

**CASE STUDY OF A CHILD WITH OPPOSITE CHALLENGING DISORDER
(ODD) IN A FAMILY ENVIRONMENT USING CLASSIC MUSIC
ESTUDO DE CASO DE UMA CRIANÇA COM TRANSTORNO DESAFIADOR OPOSITIVO
(TDO) EM AMBIENTE FAMILIAR COM USO DE MÚSICA CLÁSSICA
ESTUDIO DE CASO DE UN NIÑO CON TRASTORNO DE COMPETENCIA OPOSITIVA
(TCO) EN UN ENTORNO FAMILIAR UTILIZANDO MÚSICA CLÁSICA**

Jose Antonio Maciel Pereira¹

University Center of Grande Dourados, Portugal

rosacunhaklemm@gmail.com (<https://orcid.org/0009-0005-5429-0220>)

Maria Rosa Cunha Klemm

University Center of Grande Dourados, Portugal

josemaciel1963@gmail.com (<https://orcid.org/0000-0002-2364-4332>)

Manuscript information:

Recebido/Received: 22/06/23

Revisado/Reviewed: 08/01/24

Aceito/Accepted: 22/01/24

ABSTRACT

Keywords:

ODD, inclusion, Dalcroze, music and family.

This article aims to observe, analyze, discuss and propose possibilities for improving a pedagogical activity proposed for a child with oppositional defiant disorder (ODD) with his family under an inclusive focus. This is a case study with a qualitative background, from the point of view of a proposal for pedagogical differentiation, which presents a musical practice on the piano, lasting 50 minutes, for a five-year-old boy, at in the light of the method of Austrian pedagogue Jacques Dalcroze, who proposes the use of three basic domains of evaluation for the success of a musical pedagogical intervention: rhythmic, solfeggio and improvisation. There were movements of the child's body influenced by the music and understanding of the musical score, but without being able to mark the beats with the use of the hands and with restricted musical exteriorization through the tactile-motor sense. The presence and motivation given by the father is seen as a success factor. There is a need for better planning of the intervention, counting on the family from the beginning, and the presence of the father was a motivator for the successful moments of the practice.

RESUMO

Palavras-chave:

ODD, inclusion, Dalcroze, music and family.

Este artigo possui o objetivo de observar, analisar, discutir e propor possibilidades de melhoria de uma atividade pedagógica aplicada para uma criança portadora do transtorno desafiador opositivo (TDO) com a sua família sob um foco inclusivo. Trata-se de um estudo de caso de fundo qualitativo, sob o olhar de uma proposta de diferenciação pedagógica, que apresenta uma prática musical ao piano, de 50 minutos de duração, para um menino de cinco anos de

¹ Corresponding author.

idade, à luz do método do pedagogo austríaco Jacques Dalcroze, que propõe o uso de três domínios básicos de avaliação para o sucesso de uma intervenção pedagógica musical: a rítmica, do solfejo e da improvisação. Ocorreram movimentos do corpo da criança, influenciados pela música e entendimento da partitura musical, mas sem conseguir a marcação dos tempos com o uso das mãos e com restrita exteriorização musical por meio do sentido tátil-motor. A presença e motivação dada pelo pai é vista como um fator de sucesso. Existe a necessidade de melhor planejamento da intervenção contando com a família desde o início, bem como a presença do pai foi motivadora para os momentos de sucesso da prática.

RESUMEN

Palabras clave:

TND, inclusión, Dalcroze, música y familia.

Este artículo tiene como objetivo observar, analizar, discutir y proponer posibilidades de mejora de una actividad pedagógica propuesta para un niño con trastorno negativista desafiante (TND) con su familia bajo un enfoque inclusivo. Se trata de un estudio de caso con antecedentes cualitativos, desde el punto de vista de una propuesta de diferenciación pedagógica, que presenta una práctica musical en el piano, con una duración de 50 minutos, para un niño de cinco años, en la luz del método del pedagogo austríaco Jacques Dalcroze, quien propone el uso de tres dominios básicos de evaluación para el éxito de una intervención pedagógica musical: rítmica, solfeo e improvisación. Hubo movimientos del cuerpo del niño influenciados por la música y comprensión de la partitura, pero sin poder marcar los tiempos con el uso de las manos y con exteriorización musical restringida a través del sentido táctil-motor. La presencia y motivación dada por el padre es vista como un factor de éxito. Existe la necesidad de una mejor planificación de la intervención, contando con la familia desde el inicio, y la presencia del padre fue un motivador para los momentos exitosos de la práctica.

