Virtual Museum Production in the School: a didactic-pedagogic experience for African studies

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Abstract: *The text exposes the process of construction of the Virtual Museum of African Stories and Itan (MUCAI), available at: http://museuafricaqui.wixsite.com/mucai, resulting from the research due to UNEB's Masters degree in Education and Contemporaneity, developed in the period from 2015 to 2017 and patented at a municipal school of Salvador city, with groups of the 4th year of the Fundamental Teaching I. The investigation used the applied research entitled Design Based Research (DBR), having as base the collaborative engagement with children from 9 to 12 years, through iterative procedural cycles. The work used storytelling, artistic productions workshops with drawings and theater, besides the creation of the portal resulting from the pedagogic practices. The discussed study has social-educative relevance for dialoguing with the field of the praxis around the curriculum of the Education of the Ethnic-racial Relationships, besides the sharing of this didactic-pedagogic material with professionals of the area and others concerned with, by the valorization of the History and of the Afro-Brazilian Culture.*

Palavras-chave: *Virtual museum, African Stories, Itan, DBR, Didatic Material*

I.   Introduction

This article brings considerations concerning the possibilities offered by the Virtual Environment of Learning (AVA) to the process of confrontation of the ideological barriers that disapprove the diffusion of the History and Afro-Brazilian Culture in the social-educative extent. For that we defend a teaching-learning process that offers the knowledge of the other peers starting from the valorization of our own ancestral root, for we understand that the implementation of the Law no. 10.639/03 doesn't please all the ones involved in the educational process. With this, we place an alert for the need of recognition and preservation of the rights of African descendants upon learning other versions of the History, besides those spread in the text books that were written by an elitist culture of european inheritance.

In such context, we bring as a cutout the experience occurred in the research work entitled Virtual Museum of African Stories and Itan: contributions to the implementation of the Law 10.639/03, developed with children of the 4th year of the Fundamental Teaching I of a public school of Salvador city (NANNY). the school institution is located in the area of Beiru, adjacent to the Cabula neighborhood. We opted for the study around

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the banto and iorubá histories due to historical relationship that Cabula has with the banto people and Beiru with the Yorubá civilization. With that we emphasize that the project looked for ways to the valorization of the History and Afro-Brazilian Culture through the literature offered by the African stories and Itan, in way to result at a museum while historical portal, social-educative, social-constructivist and transdisciplinary.

This text is organized in the following way: initially, we dialogued on our referential of virtual museum, linked our proposal, in way to articulate the existent relationship between the produced resource and the progresses of the didactic-pedagogic offered facing the existent curricular context; soon afterwards, we explained the methodological way that we used in the pedagogic applications of the project with the methodology DBR; to proceed, we defend the relevance of the rescue of the African-Brazilian memory through the information and communication technologies, in a way to disseminate the knowledge brought by the Africans through the oral tradition; finally, we expose the conclusion.
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II.   VIRTUAL MUSEUM AND AVA: A Proposal Of Participative Registration For Valorization Of The African-Brazilian Inheritance

FRThe presence of the African ancestry in Brazil is well-known, considering the historical context of the enslavement of african people that was caused by the european colonization in brazilian lands (SILVÉRIO, 2013). This way, ancestral families belonging to civilizations as: iorubás, gêges, fanti-ashanti, islamized, bantos and mozambicans were violated, being pulled out of their lands in that episode. Regard Bahia, we noticed indications of the African diaspora that reached the area of Salvador city, with the predominance of the bantos and iorubás.

In this perspective, we consider around the consequent dissatisfaction of the lack of a current valorization of the African-Brazilian ancestry for the school education which has resulted in the lack of pedagogic processes that can respond to building a more significant teaching-learning. This picture has been contributing to the stereotype construction that have been affecting the black culture through ideologies registered in text books, besides speeches spread in social-educative places (SILVA, 2010). This way, the students have been learning about the cultural diversity through a uncontextualized curriculum and colonized by the european continuations, without, however, appreciating their own ethnic-racial roots.

