

ART AS A PEDAGOGICAL POWER THROUGH MUSIC: FLAMENCO CAN ALSO BE SUNG

A ARTE COMO POTÊNCIA PEDAGÓGICA ATRAVÉS DA MÚSICA: PORQUE O FLAMENGO TAMBÉM SE CANTA

EL ARTE COMO POTENCIA PEDAGÓGICA A TRAVÉS DE LA MÚSICA: POR QUÉ LO FLAMENGO TAMBIÉN PUEDES CANTAR

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ABSTRACT: This text proposes an approximation between sport (Soccer/Flamengo) and art (Music). This approach is made with the intention of moving soccer from the status of technical gestures and rules to the field of art through music. The purpose of the writing is to present music as a cultural artifact of art as an educational power. To this end, we catalogued and organized the songs that deal with Flamengo based on thematic axes in order to educate them to address topics related to the “outfield of soccer” in the context of school Physical Education classes. This was a qualitative research addressed under the bias of an exploratory study. It is concluded that the pedagogical power of music in its relationship with soccer lies in the way in which, based on its affections and perceptions, it allows an exploration of the conditions of soccer practice, opening new possibilities to experience it and new ways of thinking about it beyond its uses and social destinations.

KEYWORDS: Art. Music. Flamengo. Teaching-learning. School physical education.

RESUMO: *Este texto propõe uma aproximação entre esporte (Futebol/Flamengo) e arte (Música). Tal aproximação é feita com a intenção de deslocar o futebol do estatuto dos gestos técnicos e regras para o campo da arte através da música. O objetivo do escrito é apresentar a música enquanto artefato cultural de arte como potência educativa. Para tal, catalogamos e organizamos as músicas que tratam do Flamengo a partir de eixos temáticos a fim de didatizar as mesmas para tratar de temáticas relativas ao “extracampo do futebol” no contexto das aulas de Educação Física escolar. Tratou-se de uma pesquisa de cunho qualitativo abordada sob o viés de um estudo exploratório. Conclui-se que a potência pedagógica da música em sua relação com o futebol está no modo como a partir de seus afectos e perceptos, permite uma exploração das condições da prática do futebol, abrindo*

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novas possibilidades de experimentá-lo e novas maneiras de pensá-lo para além de seus usos e destinações sociais.

PALAVRAS-CHAVE: *Arte. Música. Flamengo. Ensino-aprendizagem. Educação física escolar.*

RESUMEN: *Este texto propone una aproximación entre el deporte (Fútbol/Flamengo) y el arte (Música). Este acercamiento se hace con la intención de trasladar el fútbol del estatus de gestos técnicos y reglas al campo del arte a través de la música. El propósito del escrito es presentar la música como un artefacto cultural del arte como potencia educativa. Para ello catalogamos y organizamos las canciones que tratan del Flamengo a partir de ejes temáticos con el fin de didactizarlas para tratar temas relacionados con el “fuera del campo de fútbol” en el contexto de las clases de Educación Física escolar. Fue una investigación cualitativa abordada bajo el sesgo de un estudio exploratorio. Se concluye que la potencia pedagógica de la música en su relación con el fútbol está en la forma en que, desde sus afectos y percepciones, permite explorar las condiciones de la práctica del fútbol, abriendo nuevas posibilidades para vivirlo y nuevas formas de pensarlo. más allá de sus usos y destinos sociales.*

PALABRAS CLAVE: *Arte. Música. Flamengo. Enseñanza-aprendizaje. Educación física escolar.*

Introduction

*You can rationalize passion, and make theses about the ball,
and sociological observations about the mass or poetry about the pass,
but it is always pretense. It's just camouflage.
Inside the most theoretical and distant analyst and the most suit-wearing
there is a little boy jumping on the bleachers
(VERÍSSIMO, 2010, p. 25).*

In an attempt to establish a dialogue between soccer and art, this writing is oriented from assumptions woven by Deleuze and Guattari (2010) in the work "What is philosophy?". In this book the authors try to answer the question that gives it its title. For both, "[...] philosophy is the art of forming, inventing, fabricating concepts [...]" (DELEUZE; GUATTARI, 2010, p. 8). For the construction of these concepts, the authors distinguish three major forms of thought: art, philosophy and science. In philosophy, one thinks through concepts by tracing a plane of immanence; in art, through sensations on a plane of composition; in science, through functions, tracing a plane of reference. It is important to mention that for Deleuze and Guattari these three forms of thinking have no hierarchical relationship, they are simply different activities, but each of them is equally creative.

Unlike philosophy, science does not operate by concepts, but by functions or propositions, in which functions are the elements of functions (DELEUZE; GUATTARI, 2010). Art, on the other hand, deals with percepts and affections, since the only definition of art is composition. What is preserved in art is precisely the block of sensations, or the compound of percepts and affects (DELEUZE; GUATTARI, 2010). However, here a distinction must be made between perceptions and affections, on the one hand, and percepts and affections, on the other.

The percepts are no longer perceptions, they are independent of the state of those who experience them; the affections are no longer feelings or affects, they overflow the strength of those who are traversed by them (DELEUZE; GUATTARI, 2010, p. 193-194).

“Great artists and writers are also great thinkers, but they think in terms of percepts and affects. Painters think with lines and colors, musicians think with sounds, filmmakers with images, and writers with words” (DAMASCENO, 2017, p. 139). “Art is indeed from the domain par excellence of creation, but art creates blocks of sensations, not philosophical concepts” (DAMASCENO, 2017, p. 139).

