

THE EXPERIENCES IN A CIRCLE AS FOUNDATIONS OF SCIENCES AND  
ENCHANTMENTS

*AS VIVÊNCIAS NAS RODAS COMO FUNDAMENTOS DE CIÊNCIAS E  
ENCANTAMENTOS*

*LAS VIVENCIAS EN CÍRCULO COMO FUNDAMENTOS DE LAS CIENCIAS Y LOS  
ENCANTAMIENTOS*



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**ABSTRACT:** This article aims to share experiences from the circles, dances and games of Brazilian cultures, recognizing these places as powerful spaces for us to exercise an education project that values and recognizes different types of knowledge. So, based on our trajectories, experiences and dialogue with authors, we will build the paths for dialogue in this work. Knowing that we learn and teach all the time, in different spaces, and that life is an opportunity to share knowledge and experiences, we present here some reflections from our experiences in education involving themes such as playfulness, collectivity, ethnic-racial relations and games. As a result of this weave woven with so many colors, designs and possibilities, we want to expand paths so that we can increasingly exercise our pedagogical work with responsibility and that it is plural, recognizing and respecting the diversity of knowledge.

**KEYWORDS:** Education. Circles. Games.

**RESUMO:** *Este artigo tem como objetivo partilhar experiências desde as rodas, danças e brincadeiras das culturas brasileiras, reconhecendo estes lugares enquanto espaços potentes para exercitarmos um projeto de educação que valorize e reconheça diferentes saberes. Então, fundamentadas nas nossas trajetórias, experiências e em diálogo com autores, autoras construiremos os caminhos para o diálogo neste trabalho. Sabendo que aprendemos e ensinamos a todo o tempo, em diferentes espaços, e que a vida é oportunidade de compartilhar saberes e experiências, apresentamos aqui algumas reflexões, desde as nossas experiências em educação envolvendo temas como a ludicidade, coletividade, relações étnico-raciais e brincadeiras. Como resultados desta trama tecida a tantas cores, desenhos e possibilidades, desejamos ampliar caminhos para que cada vez mais possamos exercer com responsabilidade nosso fazer pedagógico e que este seja pluriversal, reconhecendo e respeitando a diversidade de saberes.*

**PALAVRAS-CHAVE:** Educação. Rodas. Brincadeiras.

**RESUMEN:** *Este artículo tiene como objetivo compartir experiencias de los círculos, danzas y juegos de las culturas brasileñas, reconociendo estos lugares como espacios de gran potencia para que ejerzamos un proyecto de educación que valora y reconoce distintos saberes. Entonces, basado en nuestras trayectorias, experiencias y en diálogo con autores y autoras, construiremos en este trabajo los caminos para el diálogo. Sabiendo que aprendemos y enseñamos todo el tiempo, en distintos espacios, y que la vida es una oportunidad de compartir saberes y experiencias, presentamos aquí algunas reflexiones de nuestras vivencias en educación involucrando temas como lo lúdico, la colectividad, las relaciones étnico-raciales y los juegos. Como resultado de esta trama tejida con tantos colores, diseños y posibilidades, deseamos ampliar los caminos para que podamos ejercer cada vez más con responsabilidad nuestro hacer pedagógico y que este sea pluriversal, reconociendo y respetando la diversidad de saberes.*

**PALABRAS CLAVE:** Educación. Círculos. Juegos.

## Introduction

This article is the result of the sharing of experiences of four educators, from the experience *Dances and Games: bodies that learn and teach* held in the extension course *Body, Human Education and Society* in the 2nd semester of 2020 through remote mode<sup>1</sup>, whose reflections emerge from the class taught in this course.

We invite readers and readers to enter the waters of this experience that seeks to converge paths and deepen reflections about dances, songs, wheels, games and poetry as powerful means of learning and teaching processes in different contexts, driven by empathy and imagination. Above all, emphasizing doing without forgetting ourselves, as a body (lived, perceived and sensitive) when relating to the Other, providing a bodily alterity and, thus, a more accessible encounter between teaching and learning.

