO GROUP - PARABELO | 1997



Source: <<https://www.youtube.com/watch?v=e0UESriM35I>>

One of the little boys immediately said, upon seeing and hearing the video in Figure 3, "A strange sound. Men and women dancing." He laughed and said further, "I like it!". Initially they observe the shrill sound of a sort of *cuíca*, then triangle and vocal; synchronized dancing by dancers. Then they talk about the colors of the clothes, the painted faces, and say that they don't understand very well what is sung, however they like what they are seeing and hearing. The body language, the costumes, the song, the choreography, the colors, the body movements to the sound of instruments and the human voice make all the difference in this presentation. There really is little notice of the nuances of the human voice, even though it is in our language, and that adds a further differential in the exhibition of the group from Minas Gerais. Time 7:22 (seven minutes and twenty-two seconds). The longest of the videos presented to the children that afternoon. In its caption we find the following:



Choreography: Rodrigo Pederneiras  
Music: Tom Zé and Zé Miguel Wisnik  
Scenography: Fernando Velloso and Paulo Pederneiras  
Costume Design: Freusa Zechmeister  
Lighting design: Paulo Pederneiras

In the interior of Brazil, the rhythms are the characters of a culture that never stops transforming itself. The music of Tom Zé/José Miguel Wisnik draws from this characteristic and makes it its source. The choreography materializes the trait that has most distinguished Rodrigo Pederneiras' work: the transit between popular and erudite art. Here, these borders are dissolved. Parabelo radiates that which comes from the earth. And presents a Brazil sprinkled with regional nuances.

The *interface* between music, body expression in the dance choreography, costumes, scenery, lighting complement each other all the time. Time of 7:22, of intense representation of body movement rhythmically through music. And still about dance, according to Santaella (2001):

Every dance is a conversion of sound rhythm into visual plastic reality. In dance, the circumvolutions of the body give visible form to rhythm. In the case of choreography, certain conventions of visual representation are used as indicators for the bodies' movements and positions in space (SANTAELLA, 2001, p. 84).

It is then, visual and acoustic experimentation that I understand to be a great differential as cultural teaching, which add to a variation of musical taste. Something also learned in Costa (2012) with his elaboration of a sound workshop.

Figure 4 - DJ KELTON X ZOUK REMIX X AM MOTI BOI NEE - MY LADY 2K19



Source: <<https://www.youtube.com/watch?v=U7gaLbJypAg>>

Here in Figure 4, one of the little boys quickly says "I know this one!!!" and starts dancing in front of us on the screen. Recognizing the musical tastes enjoyed by them is something of great importance, and electronic music is one of those tastes enjoyed by families that influence children as well. Time 6:56 (Six minutes and fifty-six seconds). Electronic music consists of "any sound that is created or altered by electronic instruments. It began its birth through classical music, then was enveloped by rock music, until finally it spread into a new musical genre and gained the name electronic" (WARPSOM, 2000). The instruments used in the creation of this music are "computers, creative *software*, synthesizers, and digital recorders" (idem). "Thus electronic music has the same basis, there is only variation in the compositions and 'embellishment' effects that its producers use"



(idem). And "the **remix of electronic music** is the act of taking an original electronic song, using new effects and beats to make it a different version" (idem). Usually DJs are the ones who do the *remixing*. "They take a ready-made song, add effects, speed it up, put it together with another song to make a different version of it" (idem). Here are explanations taken from the Warpsom, 2000 *site* that broaden our scope on the subject.

Cyberspace is undoubtedly a gigantic space of interaction for the most varied tastes. Space that even allows the expansion of the perception of our senses about things. And the children, familiarizing themselves with this cultural universe through spaces of this nature, can exercise other tastes, besides those that are within the reach of the family and social interaction. A world to be explored, from the imaginary to the experiential world in their daily lives, somehow. It is declaring to the child that real life can hold an open future and possible dreams of fulfillment, paying attention to ethics in what one undertakes and achieves.

Figure 5 - GOTYE - SOMEBODY THAT I USED TO KNOW (FEAT. KIMBRA) [OFFICE MUSIC VIDEO]



Source: <<https://www.youtube.com/watch?v=8UVNT4wvIGY>>

In front of the video (Figure 5), the little girl says "auntie he is naked" and laughs. I answer "a little bit, watch the continuity of the video. Another, says "the music is in another language. I don't understand". Even so, he rehearses a few words in English, writing in the *chat room*. Another one comments: "their bodies are painting themselves. There are many colors.

Here what I refer to as "The Colors of Music" stands out strongly. Music, painting, and computer graphics blend together in the duration of the song. Symmetrical and asymmetrical colored lines outline the bodies as the voices dialogue in an intriguing narrative by the couple. It is in another language, as the child observes, yet they linger their gazes before what the video represents, in the time duration of 4:03 (four minutes and three seconds).