The true object of art is to create beings of sensation, sensitive aggregates; the object of philosophy is conceptual creation. Creating a concept is as difficult as realizing a visual, sound or verbal composition. Likewise, nothing is as grand as giving birth to a cinematographic image, a painting, or even signing a concept (DAMASCENO, 2017, p. 139).

This text proposes an approximation between soccer and the art of music. Music constructs sound-concepts, which constitute aesthetic categories that operate on listeners' perceptions and affections, propelling an ambivalent and open reflexive experience. In this way, we present music as a sociocultural manifestation produced by singing, dancing, gymnastics, and playing, among other rituals (SILVA; ZOBOLI, 2014). We understand music as a social conjuncture that aggregates other cultural practices, such as those related to the body and that present music conditioned to other material resources that transcend the possibilities of interaction with music only through listening. Thus, in this article, music will be dissected very much from its mobilizing influence on belonging, since the relationship “sports and music” will be brought into the study from soccer, more specifically from Clube de Regatas do Flamengo. According to Csepregie Marzano (2012), songs, anthems, marches create a feeling of belonging and unity. While the tactile and the visible bind us to our individual being, the audible involves us and binds us to a community of consonance.

The scope of this writing is linked to songs about Flamengo, however, we will not address songs from fans, but songs linked to the context of Brazilian national interpreters and singers who at some point made songs about this beloved club in Brazil - "O mais querido" (The most beloved). As Ruy Castro (2001) mentions, "one day when we really delve into the factors that historically helped consolidate national integration, Flamengo will have to be included. Flamengo is a sports association based in Rio de Janeiro, founded on November 17, 1895. Initially founded as a regatta club, only in 1912 did the club start its activities with soccer (RODRIGUES FILHO, 2014).

Rio de Janeiro is its birthplace, but its home is Brazil. Its red and black shirt travels by canoe through the streams, gallops through the flatlands; it walks through the backlands; it colors all the beaches; it is in the shacks of the favelas and in the triplex penthouses. Its colors dress the famous and the anonymous, the bandits and the victims, the corrupt and the honest, the poor and the rich, the old and the children, the very ugly and the very beautiful (CASTRO, 2001, p. 18-19).

Deleuze and Guattari (2010) use a beautiful image of the English writer David Lawrence and describe the mode of action of art and its potency: humans, under a parasol, write their conventions and opinions, so that we fall into a vicious cycle. Such a cycle, Lapoujade (2015) explains, are agencements that make us speak, see, and act, so that we only see of what is spoken, and only speak of what is seen, acting from a kind of redundancy, or the preexisting clichés, as Deleuze and Guattari (2010) denounced. In this way, the French authors argue, based on D. H. Lawrence, that artists open cracks in the umbrella that covers opinions, tearing it so that it is possible to pass some chaos, restoring "[...] the incommunicable novelty that could no longer be seen [...]" (DELEUZE; GUATTARI, 2010, p. 240), thus challenging any opinion and cliché. Such movement is what we intend to demonstrate by linking soccer and art/music.

The dialogue between sports (Soccer/Flamengo) and art (Music) that we try to promote in this writing is thought in order to create didactic experiences in educational spaces, that is, it is created at the level of experience in places that make education. The place of speech of this study is the field of Education⁴, more specifically Physical Education, which has in the body culture of sportive practices one of its fields of action. Thus, placing ourselves in the educational space of Physical Education, soccer (via Flamengo) and art (via music) are lines that cross the experience, that cross the space of what is lived. These crossings are

⁴ The study by Natero and Giraldeño (2020) presents a compilation of studies of theses and dissertations that have music as a theme in Education.

perceived by us and treated with the intention of dislocating hegemonic soccer to the field of art through music, a way of "tearing the umbrella" under which opinions and clichés about soccer are written. To try other ways of perceiving soccer, other affections, not only those linked to the status of technical movements and rules, trying to think about the perceptions and affections that these songs provoke when disseminated in the social environment, and more specifically in the field of education, in the pedagogical practices that take place in the experience that happens in the classes of Physical Education.

This displacement also leads us to analyze soccer as a work of art, in the perceptions and affections that can be built and experienced, in the field of pedagogical practices that take place in the educational experience. The experience and the lived are articulated in the songs, which, with their lyrics and sound, preserve in themselves perceptions and affections.

In this way, a double movement was intended that can be synthesized by means of two propositions that revolve around the research from which this text is a result: First it was necessary to catalog and organize (from thematic axes) the national songs that bring and deal with Flamenco. The second movement, done after the selection of the songs, was to indicate some possibilities of thinking in pedagogical practices that allow the construction of different affections, in the face of a soccer portrayed in the songs, in order to transpose the internal rigidity of how this corporal practice is worked in schools.

In the scope of Physical Education, our research is justified insofar as music fits in the scope of "languages". The use of music in Physical Education classes to think about several themes based on soccer finds resonance in the Curricular Guidelines for Secondary Education (BRAZIL, 2006), since Physical Education is contained in the area entitled "Languages, Codes and their Technologies". Similarly, in the BNCC - Common National Curricular Base (BRAZIL, 2018), the most current curriculum document of Brazilian education, PE is in the area of "Languages" (along with Portuguese Language, Art, and English Language).

