

DIALOGICAL EDUCATIONAL PRACTICES WITH MULTISEMIOTIC ANALYSIS OF DENUNCIATION SONGS

PRÁTICAS EDUCATIVAS DIALÓGICAS COM ANÁLISE MULTISSEMIÓTICA DE CANÇÕES
DE DENÚNCIA

PRÁCTICAS EDUCATIVAS DIALÓGICAS CON ANÁLISIS MULTISEMIÓTICA DE CANCIONES
DE DENUNCIACION

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ABSTRACT: This article, following the critical pedagogy, based on enunciative and interactionist approaches to language studies, considers song as a multisemiotic discursive genre. Denunciation songs, with complete, complex utterances, according to Bakhtin Circle, saturated with ideologies, social memories, can mobilize multisemiotic, intergeneric, multicultural, chronotopic discursive interactions in dialogical educational practices of language teaching and learning. In the negotiation methodology, teachers and students choose songs as objects of knowledge, participate in listening, reading, analyzing and producing texts. The tetragram of

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multisemiotic analysis of song, prepared by the Grupo de Estudos da Canção (GECAN), governs the analysis. Partial results with these educational practices indicate that, in addition to strengthening students for the conscious use of languages, it is possible to guide people towards social autonomy, with critical thinking, to learn to read the world as a historically constituted world, with hope, tolerance, to promote ethics and aesthetic sensitivity in Portuguese language classes.

KEYWORDS: Dialogical educational practices. Language teaching and learning. Denunciation song. Tetragram of multisemiotic analysis.

RESUMO: Neste artigo, seguindo a pedagogia crítica, fundamentados em abordagens enunciativista e interacionista dos estudos da linguagem, consideramos a canção um gênero discursivo multissemiótico. As canções de denúncia, com enunciados completos, complexos, conforme Círculo Bakhtin, saturadas de ideologias, memórias sociais, podem mobilizar interações discursivas multissemióticas, intergenéricas, multiculturais, cronotópicas nas práticas educacionais dialógicas de ensino-aprendizagem de línguas. Na metodologia de negociação consensual, professores e alunos escolhem canções como objetos de conhecimento, participam da escuta, leitura, análise e produção de textos. O tetragrama de análise multissemiótica da canção, elaborado pelo Grupo de Estudos da Canção, rege a análise. Resultados parciais com essas práticas educativas indicam que, além de fortalecer os estudantes para o uso consciente das linguagens, é possível orientar pessoas para a autonomia social, com pensamento crítico, para aprender a ler o mundo como um mundo historicamente constituído, com esperança, tolerância, para promover ética e sensibilidade estética nas aulas de língua portuguesa.

PALAVRAS-CHAVE: Práticas educacionais dialógicas. Ensino-aprendizagem de línguas. Canção de denúncia. Tetragrama de análise multissemiótica.

RESUMEN: En este artículo, siguiendo la pedagogía crítica, basada en enfoques enunciativos, interaccionistas de los estudios del lenguaje, consideramos la canción como un género discursivo multissemiótico. Canciones de denuncia, con enunciados completos y complejos (Círculo de Bakhtin), saturados de ideologías, memorias sociales, pueden movilizar interacciones discursivas multissemióticas, intergenéricas, multiculturales, cronotópicas en prácticas pedagógicas dialógicas de enseñanza y aprendizaje de lenguas. En la metodología de negociación consensuada, docentes y alumnos eligen canciones como objetos de conocimiento, participan en la escucha, lectura, análisis y producción de textos. El tetragrama de análisis multissemiótico de la canción, gobierna el análisis. Resultados parciales indican que además de fortalecer en los estudiantes el uso consciente de los idiomas, posiblemente desarrolla la autonomía social, pensamiento crítico, para aprender a leer el mundo como un mundo históricamente constituído, con esperanza, tolerancia, para promover la ética y la sensibilidad estética en las clases de lengua portuguesa.

PALABRAS CLAVE: Prácticas pedagógicas dialógicas. Enseñanza y el aprendizaje de lenguas. Canción de denuncia. Tetragrama de análisis multissemiótico.

1 INTRODUCTION

The debate about the centrality of the text in the educational practices developed in Portuguese language classes in Brazil, at the beginning of the 21st century, is a common point among researchers and teachers who work from a formal and applied linguistic perspective. However, when the teaching and learning of the Portuguese language is considered as a social and dialogical practice, the text as a linguistic structure becomes insufficient to analyze the meanings, the discourses and the situational contexts of social interactions. In this sense, considering the text as discursive interaction, the focus for the work with language in the classroom becomes the practices of reading and listening, linguistic analysis and production (GERALDI, 2011 [1984]). With regard to analysis, the Grupo de Estudos da Canção (GECAN) [Study Group of Song], of the Núcleo de Linguística Aplicada (NELA) [Applied Linguistics Center], of the Universidade Federal de Santa Catarina (UFSC) [Federal University of Santa Catarina], seeks to treat the text in its multisemiotic dimension, taking into account the verbal and musical components (BALTAR *et al.*, 2019).

In order to guide the teaching and learning of languages oriented to the democratization of human activities — so that individuals, as social actors, can develop their critical spirit and be protagonists of their own history —, we base our research on the epistemological, theoretical, and methodological foundations of Bakhtin's circle. Notably, on the concepts of utterance and interaction developed by Bakhtin (2011 [1979]) and Volóchinov (2017 [1929]); on the critical dialogical pedagogy of Paulo Freire

(1987 [1968]), (2015 [1992]), (1999 [1996]); in the "culture industry" debate in Adorno and Horkheimer (1969 [1947]); in Certeau's (2020 [1994]) tactical dimension and concept of "bricolage"; and in Gramsci's (1999) concept of hegemony. All this agglutinated in Baltar et al's (2019) proposed analysis of the song as a multisemiotic genre.