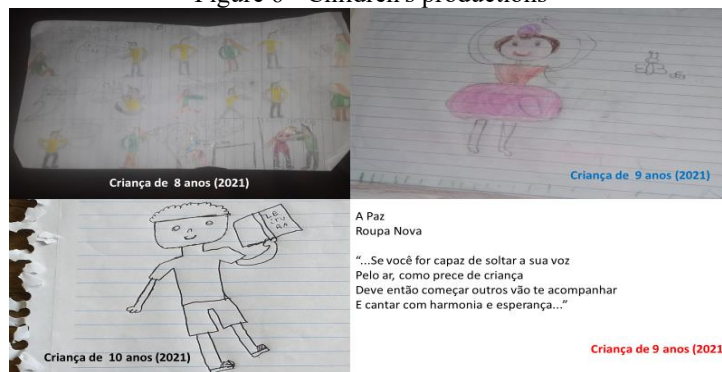
Children have the capacity for intense re-signification about things. It is worth pointing out that during each *online* meeting, they remain attentive to the subjects being discussed and, at the same time, they also produce art, by choice. Sometimes they are suggested by our meetings, sometimes by their own repertoires.



## AND IN WHAT THEY THEMSELVES PRODUCE?

The group we worked with on Fridays drew, painted, danced, wrote, created stories, comics, etc. Many times they send by private *whatsapp* products that they have made, or simply show their creations on the canvas for all to see. The case of one of the children around here, who does ballet, something extremely meaningful to her. Her practice as a dancer is demonstrated through the numerous drawings and representation of ballet through her clothing during some of our meetings. She also invested in her spare time in creating short thematic videos (*Software Kwait*). And so we exemplify here some of what she produced, in addition to other optional creations issued by the other three children treated in this paper.

Figure 6 - Children's productions



Source: Author (2021)

The first child at one point reveals, "I like to write stories," and writes a comic book (age 8). The second child says "I love to dance" (**age 9**) and dances, draws, paints, and dresses up as a ballerina. The third child (**age 10**) happily says, "I like to read and write," and expresses herself through her graphite drawing and with the writing of the word *reading*. And the fourth child says, "I like to sing" (**age 9**), and sings an excerpt from the song *A Paz* (Figure 6).

We are talking here about some of the examples we have experienced with these children. These children, as well as the others in our group, have produced much more in various periods. With this, it is worth pointing out that children are not mere reproducers/expectors of knowledge and/or information, they also learn with the things introjected by the repertoire they accumulate in their daily lives. This is why we adults have the obligation to observe these things and to foster much more for diverse, ethical and aesthetic learning during the social formation of their lives.

The streets are often stages for musicians, dancers and other artists. Culture diversifies, amplifies, reinvents itself all the time, often reaching the various social classes, as we can see in the following example (<https://fb.watch/c1UKkInKzw/>)<sup>1</sup>. The classical ballet to the sound of the violin

<sup>1</sup> Expanding Universe. Community. Published Mar. 22, 2021. "Dancer from Palestine could not resist street musician's request in Italy". *Telegram*: <<https://t.me/somosuniversoemexpansao>> Accessed: 28 Mar. 2022.





bringing generations together. And with this, when art leaves the streets and spreads through cyberspace, there is an even greater opportunity for access by social classes, and in a global manner. Whether improvised by the young girl or, combined with the violinist, it no longer mattered, the aesthetic beauty between the arts had already circulated among us. And when cinema puts in evidence, theater and a classic of universal literature - *The Catcher in the Rye* Field - by writer Jerome David SALINGER<sup>2</sup>, then we treat here as another example of the mixtures between the arts (in this case: cinema, theater and literature), considering as Arts, in the contemporary world, those mentioned by the Art educator and visual artist Laura Aidar. To wit: "music, dance, painting, sculpture, theater, literature, cinema, photography, comics, electronic games and digital art" (AIDAR, 2022, p. 1).

If such languages and their sign mixtures, in some way, are introjected beyond the encounters with the children, then my goal has been achieved. Therefore, agreeing with Aidar and in what Santaella calls "accumulative culture", significant transformations for life in society are possible. A form of translation of meanings and senses.

#### 4 SOME CONSIDERATIONS

The work with these children had been "ennobling". I believe that this word translates well the feeling of cultural belonging that our proposal intends to be. A life-long learning process for each one and also collectively. I know that the proposal presented here deserves to be deepened, broken down, but we didn't have time for that, our meetings took place only once a week and soon the classes would return in person (something that I didn't intend to do because of the distance from one neighborhood to the other, where I was far from them). Both because of the return to face-to-face classes at FRADEC and at the formal schools that should have been properly enrolled. The majority of the children were outside the regular schools, and they could only count on the alternative classes of this institution to exercise moments of knowledge exchange. I was particularly concerned about this atypical situation they experienced during the pandemic. No matter how much effort we put into our daily planning for diversified teaching, being outside the regular schools was a constant concern. With that: what documents would formalize their studies for posterity? This was one of our concerns, even though we believed in the importance of our work with the institution.

On the afternoon of March 26, 2022, I was watching a *live webinar* promoted by SBPC, called "Projeto para um novo Brasil Series - Seminar 'Basic Education'" (SBPCnet, 2022). A little over 2 hours of video with extremely significant approaches to the attention required by children and young adolescents in their education in Basic Education. Debates on the scope of formal, non-formal, and

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<sup>2</sup> YOUTUBE. An Unforgettable Journey - Full Movie Dubbed - Drama Movie | NetMovies. Available at: <<https://www.youtube.com/watch?v=kF83aAgvwRI>> Accessed on: 30 Mar. 2022.



informal schools. A concern with proposals peculiar to the stages of life, investment in the explicit quality of education at the base, so well addressed by the speakers.

And so we present here some of our notes and annotations from the perspective of the musical art appreciated and understood by the children, as called "The Colors of Music".



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