Introduction

The difficulty of dealing with children who behave differently from the standard of normality is one of the great challenges facing education today, even considering all the inclusive policies that are in force, which seek to provide guidance so that teaching practices should contain a proposal to prepare for social inclusion. These practices have their own characteristics for being operationalized in a classroom in a school institution which, in theory, should be prepared for this type of activity with a focus on inclusion. However, the inclusive process is much broader, as it has a systemic characteristic and cannot be restricted to the school, i.e. the student's home environment must be considered as a place where the inclusive exercise must take place. In this world, inclusive pedagogical practices in the home environment for pre-literate children can be a further support in the challenge of including children and should therefore be encouraged. (Lopes, Castro & Santos, 2022).

In this inclusive perspective, there is the challenge of dealing with children with oppositional defiant disorder (ODD), whose technical definition and characterization of the disorder can be found on page 462 of the "Diagnostic and Statistical Manual of Mental Disorders - 5th edition (DMS-5) published in 2014" (Varela, 2022, p. 20), with the revision of this document carried out in 2022: DSM-TR (*The Diagnostic and Statistical Manual of Mental Disorders 5th Edition, Text Revision*) (Sousa, 2022). It is worth noting that Cortes (2021) shows that this type of disorder "has a prevalence of 2 to 16% of the school-age population" (p. 9).

From an objective point of view, this type of disorder can be translated into a behavioral syndrome that generally manifests itself in boys (Lobo & Mamedes, 2020; Côrtes, 2021; Varela, 2022) in childhood, bringing not only relationship problems at school, but also great difficulty in the child's socialization with their parents and other residents of their home (Teixeira, 2014). Thus, in the view of Alves *et al.* (2023), can be "characterized by negativistic and hostile behaviors" (p. 7), which makes it a challenge to deal with children who have this type of dysfunction of self-control of emotions (Peixoto & Assis César, 2023, p. 98) in their family environment. This makes the family's role in building an inclusive process for the child in their own home more challenging. In other words, specific practices and tools within a proposal for pedagogical differentiation in the child's home, which are complementary to school or medical clinic treatments, can be of great value to the child's well-being. From all these perspectives, we can see the researcher's concern, which translates into the problem that she intends to seek a solution to routine situations in her practical life as a clinical therapist, as she realizes that many families and, specifically, parents, are unable to establish inclusive pedagogical practices at home that are more consistent for children with ODD (Lobo & Mamedes, 2020).

As a characteristic of its own, this article aims to contribute to the subject, since there are currently few studies available that relate this type of disorder to the methodology of Émile Jacques Dalcroze (Vienna, July 6, 1865 - Geneva, July 1, 1950), who created a system of music teaching based on expressive body movement, which became widespread in the 1930s. Under this veil, this academic paper deals with the important issue of inclusion, analyzing a child with oppositional defiant disorder (ODD) when practicing music pedagogy in the family home. It develops the hypothesis that the use of classical music, observed using an evaluation method established in academic literature, brings important inputs that translate into more efficient and effective family relationships for the benefit of the child. This can therefore be an opportunity to leverage

the inclusive process in the family itself, as well as bringing systemic improvements in the child's universe outside the home. That's why it makes perfect sense to say that the family's involvement is crucial to the success of this child with ODD, because "it's not just what happens in the relationship between the parents and the child before the child goes to school. It runs through the entire development process, and the relational dimension is familiar to the inclusive journey" (Franco, 2011, p. 4).

From this point of view, the project's guiding research problem is to propose a practice based on the pedagogy of differentiation to help parents who have difficulties dealing with this type of disorder in their homes. Thus, the research question arises: how can we present, observe, analyze, discuss and propose improvements in a familiar and inclusive pedagogical practice involving a child with ODD? In addition, the article has the general objective of presenting, observing, analyzing, discussing and proposing improvements to an inclusive pedagogical practice at home for a child with oppositional defiant disorder (ODD), using classical music. In order to achieve the general objective, the specific objectives are to list the stages of the practice and discuss its dynamics in the light of the selected academic literature.

This academic article is divided into six sections: introduction, development, materials and methods, results and discussion and, at the end, final considerations.

Oppositional defiant disorder can be found in academic literature as "oppositional defiant disorder", "oppositional disorder" or "defiance and oppositional defiant disorder" (Cortês, 2021). It predominates in male children, who apparently tend to have more energy at home, and "the initial symptoms ... usually occur between 6 and 8 years of age" (Teixeira, 2014, p. 21). These symptoms can, according to Varela (2022), "appear at any stage of life [...] and are usually accompanied by other associated disorders" (p. 22), however, they "usually begin between the ages of six and eight, rarely after the onset of adolescence" (Oliveira & Costa, 2021, p. 361),

It should be noted that the disorder should be treated as soon as it is diagnosed, as Teixeira (2014) advises, since "early intervention is an important way of treating and avoiding the deteriorating course of the disorder" (p. 11), which can evolve into a "conduct disorder which, characterized as a more serious disorder, presents persistent patterns of dissocial, aggressive or defiant conduct" (Oliveira & Costa, 2021, p. 361).