We consider that the elaboration of virtual museums, while expressions of new languages, it can generate data bases that are pertinent to the process of teaching-learning of the History (MATTA, 2014), which can wake up educators' involvement and other people interested in this perspective. Besides, there is the possibility of achieving the registration of the memory heading for its preservation and at the same time, promotion and approach of dialogues with the community involved in the process. We emphasize that the museum was built for beyond the storage view, for promoting the vision of a didactic-pedagogic portal aimed at a transdisciplinary and social-constructivist vision. This way, the virtual environment of learning was result of an educational, collaborative, innovative and authorial work.

Considering our role of having produced a museum as didactic material for On-line Education (EAD), we prioritized certain orientations aimed at the pedagogic quality of the portal, that is: valorization of the students' previous knowledge and incentive to the same ones for new researches starting from the discussions promoted at classroom; the students' incentive in the access to AVA, in way to mediate pedagogically the interactions among the peers, besides the interactivities of the same ones in the portal (ZANETTI, 2017). Also, we emphasize the importance of the promotion of the dialogue with the trainees and the possibility of we accomplish evaluations and self-evaluations around the occurred learnings.

We believe in the importance of the use of the technologies in classroom, considering its progresses and contributions generated by human applicabilities that have been created by a social-technical development (LEITE, 2011). In this view we looked for the use of the medias in educational extents of collaborative way, heading for the pedagogic contributions to the involved students. We suggest, in this walking that the people of the school and the other professionals engaged in this cause can approach, in way to build partnerships that seek the creation of educational projects as this. Regard the Education for the Ethnic-racial Relationships, the virtual museum appears as a portal of sharing of several medias, in way to interact with the infantile public, besides other ages and to accompany the needs audiovisual communicational needs of our contemporary society.

In this perspective, we defend the movement of preservation of the African-Brazilian ancestral knowledge, immersed in the field of the orality, in the sense of registering it in materials as museum, in order to value it and to disseminate it in several social-educative places, in approach with the recognition of the descendants of Africans historical presence in Brazil. This way, this work assisting the presented reflections, it exposes the study on use of the approach of a virtual museum as didactic-pedagogic procedure, aimed to teaching-learning of the African ancestry in Bahia, having as existence registration the pedagogic applications rendered at a school of the area of Cabula and Beiru neighborhood.

III.   MUCAI: dialog and methodology practice DBR in the Beiru community

The referred virtual museum was planned and developed based on a social-constructivist and dialogic perspective, for we understand that the community notion goes through an united collaborative learning that is submerged in social-cultural relationships that walk in elapsing of the interactions among the peers and of these with the texts and contexts dialogued. We emphasize that any subject can build a museum in this walking, although we have an appreciation more deepened with the developed project due to our academic analysis while researchers engaged in future possibilities in the social-constructivist extent. Our concern is motivating educators, students and other interested parties to produce virtual museums in partnership with their communities.

In this regard, MUCAI results of methodological course that follows the Design Based Research (DBR) (MATTA, SILVA, BOAVENTURA, 2014), translated as Research in Development. We believe in the proposal of DBR for the possibility of use of the qualitative nature that it can also act together with the quantitative perspective, in a compatibility with projects engaged in collaborative actions close to the community of involved learning, being these valued of the point of view of the authorship and of the focused being, differently of the researches that looks for the community as an I object of study. DBR possesses four phases and it allows the applicability of actions on site of the research, in way to act through iterative cycles, so that we get to execute the first cycle until the culmination of the project that resulted in the dissertation.

Our investigation analyzed the pedagogic use of the virtual museum of African stories and itan, in the fundamental teaching level I, in way to contribute to the implementation of the Law no. 10.639/03. We researched and selected some African narratives of banto and Yoruba origins and we valued the teachings and values brought in the texts, so that, amid the process we observed how the applicability of the museum revealed educational contributions to the subject of the research. This way, our project followed four phases drawn by DBR: 1 - contextual deepening regarding the on site report of the investigation; 2 - planning of the practical solution starting from the selection of the theoretical principles, in way to draw the first protal modelling; 3 - application of the educational practices through iterative cycles; and 4 - development of the praxis starting from the actions already developed, in way to improve the initiatives and improve propositions to the other intervention cycles.

Initially, we analyzed the exposed problem, starting from the deepened study of the historical context on site of the research (Salvador / Cabula / Beiru) and of the state of the art engaged with the literary universe of the African-Brazilian stories. In this walking, we looked for the learning community in syntony with the choice of the application place, in way to build social-constructivist and collaborative partnerships. Our involvement with the institution was built in previous projects, which strengthened our work bringing practical and constructive devolutions to the involved people.

