

## **Análise das toadas de Boi-Bumbá de Parintins na educação ambiental formal: promovendo um diálogo intercultural**

### **Resumo**

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Este trabalho teve como objetivo promover a discussão e a construção de uma proposta pedagógica interdisciplinar com foco na temática ambiental, utilizando elementos da cultura do Boi-Bumbá como ferramenta para uma abordagem ambiental e intercultural no ensino de Ciências. O estudo foi realizado em uma escola de ensino médio na cidade de Parintins, adotando uma abordagem qualitativa, a escolha dessa temática reside na necessidade de integrar saberes locais e práticas pedagógicas que reflitam a realidade amazônica, fomentando nos estudantes uma consciência ambiental crítica e uma valorização das tradições culturais da região. O percurso metodológico incluiu o desenvolvimento de uma sequência didática construída com base nos “Três Momentos Pedagógicos” (Delizoicov, Angotti e Pernambuco, 2011), essa sequência foi planejada em seis etapas, envolvendo atividades que conectavam as experiências dos estudantes às discussões sobre queimadas e preservação ambiental. Os resultados evidenciaram que, os discentes demonstraram um esforço significativo em representar a realidade que vivenciam, especialmente os impactos das queimadas na região. As toadas também revelaram um entendimento crítico das questões ambientais e um engajamento criativo com os elementos culturais locais. Os estudantes também foram capazes de articular suas vivências e preocupações com o meio ambiente, destacando a importância da preservação e das ações coletivas. A proposta se mostrou eficaz para estimular o pensamento crítico, a valorização dos saberes locais e a construção de competências ambientais e interculturais, reforçando a relevância de integrar práticas educativas que dialoguem com as realidades regionais no ensino de Ciências.

**PALAVRAS-CHAVE:** Cultura popular; Educação ambiental; Contexto intercultural; Práticas pedagógicas; Região Norte.

# Analysis of the Boi-Bumbá toadas from Parintins in environmental education: promoting an intercultural dialogue

## ABSTRACT

This study aimed to promote discussion and the construction of an interdisciplinary pedagogical proposal focused on environmental issues, using elements of the Boi-Bumbá culture as a tool for an environmental and intercultural approach in science teaching. The study was conducted in a high school in the city of Parintins, adopting a qualitative approach. The choice of this theme lies in the need to integrate local knowledge and pedagogical practices that reflect the Amazonian reality, fostering in students a critical environmental awareness and an appreciation of the cultural traditions of the region. The methodological path included the development of a didactic sequence based on the "Three Pedagogical Moments" (Delizoicov, Angotti, and Pernambuco, 2011). This sequence was planned in six stages, involving activities that connected the students' experiences to discussions about fires and environmental preservation. The results showed that the students demonstrated a significant effort in representing the reality they experience, especially the impacts of fires in the region. The toadas also revealed a critical understanding of environmental issues and a creative engagement with local cultural elements. The students were also able to articulate their experiences and concerns about the environment, highlighting the importance of preservation and collective actions. The proposal proved effective in stimulating critical thinking, the appreciation of local knowledge and the construction of environmental and intercultural skills, reinforcing the importance of integrating educational practices that dialogue with regional realities in the teaching of Science.

**KEYWORDS:** Popular culture; Environmental education; Intercultural context; Pedagogical practices; Northern region.

## INTRODUCTION

Addressing issues related to education is essential for all sectors of society, especially for those directly involved in the teaching-learning process. This process requires a dynamic relationship between the student and the object of knowledge, in which learning results from an active action, based on interaction and the construction of meanings.

According to Lima (2020, p. 69), “it is necessary for the learner to be involved and instigated to want to learn about the object to be researched and its practical relevance in everyday life”, this highlights the importance of pedagogical practices that stimulate the interest and active participation of students in the construction of knowledge. As discussed by Aguiar (2023), learning cannot be reduced to the mere reception of information, but must be conceived as a participatory process, in which the student is the protagonist, attributing meaning to knowledge based on their sociocultural reality. To strengthen the learning process that contributes to students' permanence in school, Cruz (2017) describes that it is necessary to intensify pedagogical work around cultural, socio-environmental differences and other particularities, in order to promote intercultural relations. Among these relations, the valorization of local and regional cultures, the promotion of dialogues between different cultures, and the inclusion of traditional knowledge in the curriculum stand out. These actions dialogue with public policies such as Law No. 10.639/2003 (teaching of Afro-Brazilian and African history and culture) and Law No. 11.645/2008 (inclusion of indigenous history and culture in the curriculum), which reinforce the school's commitment to intercultural education.