Studies on ODD are presented in many works surveyed in the academic literature, such as Teixeira (2014), Lobo & Mamedes (2020), Oliveira & Costa (2021) and Varela (2022), who agree with the premise that the child, due to the disorder, is unable to follow the rules at home and can evolve into a "contempt for or transgression of social norms" (Guimarães, 2023, p. 7). As a consequence, they display behaviors such as disrespect, greater impulsiveness, more conflicts, rebelliousness, aggression and stubbornness, making them extremely defiant children, which creates an overload for parents and siblings, in other words, difficulties in family relationships (Lobo & Mamedes, 2020).

As a result, there is a climate of disharmony and anxiety in the child's family environment, which makes it difficult for the family to integrate into an inclusive participatory process. As a result, there is a clear difficulty in implementing pedagogical and planned actions in the family so that the child can grow up in an inclusive family environment. It should be borne in mind that, in general, there is discontinuation of treatment for disorders in family homes, and this situation becomes more complex when a child with ODD is involved, due to their own difficulty in following the family's organization (Teixeira, 2014).

On the other hand, it highlights the importance of musical sound, which can be an instrument of great importance in the lives of these children with this type of disorder, as

it contributes to a harmony that should be present in various aspects of their daily lives. Among other benefits, it provides deep relaxation, stimulates creativity, emotional intelligence, thoughts, as well as transmitting tranquility and confidence to the child (Miranda, 2021). In the same vein, Neves (2021) argues that "music has a visible effect on education and on students' personal and social lives, since it can affect feelings, moods, memory and concentration" (p. 25).

As a result, musical sound can be seen as a vector of inclusion, because, through selected music, composed of sounds of melodic quality, it can bring the sensation that students feel free to create their own fantasies and exercise creativity in children's magic through musical dynamics. It should be added that this virtuous ensemble ends up collaborating for an inclusive process in their home, which tends to have the good result extrapolated to the school and, consequently, to the whole of society.

Among the options for interventions that can be proposed to support families, there is the possibility of teaching through music-based play, which is based on the view of Lopes *et al.* (2022), because "when children play make-believe, they appropriate the culture in which they live, exploring their imagination and constructing different meanings and situations." (p. 163). For this reason, according to Amado (2019), practical musical activities are recommended within Dalcroze's active method, "such as quick reaction and rhythmic marching exercises; interrupted or continuous canons and rhythmic and melodic improvisation" (p. 37). In addition, the same author points out the use of exercises such as "rhythmic and melodic readings in playful games; the articulation of notes, body relaxation and posture; diaphragmatic breathing and body balance exercises and continuity of movement" (p. 38).

The act of playing contributes to a child's integral development, building skills and potential in the cognitive, motor, psychological and social aspects (Amado, 2019). This development can be seen in all children, including those with special educational needs, including those with ODD, for whom the use of game-like activities enables them to interact better with those around them (Teixeira, 2014).

From this perspective of playfulness, the use of music can be a major contributory factor to a pedagogical practice that gets children involved in music education dialogues, because, normally, interventions planned in a playful model tend to make the student more sociable (Carvalho, 2018). From this point of view, we find in recent academic literature the works of Lopes, Castro and Santos (2022) and Neves (2021), which highlight the great importance of working with music, because it is known that each development is unique, which makes it important to monitor the child's progress in education.

The practice of music therapies should be used in interventions using a model that has already been validated in the academic world, which can be seen, for example, in the research by Amado (2019), Cerqueira (2020), Miranda (2021) and Neves (2021). These authors applied a musical system within a pedagogical differentiation proposal, bringing the "concepts of Dalcroze's proposal with the three basic tools that are: rhythm, solfeggio and improvisation" to the environment of children with behavioral disorders (Miranda, 2021, p. 68).

Therefore, after the theoretical contextualization, the justification and relevance of the research are imposed, by presenting an inclusive background study, under a musical approach method, in a pedagogical practice so that it can be better worked on or adapted to the family reality. As a result, the aim is to develop greater parental competence to better deal with ODD in the search for their children's longed-for social integration and, at the same time, to make a synergistic contribution to the school.

It should be added that, in addition to providing family members with a new option for pedagogical action in the development of children with this type of disorder, this scientific article contributes to a topic that is still underdeveloped in academic literature in the area of Pedagogy, which "highlights the need for discussion due to the great lack of information surrounding it" (Varela, 2022, p. 12) and corroborates the role of the family as support in treatment, since, in this process, parents must be entrusted with "the role of strengthening good family relationships" (Oliveira & Costa, 2021, p. 365).

The article is developed under the general objective of presenting, observing, analyzing, discussing and proposing improvements to an inclusive pedagogical practice at home for a child with oppositional defiant disorder (ODD) using classical music.