The second phase involved the ripening in the search for theoretical principles that approach the project mission, considering our defense of valorization of History and Afro-Brazilian Culture, from the legislation orientations of the Law no. 10.639/03 and the Curricular National Parameters aimed at the cultural plurality. We opted for the continuation of the notions to the work with: the africanities; the African narratives of oral tradition; the legal bases for investment in the Afro-Brazilian theme addressed to the Fundamental Teaching I; the languages; the interactions among the peers and finally, the technologies. We just used some of the referentials studied for application in the first cycle, as use possibility in the first action according to the available time for the accomplishment of the research in the extent of the masters degree, in way to invest in the other theoretical notions in the next application stages.

The third moment of the investigation approached the development of pedagogic practices in classroom, elaborated from the literary and artistic study of the selected narratives. For that, we organized our actions in agreement with: the telling of the histories; the occurrence of workshops and the collaborative production of the museum. We highlight that MUCAI was elaborated as a process and it resulted in a didactic-pedagogic material that was produced by the students along the encounters: from the reflexive writings of the studies on the texts to the artistic productions.

The readings of the stories and itan were distributed in along the encounters, in way to begin, to interlace and to contain dialogues with the students, through learnings on lessons and values spread in the literatures of this nature. As an example, the participant students of our project dialogued and they learned with stories loaded of explanatory plot of the mythology of the African divinities, the orixás and besides, the itan that deal with changes wakened up from within to outside; the respect to the other from to listen and to await the time of speaking, besides the subject of the interior beauty and of the valorization of the family as a treasure of great value.

We applied four workshops in classroom, named that one of drawing; that one of hand objects and symbols of the orixás; that one of African divinities costumes, finally, that one of improvisational games. The first workshop involved activities of drawings on characters appreciated in the reading of the story O Caçador do Povo (The Hunter of the People) that faced the tenebrous bird (PRANDI, 2002), through materials as colored pencil, hydrocolor pen and wax chalk. The second workshop was performed with the raising of the students'

previous knowledge concerning the mythologies already studied in the narratives in classroom, also those already known by the same ones. This way, we studied the armaments of the orixás, using the same resources of the initial workshop, also elements as papers, adhesive tape, paints and colored glíter glues. The workshop of orixás' garments was improved when we increase to it resources items as rubberized, strings, wools and ribbons of several colors, in correspondence to the clothes of the divinities. The theatrical games, in its turn, were accomplished in continuation to the study of all of the stories and itan that the apprentices studied at classroom, from the autonomy of the same ones for us to choose one of them for their theatrical performances, using the improvisation through the sticks and of the voice. We emphasize that our work of performance was rendered in continuation to the transdisciplinary, collaborative and social-constructivist notions. Along the creative process in classroom, we digitalized the materials produced at the workshops, according to illustration to proceed, besides the other school activities for dissemination in our portal.

Illustration 01 - Artistic productions of the project workshops

Source:
http://museuafricaqui.wixsite.com/mucai/aula-03;
http://museuafricaqui.wixsite.com/mucai/aula-04;
http://museuafricaqui.wixsite.com/mucai/aula-05;
http://museuafricaqui.wixsite.com/mucai/aula-06.

In this aspect, two groups of 4th year of a public school of Beiru evaluated and patented MUCAI, while participants of the course of teaching-learning of our didactic-pedagogic proposal: to learn from African stories and itan. Our museum was created by the students together with the conductor of the groups, while collaborative and authorial creation. In this regard, the production of MUCAI was developed from the following sections in the virtual page: on the museum, collection of narratives, accessibility, media, interactive room, diary of the classes, pedagogic orientation and collaborators. We presented our mission, the target public, the histories (authorized for publication in the portal), resulting elements of the students' productions and accessible resources as audio of the narrations. We emphasize that the referred applications joined the first cycle and, for that the museum is in constant procedural development. However, the improvement of our didactic-pedagogic work is happening for beyond an academic project and with that we are already in the second cycle, with the dissemination of the site in the social networks, with the initial intention of diffusing this knowledge, besides mobilizing educators, students and other people interested in this cause.