In order for intercultural relations to be established in the school environment, it is necessary, as guided by the National Common Curricular Base - *Base Nacional Comum Curricular* (BNCC) in portuguese - (Brasil, 2018), to recognize the plurality that exists among students and organize pedagogical practices that welcome and value diversity. By adopting these guidelines, it is possible to promote respect for different cultures and the rights of individuals, which ensures a more democratic educational space and enhances students' autonomy, making them protagonists in the acquisition of knowledge.

In this logic, the BNCC (Brasil, 2018) reinforces the importance of schools embracing cultural differences, recognizing diversity as a constitutive element of the educational process. To this end, it is necessary to contextualize knowledge, linking it to the sociocultural realities of students. This approach contributes to effective access to education in an appropriate manner, creating a school culture that favors ethical formation, the development of intellectual autonomy and the construction of critical thinking among students.

In this context, Candau (2008, p. 13) explains that “there is no education that is not immersed in the cultural processes of the context in which it is situated”. In other words, it addresses the relationship between interculturalism and education, which are two terms that have an intrinsic relationship, since both deal with the appreciation of cultural diversity and the construction of inclusive educational practices. That said, Candau (2008) emphasizes that interculturalism refers to the proposal to appreciate cultural diversity through dialogue, mutual respect and the construction of inclusive educational practices that recognize and articulate different knowledge and cultural identities. Thus, understanding education from

the perspective of interculturality becomes essential to promote more democratic learning spaces, sensitive to the multiple identities and knowledge present in the school environment. This approach becomes necessary because, according to (Lima, 2024), the school plays a fundamental role in the formation of culturally competent individuals, which makes students capable of understanding and respecting diversity, while at the same time developing a deeper awareness of their own identity in the context of this cultural plurality. Based on this premise, Candau (2008) points out three fundamental characteristics of interculturalism: the intentional promotion of interaction between different cultural groups, aiming at sharing experiences and mutual learning; the understanding of cultures as dynamic processes, in constant construction and reconstruction; and the intensification of cultural hybridization, marked by the continuous incorporation of new elements into cultural identities. In this sense, the Boi-Bumbá culture of Parintins exemplifies these intercultural dynamics, since, over the years, it has gained increasing prominence at national and international levels, consolidating itself as the most significant cultural manifestation of the peoples of the Amazon in the transition from the 20th to the 21st century (Souza, 2009). As with most popular manifestations, the Boi-Bumbá tradition is deeply rooted in the spaces and territories in which it is located.

## METHODOLOGICAL PATH

The locus of development of this study was in a high school in the city of Parintins, known as “Tupinambarana Island”, located on the right bank of the Amazon River. The emphasis on the city of Parintins is essential, as it is the stage of the famous Folklore Festival, marked by the cultural dispute between the Caprichoso and Garantido Boi-Bumbá. The *toadas*, central elements of cultural manifestation, were used as the basis for a research carried out with students in the second year of high school in the context of this work.

The pedagogical proposal presented in this study adopts a qualitative approach. To develop the pedagogical moments, a structured didactic sequence was initially developed based on elements from the environmental and intercultural approaches. This structure was integrated with the theoretical productions related to the Three Pedagogical Moments proposed by Delizoicov, Angotti and Pernambuco (2011), based on concepts from Paulo Freire's theory, which values dialogue and contextualization in the teaching and learning process. Table 1 presents the teaching sequence based on the "Three Pedagogical Moments" (3MP) proposed by Delizoicov, Angotti and Pernambuco (2011). Each teaching stage of the sequence lasted approximately three hours, equivalent to a total of nine hours/class. This approach prioritized the contextualization of teaching concepts, seeking to understand environmental issues with a focus on the regional scenario of the "Queimadas", using the *toadas* of the bois-bumbás as a teaching resource. Throughout the development of the research, the students were organized into four groups. The sequence was structured in three moments, distributed as follows:

**Table 1**

*Didactic sequence of the three pedagogical moments used to develop the approach*

Moments	Stage	Activity developed
1	Initial Problematicization	Presentation of the approaches of Caprichoso and Garantido to talk about environmental issues.
		Importance of the Bois Bumbás <i>toadas</i> for the community and dissemination.
2	Knowledge organization	Apresentação das <i>toadas</i> existentes para os alunos que abordavam a temática ambiental.
		Presentation of existing <i>toadas</i> to students that addressed environmental issues.
3	Application of knowledge	Production of a <i>toada</i> that addresses environmental issues by students.

Source: Own authorship (2024).

The data were analyzed from the perspective of discursive textual analysis (DTA), highlighting the categories that allowed us to understand the objectives and hypotheses proposed in this research. This research was conducted with due authorization, obtained through the signing of the “Free and Informed Consent Form” by the students' guardians, prepared exclusively for the purposes of this study. In addition, the project was approved by the Research Ethics Committee of the Federal University of the State of Amazonas. In accordance with ethical principles, the names of the mediators participating in the research were omitted. This research was submitted to ethical evaluation at the CEP of the researchers' University under CAAE number: 54108121.2.0000.5020 and the decision was approved on December 15, 2021.

## TECHNIQUE FOR DATA ANALYSIS

Discursive Textual Analysis (DTA) according to (Moraes; Galiuzzi, 2016) is like a self-organized process of construction and understanding in which understandings emerge from a recursive sequence of three components: the deconstruction of the texts of the “corpus”, unitarization; the establishment of relationships between the unitary elements, categorization; the emerging capture in which the new understanding is communicated and validated.

For the development of this text, some categories were established a priori and during the production of the writing other categories emerged. According to (Moraes; Galiuzzi, 2016), categorization is an essential process in the analysis and interpretation of information in qualitative research, highlighting its importance in the construction of knowledge. Varela, Thompson and Rosch (2000) complement this idea by stating that categorization transforms individual experiences into meaningful sets, fundamental for the response of organisms to the environment.

The analysis developed in this study was carried out in two distinct moments. In the first stage, the *toadas* of the Caprichoso and Garantido bois-bumbás were examined, aiming to identify environmental terms and themes present in the traditional compositions. This initial survey served as a basis for understanding how local popular culture expresses environmental concerns.

In the second stage, the unpublished *toadas* produced by the students during the pedagogical proposal were analyzed. Each *toada* created by the students was coded with the acronym ToaPro. In total, twelve *toadas* were produced, of which four were selected for analysis. The choice considered the recurrence of similar terms in several compositions, which justified the reduced selection to avoid redundancies and ensure greater interpretative diversity. This approach allowed for a more focused and representative evaluation of the environmental content produced by the students, highlighting their perceptions and interpretations on the theme.

## RESULTS AND DISCUSSION

This section was developed during the first and second moments of the (3MP), proposed by Delizoicov, Angotti and Pernambuco (2002), known as “initial problematization” and “organization of knowledge”. In this phase, students had the opportunity to systematize and deepen the content by integrating scientific knowledge with knowledge acquired in their school and daily experiences. This integration culminated in the third moment, in which students applied the knowledge acquired through the creation of original songs with environmental themes.

This section focuses on the analysis of environmental issues present in the lyrics of the songs of Bois-Bumbás Garantido and Caprichoso, used as a pedagogical resource during the phase of the second pedagogical moment, the organization of knowledge. Six songs were selected, composing the corpus of analysis, three from Boi Garantido and three from Boi Caprichoso. The choice was based on the presence of previously defined environmental terms, such as: “burning”, “felling”, “heat”, “dry”, “heat”, “ashes”, “breathing”, “fire”, “smoke” and “threatened”.

These words, organized in discursive sequences, reveal how the bois-bumbás symbolically address the socio-environmental impacts that affect the Amazon, offering a starting point for dialogue between popular culture and environmental education.