Methodology

The research is of a qualitative nature applied to a descriptive and observational study through a case of musical exercise, under the prism of the Jacques-Dalcroze methodology, focusing on the behavioral reactions of a student with ODD. It should be noted that Gil (2009, p. 33) shows that the qualitative approach to research is aimed at "the pursuit of objectivity, as it is being considered here, basically refers to the methods and techniques adopted in the collection of data and analysis of research results". The qualitative nature of the method, in the researcher's view, can best be used to answer the research question, which is characterized by the challenge of proposing an inclusive pedagogical practice for a child with oppositional defiant disorder (ODD) in the family environment.

In order to carry out the practice, the materials used had to be prepared with a view to answering the research question, and the participants had to be aware of what was expected. On the other hand, it is worth noting that it is a challenge to propose a practice involving learning to a child with ODD, because "without any disorders or special needs, the teaching-learning process is complex, but for a child with ODD, it will be even more complicated" (Varela, 2022, p. 24).

The participants were a male child with a medical and psychological diagnosis of ODD, who attends basic pre-school in a public kindergarten, aged 5 (five) and family members (parents and sister), from the perspective of early intervention, which, according to Côrtes (2021) can be "the key to the therapeutic success of behavioral changes" (p. 9).

The experiment was carried out on October 10, 2022, at the child's home in the city of Viana do Castelo, Portugal. In order to better record the practice, we asked the parents for permission to take some photographs of the proposed pedagogical practice, which was duly authorized, on the condition that the faces of all the participants were completely covered.

The methodological proposal of the scientific article brought the method and materials inspired by the Dalcroze methodology, which Amado (2019), Castilho (2020), Cerqueira (2020), Neves (2021) and Miranda (2021) applied in their research, within a proposal of pedagogical differentiation, "with the three basic tools which are: rhythm, solfeggio and improvisation" (Miranda, 2021, p. 68). The metrics adopted by the researcher to observe the child's behavior were the three tools of the Dalcroze method, which are shown in Table 1:

Table 1

Basic tools of Jacques Dalcroze's method

Tools	Characterization
Rhythmic dynamics	Characterized by the observational study of body movements through the musical influence on the child's perception.
Solfege	The child's ability to understand the musical score, with a possible marking of the time with the use of the hands.
Improvisation	Combination of the notions acquired in rhythm and solfeggio and their musical externalization through the tactile-motor sense.

Source: Adapted from Miranda (2021).

Thus, the proposed practice, which was carried out with the family, was characterized by the performance of the initial part of a piece of classical music that was performed with the child with ODD and their family members. This melody was chosen because the child was already familiar with music and had practiced it with her mother before, but without any academic background.

The material used was the score of the introduction to the classical song "Jesus, the Joy of Man", composed in 1716 by the German musician Johann Sebastian Bach, which is shown in figure 1:

Figure 1

Section of the score to be worked on with the child

Jesus Alegria dos Homens



Note. Source: Authors' personal archives (2023).

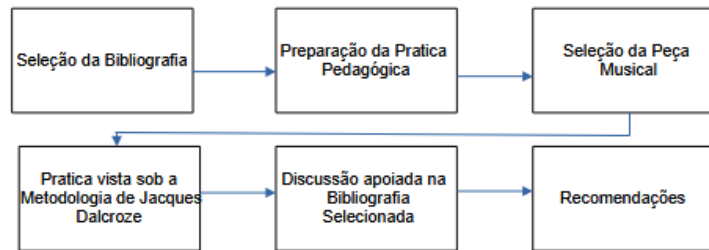
The preparation for the dynamic consisted of installing a keyboard piano on the living room table in the family home, as Castilho (2020) points out that this musical instrument is the "main one in rhythm" (p. 118). In addition, three chairs were placed with the following arrangement: the child's chair in front of the keyboard, occupying the central position. Another chair to the left of the child, which was intended for the father, and a third chair to the right of the child, for the mother's seat. The researcher stood in front of the family to observe the experiment.

In addition to the researcher's observations to gather data and information, the bibliographic prism was used for analysis and discussion by comparing the selected academic literature with the applicability of the Jacques-Dalcroze methodology.

The search for references was carried out in a systematic and advanced way in the databases of the CAPES/MEC Brazilian Periodicals Portal, the Portuguese RENATES Platform, which collects official information on doctoral theses and master's dissertations carried out in Portugal, and in the Portal of the Portuguese Journal of Sciences and Health. The search took place on May 21, 2023, considering the last five (5) years of publication, in Portuguese, using the descriptors "oppositional defiant disorder" or "Jacques-Dacroze".

The methodological construction of the article follows the specific rationale of a basic process flowchart, which is shown in figure 2:

Figure 2
Basic flowchart of the article's methodological process



The field notes during the experiment were taken in their own records and were made through direct observation of the participants according to the proposed taxonomy, and the data and information was collected according to Severino's (2010) instructions that it should be "recorded with the necessary rigor and following the procedures of field analysis" (p. 121).