It was a four-handed woven experience, in which the threads intertwine, intertwine, complement each other. Only for the systematization of this writing will they be subdivided into two hands. The first, by Cristina Aparecida Leite, presents the embroidery of a research developed in the Federal District (DF), whose name is Rodas de Brincar. The author acts as a teacher-trainer in the Centers of Playful Experiences - Pedagogical Workshops of the Federal District, which are decentralized spaces of continuous training of teachers of the public school system, whose basic principles of the proposals are potentially playful activities. The second, by Vivian Parreira da Silva, brings research tissues: jongueira education as a process of affirmation of life, developed by the educator in her doctorate. It is worth saying that from the experiences in the Girafulô Group<sup>2</sup>, Vívian Parreira da Silva acts as a researcher and proponent of experiences based on the educational processes present in jongo wheels, congada processions, cacuriá games, coconut samba, among others.

Rodas de Brincar is the name of a continuing training course for teachers and teachers that has been offered to all regional teaching coordination of the State Department of Education of DF, since 2015. It presents in its bulge the search for awakening in the teacher and teacher the playful being that inhabits them, all through many reflections and experiential proposals. Through the experiences to which they are exposed, teachers and teachers feel motivated to

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<sup>1</sup> This activity was an initiative of the research groups Laboratory of Body Studies - LEC/Unespar and Study and Research Group on Body Language and Diversity - GEPL/UFED. The experience *Dances and games: bodies that learn and teach* was proposed and developed by the researchers: Cristina Aparecida Leite - SEDF, Evanize Kelli Siviero Romarco - UFV, Ivana Bittencourt - UFBA and Vivian Parreira da Silva - UFSCAR.

<sup>2</sup> The Girafulô group, coordinated by educator Vívian Parreira da Silva, develops training and fruition actions in the city of São Carlos and region. The group aims at experimentation, study of the various games founded on the diaspora namely: Cacuriá, coconut samba, congadas, jongo.

adapt and apply the suggestions in their classrooms. Thus, according to various oral and written accounts, teachers and teachers have their practice transformed. They are proposals that involve the vivid, pulsating body, which rises, sings, dances, rotates, moving while playing.

In danced knowledge, educational processes occur from interactions between people through dances, songs, games, poetry, games specifically those of Brazilian dances<sup>3</sup>. It has been through dance and living with *jongueiras* communities, *congadeiras*, communities of *terreiro*, with children, dancing, playing, that we mean the world and seek to develop work focused on education, based on wheels and games. In every opportunity to meet with masters and masters of popular cultures, we learn that we can teach and learn through dance.<sup>4</sup>

Our research and actions, constructed and experienced on a daily basis, seek to put into dialogue learning and academic knowledge related to writing, analysis and scientific knowledge and the knowledge present in cultural practices that bring the life experience of the participating people, experienced in different dances and games.

In both studies, the circular form is present, either in the proposed games or in dances, in a significant way. The circle transforms the relationships. In it, there are no hierarchies, there is no beginning or end. This notion of fullness is reverberated through the bodies that play and dance, making themselves present, whole and full during the experiences. This moment of pleasurable delivery to the moment lived is what the teacher and philosopher Cipriano Luckési (2000) understands as a playful experience. According to him:

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What *ludicity brings* again is the fact that the human being, when he acts luddites, experiences a full experience. In the experience of a playful activity, each of us is full, whole at this moment [...] While we are *truly* participating in a playful activity, there is no place, in our experience, for anything other than that activity. There's no room. We are whole, full, flexible, cheerful, healthy (LUCKESI, 2000, p. 41, our translation).

The experiences in wheel promote a synergy in the group, in which the ludicity permeates the moment and is propitiated that it is experienced collectively, in order to become even more significant. Present in cultures since ancient times, such experiences provide the look, touch, interactions, fundamental in the search for a more empathic and sensitive society. This loom of writings, soured since our experiences, are part of our walks, singing, verses sung

<sup>3</sup> Each of them has its characteristics and specificities according to African, indigenous and European influences. We can characterize them by region of the country, instruments used, times in which they are danced.

<sup>4</sup> Within a traditional group or community, as in the *congada*, the works, the transmission of knowledge, the activities of the parties, the care of children, usually, are done collectively, but all actions are conducted, organized by the most experienced. Within these groups and communities, these older ones are called teachers, because they have great experience and have built this leadership role with the group.

on so many wheels in dialogue with different people. We want to emphasize that, it is also on wheels, playing, singing, barefoot, casting verses, in doing so together with women, men, children, masters and teachers that we enchant, recognize ourselves, strengthen and practice an enchanted education, committed to the knowledge danced, sung and played. Therefore, it is also on the wheels that we learn and, in this process of sharing, we practice welcoming in dialogue with the knowledge of ancestry.