## BOI-BUMBÁ TOADAS FOR TEACHING INTERCULTURAL AND ENVIRONMENTAL COMPETENCIES IN THE SCHOOL CONTEXT OF PARINTINS/BRAZIL

To collect data, students analyzed the selected songs of the two Boi-Bumbá, using an approach focused on environmental issues, as described in Table 2.

**Table 2**

*Environmental analysis of the songs of the Caprichoso and Garantido Boi-Bumbá selected to present to students.*

<i>Toadas</i>	<i>Analysis</i>
Lamento de Raça – 1996 (Boi Garantido)	It talks about a cry for the Amazon and makes reference to the animals and people who suffer from the fires.
A vida depende da vida – 1999 (Boi Garantido)	It calls for the environmental preservation of rivers and highlights the devastation of forests and the scarcity of natural resources.
Amazônia, a cura – 2022 (Boi Garantido)	Highlights climate change and the future of the Amazon and calls for the preservation of the forest.
Amazônia Livre – 2006 (Boi Caprichoso)	Make a request for the preservation of the Amazon.
Tempo de Borboletas – 2009 (Boi Caprichoso)	It refers to the Amazon, the lungs of the world, and the smoke from the fires.
Brasil, terra indígena – 2023 (Boi Caprichoso)	The voice of indigenous resistance and the fight for preservation.

Source: Own authorship (2024).

All of the songs presented were related to environmental issues, a highly relevant topic that has been explored at different times by the Bois-Bumbás. This reinforces the importance of discussing these issues. The songs were presented to the students in the order indicated below. After each presentation, debates and analysis of the lyrics were held, highlighting the similarities and differences between the two boi-bumbás.

The first song worked with the class was the Bois-Bumbá Garantido song Lamento de Raça (1996), which begins with a powerful account of the fires, evidenced in the verses: “The Amazon is burning”, “There goes the rail running from this heat”, “There goes the jaguar fleeing from this fire”. This composition by Boi Garantido is a cry of warning against the fires that were already affecting the region at the time and that, currently, have intensified in an alarming way.

Next, the next song was Amazônia Livre (2006) by the Boi Bumbá Caprichoso, which calls for the preservation of the Amazon. By emphasizing “Amazônia Livre” in its chorus, it reinforces the desire to see this region preserved and protected from the threats it faces. The terms “tears of dew” and “twisted trunks” are images that evoke the destruction and sadness of the loss of the forest.

Followed by the performance of the song A Vida Depende da Vida (1999) by Boi-Bumbá Garantido, it calls for the preservation of the Amazon rainforest, highlighting the great importance of rivers and forests for the survival of humans and local fauna. The repetition of the phrase “A vida depende da vida”



emphatically reinforces the message that human existence is deeply connected to the preservation of the environment. And then the song of the *boi-bumbá Caprichoso*, *Tempo de Borboletas* (2009) which begins with a deep desire to breathe the Amazon, symbolizing the vital connection with nature and highlighting the essential role of the forest thanks to its rich vegetation cover and its function of filtering the atmospheric air. This desire, however, contrasts with the sad reality of the fires, whose smoke pollutes the air and compromises the regenerative capacity of the forest, highlighting the urgency of preserving this ecosystem that is essential for life on the planet. The last two songs were more current, highlighting that this theme is very present in the current speeches of the *bois*. The song *Amazônia, A Cura* (2022), by *Boi-Bumbá Garantido*, highlights the urgent need for actions to preserve the forest, an increasingly relevant theme in the face of the environmental crisis affecting the Amazon. The song addresses environmental devastation and its catastrophic consequences, reinforcing, through the repetitive refrain "Don't burn the forests, no fire, no smoke", a strong call for the protection of the forest and environmental awareness.

And the *toada* *Brasil, Terra Indígena* (2023), by *Boi-Bumbá Caprichoso*, addresses a current issue by highlighting the struggle of indigenous peoples to preserve their lands, culture and identity. The song highlights the challenges faced due to colonization and the unbridled advance of progress, which often disrespects and ignores indigenous rights.