Within this approach, the *Tetragram of Multisemiotic Analysis of Song* is GECAN's main contribution. The proposal is to go beyond the strictly linguistic view of the text to enrich the analysis with other components, such as musical, socio-situational and authorial. With the musical component, it is possible to analyze the multisemiotic discursive interactions in songs. The analysis goes beyond rhythm and melody and may also concern the harmonic cadences used by composers to express themselves in tonal music. With the socio-situational component, it becomes possible to analyze the intergeneric interactions, the multicultural and chronotopic interweavings of the song, which manifest themselves in different spheres of human activity.

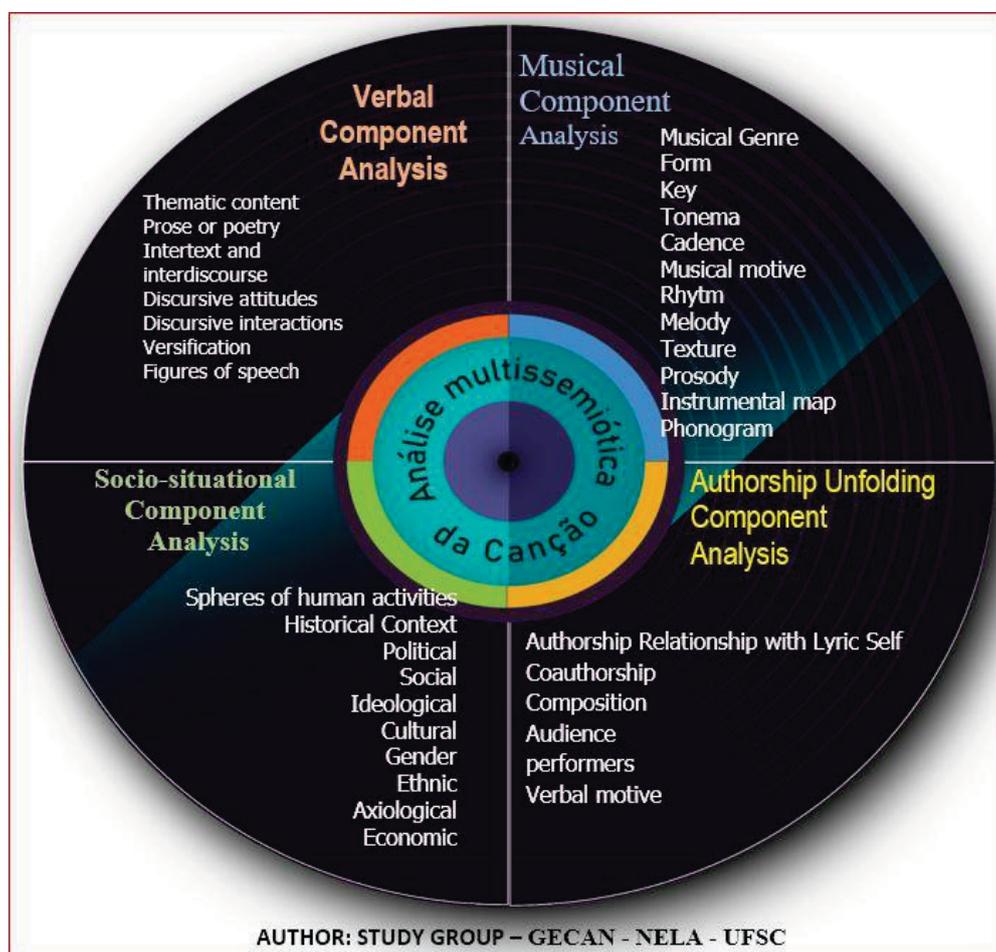


Figure 1: Tetragram of Multisemiotic Analysis of Song

Source: GECAN/NELA/UFSC (2021)

In this article, aiming to enrich the debate about the song as a genre of discourse and cultural artifact, and taking into account its importance as a tool for the teaching-learning process of a natural language — from the dialogical, critical, enunciative and interactionist perspective — we present a dialogical educational practice for working with the song at school, at university or in any other educational context, which can be added to the different methodological proposals for language teaching-learning, especially for the Portuguese language. Dialogical educational practices with denunciation songs as an object of knowledge are designed to offer, both to educators and students, a real possibility of voice¹, contributing to minimize oppression and silence about culture,

¹Voice understood in the Freirian sense of being able to say your word, to create and recreate, to transform the world, as a human right (FREIRE, 1987 [1968]).

gender, ethnicity, religion, and social and economic conditions of each participant in the Portuguese language class; paraphrasing Krenak²³ (2020, p. 27): to be able to sing always one more song “[...] to postpone the end of the world.”⁴

We propose an educational practice that can develop the conscious use of languages: a critical formation, in the Freirian perspective, for democratic decision making, based on the consensual choices of a local and global song and a reflection-generating theme, contemporary and socially relevant to the community where the students live and live together. The example of analysis that will be presented in this article is designed to be developed with a high school class.

We started from the premise that, after a consensual negotiation between students and teachers, the chosen songs were "Um Índio", by Caetano Veloso, as an example of a song of global denunciation, and "Sepé Tiaraju", by Marcos Baltar, as an example of a song of local denunciation. The theme to be discussed, through both songs, is the attack and attempt to exterminate the native Brazilian peoples, also called original peoples of Brazil and, in more conservative literature, indigenous peoples, whose reality is increasingly impacted by the advances of a hegemonically neoliberal, neocolonial, and neo-fascist culture imposed by a white minority that sustains the current government since the impeachment of President Dilma Rousseff in 2016 and continuously dominates — with the exception of brief intervals, such as from 1961 to 1963 and from 2003 to 2016 — Brazilian politics throughout the country's history, since the first officially registered invasion in the year 1500.