We invite readers and readers to walk with us the possibilities of an education as enchanter, based on the knowledge and experiences shared on the wheels. Some experiences experienced by us through our experiences of building training processes from the coexistence on the wheels will be shared and intertwined to the writing of this text, elaborating the experience report of a class that we teach in the extension course *Body, Human Education and Society*.

### Opening our wheel

*essa ciranda não é minha só, ela é de todos nós...*<sup>5</sup>

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Based on our trajectories, experiences and in dialogue with authors and authors, we will follow the paths for the construction of this work. Knowing that we learn and teach all the time, in different spaces and that life is an opportunity to share knowledge and experiences, we will continue with our open wheel, with our singing launched to the world so that in different ways we can build knowledge.

This article was constructed from an experience report on shared practice in a class, conducted remotely. The experience report aims to describe and share a lived experience, which can contribute to the construction of knowledge in the studied area. Thus, the present report presents itself as a relevant methodological praxis with the ability to collaborate, in the case of this article, with the discussion about teaching and learning processes in the context of the health crisis in which we find ourselves. The experience report presents the knowledge resulting from collective or individual processes, and displays experiences located at a given moment, phenomenon, situation and space. In this way:

The set of these analyses guarantees the Experience Report as an important scientific narrative in tune to the postmodern condition. It is a narrative that, through language, performs the experience of singularization, attested in a

<sup>5</sup> Excerpt from ciranda “Minha Ciranda” de Lia de Itamaracá. Available: <https://www.letras.mus.br/lia-de-itamaraca/399583/>. Access: 10 Apr 2021.

decentered dynamism of reason, and able to withstand paradoxes. The RE is understood as a work of language, a construction that does not aim to propose the last word, but which has a character of provisional synthesis, open to the analysis and the permanent production of new and transversal knowledge. It is configured as a narrative that simultaneously circumscribes experience, place of speech and its historical time, all articulated to a robust theoretical framework, legitimizing experience as a scientific phenomenon (DALTRO; FARIA, 2019, p. 235, our translation).

This article was in line with words/experiences, readings and memories, and is also based on our research. Crossing paths, we set out to build knowledge from a decolonizing perspective, which has its driving force in its wheels to propose dialogue of knowledge and processes of creation, with education as its main focus.

We consider that doing science and building knowledge is also a way of valuing and practicing other epistemologies, fighting against assimilations, epistemicides, interdictions and against the impediments suffered by men and women because they want to exist with their cultural diversities. Thus, this work carries, in addition to the theoretical and methodological aligners, our struggle in favor of the various games of popular cultures that constitute Brazil.

Considering the historical struggle of groups and communities to maintain their existence, "increasingly, it is necessary that researchers and researchers with the courage to recognize epistemologically the differences and knowledge produced by diverse collectives, transformed into unequal, gain visibility in the field of theoretical production" (GARCIA; SILVA, 2018, p. 10, our translation). With courage and firmed on wheels, we are willing to build this work, which is based on different epistemologies that, in diaspora, were born and continue alive in struggles and stories.

From the perspective of the research of the author Vívian Parreira da Silva, we will dialogue about the education of ethnic-racial relations, which is also present in the research of Cristina Aparecida Leite. In order to exercise an anti-racist education that promotes dialogue of knowledge, and that positive the cultures of African matrix, we must be based on multiple knowledge based on the African diaspora. It is necessary an ethical and aesthetic reorganization, to look and see through the gaps and in the gaps<sup>6</sup> to see other beauties, other sciences, other ways of being and being in dialogue with the world.

In the Brazilian educational context, we have public policies resulting from struggles of movements and communities. Law 10.639/03, which provides for the mandatory teaching of African and Afro-Brazilian histories and cultures in all public and private schools was amended

<sup>6</sup> This term is founded on the practice of *Pedagogia das Encruzilhadas, nas Flechas no Tempo e nas Ciências Encantadas das Macumbas* by Luiz Rufino and Antônio Simas (2019).

by Law 11.645/08, including indigenous cultures within the field of work and education for ethnic-racial relations (BRASIL, 2003, 2008). Legally, we have support and guidelines to create education projects that recognize African, Afro-Brazilian and indigenous cultures.

However, it is important to ask some questions, among them one approaches us to the reflections presented in Senghor (1965) we managed to transcend public policy and build knowledge referencing cultures and histories from within, based on other experiences, perspectives and knowledge different from those that the colonizing model enables? (SILVA, 2020, p. 35, our translation).