The prism that guided this case study was guided by the integrative set of characteristics, which were the musical concept, content to be developed, skills to be developed under the domains of listening and musical interpretation, musical activities developed with the use of the piano and, at the end, the verification of strengths and opportunities for improvement for inclusive family practice.

Against this backdrop, with verbal guidance from the researcher, the intervention began at 10 a.m. on October 15 and ended at 10:50 a.m. on the same day, with the participation of the father, mother, sister and child with ODD. The practice lasted 40 minutes, taking into account the trajectory of seven main events listed in a chronological line, which were decisive for its realization, the results of which are presented and discussed below.

Results

The results of the practice are presented and discussed in the light of Jacques Dalcroze's basic tools and the bibliography identified. The temporal dynamics of these events are shown in Table 2:

Table 2
Temporal development of the ODD child's exercise with the family

Events	Timetable	Basic description of the observation
1	10:00 a.m	Keyboard and seating arrangement tested
2	10:10 a.m	Explaining the practice to the child
3	10:20 a.m	Start of supervised score practice with parents
4	10:25 a.m	Interaction with the father directly on the keyboard
5	10:31 am	Supervised score with sister
6	10:46 am	The child's lack of interest
7	10:50 a.m	End of practice

It should be noted that events 1 and 2 are part of any basic intervention by a pedagogy professional, linked to the planning of practice. From this point of view, the experiment was prepared from a Dalcrocian perspective, since this can be taken as a rhythmic-muscular education of the body, in order to regulate the coordination of movement with rhythm (Castilho, 2020). The playfulness of the practice can be a success

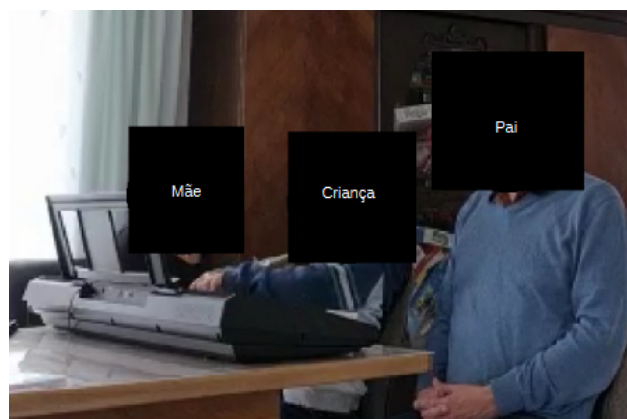
factor, as playful activities tend to "be more fun, more dynamic and less boring, fostering group spirit and improving interpretation and expressiveness" (Amado, 2019, p. 62), in order to create a favorable environment (Cerqueira, 2020) for the child for inclusive dynamics in the family environment.

In other words, we sought to avoid what would be characteristic of children with behavioral disorders by having natural restrictions "in the interaction of these people with non-motivating environments or situations that make it impossible for them to develop in the social environment" (Miranda, 2021, p. 69).

In relation to event 3, symbolized by figure 3, there is the practice in execution, after the verbal signal to begin the activity of playing the score, with the parents proposing active listening in the child's care, since "persistent stubbornness is to be expected from children with this syndrome; they are resistant to orders and seem to test their parents' limits at all times". (Teixeira, 2014, p. 21).

Figure 3

Capturing the execution of the practice - Event 3



It was positively noticeable that the child was motivated and had an expression of contentment, which was enough for him to start reading the score and using the keyboard with both hands, demonstrating an effective rhythmic dimension, with the ability to translate the first musical notes into melodic sound, because his rhythm exercises attention, intelligence and sensitivity at the same time. This fact corroborates Castilho (2020) when he shows that "through attention, the individual feels and immediately registers what is happening; with intelligence, he understands and analyzes what he has felt and, using sensitivity, he feels the music and penetrates its movement" (p. 118).

At this point, the child showed assertiveness in pressing the keys, as well as turning his head a few degrees in order to better hear the sound of the melody he was developing. She also showed engagement through her facial expressions and lip movements, smiling several times and saying words that had some similarity to the rhythm of the piano.

These characteristics of the child, observed in the initial phase of the practice, were not continuous, as it was found that there was no specific action of the child's tactile-motor sense that could be considered improvisation, in the combination of rhythm and solfeggio, where "expression, creativity and musicality as a whole" were developed (Miranda, 2021, p. 71).

With regard to event 4, represented by the capture of the practice in figure 4, about five minutes into the practice, the child began to show a tendency to lose concentration,

repeating the initial chords constantly and then pressing the keys in an uncoordinated manner.

Figure 4

Capturing the execution of the practice - Event 4



At this point, we noticed that she clearly indicated that she would no longer be able to walk rhythmically on her own, showing discontent with the activity. Because of this, the researcher recommended that the father, who has basic musical training, take the initiative to share the keyboard with the child, in order to provide motivation and encouragement to try to return to the previous dynamic.