2 LANGUAGE TEACHING: THEORETICAL AND METHODOLOGICAL FOUNDATION

Language practices with the song genre in language teaching and learning have the potential to develop students' multisemiotic competence. The Base Nacional Comum Curricular (BNCC) [National Curricular Common Base], approved in 2018, highlights the multisemiotic aspect of texts from different spheres of human activity to be worked on in class throughout basic education. According to this "normative" document, the teaching of Portuguese language in high school aims to

[...] *deepen the analysis of languages and their functions*, intensifying the analytical and critical perspective of reading, listening and production of verbal and multisemiotic texts, and broaden the aesthetic, ethical and political references that surround the production and reception of discourses, expanding the possibilities of enjoyment, construction and production of knowledge, critical understanding and intervention in reality and social participation of young people in the areas of citizenship, work and studies. (BRASIL, 2018, p. 498, italics in the original).⁵

Denunciation songs are understood here as a multi-semiotic discursive genre, contemplating thematic content, language style and compositional construction (BAKHTIN, 2011 [1979], p. 261); and, when adopted as a resource for educational practice with language, they allow students and teachers to explore language and languages in their verbal, musical, socio-situational and authorial expression, including their ideological and formal aspects. *Baltar et al.* (2019, p. 17-18) explain that: “In the realm of interactionist perspective linguistics of Bakhtin's circle, Volóchinov (1997) and Bakhtin (1997); and Schneuwly and Dolz (2004), the song can be

² From here on, all quotations will be freely translated, with their original correspondents in the footnotes.

³ Paraphrased quote. Original text, from the book *Ideias para adiar o fim do mundo* [Ideas to postpone the end of the world], by Ailton Krenak (2020, p.27): “E a minha provocação sobre adiar o fim do mundo é exatamente sempre poder contar mais uma história. Se pudermos fazer isso, estaremos adiando o fim.” [And my point about postponing the end of the world is exactly that we can always tell one more story. If we can do that, we are postponing the end].

⁴ “[...] para adiar o fim do mundo.”

⁵ “[...] *aprofundar a análise sobre as linguagens e seus funcionamentos*, intensificando a perspectiva analítica e crítica da leitura, escuta e produção de textos verbais e multissemióticos, e alargar as referências estéticas, éticas e políticas que cercam a produção e recepção de discursos, ampliando as possibilidades de fruição, de construção e produção de conhecimentos, de compreensão crítica e intervenção na realidade e de participação social dos jovens, nos âmbitos da cidadania, do trabalho e dos estudos.

defined as a mega-instrument in the service of human interaction, a multi-semiotic discourse genre with thematic unity, compositional unity, and style".⁶

If denunciation songs are at the service of human interaction, historically constituted, they can be an opportunity to transpose or break the social walls of various spheres of human activity, such as school education, increasing the visibility and audibility of people's voices in the contemporary political, economic and social conjuncture, with historical versions of resistance and struggle for human rights and liberating education, for democracy. Freire; Macedo (2011 [1990], p. 91) asked, "Why are most people currently silenced? Why do they have to stifle their own discourse? When they are called to read, why do they only read the dominant discourse?".⁷

Brazilian society has undergone a colonizing linguistic control that imposed Portuguese as the only language to express ourselves, without taking into account the peoples and cultures that constitute us. Freire described his coexistence with cultural and linguistic diversity as an exiled in his books *Pedagogia do Oprimido* (1987 [1968]) [*Pedagogy of the Oppressed*], *Pedagogia da Esperança* (2015 [1992]) [*Pedagogy of Hope*], and *Pedagogia da Autonomia* (1999 [1996]) [*Pedagogy of Autonomy*]. Volóchinov, in 1930, presented this issue to us as one of the components of class struggles in which language, its teaching-learning, is an instrument of segregation, control, and maintenance of a standardized style of using certain words and not others (2019, pp. 316-317, 320-321). In 1947, Adorno and Horkheimer criticized the culture industry for causing harmful effects on people's identity. Baron; Baltar (2019, p. 167) explain how

Mechanized music, commercial music, religious chants, sacred sculptures and images, military hymns, erudite music, canonized paintings, some of its currents, are the most cruel examples of an oppressive face of art at the service of economic, ideological and religious activities that, without anyone noticing, can promote the deconstruction of people's identity and culture, imposing standards of consumption, behavior, knowledge and art through education. The teaching of art and literature, valuing only the canons, is a reifying practice, common and natural in schools.⁸

Denunciation songs can highlight the ideologies of a society, a people, and a nation, because they are historically constituted within the class struggle. In the current political and economic situation in Brazil, we hear songs that contribute to maintain the *status quo* of domination by American imperialism and European colonialism, which maintains the oppression of subaltern populations, among which are the native peoples. These are songs that defend "white and heterosexual" supremacy over other races, ethnicities, sexualities, economic, social and gender conditions, which represent the people who form, live and coexist in Brazilian society and are part of the audience that is in schools to, "authoritatively", receive only the "teachings" of the Portuguese language. Paulo Freire (1987[1968], p. 117-118) explains that

For the dialogic and problematizing educator-educated, the programmatic content of education is not a donation or an imposition — a set of information to be deposited in the students — but the organized, systematized and added return to the people of those elements that they handed over to them in an unstructured way. [...] There would be no shortage of examples that could be cited of plans, of a political nature or simply teaching, that failed because their creators started from a personal vision of reality. Because they did not take into account, in the least, the people in the situation to whom their program was addressed, except with pure incidences of their action.⁹

⁶ No domínio da linguística de perspectiva interacionista do círculo de Bakhtin, Volóchinov (1997) e Bakhtin (1997), Schneuwly e Dolz (2004) a canção pode ser definida como um mega-instrumento a serviço da interação humana, um gênero do discurso multissemiótico com unidade temática, unidade composicional e estilo.

⁷ Por que a maioria das pessoas está atualmente silenciada? Por que eles têm que abafar seu próprio discurso? Quando são chamados a ler, por que só lêem o discurso dominante?