We recognize advances in the processes in construction and deconstruction. We move forward to the extent that we are rethinking our educational practices, our research and the construction of our paths in the elaboration, recognition and valorization of other epistemologies. On this path, we are founded on the knowledge of the diaspora, recognizing the struggle maintained for centuries by men and women for life.

We understand the African diaspora as a movement and space in which experiences are lived and identities constantly reinvented.

The word diaspora was taken on loan from the experience of the Jewish community, in which it works to explain the dispersion that has occurred with these peoples during the centuries since Abraham. With the word diaspora, Jewish intellectuals and religious not only classified the dispersion, but also sought to identify a type of community that although not linked to the territory of Israel, still preserved a set of particular characteristics and recreated, in many ways, the traditions of the Jewish community itself. It means that in addition to preserving ancestral marks, the communities of the Jewish diaspora re-created and invented traditions as a result of dialogue with the various surrounding cultures. Likewise, the diaspora concept began to be used by religious, activists and intellectuals linked to African traditions and the anti-racist struggle (TAVARES, 2008/2010, p. 80, our translation).

Congadas, capoeiras, candomblés, cacuriás, batuques, jongos, are territories of inventiveness, of praise of life, where we systematically reconfigure, and move to other places and temporalities. The cultures of the African diaspora are experiences, complex ways of dialogue with the world, are powers of inventiveness, of stories and horizons of beauty. The African diaspora takes place from and through the experience of slavery, which has stamped the stain of dehumanization that transcends the times. Slavery stole stories, annihilated worlds, bodies, sociability, was a death project based on violence and the objectification of thousands of men and women on the African continent. Slavery was and is a project of colonizing power with its bases embedded in the West. The project of humanity that comes from these same bases can only predict the death, in different dimensions, of non-white men and women. It is from

this annihilating colonial project that we emerged as birth beings.

In various cultural practices of the African diaspora, the construction of knowledge occurs collectively, in which everyone and everyone learns and teaches in a collaborative process among the participants. For the African people, the community is merged into the group, it is possible to observe this fusion in the saying: I am because we are, and once they are for that I am (TEDLA, 1995).

Considering the African perspectives founded on the collectivity and in totality, but without disregarding individualities, dance can be understood not only as a technique, but from its totality with the world, that is, in the dialogue established through the body. This dialogue denotes the belonging to the community, the struggle, the resistance, the existence and the permanence of these cultures in the world (FOGANHOLI, 2015).

We can perceive those cultural practices such as congadas, for example, are configured as social practices that resist, transform and educate. The ways of learning and teaching take place from a totality, through the exchange of experiences between the most and the less experienced (SILVA, 2011). This totality is also present in jongo and other diaspora practices that teach us from foundations based on Afro-Brazilian civilizing values.

Bringing this knowledge to be shared, disseminated, deepened in the continuing education of teachers is a way to approach the knowledge and experiences that constitute us as a Brazilian people, which also has in its roots the indigenous and African influences, so often silenced and annulled by the colonizing process. Thus, we invite teachers to research various manifestations and, more than that, to dance with us, to feel in their bodies the pulse of songs, drums, percussion. As proponents, we are often surprised by reports of discoveries from participants who start to feel more present, more vivid after the experiments. In addition, the Federal District is a true cultural melting pot and sometimes we have teachers and teachers from various parts of Brazil and, therefore, belonging to various manifestations. The participants contribute to the sharing of their experiences, which are present in a visceral way in their constitution as historical subjects. In this way, we perceive the wheels to expand, to enrich themselves and this is exactly one of our objectives: that the experiences on wheels expand, multiply and become more present and pulsated in people's lives, also in the formal school space.

In addition, opening an opportunity to learn about games of African and indigenous origin is a way to look at our own history, to get to know Brazilian childhoods a little better, in their multiplicity and diversity.



## We play, so we exist: it is on wheels and in games that we make ourselves educators

The wheels promote confluence<sup>7</sup> of knowledge, life experiences, sciences that are based on bodies, parties, gingas, drums, dreams, various worldviews. Thus, with these writings woven in various paths and colors, we seek to share our experience in exercising an ecology of knowledge, which, according to Boaventura de Sousa Santos (2010), with whom we agree, is a "counter-epistemology". According to Santos, it is not a simple and easy task to construct an Epistemological Ecology of Knowledge:

The epistemological vigilance required by the ecology of knowledge transforms post-abyssal thinking into a profound exercise of self-reflexivity. It requires that post-abyssal thinkers and actors see themselves in a context similar to that in which St Augustine was in writing his confessions and who expressed eloquently in this way: *quaestio mihi factus sum*, I became a question for me. The difference is that the topic is no longer the confession of past mistakes, to solidarity participation in the construction of a personal and collective future, without ever being sure not to repeat the mistakes made in the past (SANTOS, 2010, p. 66, our translation).