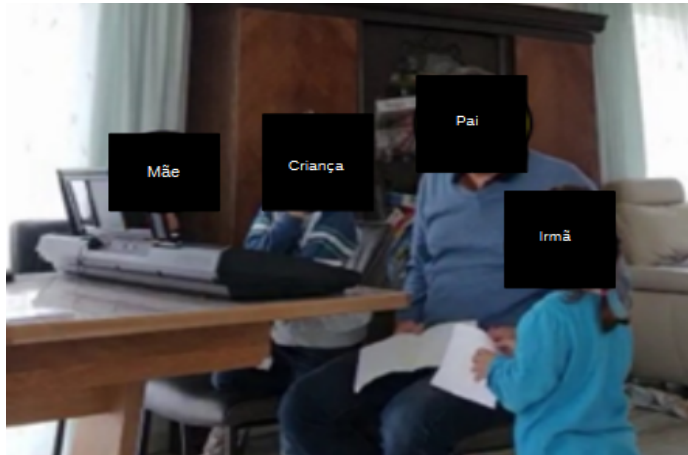
With the father's participation, the practice took the desired turn again, when the child showed a greater interest in returning to the rhythmic process and solfeggio that he had been developing.

He also showed body movements and tried to verbalize the music he was playing on the keyboard. It was clear how important the father's presence was for the activity, initially, in a model of active listening that served as a stimulus for him to start practicing and afterwards, motivating the child to return to the dynamic.

It can therefore be understood that, at this stage of the dynamics, we observed a set of perceptions of the child that were translated into "bodily movement, its developmental dynamics through active listening, movement and reflection, together with mental, sensitive and sensory-motor factors." (Miranda, 2021, p. 73).

With regard to event 5, represented by the capture of the practice in figure 5, the child instinctively stopped the practice when it was recommended that she approach her sister in order to integrate her into the dynamic.

Figure 5
Capturing the execution of the practice - Event 5



It should be noted that a possible conflict with the sister could already be expected in this type of family pedagogical practice for a child with the disorder, as ODD follows an expected trend of ending up "interfering a lot in the relationship with family members" (Teixeira, 2014, p. 33). Furthermore, Amado

In relation to event 6, represented by the capture of the execution of the practice in figure 6, after the attempt to integrate the sister into the pedagogical practice, the request was made for the sister to no longer take part in the practice.

Figure 6
Capturing the execution of the practice - Event 6



It was observed that the child became totally uninterested in continuing with the pedagogical practice, showing discomfort with the presence of the sister, even with the encouragement brought by the mother and great effort by the father for the child to resume the practice by stimulating the application of the three Dalcrozian tools.

After these actions, which had a pedagogical background, the sister was asked to move away from the practice area, coordinated attempts to return to the rhythmic dynamics, the child showed a reactive behavior and signs of aversion to the parents'

approach, with the consequent demonstration of animosity to continue being part of the intervention. This type of characteristic is typical of the disorder, as children with it "have difficulty controlling their temper and emotions" (Teixeira, 2014). In this case, in the eyes of the researcher, it is understood that the parents' attitude of insisting that the child return to the activity was the best decision at the time.

As a result, an emotional reaction was observed in the child's behavior, as he laid his head down and folded his arms in a clear sign of dissatisfaction to continue with the activity. Aware that the practice would not yield any more pedagogical results without more incisive action on the part of the parents, the decision was made to end it, with the notion that the objective of the practice had been achieved. Therefore, the mother took care to explain to the child the reason for the termination, keeping her voice firm so as not to encourage the construction of a figure of "little kings, dictators and little tyrants who dominate, manipulate and boss around their own parents" (Teixeira, 2014, p. 125).

Discussion

Starting the critical analysis by looking at the positive points, it can be seen that the presence of the mother and father participating directly, from the conception of the intervention, its planning and execution, was very symptomatic of the child's motivation and interest in participating. The initial period of practice was taken as very positive, as it was important for the child to be able, within a playful approach and wrapped in the affection of their parents, to "familiarize themselves with the elements of music through integral body movement, improving learning in the process" (Miranda, 2021, p. 61), as "working in a playful and affective way leads to a pedagogical intentionality that values the moment of play" (Pacheco & Nascimento, 2023, p. 5343). As an added value, the child's attempts to oralize the musical piece are also pointed out, indicating a path that could be developed so that the child's voice could work out its own melody for greater interaction with their parents.

It's worth noting that the father's participation brought security to the child, which can be seen when they used the keyboard together, managing to advance in the rhythmic dynamics, as well as the solfeggio process, which was considerably more robust.