⁸ A música mecanizada, a música comercial, os cânticos religiosos, as esculturas e imagens sacras, os hinos militares, a música erudita, as pinturas canonizadas, algumas das suas correntes, são os exemplos mais cruéis de uma face opressora da arte a serviço das atividades econômicas, ideológicas e religiosas que, sem ninguém perceber, podem promover a desconstrução da identidade e da cultura das pessoas, impondo padrões de consumo, de comportamento, de conhecimentos e de arte por meio da educação. O ensino da arte e da literatura, valorizando só os cânones, é prática reificadora, comum e natural nas escolas.

⁹ Para o educador-educando, dialógico, problematizador, o conteúdo programático da educação não é uma doação ou uma imposição – um conjunto de informes a ser depositado nos educandos –, mas a devolução organizada, sistematizada e acrescentada ao povo daqueles elementos que este lhe entregou de forma

Denunciation songs can be an important tool for understanding multiculturalism, as it is people with different backgrounds, ethnicities, races, and genders who are in classrooms. Certeau (2020 [1994], p. 43) points out that it is not only minorities who are silenced:

The current figure of a marginality is no longer that of small groups, but a mass marginality; the cultural activity of the non-producers of culture, an unsigned activity, not legible, but symbolized, and that is the only one possible to all those who, nevertheless, pay, by buying them, the products-performances where a productivist economy is spelled out. It becomes universal. This marginality has become the silent majority.¹⁰

And these people, in their daily lives, in the place of living and coexistence, can somehow preserve various cultural values and knowledge related to their origins, including through the songs of their daily lives, and the school would be the last (and even the only) place where these cultural values could become visible and audible. The BNCC (BRASIL, 2018), although it suggests working with multisemiotic texts, at this point, fails to advance, when it maintains the *status quo* and pressures for cultural and linguistic standardization¹¹, and when it imposes the same canon texts for a multicultural student society. In a veiled way, the BNCC thus impedes the art of creative making. It would be left to students, as Certeau (2020, p. 40) suggests to *users*, “[...] that in the manner of the original peoples, users ‘do a bricolage’ with and in the dominant cultural economy, using countless and infinitesimal metamorphoses of the law, according to their own interests and their own rules.”¹²

Next, we present a brief description of dialogical educational practice, with the exercise of consensual negotiation and democracy, in the teaching-learning process of the Brazilian Portuguese language, with the choice of local and global songs and the generating theme that guides the debate between students and teachers.

3 DENUNCIATION SONGS IN DIALOGIC EDUCATIONAL PRACTICES

Dialogical educational practices with denunciation songs as objects for teaching and learning Brazilian Portuguese, either as a mother tongue or as a foreign language, represent an opportunity to exercise, on a daily basis, in the classroom, the appreciation of multiculturalism, democracy, racial, ethnic, gender, and sexual coexistence, with solidarity, tolerance, and hope.

Through the daily exercise of these practices guiding language teaching and learning, it is possible to build intelligibilities to deconstruct the oppressive, dominant, colonizing, and “standardizing” power relations that prevail in contemporary Western society.

The classes follow an initial sequence suggested here, but the teacher may change them according to their reading of the immediate school context. The activities can be individual or in groups, and the evaluation of the students’ teaching-learning process can happen during the classes and/or with the evaluation of a final creative activity, with criteria negotiated in the class planning. The initial sequence of the proposal could:

desestruturada. [...] Não seriam poucos os exemplos que poderiam ser citados, de planos, de natureza política ou simplesmente docente, que falharam porque os seus realizadores partiram de uma visão pessoal da realidade. Porque não levaram em conta, num mínimo instante, os homens em situação a quem se dirigia seu programa, a não ser com puras incidências de sua ação.

¹⁰ A figura atual de uma marginalidade não é mais a de pequenos grupos, mas uma marginalidade de massa; atividade cultural dos não produtores de cultura, uma atividade não assinada, não legível, mas simbolizada, e que é a única possível a todos aqueles que, no entanto, pagam, comprando-os, os produtos-espetáculos onde se soletra uma economia produtivista. Ela se universaliza. Essa marginalidade se tornou maioria silenciosa.

¹¹ We suggest reading the book *Uma leitura crítica da Base Nacional Comum Curricular: compreensões subjacentes*, organized by Terezinha da Conceição Costa-Hübes & Márcia Adriana Dias Kraemer (2019).

¹² [...] que à maneira dos povos originários, os usuários “façam uma bricolagem” com e na economia cultural dominante, usando inúmeras e infinitesimais metamorfoses da lei, segundo seus interesses próprios e suas próprias regras.

- a) Start planning the work according to the school's Political Pedagogical Project (PPP), preferably a Dialogical Political Pedagogical Plan (PPPD) (PADILHA, (2017) [2001]), with the annual plan of activities of the Portuguese Language (PL) area, and the PL teacher, taking into account the area document in effect in their state or municipality. This planning can be done with colleagues from the same area or from different areas of knowledge, from a transdisciplinary perspective. In addition, it is important to take into consideration the material resources of the school and the time needed, measured in classes/meetings, to carry out the work with the denunciation song in the PL classes.
- b) For the first meeting, present to the students the dynamics of the dialogical educational practice, with a debate about the basic concepts of song and song of denunciation and about analysis, in order to, if necessary, make an eventual reorganization of the planning.
- c) For the second meeting, define criteria for conducting the choice of local and global songs; define public who will vote and the voting system and campaign of each student to defend the songs of their preference.
- d) For the third meeting, listen to the denunciation songs, one local and one global, from each student who will make an argumentative presentation in defense of the songs they have chosen.
- e) For the fourth meeting, refine, listen to the chosen songs, and define the generating expression(s) or words.
- f) For the fifth meeting, listen to the songs with discussion and analysis, based on the components of the Tetragram of Multisemiotic Analysis of Song, according to the reorganized planning.

The methodology, briefly presented and described here, can start from a class in which teachers introduce students to a process of awareness about what denunciation songs are, how they can be understood, and how discursive, intergeneric, multisemiotic, chronotopic, and multicultural interactions occur.

After this initial preparation, the teachers, with their students, organize the action of choosing songs and theme words or expressions, with values to promote the language teaching-learning process.