The construction of an epistemology for praxis of an ecology of knowledge requires solidarity in recognizing errors and placing ourselves as part of them, aiming at the horizon of humanization for transformation. If, historically, cultures on the other side of the line are assimilated and disqualified by the project of the global north, it is up to us, from our research with groups and communities, to strive for the reinvention of our educational practice. For this, we do not need to deny European knowledge, but seek the knowledge of the South<sup>8</sup> for the focus of recognition. Our research must take the place of struggle for a reinvention of the ways and ways to build knowledge from our existences, with learning anchored in our realities. We live in constant learning, we are in action – reflection – action, in search of exercising and

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<sup>7</sup> This concept is from Santos (2015), or Nego Bispo, as it also likes to be called. According to Nego Bispo, it is important to exercise the confluence of our experiences. To do this, we need to transform our differences into diversity, and in diversity we achieve the confluence of all our experiences. This makes it possible to converge, that is, to dialogue knowledge without cancelling ourselves to assimilate or be assimilated. It is a cosmosenation based on the knowledge of the original peoples, the Quilombola and Afro-Pindoramic peoples. "Confluence is the law that governs the relationship of coexistence between the elements of nature and teaches us that not everything that gathers is mixed, that is, nothing is equal" (SANTOS, 2015, p. 89, our translation). To learn more, see the book "*Colonization, Quilombos modes and meanings*".

<sup>8</sup> Boaventura de Souza Santos and Maria Paula Meneses (2021) organized the book with the title: Epistemologies of the South, this work presents us with a series of texts by several authors and authors that problematize and bring to light discussions and reflections about other epistemologies and knowledge. The book is a reference on which we base ourselves to dialogue about the basic knowledge from our place, the south in counterpoint to the north, which historically claims itself global, hegemonic and the only source of knowledge. Therefore, we dialogue with Santos and Meneses (2010) from this idea of recognizing other knowledge, especially the knowledge settled in the southern hemisphere.

practicing the unheard of feasible to fulfill our vocation to be more, as Freire (1996) guides us. We consider the opportunity of writing, research and shared teaching as time and space to feel and perceive the world in other ways.

The knowledge founded on the cultures of the African diaspora is configured as community knowledge rooted and projected in ancestry, memory, corporeity, and tradition, that is, knowledge that contributes to the maintenance of tradition and guarantees its transmission from generation to generation.

In this way, we invite to the wheel all those and those who, historically, live in different ways and experiences, paving the way for the wheel, the ginga, the play, the game, the dance, the drum, the music, poetry, the verse, affections, conviviality and dinner to be valued as long as knowledge that structure knowledge and, therefore, they must be recognized, respected and practiced. This knowledge can undoubtedly help us in the practice of an *education* for and *with* diversity.

### **The wheels expand and reverberate: our experiences in the extension course "Body, Human Education and Society"**

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It was the development of these studies and the points that connect them that provided conditions for us to be invited to teach a class during the Extension course: **Body, Human Education and Society**, organized by the Study and Research Group on Body Languages and Diversity/GEPL/UFPA and Laboratory of Body Studies/LEC/Unespar, in which we were responsible for the module: Dances and games - bodies that learn and teach.

It is interesting to highlight that it was the invitation to this participation that was responsible for the meeting between the four researchers who, until then, did not know each other (and do not yet know each other in person). It is also worth saying that today we live in Brazil a health crisis that has challenged us as educators with regard to our educational practices. This distanced meeting allowed us to cross paths, weave ideas and collectively build a proposal to act in this course.

We therefore receive the challenge of knowing each other, as people, each with their own professional and academic career, each from a different place in the country. But that wasn't all the challenge. It was to bring to the experience, remotely, what moves us to do live, in the presence and with presence. How to transpose to the cold screen what is so experiential? Would that be possible? These are questions that move us and motivate us to dialogue experiences.