This set showed a moment of synergy between the three participants, bringing to light a characteristic achieved by the highlighted Dalcrozian method that would be more harmonious, "active, more dynamic, less predefined, more differentiated and suited to the profile and level of knowledge of each student, leaving the student room for a degree of autonomy and initiative" (Amado, 2019, p. 61). It is worth mentioning that the child is from a family with good economic and socio-educational conditions, which can be taken from the structure that was set up for the practice in the child's home, which tends to favor a more conscious action by the family towards the child's inclusion in society (Neves, 2021).

There were no characteristics or behaviors that indicated the existence of a "dysfunctional, hostile, violent or negligent family, which are some of the worst prognostic factors for those with oppositional defiant disorder" (Teixeira, 2014, p. 35). On the contrary, a stable and harmonious environment was observed, demonstrated by the extreme affection and love that the parents devoted to the child, as well as their patience for many attempts at continuity, such as in the final moments of the intervention. Following on from the critical analysis, and addressing opportunities for improvement, no behaviors were observed that demonstrated actions in this sense by the child, within

the principle of improvisation, which may have been the result of the absence of "varied teaching resources, for example, colored objects" (Amado, 2021, p. 38) that could have been built by the child with the help of their parents.

In addition, it can be mentioned that the parental guidance given to the child so that the rules of the practice were followed, it seems, may have significantly influenced the playfulness of the intervention, which may have led to the child not feeling comfortable with natural cases of improvisation. Another point worth mentioning was that when the sister was introduced during the practice, she influenced the child's lack of concentration, which may have been a determining factor in the difficulty of resuming the intervention, suggesting that the sister should have been introduced from the beginning of the practice. In addition, the parents' insistence that the child resume the activity was another contributing factor to the child's irritable behavior, which led to the end of the intervention.

Conclusion

This scientific article is about presenting, analyzing, discussing and providing recommendations for improving a pedagogical practice using the tool of classical music for an elementary school child with ODD. Within an inclusive approach, an activity is proposed that can be carried out in the family environment. As a result, the stages of the pedagogical practice were also presented, bringing their evaluation under a critical analysis, presenting points of possible improvement for future interventions of this type. We believe that this case study is an important guiding input for parents and family members to look for concrete possibilities within an inclusive pedagogical criterion, so that they can better deal with this challenging issue of ODD outside the traditional support of the school or specialized clinics.

By presenting a practice, from the point of view of differentiated pedagogy, that can be carried out in the home of a child with ODD, it was shown that the three fundamental domains of Jacques-Dalcroze's methodology (rhythm, solfeggio and improvisation) are vectors that facilitate activities with low complexity, which confirms the hypothesis that supports the argument for using Dalcroze's methodology as a pedagogical process and as a therapy to support the family and the child. In addition, we wanted to show that musical expressiveness and body dynamics are factors that, if well directed by parents, can be decisive for a good family relationship with the child and the rest of the family. However, all activities should start with the whole family with more flexible rules that encourage the child's improvisation.

The importance of the father figure is confirmed, because through his presence, participation and collaboration in the pedagogical activity, he has developed a strong interaction in the family environment. It was possible to provide the child with strength, emotional stability, self-confidence, security and protection by being in the company and presence of the father. In addition, it is important to strengthen the bonds and affective ties between father and son, involving the mother, to participate and strengthen harmony in the family environment, which should be worked on to avoid conflicts with brothers or sisters.

The child, alongside his parents, showed collaborative behavior at various times, under a balanced emotional state and with a lot of security, as well as calm, interested and focused on the pedagogical practice, demonstrating that initial planning and preparation are very important for the success of an intervention with a child with ODD. They need a

well-organized and well-planned structure for increased interest in social and family interaction activities, with the support of melodious music that stimulates a bridge of attention in their homes. They also need more affection, attention, praise, recognition and encouragement from the whole family so that the child feels safer and happier, within a climate of positivity established by their families, which should be extrapolated to social life.

As a limitation of the research, it is understood that the pedagogical practice with the child with ODD was carried out only once and generated a single case study. Therefore, it deserves the recommendation that it be repeated other times, under the prism of the Dalcroze method, with the aim of tracing a structured line of the child's reactions to the inclusive environment. Another limitation of the study is the researcher's possible subjective bias in analyzing the case and her conclusions, since she had a friendship with the child's parents.

With regard to future research, it is recommended as a proposal for continuity that the subject demands, involving children and families, in the period of early childhood education with ODD under the prism of the Dalcroze methodology, in pedagogical practices. It can be seen that ODD is a little explored topic in the Portuguese academic environment and research with planned interventions in family environments would be a great asset to contribute to a better relationship with parents, support for the mainstream school and the child's social inclusion.