In addition there is a legal element that gives us support, Law no. 11.769/2008 of August 18, 2008 (signed by then president Luiz Inácio Lula da Silva), which amends Law no. 9.394/96 and establishes from then on that "Music shall be mandatory content, but not exclusive, of the curricular component dealt with in § 2o of this article," that is, the teaching of art (BRAZIL, 2008, § 6). The document also mentions that the person responsible for the use of music as pedagogical content in schools does not necessarily need to be a professional with a degree in music.

In the scope of art as an educational power, we rely on the prerogatives of Deleuze and Guattari (2010), who see in the arts the possibility of putting into play perceptions, affections,

sensibilities. If we recognize that one of the goals of art is to put something in a place that had not been thought of, is to create sensations, senses, and sensibilities that enhance the denaturalization of the given world, then art works as a way to re-signify what is naturalized. To think about soccer/Flamengo issues via art/music is to think about the power of dislocating practices and themes by removing them from their own inertia, removing them from the materiality of the world's presence, making it visible, instead of reproducing the visible. Therefore, the use of songs as an educational tool can be conceived as a historical experience, therefore political: an experience materialized in the forms of transmission of cultural meanings.

About the justification of studying songs about Flamengo, it is due to the team's capacity to be great in terms of fans and popularity. Therefore, there are many art cultural artifacts connected to it: films, music, sculptures, chronicles, poetry, paintings, among others. The Maracanã was and is the largest soccer stadium in the world: of the 10 largest audiences in its history, 7 were for Flamengo games and 3 for the Brazilian national team (CASTRO, 2001).

Another important fact linked both to Flamengo and music is that in 1942 Flamengo inaugurated the first organized fan club in Brazilian soccer. Its founder was Jaime Carvalho Chagas. The group created by him was composed of a musical band formed by 25 musicians; besides the band, the fans came to the stadium with flags and banners. The band was so out of tune that Ari Barroso - a Flamenguista sports chronicler from Rio de Janeiro at the time - baptized it as Charanga. Jaime, instead of being offended, adopted the name. Thus, in 1942, the "Torcida organizada Charanga" was born.

Thus, the objective of this paper is to present music as a cultural artifact as an educational power. To achieve the announced goal, we have organized the text based on three other sections besides this introduction that cuts the object and presents some key concepts of our study. In the second part we expose the methodology of the work, presenting the instruments for data collection and the criteria for the selection of songs. In the sequence we dissect the data and present three lesson plans (script) based on three of the songs of our empirical field in order to teach contents that touch the context of the school Physical Education classes. In the fourth and last part, we make our final remarks.

Methodological score... Or on the rhythm of data composition

Our article was based on a qualitative research. The qualitative approach does not intend to simply appropriate quantitative data, but mainly to analyze elements presented in the social context, which involve concepts, values and behaviors. This is what is intended to be done with the quantitative survey of songs, to try to give them a meaning. According to Neves (1996, p.1), qualitative research "aims to translate and express the meaning of the phenomena of the social world" and decode the components of a complex system of meanings.

Regarding the type, this is an exploratory research. According to Gil (2017), the most common exploratory research are those that intend to make some kind of survey, however, the author reminds us, at some point, most scientific research goes through an exploratory stage, since the researcher seeks to become familiar with the phenomenon he intends to study.

The research intended to explore lyrics of national songs that were related to Flamengo. This search was made in four digital platforms for storing musical content on the internet: the site "Discografia Brasileira"; Spotify; the site "IMMuB" (Brazilian Musical Memory Institute) and the site "letras.mus.br". The search on these platforms was done through the key words "Flamengo" and "Mengo". These were our main sources of information about the songs.

For the selection of our empirical field we established the following cut criteria: instrumental songs (without lyrics); fan songs; the club anthem; songs composed by lyrics that make apology for violence or use prejudiced terms; parodies (music made from the recreation of some musical composition usually changing the lyrics); and, of course, songs that are repeated in the search within the scope of the four digital platforms.

Passing the ball... Or on the ways to compose with data

The search on the four digital platforms that store musical content on the internet resulted in a very large number of songs, mainly because of the recurrence of some of them. However, after the "sifting process", guided by our cutting criteria, we reached a quantitative of 60 songs about Flamengo.

A first data that deserves to be highlighted is that 25 of the 60 songs are from the musical genre of "samba" - this means a percentage of 41.6% of the total sample. For Xavier (2009), no other musical style is closer to soccer than samba. For the mentioned author there is no denying that the Brazilian way of playing soccer is directly linked to the way samba is played:

The movement of the feet, the *ginga*, the *malícia*, and especially the pleasure, the joy of those who enter the field to sweat their shirts off or go on stage to set the tone and reinvent themselves every day [...]. Both in samba and in soccer there is no lack of historical richness, in which untouchable idols, crazy geniuses, precocious talents, existential crises, classics, misappropriations, and announced deaths walk by. There is no possibility of divorce between the musical genre and the vital sport. They are national prides and living phenomena of popular culture that preserve their mysteries and originalities (XAVIER, 2009, p. 33).

In addition, Flamengo played a major role in conjunctions with the Rio de Janeiro sambodrome, and the Marquês da Sapucaí was an extension of the Maracanã Stadium several times. In 1988, the "União da Ilha" (Union of the Island), in honor of the illustrious red-black Ary Barroso, sang the *mengão* in the lyrics of its samba. On the occasion of its centennial in 1995, Flamengo was honored by the Estácio de Sá Samba School with the theme samba "Once upon a time Flamengo". In the year 2014 the "Imperatriz Leopoldinense" paid tribute to Zico and, by extension, sang Flamengo. In 2022, Flamengo returned with full force to the Sambadrome. Acadêmicos de Santa Cruz" saluted Flamengo in honor of one of its greatest supporters: Milton Gonçalves. Estácio de Sá" again paid tribute to Fla with the theme samba: "Cobra coral, parrot-vintém. There's no one to wear red-black".