Another challenge was to balance the strengths of four female researchers so that the class could be planned from four different researches, so that the meeting was balanced and that each one could bring some of their experience. It was due to the proximity between the researches that we realized that, in the quartet, we could have two pairs, two moments in class, two final texts.

Meetings were held, always showered with a lot of laughter and relaxed. A happy encounter that this pandemic moment has allowed us to experience. Thus, we guide our planning with the principles of shared teaching, which is an avant-garde posture in the face of knowledge, because it allows the sharing of knowledge collaboratively, in which the meetings are enriched by the experiences of more than one teacher-trainer. It presents itself as a recent conception in Brazil, with few publications on the subject, but which we noticed happening at some moments in the teaching trajectory, especially in Special Education and Early Childhood Education. In the other stages of teaching, more often than not, the work of the teacher and teacher is solitary, with participation in some collective projects, time and time again. However, when it is time to be in the classroom, it is the teacher and his students, only. A practice based on the principles of interdisciplinarity could be promoted if there were two or more trainers in the same classroom, but hardly, there are two teachers. Four then... it's almost unthinkable. The pandemic moment, however, can also show the strength and need we have when working collaboratively. Having someone to share a class with, from planning to execution and evaluation can be a gift, depending on the posture of those involved. In our case, that's how it was. The joining of several hands, several doors of knowledge, a lot of sharing. The protagonism of four research professors at the same time, who, while teaching, we were learning from our partners, constituting a space for mutual formation between ourselves, at first, but that would reverberate in our planning and, consequently, in the class to be taught. For Lopes and Costa (apud CAUSSI, 2013, p. 23, our translation):

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Talk about shared teaching [...] is to speak of the human encounter in collaborative practices that are fundamental for the development of teamwork, whose desire permeates the authentic encounter of the "i-you", in human relations and in the construction of knowledge.

It is, therefore, an innovative way of thinking and offering a class: collaboratively, with sharing of knowledge among the teachers involved, which can add a lot to the experience, making it successful. This is how we realized that our class was received, by oral manifestations expressed at the time of the lesson and by some *records in the chat*, whose authorship will be preserved:

You've cheered my afternoon. (Participant 1)  
It was excellent, girls (Participant 2)  
You're all to be congratulated. One of the most 'living' encounters I participated in during *the lives* of eternal quarantine. (Participant 3)  
Brought joy to my heart (Participant 4)

How do we achieve these results expressed by the participants? Let's go to the next wheels...

### **The wheels on the screens...**

As mentioned earlier, this experience refers to a class shared by four educators. For methodological and thematic reasons, this class was divided into two moments. At each moment a duo was responsible for conducting the work. It is noteworthy that the students who participated in the class were the same in all moments of activities, and the four teacher-trainers were present throughout the period and participated in all proposals. To start the activity, we presented images to raise interactions through interpretations and, only after the speeches, feelings and observations made by the people who participated, revealed the complete image. | 12  
Cristina Aparecida Leite brought two:

**Figure 1** – Teachers in wheel for percussion with cups



Source: Personal collection (2016)

**Figure 2** – Teachers on wheels for recording cirandas activity



Source: Personal collection (2016)

Vivian Parreira da Silva brought two others:

**Figure 3** – Girafulô Skirt



Source: Personal collection (2016)

**Figure 4** – Boxes of the Divine



Source: Personal collection (2016)

This process of presenting the images was a common point between the proposals presented by the two pairs of educators, to look, perceive, review, to make sense, to meet what the images can send us were issues considered relevant and important in this process of sharing

knowledge. I had to understand and hear what the images, from different contexts, but all intertwined by the universe of creative processes, aroused in the people present. From a point of view, we could weave understandings, sensations, perceptions that complement each other when presented in collectivity on the wheel.

The images presented took a little of the universe of action of the researchers who weave these writings. Colors, cheetah, joy, crowding, belonging. How to transpose these universes to the screen? Many meetings, reflections and experiments were required. This educational experience that we are living in Brazil due to the context of pandemic is still very nova and presents numerous challenges and needs of adaptations. As research educators we are, we walk between doubts, expectations and many uncertainties regarding how we could share our experiences, which are forged in meetings, hugs, sharing, singing, dances and games, in this format at a distance by the computer screen.