After this initial preparation, the teachers organize the action of choosing songs and theme words or expressions with values to promote the language teaching-learning process with their students. At first, they can ask each student to bring to the next class a recording or a link to a local song and a recording or a link to a global song, with access to the lyrics, if possible with chords, and the sound or video recording of the song, preferably in the phonogram of the original version.

In the next class, the first step is for everyone to listen to the music that each classmate has chosen. The listening activity is sometimes not placed as a central action in educational practices. In our proposal, this moment of hearing songs is essential, since it allows for an active listening to the songs, observing the linguistic and musical resources, identifying the discursive strategies and the effects of meaning produced.

The act of listening goes beyond the act of just hearing the local and global songs that students bring to class and electing the songs to be worked on in class. Negotiation is also a process of listening to the voice of each student. For Paulo Freire (1999 [1996], p. 135),

Listening is obviously something that goes beyond the hearing possibilities of each individual. Listening, in the sense discussed here, means the permanent availability on the part of the listening subject to be open to the speech of the other, to the taste of the other, to the differences of the other. This does not mean, of course, that listening demands from the one who really listens his reduction to the other who speaks. This would not be listening, but self-effacement. True listening does not in any way diminish in me the capacity to exercise the right to disagree, to oppose, to position myself. [...] Precisely because you listen, your discordant speech, being affirmative, because you listen, is never authoritarian. 13

¹³ Escutar é obviamente algo que vai mais além da possibilidade auditiva de cada um. Escutar no sentido aqui discutido, significa a disponibilidade permanente por parte do sujeito que escuta para a abertura à fala do outro, ao gosto do outro, às diferenças do outro. Isso não quer dizer, evidentemente, que escutar exija de quem realmente escuta sua redução ao outro que fala. Isto não seria escuta, mas auto-anulação. A verdadeira escuta não diminui em mim, em nada, a capacidade de exercer o direito de discordar, de me opor, de me posicionar. [...] Precisamente porque escuta, sua fala discordante, em sendo afirmativa, porque escuta, jamais é autoritária.

In this dialogical educational practice that we are proposing, listening to the songs that each student has chosen is a priority and may bring an opportunity for education for listening, for responsiveness and otherness. Listening is only possible when we study and learn. After learning more about the components of multisemiotic analysis of the song proposed in the tetragram, it is possible to say that we are indeed learning how to listen to a song. With this power and multisemiotic knowledge, we are able to better understand the meanings and senses that the song mobilizes and how this can affect people, because songs, historically constituted, written, composed and interpreted, enclose a dialogic relationship between many selves and many others (FREIRE, 1999 [1996]). And, again here, initially in our proposition and, later, in the relationships between teachers and students in schools, it happens the listening that enables the dialogues between the artists of the songs chosen by each student, the saying and the listening in the relationship between teachers and students during the Portuguese language teaching-learning process.

So, continuing the description of how we think about dialogical educational practices with denunciation songs: now, with the sensibility of dialogical listening, even before they start listening to the songs that each student has chosen, teachers and students negotiate among themselves the methods of selecting the songs, one local and one global, among those that will be presented.

It is essential that there is an initial, quick presentation by each student defending the election of their song, but with an argumentation based on the concepts exposed in the initial lesson. The final choice method, which depends on the available lesson time and the number of students in the class, can be by acclamation, election, or by forming groups to decide on songs and values.

It is important to keep the same number of songs from the beginning of the process, for example, one local and one global, or two local and two global. It would be up to the teachers, with the help of students, to motivate and create the conditions for each student to be able to express themselves and participate in the whole process, presenting their songs, arguing about them during a previously negotiated period of time.

In a more complex, integralizing dynamic for the choice of songs, the themes to be addressed, for example, could also be requested from the entire school public or from the public outside the school, such as parents and people from the community, through consultation, poll, including the possibility of interaction with the community. This dynamic will depend on how the school interacts with the community, through its own channels and/or social networks, for instance.

The elements available for the evaluation of each student and of the Portuguese language teaching-learning process that this dialogical educational practice makes possible are: the result of the song selection process; the song analysis procedure, based on the different components of the Tetragram of Multisemiotic Analysis of Song; the conclusions about the themes addressed; and the linguistic and discursive competences and skills expected for teaching and learning coming from the analysis of the songs, including concrete proposals for "problematized" situations and that, necessarily, should be inherent to the school community, with real possibilities for intervention or relevant suggestions for decision making in the appropriate spheres.

The duration of such dialogical educational practice, following these and other procedures, as the school reality may require, will correspond to the time of the phonograms of the songs to be listened to, of the evolution of the students' critical consciousness about the theme addressed by the elected songs selected for problematizing debate and discussion, as well as of the improvement of their abilities to analyze the songs from the multisemiotic perspective.

In the following, we present an example of a multisemiotic analysis of a local and a global song, after a consensual negotiation in a public school in Florianópolis, SC.

4 ANALYSIS OF THE SONGS "UM ÍNDIO" AND "SEPÉ TIARAJU"

After a consensus between teachers and students, the denunciation songs chosen were "Um Índio" by Caetano Veloso, a global song, and "Sepé Tiaraju" by Marcos Baltar, a local song.

Taking into consideration the process of listening to the denunciation songs as a procedure that stimulates the holistic understanding of the song genre, highlighting its multi-semiotic whole, we suggest, as the first activity of the dialogical educational practice, listening to two denunciation songs.

The generating theme of the practice, defined together with the choice of the denunciation songs, concerns the historical attack against the native Brazilian people. With these decisions, the teacher coordinates the activities of denunciation song analysis based on the Tetragram of Multisemiotic Analysis of Song, proposed by GECAN.

The tetragram is composed of four main components: *verbal component*, *musical component*, *socio-situational component*, and *authorship unfolding component*, which encompass several analytical categories. These categories come from different areas of knowledge, based on diverse theoretical currents, such as music theory, applied linguistics, textual linguistics, socio-discursive interactionism, Bakhtin's circle, literature, sociology, anthropology, history, etc. Below is a description of each component associated with its respective analytical categories.