After collecting and sorting the songs they were put into a table where the title, the lyrics, the year of release, the composer and the interpreter were informed. From this survey and catalographic organization, the songs were allocated into three major thematic axes: 1) "Clube de Regatas do Flamengo"; 2) "Ser torcida... torcedor(a)" and 3) "Ídolos do clube".

The first thematic axis linked to "Clube de Regatas do Flamengo" deals with songs that talk about the greatness of Flamengo, its tradition in Brazilian and international soccer, and the fanaticism and magic of its fans, mixing idols, titles and fans. Besides, some of these lyrics make historical mentions to the club, most of them singing Flamengo also in its original relationship with rowing. Different from the other songs, the ones listed in this axis do not suspend a single theme to be sung. This thematic axis was the one that counted the most songs, a total of 28 - almost half of the total.

The second thematic axis of our research concerns what Flamengo has as the greatest: its fans. So this category was named "Being a fan... fan" and includes songs where the composers deal with the magic and the magic of the biggest soccer fans in Brazil, fans that gave the club the name of "the dearest". But the crowd only exists with the character "torcedor", and to cheer is a verb, it requires action. In this way, this thematic axis mixes the

magic of being a fan and a supporter. These are songs that narrate the love, the partnership and the pain of being a Flamengo fan. In this category 20 songs were registered.

The third and last thematic axis entitled "Club idols" presents songs that portray the idols of the club alluding to their importance in the history of Flamengo. This importance is related mainly to the conquest of titles, but also to the pride and strength with which these characters have always identified themselves with the Rubro Negro jersey. These are songs that literally deal with the relationship of the double (eidolon) between club and player. In many of the songs the idol is elevated to the condition of a divine entity. In this thematic axis a total of 12 songs were counted.

After the organization of the songs by thematic axis, an equitable sampling of songs of each one of the themes was selected in order to elaborate work plans with the purpose of taking these songs to the context of Physical Education classes, to deal with multidisciplinary social themes that approach soccer/Flamengo in the classes. Thus, we present the didactics of three songs: "Ser Flamengo" (Alexandre Pires), "Flamengo maravilhoso" (André Filho and Luiz Ayrão) and "Saudades do galinho" (Moraes Moreira). The songs are part of the thematic axis "Ser torcida... torcedor(a)", "Clube de Regatas do Flamengo" and "Ídolos do clube", respectively. The themes that we approached from the songs were: "O Flamengo, o urubu e o racismo", "Futebol e religião" and "Ídolos".

Table 1 – Didactic sheets for three songs

DIDACTIC SHEET SONG 01
Song: Ser Flamengo
Year: 2002
Musical genre: Pagode
Sonwriter: Alexandre Pires
Singer: Alexandre Pires
Media: Video, https://www.youtube.com/watch?v=rv9DQJoT8TM
LYRICS
É isso aí, rapaziada Clube de Regatas Flamengo Tô chegando bem! Ah! Como eu te amo Eu me orgulho de ser Flamengo E no mundo inteiro fazer parte dessa massa Ser Flamengo É o amor no coração Torcer com emoção Por um time de raça Cheia de glórias A sua história Seja na terra ou no mar É tão bonito Tantas vitórias Na trajetória de uma paixão

Que nos leva ao infinito
É urubu, é, é, de arrasar
Quem vai querer levar olé pode chegar
É urubu, é de arrasar
Quem vai querer levar olé pode chegar
O meu maior prazer, juro, foi de nascer e ser Flamengo até morrer
O meu maior prazer, juro, foi de nascer e ser Flamengo até morrer
Vamos embora
Oh, oh, oh, oh, oh
Manto sagrado que veste o meu coração
Oh, oh, oh, oh, oh
A minha vida é eu vibrar com o meu mengão, uh, uh, uh
Alô, nação rubro-negra
Aquele abraço
Ó, meu mengão
Eu gosto de você
Eu quero cantar ao mundo inteiro
A alegria de ser rubro-negro
Domingo, eu vou aí Maracanã
Vou torcer pro time que sou fã
Vou levar foguetes e bandeiras
Não vai ser de brincadeira
Ele vai ser campeão
Tum
Essa nação é minha alegria
E não tem jeito
Alô, diretoria
Exigimos respeito
Demorou
Alô, Estação Primeira
Alô, Gaba, aquele abraço, nego velho

LESSON CENTRAL THEME: FLAMENGO, URUBU (VULTURE) AND RACISM

Class Assumption:

The intention we have with this class is to relate the urubu/vulture (Flamengo's mascot) to the "identity" of the poor black man, at the same time that we bring an event involving the bird, in a game against the rival, Botafogo team. Our argument is that the urubu, as a mascot, is an expression of the continuous variation of the experience of being rubro-negro.

In the 1960s, the members of Flamengo's fans started to be pejoratively called "urubus". Such an imposing name came about because a large part of Mengão's fans was composed of a population of poor blacks. Poverty has always been conveyed, in our imagination, to those who are on the margins of access to material goods, referring us to the figure of beggars, who live off the garbage, the leftovers, and have no prospects. Because of the color of the bird and because it feeds on the leftovers or carrion of dead animals, the "urubu" has become an icon and symbol of this great fan base via association with the poor black man. Thus, the identity with the bird demarcates a sign capable of generating an identification of the community with itself, not only with the vulture.