This discussion aimed to evaluate the presence and relevance of environmental issues in the *toadas* of the *bois-bumbás* *Garantido* and *Caprichoso*, analyzing how these cultural manifestations can be used as a tool for teaching Environmental and Intercultural Education. Braga (2002) highlights that the *boi-bumbá toadas* portray characteristic elements of the Amazon region, such as natural landscapes, rivers, forests, fauna and flora, in addition to exalting the mixed-race man who played a fundamental role in the formation of Amazonian society and indigenous peoples, both from the Amazon and, occasionally, from Central Brazil. These themes reinforce the cultural identity of the region and establish connections between traditional knowledge and environmental preservation.

According to Pinto et al. (2024), environmental education provided for in the National Common Curricular Base (BNCC) is aligned with the principles of comprehensive education, seeking to promote a critical and reflective understanding of contemporary environmental problems. In this context, the *toadas* prove to be valuable instruments for addressing socio-environmental issues in a meaningful and culturally contextualized way.

Based on these foundations on environmental and intercultural issues, the students developed their own *toadas* as a way of expressing the knowledge acquired throughout the process. This production symbolized the materialization of the pedagogical proposal, by promoting student protagonism. As Candau (2008) highlights, intercultural pedagogical practices must favor the construction of open, critical and constantly transforming identities.



## ANALYSIS OF ENVIRONMENTAL AND INTERCULTURAL COMPETENCIES PRESENT IN THE BOI-BUMBÁ TOADAS PRODUCED BY STUDENTS

During the activities developed in this pedagogical proposal, we analyzed the main concepts and ideas that emerged in the students' productions. Based on the transcriptions, we identified how they applied these concepts in the context of the songs created. Some students were able to clearly integrate scientific and environmental knowledge, while others demonstrated a promising approach, showing understanding and creativity in the process.

For this activity, a theme entitled "The Power of Creation" was created, which sought to stimulate creativity and the application of the knowledge acquired by the students. The proposal encouraged critical reflection and artistic expression, integrating cultural elements and contemporary environmental issues.

The *toada* "Hope – Protecting the Amazon" ToaPro01 (Table 3) addresses in a forceful manner the devastating impact of forest fires. In addition to portraying this alarming reality, the composition makes an emotional appeal, calling for the preservation of the Amazon and highlighting the importance of protecting this natural heritage.

**Table 3**

*ToaPro01: Toada da Esperança – Protecting the Amazon*

<p>Na vastidão da floresta amazônica, onde a vida pulsa de forma única e mágica, as queimadas surgem, tristes e vorazes, devastando o verde, deixando marcas fugazes.</p> <p>O fogo consome a beleza sem piedade, ecossistemas se perdem na imensidão da verdade, animais fogem, árvores caem com chamas, um grito de socorro ecoa em meio às chamas.</p> <p>É preciso agir, proteger com fervor, a Amazônia pede ajuda, clama por amor, juntos podemos preservar essa riqueza sem igual, para que as futuras gerações possam dela se encantar.</p> <p>Que a toada das queimadas na Amazônia seja um alerta, para cuidamos da natureza, antes que seja deserto, vamos unir nossas vozes em um canto de</p>	<p>(translation)</p> <p>In the vastness of the Amazon rainforest, where life pulses in a unique and magical way, the fires appear, sad and voracious, devastating the green, leaving fleeting marks. The fire consumes beauty without mercy, ecosystems are lost in the immensity of truth, animals flee, trees fall in flames, a cry for help echoes amid the flames. We must act, protect with fervor, the Amazon asks for help, cries for love, together we can preserve this unparalleled wealth, so that future generations can be enchanted by it. May the sound of the fires in the Amazon be a warning, so that we take care of nature, before it becomes a desert, let us join our voices in a song of unity, to save the forest and ensure its protection.</p>
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união,  para salvar a floresta e garantir sua proteção.	
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Source: Own authorship (2024).