- **Verbal component analysis:** thematic content; verbal motive; prose or poetry; intertext and interdiscourse; discursive attitudes (BALTAR, 2007); discursive interactions; versification; figures of speech; etc.
- **Musical component analysis:** musical genre; form; tonality; toneme; cadence; musical motive; rhythm; melody; texture; prosody; Instrumental map; phonogram; etc.
- **Socio-situational component analysis:** spheres of human activities; chronotope; historical, political, social, ideological, cultural, gender, ethnic, axiological, and economic context; etc.
- **Authorship unfolding component analysis:** authorship relationship with the Lyric Self; co-authorship; composition; audience; performers; verbal motive; etc.

The four components presented in the Multisemiotic Analysis Tetragram of Song, which is not a closed analytical instrument, can be improved, even with the reformulation or inclusion of new categories of analysis presented in it. As we have already mentioned in this text, the beginning of the work with a song is always done by listening to it. We suggest that the first listening should be a listening of fruition so that the audience can perceive, in an impressionistic way, the effects of meaning provoked by the song. Before starting the analysis, the teacher can explain that the song is being understood as a genre of discourse for socio-discursive interaction in a particular sphere of human activity, which also appears as an artifact of the cultural industry that circulates and is accessed in different media of contemporary society, and that is being worked in the school sphere with language teaching-learning objectives, seeking to qualify your listening. From a second listening, the teacher and the students can direct their attention to a specific component of analysis. In our understanding, it is not necessary to always follow the same prescriptive order of analysis. We design the tetragram by imagining an LP spinning on the record player and an analytical needle running across the groove of the vinyl, picking up the nuances of the song genre in the different categories of the four components. Below, we present our comparative analysis of two denunciation songs that we chose to exemplify our proposal.

The *verbal component* of the multisemiotic analysis of the song is already known in language teaching, especially in foreign language classes — but we understand that there is room for expanding the way it is worked. The exploration of the verbal aspects of the song allows the expansion of the lexicon, the recognition and appropriation of the thematic content, the expansion of the linguistic repertoire, the contact with linguistic variations and figures of speech, the development of reading and listening skills, of textual and discursive comprehension, and an understanding of the prevailing discursive attitudes in the composer's project of saying. In figure 2 we have a table presenting a comparative profile of the analysis of the verbal component of the two songs.

Verbal Component Analysis		
Analysis Categories	Songs	
	UM ÍNDIO	SEPÉ TIARAJU
THEME Intertextuality and Intercursivity	Fantastic story. Futuristic prediction of the arrival of a mythical Indian savior (impassive, calm and infallible, with <i>Filhos de Ghandy</i> , from Bahia, at its center).	Realistic historical chronicle. The resistance of the indigenous hero of Sete Povos das Missões, who died in battle during the Guarani War in colonial Brazil. The story is based on the feeling of struggle to defend his origin, his language, his land, and his culture. Inspired by the story of "Sepé Tiaraju - Romance dos Sete Povos das Missões" (1750 - 1975 - 2015). Alcy Cheuiche and Leonid Streliaev. The song denounces the contemporary reality faced by native peoples and original peoples in Brazil.
FORM	Poetry - use of proparoxytone words like "físico", "líquido", "Atlântico", "Pacífico", "explícito".	Dialogical prose - "Quando você se lembra do índio" [When you remember the indigenous] - "Tudo o que você lê nos livros" [Everything you read in books].
DISCURSIVE ATTITUDE	Explanative and argumentative.	Argumentative narrative.
VERB TENSES	Future tense	Present and past tense
CHORUS	Used to reinforce the idea of the return of the indigenous in the end times.	Used to continue the story that is being told.

Figure 2: Verbal component analysis

Source: Authors (2021)

About the analyzed songs, regarding the theme: in "Um Índio", there is a fantastic and futuristic story that predicts the arrival of a mythical savior being. In "Sepé Tiaraju", there is a historical-realistic chronicle that honors the resistance of the hero of the Sete Povos das Missões, who died in combat during the 18th century Guarani war, awakening the feeling of struggle to defend his land and culture. Both songs represent a denunciation of the contemporary reality faced by Brazilian native peoples. In terms of form, Caetano Veloso's song is organized as a poem, making use of Portuguese language specific stylistic sound resources such as the proparoxytones (*físicos, líquidos, atlânticos, pacíficos, explícitos*); Marcos Baltar uses a dialogical prose "When you remember the Indigenous/ Everything you read in books"¹⁴. Concerning the verbal tense: in "Um Índio", the future tense predominates and in "Sepé Tiaraju", the present and past tense. Regarding the discursive attitude, we highlight the exposition, explanation and argumentation in Caetano Veloso's song, and the report and argumentation in Baltar's song.

The proposed analysis of the *musical component* highlights the importance of this aspect in the composers' project of saying, to better understand the totality of a song. Music is fundamentally the result of the combination of sound signs — frequencies — amalgamated by harmony, melody and rhythm, stimulating the audience to

[...] to perceive the chords of the harmonic field of the song tonality; identify its cadences and try to recognize them in the music; perceive, in audition, the syncopations and the rhythmic diversity of the songs; understand the ascending and descending movements of the melody; perceive its melodic motive; etc. Finally, interact with the composers, feel the aesthetic sound sensation of the song through emotion and awaken intelligibility channels in a more holistic way, on its form and content. (BALTAR et al., 2019, p. 22-23)

The analysis of the sound, the musical component of a song, requires knowledge that Brazilian Portuguese language teachers did not always have in their training courses, so we considered the possibility of establishing partnerships with other teachers, students or people from around the school (local community) who have musical knowledge. Both songs are in the key of E (E major) and are structured in the AB form. In terms of sound, the song "Um Índio", besides the voice, is arranged in acoustic guitar, bass and drums, percussion, keyboard and string orchestra; and "Sepé Tiaraju", voice and electric guitar with synthesizer. The phonogram duration for the first song is 2'55", and for the second is 4'04".