References

- Alves, J. de O., Borges, A. C. N., Castro, M. C., & Lima, P. M. A. P. (2023) Aspectos clínicos, diagnóstico diferencial e tratamento de jovens com Transtorno do Déficit de Atenção com Hiperatividade (TDAH) *Research, Society and Development*, 12(2), e0112239941. <http://dx.doi.org/10.33448/rsd-v12i2.39941>
- Amado, I. L. C. C. (2019). *Contributos do Método de Jacques-Dalcroze para a Formação Musical/Iniciação e Classe de Conjunto/Coro: dois estudos de caso*. [Dissertação, Escola de Artes, Universidade Católica Portuguesa]. https://repositorio.ucp.pt/bitstream/10400.14/28896/1/IrmaAmado_RelatorioFinal.pdf
- Carvalho, A. M. (2018). *Algumas questões que todo profissional da atenção à criança precisa saber*. (1ª Ed.). NECON/UFMG. <https://ares.unasus.gov.br/acervo/handle/ARES/13686>
- Castilho, F. M. C. (2020) *Perfil do docente vs perfil do aluno: processos de ensino-aprendizagem na disciplina de Formação Musical*. [Dissertação, Instituto Politécnico de Castelo Branco]. <https://repositorio.ipcb.pt/bitstream/10400.11/7500/1/Filipa%20Castilho%20-%20.pdf>
- Cerqueira, A. I. L. (2020). *A descoberta da rítmica de Dalcroze num contexto pré-escolar. Relatório Final de Prática de Ensino Supervisionada II*. Instituto Politécnico de Viana do Castelo – IPVC- Portugal. <http://hdl.handle.net/20.500.11960/2457>
- Côrtes, L. de O. (2021). Transtorno Desafiador Opositor na Infância. *Revista Portuguesa de Ciências e Saúde*, 2(01), 1-11. <https://revistas.editoraenterprising.net/index.php/rpcs/article/view/351>

- Franco, V. (2011). A inclusão começa em casa. In D. Rodrigues, *Educação Inclusiva – dos conceitos às práticas de formação*. Instituto Piaget. <http://hdl.handle.net/10174/3419>
- Gil, A. C. (2009). *Estudo de caso*. (1ª Ed.). Atlas.
- Guimarães, A. (2023). Ontologias da adolescência e ato infracional: uma revisão integrativa da década (2011-2020). *Physis: Revista de Saúde Coletiva*, 33, e33008, <https://doi.org/10.1590/S0103-7331202333008>.
- Lobo, J. G. & Mamedes, R. F. (2020). Metodologias Práticas em sala de aula para Crianças Desafiadoras. In VII CONEDU – Congresso Nacional de Educação. https://editorarealize.com.br/editora/anais/conedu/2020/trabalho_ev140_md4_sa_id5844_02092020113755.pdf
- Miranda, A. M. (2021). *Música e inclusão: uma análise legal, política e teórico-metodológica*. [Dissertação, Universidade Federal do Amazonas, Manaus]. https://tede.ufam.edu.br/bitstream/tede/8654/2/Disserta%c3%a7%c3%a3o_AxonMiranda_PPGE.pdf
- Neves, I. M. F. (2021). *O papel da música na educação inclusiva*. [Dissertação, Universidade Nova de Lisboa]. <https://run.unl.pt/handle/10362/135872>
- Oliveira, D. C. B., & Costa, D. R. M. da. (2021). Revisão da literatura sobre Transtorno Opositivo Desafiador e Transtorno de Conduta: causas/proteção, estratégia escolar e relação com a criminalidade. *Ciências & Cognição*, 26(2). <http://www.cienciasecognicao.org/revista/index.php/cec/article/view/1651>
- Pacheco, W. da C. F., & Nascimento, J. C. (2023). O ressoar do coco seco na musicalização: reflexões sobre a interdisciplinaridade e as práticas pedagógicas. *Brazilian Journal of Development*, 9(1), 5339–5354. <https://doi.org/10.34117/bjdv9n1-364>.
- Peixoto, T. de M., & Assis César, M. R. de. (2023). Histórico e análise da concepção de transtornos do comportamento disruptivo. *Cadernos Brasileiros e Saúde Mental/Brazilian Journal of Mental Health*, 15(42), 83–105. <https://doi.org/10.5007/cbsm.v15i42.74314>.
- Severino, A. J. (2010). *Metodologia do trabalho científico*. (25ª Ed.). Cortez.
- Sousa, B. M. F. V. de (2022). *Validação da versão portuguesa da escala de luto prolongado (versão reduzida)*. Universidade Lusófona. Portugal. <http://hdl.handle.net/10437/13664>
- Teixeira, G. O (2014). *Reizinho da Casa: manual para pais de crianças opositoras, desafiadoras e desobediente*. (1ª Ed.). Best Seller.
- Varela, M. O. U. (2022). *Inclusão de crianças com Transtorno Opositor Desafiador (TDO) na educação básica*. [Trabalho de Conclusão de Curso, Universidade Federal de Goiás]. <http://repositorio.bc.ufg.br/handle/ri/21497>