However, it is important to mention that it was not only this pure, simple and direct assimilation of the urubu as an identity reference of the fans that prevailed. There was an event that gave new features to this meaning. At the end of the 1960s (more precisely in May 1969), a Flamengo fan took a urubu to Maracanã, flew over the stadium and fell on the grass field, attached to a Flamengo banner, right before the game started. This dramatic and significant event would go down in the club's (and its fans') history as a symptomatic act of unprecedented luck: that day, Flamengo beat rival Botafogo 2-1 and broke a nine-game losing streak to the team from General Severiano. What happened around the urubu is central to understanding the formation of the identity of a fan base based on a kind of "founding myth".

The mascot, then, passes to the notion of belonging, being in the crossing and mixture of these two relations: the urubu sign and the event (as fact) itself. This way, we see exposed, on one hand, the copy, the collective, the common sense, the naturalized, given by the figure of the "vulture"; on the other hand, we see exposed the difference in the repetition, the otherness, the novelty, the singularity, marked by the capacity of the vulture to produce multiple events. The human capacity of entangling sorceries through events linked to the vultures consists in the act of difference, which allows the fans not to be totally alienated by the figure of the vulture, and at the same time opens a horizon of possibilities for an identity to be built collectively and individually. All that we have written so far serves to elucidate two things: 1) the urubu is indeed a sign of the poor black man who

historically has his relationship with the club's fans; 2) however, the urubu is also a symbol of all multicolored fans - after all, "Flamengo belongs to all"!

The meeting between the urubu sign and the event provided by it did not end up producing an essence of urubu "ad eternum", nor a faithful representation of the red-black nation. If initially it was possible to link the image of the urubu with Flamengo fans based on signs that were already sedimented, the narrated "founding act" opened a crack through which the whole rubro-negra nation was dragged, a crack of perpetual production of multiple and singular meanings about the urubu and the fans themselves. This fissure is a true vector of actualization of Urubu and its fans, operating a continuous variation of meanings that emerge at each resonance of Urubu with its gigantic and multiple fans.

If the urubu does not say the thing itself, that is, a true essence of the fan, it is because it says about its events - in the Deleuzo-Guattarian sense⁵ of the term, a redistribution of the senses of reality, a kind of inflection in the experience. It is not even a thing, because it is also an "event", since it is experienced in several ways at the same time, the instant each fan encounters it. In this sense, the "urubu event" is impersonal and singular at the same time. Let us explain it better: impersonal in the sense that it is a kind of vector of differentiation of senses. Singular when it is apprehended from the point of view of the one - the fan - who encounters it.

The Urubu is impersonal - while it expresses an infinite production of meanings. The Urubu is singular - when it refers to that urubu marked on the fan's body through a tattoo, painted on his/her flag, or printed on the shirt that alludes to the club. The vulture that the fan meets on the street and immediately identifies as a sign of Flamengo, or the one that reminds him/her of him/herself when encountering stigmas that go through his/her body. It is the vulture that makes us experience the affection of the intolerable, allowing us to never naturalize poverty, inequality, prejudice, homophobia, and racism, which are daily in the lives of many people, far beyond those who make up the red-black nation. But it is also this same "urubu" that does not reduce us to stigmas and that is the expression of the life of every fan who is part of the great "rubro-negra" (red-black) mass. It is the "urubu" of all those who have the Galinho de Quintino as their greatest idol; who have in the red and black colors the colors of the sacred; of those who on Sundays, as a kind of liturgy with a time and place to happen, celebrate the rocking of the net in the stadiums where Flamengo plays. In short: it is the "urubu" that expresses the whole spectrum of continuous variation of the experiences that make us, daily, *Flamenguistas* (Flamengo supporters)..

Guiding questions:

- The song alludes to the "urubu" (Flamengo's mascot). Did you know that the vulture appeared as a symbol of Flamengo because of a racist stigma?

- You can see that the animal has historically been used to stigmatize people against the most diverse prejudices. What other animals are used to mention racism? What about other stigmas?

(For example, fascism had the strategy of denying the face of its alleged enemies: Jews, blacks, homosexuals, disabled people. They were called "bacilli," "bacteria," "parasites," "cockroaches," "viruses," "microbes. In this sense, Nazi biopolitics was not exactly biopolitics, but in an absolutely literal sense it was zoopolitics - expressly aimed at human animals. That is why the proper term for this massacre - instead of the sacramental "holocaust" - is extermination: exactly what one uses for insects, rats, or fleas. Driving the lice away is not an ideological issue, it is a matter of cleanliness.(ESPOSITO, 2017)

- Now that you know about the history of the urubu as a club mascot, we realize that racism is (unfortunately) not recent in soccer. Do you know of any cases of racism connected to the sports field? If yes, which ones?

- There are soccer clubs and institutions that campaign against racism. Do you know of any campaign or any club/institution to present as an example here in class?