IV. Redemptiom Of The Ancestral Memory Of Stories And Itan Through The Technology

Our approach on the African-Brazilian histories is due the identification with the narratives of oral tradition, originating from of the culture brought by the Africans that were brought to Brazil in the period of the enslavement. The orality appears, in this aspect, as starting point for the sharing of knowledge immersed in African civilizations, while source of the teaching-learning for children, young people, adults and seniors. This

way, we understand the African stories under the view of the oral tradition (MACHADO, 2005) that is present in the Candomblé religion, while memory of the diaspora. We appreciate the pedagogic glance of the stories, considering the basement brought by it with teachings and values that are relevant for the life of the involved people in the process, with prominence: to the invigoration of the family ties; of respect to the elder; of valorization of self-knowledge and to the ancestors' know-how.

Itan is a word of nagô origin used to represent any narrative of this nature, so that it is pronounced in the singular and plural in the same way (MACHADO, 2005). Among the characters of the histories we can find animals, vegetables, human beings and also mythological, composing a plot loaded of lessons for life, be it contextualized in comic or sober situations. We consider that, with this, children, young people, adults and seniors can tell and/or read an itan, since the approached message is of easy access to the understanding in agreement with their learning levels and life experiences.

In this perspective, the voice was one of the technologies used in the storytellings in classroom and museum, as virtual learning environment, it represented the technological empowering way in the histories dissemination of studied oral tradition , seeking the development of a more accessible communication in fighting with racial prejudice. DBR, as elaboration texture and organization of our actions has been strengthening the pedagogic approach with the learning community, in way we recognize the importance of looking for new educational proposals to the curricular field of the africanities in the schools.

V.   Experimented African-Brazilian Histories

The Virtual Museum of African Histories and Itan results from a social-constructivist production that brings us registrations of fundamental didactic-pedagogic experiences for dialogue around the potentials of this material, seeking the fight against the racial prejudice in social-educative extents. With this intention we exhibited some cuttings of the students' productions in along the developed activities in the school context. For that we exhibited some aspects that were collected with instruments as: the school blackboard and the virtual participation of the apprentices in the museum.

We emphasize that the name and the acronym of the virtual environment represent a democratic involvement that was defined through dialogues and voting among the students. The initial page of MUCAI portrays the fruit of a planning authorial, creative and participative close to the community of involved learning. We disseminated colors, drawings and paintings related to the context of the selected African people and to the characters studied along the tellings of African-Brazilian histories in classroom, so that the creations were elaborated by the students and researcher, according to illustration below:

Illustration 02 - Initial Page of the museum

Fonte: http://museuafricaqui.wixsite.com/mucai

We used the school blackboard during the pedagogic practices of the project, with the intention of registering the presence of the orality along the dialogic process in classroom, on the point of view of the studied narratives. This way, we detected doubts, curiosities and the students' learnings in relation to the deepened texts. As an example, we socialized the speeches collected during the study of the itan A Mudança e o Coração (The Change and The Heart) (PÓVOAS, 2004), according to illustration below.

Illustration 03 - Picture of the school blackboard
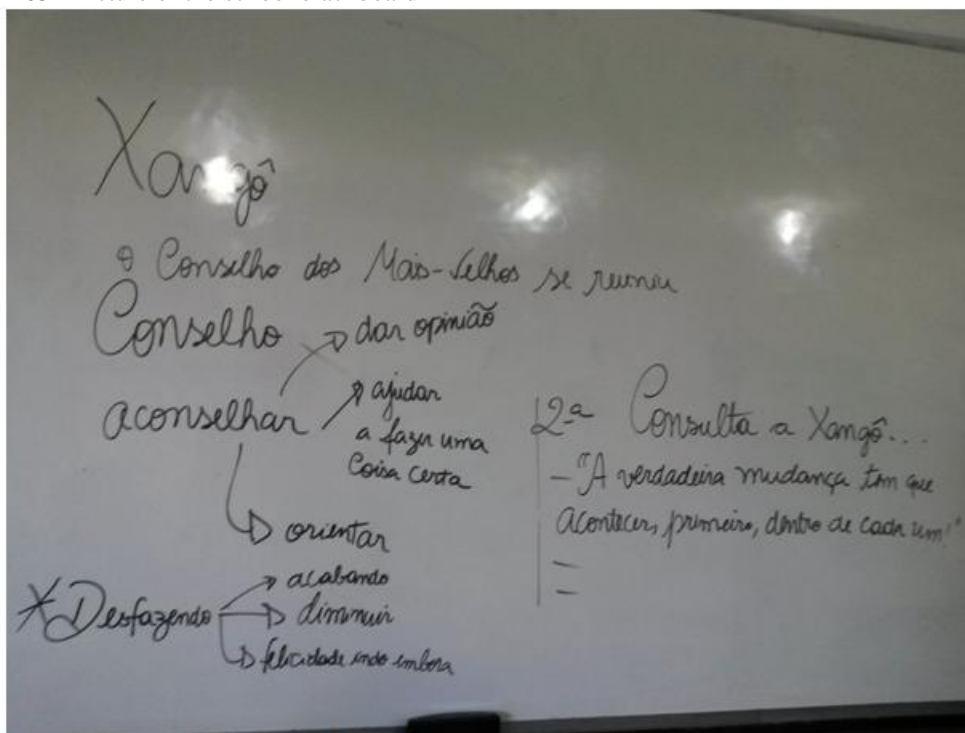
Source: 4th year classroom blackboard