ToaPro01 addresses relevant points related to environmental skills, highlighting, for example, the importance of environmental awareness and critical thinking. The song highlights the impacts of fires, such as the destruction of ecosystems and the loss of biodiversity, in addition to promoting the search for sustainable responsibility by generating understanding about the seriousness of environmental problems. The song reinforces the idea that only collective actions can transform this reality. The impact of this song is evident from the title “Toada da esperança: protegendo a Amazônia” (*Toada of hope: protecting the Amazon*), which acts as a collective call for environmental awareness. The lyrics reinforce the urgency of taking action in the face of the destruction of the forest, evoking not only the visible damage caused by the fires, but also the need for a new ethical stance towards nature. When analyzing ToaPro 01, we can highlight some points that highlight the issue of cultural colorblindness cited by Candau (2008). The expression “fire that consumes beauty without mercy” and the “cry for help” of the forest function as metaphors for this cultural ignorance. The destruction of vegetation and the loss of ecosystems may represent a lack of recognition and appreciation of the natural and cultural diversity of the Amazon. In this sense, the work is aligned with the perspective of Carvalho (2004), who defends the importance of critical environmental education, capable of integrating ethical, aesthetic and political dimensions in the formation of individuals committed to the preservation of life.

The tune “A Dor da Natureza” (The Pain of Nature) ToaPro02 (table 4) highlights the beauty and harmony present in the forest, but also warns of the destruction caused by human greed. The composition addresses the serious consequences of these actions, reinforcing the urgency of protecting nature.

**Table 4**

*ToaPro02 – Nature’s pain*

A natureza, um berço de vida, verdejante e bela,  com rios que correm, e o ar que se revela,  em cada canto, um canto de paz, um sussurro de amor,  um paraíso que Deus nos deu, um presente do senhor.  Mas a ganância do homem, cega e cruel,  desmata a floresta, sem piedade e sem mel,	(translation)  Nature, a cradle of life, verdant and beautiful, with flowing rivers and air that reveals itself, in every corner, a corner of peace, a whisper of love, a paradise that God gave us, a gift from the Lord. But man's greed, blind and cruel, deforests the forest, without mercy and without honey, burning the native forest, in embers and smoke, leaving the land dry, lifeless and dull, the rivers that once flowed, now drain away. Drought reigns, the earth groans, and the sun blazes, the fauna
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queima e mata nativa, em brasas e fumaça, deixando a terra seca, sem vida e sem graça, os rios que antes corriam, agora se esvaem. A seca impera, a terra geme, e o sol se inflama, a fauna e a flora sofrem, em agonia e dor, a natureza chora, em prantos de amor, o homem, em sua ignorância, destrói o que tem, sem pensar no futuro, sem saber o que vem, a natureza pede socorro, em cada canto e lugar, é hora de agir, de mudar e o planeta salvar.	and flora suffer, in agony and pain, nature cries, in tears of love, man, in his ignorance, destroys what he has, without thinking about the future, without knowing what is to come, nature cries for help, in every corner and place, it is time to act, to change and save the planet.
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Source: Own authorship (2024).

From the elaboration of ToaPro02, it is observed that the author expresses a spiritual view of nature, referring to it as a “gift from the Lord”. This vision rescues a cultural perspective present among the traditional peoples of the Amazon, which is the appreciation of ancestral knowledge. This approach is aligned with the intercultural proposal of Candau (2008), who argues that intercultural education should recognize and value the diversity of knowledge, respect cultural identities and promote dialogue between different social groups. In this sense, the proposal is also articulated with the National Common Curricular Base (BNCC), with regard to the appreciation of knowledge and cultural manifestations and which proposes the development of the aesthetic and cultural sense of students, so that they are able to recognize, enjoy and respect the diverse artistic and cultural manifestations. The proposal also encourages participation in diverse artistic-cultural practices, with respect to the plurality of knowledge, identities and cultures (Brasil, 2018, p. 65). In the second stanza, the “white man”, in his ignorance, is positioned as someone who does not respect the knowledge and ways of life of the native peoples, that is, the author reinforces that the other confronts our way of situating ourselves in the world.

“But the greed of man, blind and cruel, deforests the forest, without mercy and without honey, burns and kills native people, in embers and smoke, leaving the land dry, lifeless and dull, the rivers that once flowed, now drain away.” ToaPro02

In the third stanza, “the fauna and flora suffer, in agony and pain”, the author criticizes the destruction of the forest and the environmental impact of human actions, which directly dialogues with the ideas of Leff, who states “Environmental

rationality proposes a reconstruction of knowledge based on ecology and local knowledge, valuing traditional knowledge and the preservation of life.” (Leff, 2001, p. 63). The song *Amazônia Viva: Canto de Esperança* ToaPro03 (table 5) presents a lyrical and inspiring message, focused on the appreciation and preservation of the Amazon. It combines a poetic narrative with elements of denunciation and hope, highlighting both the destruction caused by the fires and the need for unity and collective action to reverse the damage.