Considering the limitations of performing face-to-face activities, we see this challenge as an opportunity to follow the paths of creating from our experiences. The wheels on the screens were a challenge that taught us about our pedagogical doing. Although we do not have the ideal conditions, we do not scoff from the task of sharing and building knowledge. We do not want to seek justifications to replace one experience with another, that is, we continue to believe in presence as an important condition for the exchange from the wheels, however, we will not fail to build and experience educational processes. It is in our interest to expand the possibilities and strengthen the debates about education as a radical of life. For this exercise, we share some points of this path that will continue in permanent construction and reconstruction.

To involve the participants, we selected the story: The Songs of Lia, by the writer and illustrator Rosinha, which was told collectively by the four trainers and which brought several songs of the Brazilian tradition. This process of telling the story to four voices allowed us to strengthen bonds, deepen confidence in shared teaching. Proposing a collective work puts us in the face of challenges, as well as on wheels, all people are fundamental for the game to happen, so that there is music, dance, verse, movement. And so, we continue to come out of this experience of sharing and recognizing collective work as a fertile path for education. As the song says: *this ciranda is not mine only she is all of us, she is all of us*. Knowing that the class was our wheel, always spinning, without stopping, she put us in the center, she turned us to exercise the knowledge that the wheels offer us, the knowledge of recognizing ourselves as part that composes the whole.

Meanwhile, we asked the participants, who are also part of the wheel, to write in the

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*chat* the songs that reminded their childhood. What a rich repertoire was constituted! *Terezinha de Jesus, Ciranda Cirandinha, A canoa virou, Dona Aranha*, among many others. The story followed its course, to the sound of much singing and the roar of the drum.

We invite you to dance with us, because it is not enough to theorize about the importance of the movement. It is necessary to experience and, thus, activities were selected for this purpose. One of them, accompanied by a song whose lyrics are composed of a single word, is "Merequetê"<sup>9</sup>

The meeting followed singing and enchanting, bringing *quadrinhas* or little things as well as are known these poetic structures that are so present in Brazilian oral culture. To finish the exchange of experiences, a coconut wheel to the sound of quads that were played live and also by *chat*.

### Some considerations...

*Eu vou me embora o que me dão para levar? Levo saudades suas no caminho eu vou chorar....*<sup>10</sup>

Getting here allows us to weave a few more threads of this tangle of sensations and experiences. It was important to note how much we have grown and challenged ourselves with this work, to feel how much we have the ability to adapt to the most adverse situations. This is what this moment of pandemic puts us and challenges us to do and, in a way, we can realize that many proposals can be made possible also mediated by the screens. However, it is important to emphasize that the presence, the encounter, with people giving hand with hand, looking eye to eye, smelling, the energy exchanged cannot be replaced. What we want to highlight here is that we can practice so many other ways of learning and teaching, but the presences and sharing are the foundation of our Afro-diasporic cultures, wheels, games and is what moves us to align this process.

Virtual encounters, for now, allow us, even far away, to continue spinning the wheel. Such meetings have taught us to broaden our senses to exercise educational processes, but challenge us to seek ways to measure how much people are really getting involved with remote experiences. In fact, it leads us to recognize the importance of our face-to-face meetings, full of life, of whole people, delivered to the moment lived. We are not seeking to counter or choose

<sup>9</sup>Body activity whose origin seems to be from some Latin country, which seeks to propose activities from the movement of joints, among others to be created by the participants of the proposal.

<sup>10</sup> Excerpt of jongo song sung by the group Filhos da Semente of the city of Indaiatuba- SP.

one over another, we seek to point out only that technologies allow us to encounter at a distance, collaborate so that we can follow the paths, but we highlight and defend how important it is to occupy the spaces of the present body. We cannot disregard the context of the health crisis we are experiencing; however, we need to remember the importance of face-to-face meetings, wheels and sharing that promote knowledge and circulate experiences of different lives that are enhanced in these and with these encounters.

We emphasize that this wheel is not finished, it keeps spinning, it is gaining other spaces, new experiments, new colors, aligners, verses and flavors. We emphasize our belief in an education for life. An education that can be shared and lived in games, verses, stories, poetry, affections. By believing in an education that promotes life, we commit ourselves to a pedagogical practice that is plural and that recognizes and respects the diversity of knowledge.

So, we keep sharing knowledge from the wheels. We hope that the experience presented in this article can be inspiration, power and possibility for other pedagogical inventiveness. We play, sing, dance, tell stories, laugh and thus build forged knowledge in the sciences of enchantment, sharing and affection. We believe that this knowledge is key to expand paths and see beyond what screens show us today.

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