(One of the objectives of this class is to present to the students that soccer is not only a moment of leisure or entertainment, but also a great weapon to fight against several prejudices, but that many use it to disseminate hate, and it is in this point that we intend to change the perspective and create in the students a consciousness that will take prejudice away from sports. Thus, we can propose an activity based on this lesson, which would be

⁵ The notion of event that we work with here is part of the thought of the French philosopher Gilles Deleuze. In his book *Logic of Meaning*, Deleuze strongly dedicates himself to approximate the concept of happening with the genesis of meaning. In his partnership with the psychoanalyst, also French, Félix Guattari, mainly in the books *What is Philosophy?* and *One Thousand Platons*, the authors radicalize the double structure of the event, demonstrating the paradoxical potency of such concept: the mutual inclusion between what is impersonal in the event and what is singular, or hecceity, as the authors insist.

to research political campaigns made by teams and their respective fans to combat racism. After all, there are great institutions that have made the fight against racism their main objective in sports; this research will allow the student to open the range of knowledge about his team and understand that soccer goes beyond the four lines).

- In this class we can also introduce the book “O negro no Futebol Brasileiro”, by journalist Mario Rodrigues Filho (2003). Mário Filho is the name of the stadium that we popularly know as Maracanã.

- Do you know any music that deals with the issue of racism? In the field of music, do you know any group that raises the flag of racial issues?

- Soccer, as a phenomenon of a larger society, reflects the most varied stigmas linked to a myriad of issues beyond racism. Do you know of any other sports episode that portrays issues of homophobia, misogyny, or any other manifestation of violence directed at identity groups?

NOTE: In Brazil, the Law nº 10.639, of January 9th 2003, establishes that the directives and bases of national education include in its official curriculum the compulsory inclusion of themes related to "Afro-Brazilian History and Culture". This law suggests dealing with historical contents disseminated in Brazilian education regarding the representation of truth about blacks. In this way, the law proposes to decolonize, in the sense that it contributes to blur the frontiers of black identity fixed in the slavocratic past, fruit of a colonial history that is actualized in daily life.

In this sense, it is worth mentioning that working with this theme through music is in line with this law to the extent that it suspends important issues to denaturalize racism and its structure.

Parallel themes and issues:

- Do you know the composer and interpreter of this song, Alexandre Pires? Let's look for other songs by this composer and learn more about his history.

- The song mentions "Be it on land or on sea" to allude to Flamengo, whose foundation dates back to 1895 as a regatta club, that is, a club dedicated to the sport of rowing. Only in 1912 did Flamengo enter the field as a soccer team. Did you know that?

- Because its history is linked to rowing, the first mascot that Flamengo had was "Sailor Popeye" for his persistence in fighting until the end and also for his relationship with the sea - after all, Flamengo starts its history as a regatta club.

- Do you know other clubs in Rio de Janeiro that have their history linked to rowing? And does your team of your heart, besides soccer, invest in any other sport? Let's research about it?

- Do you know what the mascot of your favorite club is? Is it also an animal, like the vulture? Or is it some other icon? What does it mean?

Source: Prepared by the authors

Table 2 – Didactic sheets for three songs

DIDACTIC SHEET SONG 02
Song: Flamengo maravilhoso
Year: 1996
Musical genre: Samba
Songwriter: André Filho e Luiz Ayrão
Singer: Júnior
Media: Vídeo, https://www.youtube.com/watch?v=MschM5mCBX4n
LYRICS
Vamos fazer desse samba oração E do clamor dessa massa procissão Vamos buscar no sonho, na filosofia Na ciência e na magia Explicação pra essa religião Flamengo Não há palavras com que eu possa definir O que é Flamengo Não há palavras com que eu possa exprimir O que é ser Flamengo A gente só pode sentir

Flamengo da dona de casa
Do povo sofrido, do trabalhador
Flamengo do jovem esperto
Da moça bonita e do meu amor
Flamengo do sul e do norte
De todos os cantos, de toda a nação
Flamengo do asfalto e do morro
De Deus e do povo e do meu coração
Flamengo maravilhoso
Cheio de encantos mil
Flamengo maravilhoso
Campeão do meu Brasil

LESSON THEME: SOCCER AND RELIGION

Class Assumptions: Religion needs a human being and a divine being (or several) in order to exist. The term religion comes from "Re-link", that is, in religious rituals the human is believed to connect with the deity/s via rite. Soccer can be seen under the same logic insofar as the soccer match is the ritualistic moment that brings together the fans with the greatest beings of a team: the players.

Two themes that are linked in several bodily and ritualistic manifestations by those who are part of them, so we will try to introduce in this class the debate about such connections, after all soccer and religion do talk!

In his book "Homo Ludens", JhoanHuizinga (2019) makes a comparison between the space of the game and the space where religious manifestations take place. For this author both spaces are sacred, with rules and limits to be followed.

In turn, Jostein Gaarder, Victor Hellern, and Henri Notaker (2000), in the work entitled "The Book of Religions", seek a definition for religion from its existential multiplicity. They start from a central question: "What is religion? It is worship in a Buddhist temple. It is the Jews with the scroll of the Torah in front of the Wailing Wall in Jerusalem. It's the pilgrims gathering before the Kaaba in Mecca."