**Table 5**

*ToaPro03 – Living Amazon: Song of Hope*

Na floresta densa, o verde a brilhar	(translation)
Há vida em cada canto, o ar respirar	In the dense forest, the green shines
Mas o fogo que consome, a chama a devastar	There is life in every corner, the air breathes
Amazônia chora, quem vai lhe salvar?	But the fire that consumes, the flame that devastates
Terra mãe, tuas lágrimas não secarão	The Amazon cries, who will save it?
Nas cinzas renascerá nossa união	Mother Earth, your tears will not dry
Amazônia viva, precisamos de te cuidar	In the ashes, our union will be reborn
Para o futuro, devemos te preservar	Amazon alive, we need to take care of you
O canto dos pássaros, o rio a correr	For the future, we must preserve you
Os povos da floresta, o saber a proteger	The song of the birds, the river running
Nas mãos do descuido, a ganância o destruir	The people of the forest, the knowledge to protect
Precisamos nos unir para o verde ressurgir	In the hands of carelessness, greed will destroy it
O fogo não apaga a esperança	We need to unite for the green to rise again
Renovamos a nossa aliança	Fire does not extinguish hope
Com a natureza a nos guiar	We renew our alliance
Para a Amazônia, vamos lutar	With nature to guide us
Na floresta densa, o verde há de voltar	For the Amazon, we will fight
Com nossa união, a vida o renovar	In the dense forest, the green will return
Amazônia viva, juntos vamos cantar	With our union, life will renew it
Para sempre te amar, para sempre te amar.	Amazon alive, together we will sing
	To love you forever, to love you forever.

Source: Own authorship (2024).

ToaPro03 highlights the importance of environmental resilience by conveying the message that "fire does not extinguish hope." The *toada* symbolizes nature's ability to regenerate itself and emphasizes the importance of human unity to reverse environmental damage. The *toada* reinforces the need for unity and collective commitment to reverse environmental damage. This perspective is in line with Loureiro (2006), who argues that environmental education should promote social and ecological transformation, recognizing both the destructive and regenerative potential of nature, as long as there is conscious and supportive human engagement. As stated, "Critical Environmental Education aims not only to denounce socio-environmental impacts, but also to announce new possibilities based on environmental justice, solidarity and collective action." (Loureiro, 2006)

By emphasizing the importance of unity and collective action for the preservation of the Amazon, this premise aligns with the principles of the National Common Curricular Base (BNCC), which promotes responsibility and citizenship as essential skills for the formation of conscious individuals committed to sustainability and social justice.

The tune "Our land is sick" ToaPro04 (table 6) is a powerful lament that portrays environmental devastation in a direct and emotional way. Its message reflects the gravity of the ecological crisis, highlighting the impacts of fires, the destruction of natural habitats and human neglect of nature.

**Table 6**

*ToaPro04 – Toada produced 04.*

Toada Nossa terra está doente	(translation)
Os rios estão secando	Toada Our land is sick
A floresta está queimando	The rivers are drying up
animais estão correndo desse chão ardente.	The forest is burning
Nossa terra está doente!	Animals are running away from this burning ground.
a cor do céu já não é a mesma em meio a tanta fumaça.	Our land is sick!
Nesse chão só se vê animais feridos ou mortos.	The color of the sky is no longer the same
Nossa terra está doente!	in the midst of so much smoke.
a cor do céu já não é a mesma em meio a tanta fumaça.	On this ground you can only see injured or dead animals.
Nesse chão só se vê animais feridos ou mortos.	Our land is sick!
	The color of the sky is no longer the same
	in the midst of so much smoke.
	On this ground you can only see injured or dead animals.

Source: Own authorship (2024).