¹⁴ "Quando você lembra do índio/ Tudo o que se lê nos livros"

Musical Component Analysis		
Analysis categories	Songs	
	UM ÍNDIO	SEPÉ TIARAJU
Album	Album: Bicho, track 5, LP Selo Philips - Universal Music Ltda	Album: Luzes Acesas, track 7, Music composition 2016/2017
Year	1977 (remixed in 2018)	2017
Phonogram time	2'55"	4'04"
Form – Structure	AB	AB
Key	E Major	E Major
Cadence A	A - I - IV - V	A - I (9) - IV (9) - I (9) - IV (9) - VI - I (9) - VI - V (sus) (VI = C – borrowed chord)
Cadence B	B - VI - II - IV - V (II = F#7 - F#7 (secondary dominant))	B - I - bII - I - bII - I - bII - I - bI - I
Texture	Guitar, Keyboard, String Orchestra	Electric guitar with synthesizer



Figure 3: Musical component analysis

Source: Authors (2021)

The analysis of the *socio situational component* of the song highlights the social and cultural dimension of the time and place in which it was produced. It also highlights the contexts in which the public or audience engaged and struggled over the issues that generated and mobilized the songs. Forty years separate the production of the two songs. Caetano Veloso released “Um Índio” in 1977, on the album “Bicho”, and Marcos Baltar released “Sepé Tiaraju” in 2017, on the album “Luzes Acesas”.

In the case of the songs we are analyzing, whose themes are the attack on Brazilian native peoples, we emphasize that it is urgent that this theme be dealt with in the classroom. The song “Um Índio” is characterized as (+ -) global, because it is produced by a famous artist, recognized and widely distributed by the cultural industry. Composed in 1977, it is set in the historical period of the beginning of the end of the dictatorship in Brazil (1964-1985), a period of intense repression against the culture of native peoples. In 2018, due to the new increase in violence against native peoples, the album “Bicho” was remixed.

Socio-situational Component Analysis		
Analysis categories	Songs	
	UM ÍNDIO	SEPÉ TIARAJU
Spheres of human activities.	(+ -) Global - 1977 composition that marks the beginning of the end of the dictatorship in Brazil (1964-1985); - Remixed in 2018 with the increase in violence against native or indigenous peoples;	(+ -) Local - 2017 composition alluding to the massacre of the Guarani people (1750), in the current region of Missões, RS, Brazil, in reaction to the Madrid Treaty between Portugal and Spain;
Historical and Chronotopical Context.	- Connects historical figures from native or indigenous peoples with figures from the Western world; - Romanticizes the indigenous person based on Western values and powers, as a triumphant return of a heroic savior at the end.	- Composed in the context of the Impeachment of President Dilma Rousseff (2016), an attack on national sovereignty; - Increased and resumption of attacks on indigenous reserves (2017 - 2021); - The attack by the federal government, elected in 2018, on health, education, public universities, and human rights.
	Circulation Spaces - Cultural Industries	Circulation spaces - local festivals.



Figure 4: Socio-situational component analysis

Source: Authors (2021)

This song links local historical figures of the indigenous peoples with global historical figures and personalities, somehow romanticizing the indigenous peoples by giving them Western values and powers, like a triumphant return of a savior hero: “He’ll come! (He will come!)/ Impassive like Muhammed Ali/ He will come, that I saw/ Passionately like Peri/ He will come, that I saw/ Calm and infallible like Bruce Lee/ He will come, that I saw/ The axé of the afoxé *Filhos de Gandhi*/ He will come!”¹⁵

“Sepé Tiaraju”, on the other hand, is characterized as a (+ -) local song, because it is circumscribed to the sphere of human activity in which it was produced and to local music festivals. Its composer is not known in the Brazilian cultural industry. Composed in the early 2000s and recorded in 2017, it alludes to the massacre of the Guarani people (1750), in the current region of Missões, in the state of Rio Grande do Sul (Brazil), as a result of the Treaty of Madrid, signed between Portugal and Spain. The song was released on the album “Luzes Acesas”, produced in the context of the impeachment (political coup) of President Dilma Rousseff (2016), seen as an attack on national democracy. After this episode, there was an increase and resumption of attacks on indigenous reserves, authorized by the federal government in favor of large landowners who want to use Amazonian lands to increase the area for cattle ranching and soybean planting. After the period of the coup government of Dilma’s vice president, Michel Temer, the current government, which took office in January 2019, governs by the order of neoliberalism, promoting the dismantling of health, education, public universities, and human rights. Marcos Baltar describes and denounces the reality of the Brazilian native peoples: “Today, the indigenous people are caricatured on TV and burned in Brasilia/ Some sell handicrafts to feed their families/ Some hide land mined under environmental laws/ Some negotiate directly with multinationals.”¹⁶

In the *authorship unfolding component* analysis, we highlight that both songs have an engaged audience, despite the different scope, as placed earlier, regarding the local and global relationship. Figure 5 presents a contrastive analysis of the authorship unfolding component of the two songs.

Authorship Unfolding Component Analysis		
Analysis categories	Songs	
	UM ÍNDIO	SEPÉ TIARAJU
AUTHOR	CAETANO Emanuel Viana Teles VELOSO - Brazilian musician, poet, music producer, arranger, and writer. His compositions and performances have crossed continents for over five decades.	MARCOS Antonio Rocha BALTAR – writer, poet, musician, composer, performer, and university professor, born in the lands of Mission, RS, currently living in Florianópolis, SC.
LYRIC SELF	Announces what will happen Announces a savior Links the heroes of the counter-hegemonic world with the heroes of the native and indigenous peoples of Brazil.	Tells what happened in the form of a dialogue, and narrates the current condition of the indigenous people in the cities Dialogues with the mythical Tiaraju and with his interlocutors.
PERFORMER – Authorship Unfolding	Caetano, Milton Nascimento, Maria Betânia, Elba Ramalho, etc.	Marcos Baltar Support voice - Marissol Mwaba
AUDIENCE	National and international audience (engaged public)	Local audience, Florianópolis, SC (engaged public)



Figure 5: Authorship unfolding component analysis

Source: Authors (2021)

As for composers, Caetano Emanuel Viana Teles Veloso is a Brazilian musician, poet, producer, arranger, and writer. His compositions and performances have crossed continents for more than five decades. He was born in Santo Amaro, Bahia, and currently lives in Rio de Janeiro. Marcos Antonio Rocha Baltar, in turn, is a writer, composer, performer, and university professor. He was born in Santo Ângelo, in Rio Grande do Sul, and currently lives in Florianópolis, Santa Catarina, Brazil.