Guiding questions:

- What do soccer and religion have in common?
- Which team do you play for? What is your religion?
- Do you bring your religious beliefs into the context of your team, for example when it plays? If yes, please explain.
- How do you live and manifest your religion, your religiosity? How do you live your heart team, your relationship with cheering?
- What parallel can we establish between a soccer stadium and a religious temple?
- What parallel can we establish between God/s and soccer players/idols?
- Establish a relationship of the rite of the game (concentration, line-up, entrance to the stadium, first half, halftime) with the rite of a celebration of your religion (preparation to go to church, entrance to the church, initial singing...)
- The music we brought to the debate cites prayers and processions, how can this be addressed in soccer? We can parallel the team anthems and fan songs as prayers performed at the sacred moment (the game), the procession associated with going to the stadiums with those who share the same love for the team as you do. As well as the devotion of the clubs to some religious understandings, such as the Flemish to Saint Jude Thaddeus, presenting yet another trace of connection between the two worlds.
- Are you familiar with issues of religious intolerance? Of rivalry between churches and religions?
- Do you know of manifestations of intolerance between fans and teams? Of rivalries between clubs and fans?
- Do you have or wear any symbol or adornment that alludes to your team (shirt, towel, pendant...)? Do you have or wear any symbol or ornament that alludes to your religious beliefs (pendant, necklace, statue...)? If yes, which ones?
- What is the importance of these symbols for your relationship and identification with the divine and your team?
- How do you live, feel and manifest your relationship with your "team" and with your "god/s"?
- Many sociologists and philosophers say that soccer and religion are the "opium of the people". Do you know what this means? Comment.

Parallel themes and issues:

- Do you know any songs about your heart team other than the anthem?
- Here, in the local context of your state, do you know any songs about local teams?
- Do you know the composers of the song, André Filho and Luiz Ayrão? Let's research and see if they have other

songs.

- Did you know that Júnior, the singer of the song, was a former Flamengo soccer player? Do you know him? In what period did he play? What titles did he win? About the player Júnior we suggest the following chronicle “**Laroyê Júnior, o Exu da Gávea: guardião dos caminhos... guia para os gols**” which tells about the player Júnior from a deity of the Yoruba pantheon. The chronicle is available at: <https://ludopedio.org.br/arquibancada/laroye-junior-o-exu-da-gavea-guardiao-dos-caminhos-guia-para-os-gols/>

Source: Prepared by the authors

Table 3 – Didactic sheets for three songs

DIDACTIC SHEET SONG 03
Song Saudades do galinho Ano:1983
Musical genre: Samba
Songwriter: Moraes Moreira
Singer: Moraes Moreira
Media: Video, https://www.youtube.com/watch?v=2kS0vdVQdQc
LYRICS
<p>E agora como é que eu fico nas tardes de domingo Sem Zico no Maracanã Agora como é que eu me vingo de toda derrota da vida Se a cada gol do Flamengo Eu me sentia um vencedor (bis) Como é que ficamos os meninos, essa nova geração? Arquibaldo, geraldinos, como é que fica o povão? Será que tem outro em Quintino? Será que tem outro menino? Vai renascer a paixão ou não? Falou mais alto o destino e o galinho vai cantar láíá láíá vai cantar noutra terreiro no coração brasileiro uma esperança quem sabe o fim dessa história não seja o V da vitória o V da volta, volta volta galinho que aqui tem mais carinho e denço vai e volta em paz que o Flamengo já sabe como esperar você voltar (bis)</p>
LESSON THEME: IDOLS
<p>Class Assumption: The word idol has its etymological foundation in the Greek term <i>eidolon</i>, which reminds us of the concept of "double". To have an idol is to duplicate oneself from him, to confuse oneself, to have something of him duplicated in me or with me: to have a shirt of the player, a poster, to imitate his haircut, to have his statue in miniature, to give the same name to a child, among other manifestations or things. Having an idol means to establish an iconic relationship with someone, because an icon is a sign that is determined by its object because it shares characteristics with it. To share the characteristics of the object (in our case, the idol) means to have similarity with it, that is, anything that can replace something with which it resembles. But for a player to become an idol he needs to generate the desire to be imitated, to be a copy, a model to be reproduced. To possess such power it is necessary that the human figure of the player be consecrated. That is, in the "religious" rituals of soccer - games/matches - the player needs to become a kind of "god". With or without the ball at his feet, it is up to him, in the games, to possess privileges and the exclusivity of certain powers.</p>

"Victory consecrates the winner in the full sense of the term. It haloes him with a sacred prestige" (VERNANT, 1990, p.326). The human character reveals himself similar to the gods by his victory in games or by some other consecration. Once consecrated, the idol's features or even an icon also become interposed figures between a god's face and the human gaze - mirror and reflection... image and likeness.

The human (or demigod) condition of an idol does not grant it the status of immortality, because only gods are entitled to this status. However, the materialities and immaterialities made and disseminated in his honor will keep him alive forever. For Marc Augé (2005), the monument, as the etymology of the word indicates, wants to be a tangible expression of permanence or, at least, of duration. In this way, the monument inscribes and materializes the presence of what was in time and makes it survive. It is the establishment of permanence.

In this line of argument, we take up again the concept of idol (idolon), which means the mythological phenomenon of the double - of double existence, so to speak. The Greek gods, in an attempt to immortalize their demigod sons, created the strategy of producing their doubles in the earthly dimension. Thus, when their children died, they created their idolon in the paradoxical attempt to inscribe absence in presence (VERNANT, 1990). The idolon manifests itself on two contrasted planes at the same time: the material plane (eikon) and the immaterial plane (psyché); the former reproduces the latter through operations of mimesis.

The first manifestation of the material eikon was the Kolossós which was aniconic in rough stone or wood - a crude statue without human form. However, the Kolossós undergoes a change at the confluence of the 5th and 6th centuries, influenced by the theory of mimesis (imitation) elaborated and systematized by Plato. The supernatural invisible becomes visible through the imitative image (eikón). "The dead is no longer evoked by the rough stone, without inscription, but by the visible beauty of a corporal form that the stone fixes forever" (VERNANT, 1990, p. 328). The eikón emerges.