ToaPro04 expresses ecological sensitivity by showing empathy for the conditions of animals and nature, encouraging more compassionate and responsible attitudes. The repetition of the verse “Our land is sick” reinforces the idea of nature that suffers. Elements such as “rivers drying up”, “forest burning”, “injured or dead animals” and “the smoke that covers the sky” highlight the direct impacts of fires and environmental destruction.

The environmental issue is highlighted in the *toada* created by the student, when dialoguing with the reflections of Porto-Gonçalves (2006), who emphasizes that the Amazon territory is not limited to a geographic dimension, but is a lived space, imbued with cultural, historical and spiritual meanings. Thus, the destruction of the forest represents not only the loss of biodiversity, but also the destruction of life forms, ancestral knowledge and the identities of the people who inhabit the region.

The analysis of the four *toadas* produced by the students revealed the effort to express representations of reality through the interpretation of the lyrics created. Furthermore, they highlighted their experiences during the fires that affect the region, also addressing the environmental issues arising from this problem. Silveira and Sena (2021) emphasize that *toadas* awaken emotions or nostalgia, and *toadas* are fundamental to understanding the history of Parintins music. *Toadas*, as artistic and cultural expressions, translate feelings, experiences and portray the daily lives of the Amazonian populations, highlighting their cultures, diversity and the deep relationship with the environment in which they live. This is reinforced when Oliveira (2018, p.113) says that “indigenous narratives in the format of *toadas* tell the history of a people, their customs and beliefs, with the aim of teaching and transmitting ancestral knowledge to future generations”. It is, therefore, an intercultural practice, as it articulates traditional knowledge, collective memories and local experiences in an accessible and shared language, valuing the ethnic and cultural diversity present in the Amazon. The *toadas* of the *boi-bumbás* are an integral part of the daily lives of the people of Parintins, especially during the festival period, when they echo throughout the city. This constant presence reinforces the feeling of belonging to the *boi-bumbá* culture. As Pimentel (2012, p. 47) points out, “the *toada* is like the Amazon: those who do not know it do not understand it, and many try to modify or mold it according to their interests, just as the colonizers did and continue to do as the capitalists.” This statement denounces the risks of cultural appropriation and highlights the need to protect this knowledge and practices as living manifestations of Amazonian interculturality.

These studies demonstrate the significant impact of the *toadas* on the context of students from Parintins, highlighting the importance of incorporating this cultural expression into the school environment. In addition to enriching the learning process, the *toadas* prove to be a valuable resource for teachers in addressing content, especially in the environmental sphere. In this sense, the BNCC (2018) highlights the need to understand youth cultures in their uniqueness, recognizing them as diverse and dynamic, in addition to valuing young people as active participants in the societies to which they belong, which are also marked by constant diversity and transformation.

With this, the BNCC (2018, p. 465) states that “adopting this expanded and plural notion of youth means, therefore, understanding youth cultures in their uniqueness.” From the development of this methodological approach, it becomes

evident the possibility of producing teaching methods that integrate the intercultural knowledge of a region, such as the boi-bumbá culture of Parintins, and topics of global relevance, such as the environmental issue. This integration allows connecting students to their cultural identity, raising awareness about the importance of environmental preservation, and contextualizing learning in their local realities and experiences.

## CONCLUSION

In this work, we analyze students' perceptions regarding the production of a *toada* with an environmental approach. The *toadas*, full of feelings, address current and highly relevant themes. Through these compositions, the authors of the bois-bumbás not only extol local traditions and beliefs, but also encourage the preservation and appreciation of the rich cultural heritage of the Amazon. Although all the *toadas* share a common core of skills, such as the appreciation of the Amazon and environmental education, each one brings distinct nuances that enrich the overall approach. They address everything from emotional and cultural issues to social criticism, showing that music can be a powerful tool for reflection and change. In this way, the *toadas* play a crucial role in the transmission of traditional knowledge, contributing to the maintenance of cultural identity and the strengthening of community ties, where the bois-bumbás are an integral part of daily life. *Toadas*, popular songs from the Amazon region, which are well-known and used to promote the Parintins Festival, can also contribute to teaching in all areas of knowledge, making classes more interesting in this context, as they are part of the culture of the people of Parintins.



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