¹⁵ Virá! (Ele virá!)/Impávido que nem Muhammed Ali/ Virá, que eu vi/ Apaixonadamente como Peri/ Virá, que eu vi/ Tranquilo e infalível como Bruce Lee/ Virá, que eu vi/ O axé do afoxé Filhos de Gandhi/ Virá!

¹⁶ Hoje, os índios são caricaturados na TV e queimados em Brasília/ Uns vendem artesanato para alimentar a família/ Uns escondem terras jazidas sob leis ambientais/ Uns negociam direto com as multinacionais.

In the denunciation song “Um Índio”, the lyrics point out what will happen in the southern hemisphere “after the extermination of the last Indigenous nation”¹⁷, announcing the arrival of an Indigenous savior, comparing him to some heroes of the western world. In “Sepé Tiaraju”, the lyrics relate historical events in dialogue form, highlighting the situation of the people belonging to the original peoples, outside their origins, in the coexistence with other cultures, in contemporary cities, for example. The author dialogues with the mythical Tiaraju and with his interlocutors: “Tiaraju, your arm wrote the time/ Your courage cut the wind/ Made your people react/ Tiaraju, with your mission song/ Make the Brazilian people deserve this land”.¹⁸

Finally, with the analysis of the denunciation song based on the tetragram, we reiterate the importance of considering the relationship between the four components, thus avoiding the reduction of the song genre, which is not in accordance with the multisemiotic and multicultural perspective of language teaching and learning that we value in our proposal.

It is also worth mentioning that the choices of categories analyzed here reflect our vision, taking into account our academic, pedagogical, musical, personal and political experiences. However, we understand that many other readings can be made. It is important to remember that the songs analyzed in this paper are only a sample of the extensive Brazilian repertoire on the theme related to Brazilian native peoples.

5 CONCLUSION

With the analysis of the denunciation songs “Um Índio” and “Sepé Tiaraju”, based on the components of the Tetragram of Multisemiotic Analysis of Song, it was possible to show the richness of such songs as tools for teaching and learning languages — especially Portuguese, treated in this article both as a mother tongue and a foreign language —, through dialogical Freirian educational practices adopted by our study group of song, GECAN. In this perspective, we consider that the consensual choice of the theme, of a local song and a global song of denunciation, and of the multiple semiotic analytical procedure foreseen in the tetragram — with verbal, musical, socio-situational and authorial components — can contribute to the formation of people with social autonomy, with critical spirit, with power to read historically constituted worlds, and prepared for the exercise of democracy.

The balanced analysis of verbal components, linguistic elements (such as figures of speech, discursive attitudes, etc.) and musical elements (such as melody, rhythm, cadence, etc.), along with the socio-situational context of the production of the works and the unfolding of authorship, allows students and teachers to enter the field of art and culture through the multisemiotic understanding of the genre. Furthermore, the contrast between the local and global denunciation song can promote the development of an ethical and aesthetic perception of the artifacts of the culture industry, which can explain the concept of cultural hegemony proposed by Gramsci in his *Prison Notebooks*. The attention given to the rhythmic, melodic and harmonic aspects of the song, when it is taken as a teaching object, may favor a sensitive learning of the Portuguese language and may allow teachers and students a more solid understanding of the relationship between different languages: the verbal and musical signs.

Listening to songs and singing are two daily acts, especially for high school students, who usually have a large musical repertoire. After a dialogical educational practice under the conditions proposed here, they also start listening to songs in a more qualified way, expanding their first impressionistic listening perception to a more conscious analytical listening. This more conscious analytical listening can help students and teachers to understand the intricacies of the processes of cultural hegemony, because, according to what Gramsci (1999) proposes, to reach their hegemony, the subaltern classes need to go through the processes of identification, split, and overcoming.

Thus, every time teachers value their students' personal experiences and they are listened to in Portuguese language classes — and the work with song analysis can make this possible —, we are approaching a liberating and integrative educational practice, in the

¹⁷ “após o extermínio da última nação indígena”.

¹⁸ “Tiaraju, o teu braço escreveu o tempo/ Tua coragem cortou o vento/ Fez teu povo reagir/ Tiaraju, com teu canto missionário/ Faz o povo brasileiro essa terra merecer”.

Freirean sense, understanding the human being integrated in his context “[...] resulting not only from being in it, but with it, and not from mere adaptation, accommodation, or adjustment, since [...] its integration roots him” (FREIRE, 2014 [1965], p. 58-59).¹⁹

To summarize, in this article, a proposition of dialogical educational practice of language teaching-learning was presented in which, after a consensus between teachers and students, the songs chosen were “Um Índio” by Caetano Veloso (a global song) and “Sepé Tiaraju” by Marcos Baltar (a local song), as objects of knowledge. With the analysis of these songs, considered as genres of multisemiotic discourse, through the Tetragram of Multisemiotic Analysis of Song, it was possible to bring the Portuguese language teaching-learning processes closer to the life experiences of teachers and students, having prevailed the democratic, dialogic and interactionist relations, stimulated by a critical and libertarian pedagogy.

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¹⁹ “[...] resultante não só de estar nele, mas com ele, e não de mera adaptação, acomodação ou ajuste, já que [...] sua integração o enraíza”.

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