In this aspect, starting from the writings in the blackboard and the reflections that were logged in the investigator's logbook, we detailed elements that were discussed by the students from the involvement with the referred itan. We stimulate the students' reaction for possible indications on the next events of the history and for that we made some pauses along the reading, with sentences of the kind "what do you think has happened later on?". Besides, we mediate the process of the students' learning in relation to words ignored by some of them, such as 'conselho' (advice) and 'aconselhar' (advising), also including the sense not only of aid as well as of a meeting composed by members, which involved the context of the appreciated narrative. Considering that the approach of the history taught us the importance of sowing subjective changes within the heart to reach our actions, especially when it involves situations that need a work together, we provoked the students to point out the morals of the itan and we heard sentences of the kind "each one has to change too", what offers us an effective visualization that narratives of this nature contribute to the educational process of the people in a transdisciplinary perspective , with the valorization of teachings and values that cross the walls of the school and invade the daily life.

The students' virtual participation in MUCAI was demarcated as being a source of the authors' creative development in the school, built amidst the interactions in classroom, besides the interactivity in the portal. In this perspective, the apprentices of the two groups appreciated their friends' productions, they were valued by the peers while artists and they diffused teachings on African studies through the technology. With this, known and unknown people can visualize and consider about the relevance of building new educational solutions on behalf of measures of combat to the depreciation of the African-Brazilian culture, so that the interactive room of the museum points out sentences that reveal the desire of transformation of this reality for the involved people themselves, with words as respect, rights, prejudice, skin color and black conscience.

VI. Conclusion

The proposal of our museum goes through the valorization of a pedagogy that looks for the perspective of decolonisation (LUZ, 2013), for we consider that existent curricular approach in the school contexts has still been affected by the europeanizing culture that, in its turn, needs to be combated in an educational and conscious way. We visualize that on dealing with our in site investigation - Salvador (NANNY), more especially in a school located at Beiru, Cabula area, the production of a contextualized AVA with the history of the place, was relevant to the development of a more significant learning to the involved people. We suggest, in this regard, the re-discussion of the school curriculum on the part of the educators involved in each learning community, considering the local realities of their teaching institutions.

We believe that the presented virtual museum offers social-educative contributions to the teaching field, to the research and related extension on the theme of the africanities, so that the existence of MUCAI makes possible that educators and other interested parties in this proposal re-analyze the available didactic materials regarding the teaching of the Ethnic-racial Relationships. With this, the valorization of the History and Afro-Brazilian Culture acquires a dimension that goes beyond the walls of the school, for connecting a diversity of people of several parts of Brazil.

Thus, considering the presence of an institutionalization of know-how that is submerged in the contemporary society that has hidden the knowledge of the African-Brazilian culture, we looked for the opening of dialogues, suggestions and sharing among educators willing to firm the commitment of the education to the local research communities. The referred museum appears as one of the countless possibilities that the educator can plan their pedagogic practices, seeking the combat to racial prejudice in the schools. Finally, the technology appears as a bridge for dialogues and sharing of know-how among several educators in communities.

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