The claim to make sure that the unreachable body of their dead children does not disappear into the afterworld (of which they are a part) caused the gods' need to fix it in matter, to give them a visible form, to give them a body: the eidolon then became matter as an icon (eikón). The statues, for example, are monuments that fix the idol in matter, materialize his "monumental moves" that he once eternalized on the field.

The psyché - the immaterial plane of the idolon - is associated with the manifestations of the double through oneiros (dreams), phásma (ghosts/appearances), and pothos (personification of the amorous desire). The psyché "is similar to the real being to the point of being confused with it; but it retains the seal of unreality; it envelops absence in its presence." (VERNANT, 1991, p.33).

Guiding questions:

- Who is your idol in soccer?
- Who do you consider the greatest idol in the history of your heart team?
- What does the word idol mean?
- Do you have any object that alludes to your idol? If yes, which one? Which ones?
- What does an idol mean to you? What does a player need to have to go from the condition of an "ordinary player" to the status of an "idol"?
- There are idols that transcend team affiliation. For example, players such as Maradona, Cristiano Ronaldo and Lionel Messi (to name just a few of the most iconic ones) managed to have idols that followed them beyond their team. Do you know other idols that have this status? Do you have an idol with these same characteristics?
- Based on the classroom discussion, we propose the possibility of an assignment. The student can research his/her parents and grandparents in order to find out who their idols were when they were young. Find out if they have experienced any trends caused by the idols of the time (be it a haircut, an outfit, something that marked their generation and themselves)..

Parallel themes and issues:

- Do you know Moraes Moreira, the great Brazilian music icon who is the composer of this song? Let's look for other songs by this composer and get to know his story better.
- The song mentions Quintino, a neighborhood in Rio de Janeiro where Zico was born. Who has already been to Rio de Janeiro? Do you know any other neighborhood in Rio de Janeiro?
- Zico was nicknamed "Galo" or "Galinho". It is very common in sports to have athletes that have their nicknames linked to animals. Do you know any athlete with an animal nickname? And any player whose name is related to an animal?

On this subject we suggest reading the chronicle "**Jogadores animais do Mengão: galo, biguá, onça, bode, pavão...**" which features many athletes and players who have their names related to animals. The chronicle is available at: <https://ludopedio.org.br/arquibancada/jogadores-animais-do-mengao-galo-bigua-onca-bode-pavao>

- In a passage of Moraes Moreira's song allusion is made to ARQUIBALDOS and GERALDINOS. Do you know what this means?

(NOTE: The stadiums in the past had a greater capacity to hold fans because there was a part of it called "geral". It was the lower part of the stadium near the field. There was the advantage of being in the general area because it was very close to the field of play, however, there was the disadvantage of being there because it was a flat part, without steps. In other words, it was more difficult to see the game. For this reason, the geral seats always had a very low ticket price, and thus became stigmatized as the "poor people's place", aka "the geraldinos".

In turn, "the archibaldos" were the fans who had better financial conditions to buy tickets to watch the game from the stands. Even knowing that there is a variation in prices linked to the place one occupies in the bleachers, these tickets had a higher price. For this reason it alludes to a more elite class (middle and upper classes) that frequented the stadiums. It is important to say that there are variations in this sense, after all, some wealthier people may prefer to watch the game from the geral seats, just as a lower class person may use their savings to watch the game from the stands.

We believe that discussing the history and evolution of the great soccer arenas would present not only the changes in sports, but also the changes in the social means of the population, a possible social criticism of the high ticket prices and the plans that give advantages to those who have more purchasing power. In addition, it would bring up the whole discussion of the transformation of stadiums into "arenas" and the processes of privatization of these spaces.

Source: Prepared by the authors

Ending instep ... or some considerations about the pedagogical potential music-soccer-education/Physical Education

In their instigating text "How to create for oneself a Body-without-Organisms", when dealing with the conditions of possibility and evaluation of ethical experimentations, Deleuze and Guattari (2012) indicate us: do not try to interpret, try. When we propose here a dialogue between art/music and soccer/Flamengo to weave possibilities of experimentations with soccer in the scope of pedagogical practice of Physical Education, it was not at all about seeking meanings of soccer from music. As much as it is tempting to elucidate senses and meanings of soccer in the lyrics of the songs that were in the scope of this work, we believe that the pedagogical power of music in dealing with soccer does not lie in this aspect.

In general, we can be guided by pedagogical experiments based on the social purposes and functions/destinations given to soccer, and in this logic we are sunk in the contexts of social uses; or by experiments that operate a kind of suspension - even if momentary - of such destinies and uses. We believe that the didacts sheets of songs about Flamengo / soccer in the pedagogical practice of Physical Education provides the second mode of experimentation.

The pedagogical power of music in its relation with soccer is in its experimental vein, that is, in the way music, from its affections and perceptions, allows an exploration of the conditions of soccer practice, opening new possibilities for experimentations of soccer and ways of thinking it. When we propose music didacticizations as possibilities to be worked on in the scope of school Physical Education, it did not mean that we intended to show that a class should be conducted by what is already given in a certain song, but by what is on the way to emerge, to explode, through the encounter with the students' bodies and their

affections, bringing to the classes conditions of openings (like the cracks in the umbrella of clichés) and exploration of such openings. Thus, not excluding the contexts of soccer social uses and destinations, but immersing in what overflows them, music brings out new ways of seeing, talking and experiencing soccer. New compositions and soccer rhythms in the times and spaces of school Physical Education.

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