



## CONNECTING RESISTANCE AND AFFECT WITH THE CONSTRUCTION OF A GRAFFITI IN EARLY EARLY EDUCATION

### *CONNECTING RESISTANCE AND AFFECTION WITH THE CONSTRUCTION OF A GRAFFITI IN EARLY CHILDHOOD EDUCATION*

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## SUMMARY

This article sought to narrate the daily life of developing a pedagogical activity using digital graffiti with Early Childhood Education students at a public school in Aparecida de Goiânia, during the transition from the pandemic to the post-Covid-19 pandemic. The objective is to demonstrate how the practice of digital graffiti can be used in Early Childhood Education to promote children's creative expression and socio-emotional education. The methodology adopted was an exploratory descriptive investigation, based on the authors' experiences and the adaptation of the Physical Education curriculum to incorporate digital graffiti activities. The meetings were structured in four stages, each inspired by relevant songs and artists from the Hip Hop movement, which guided reflections on the pandemic and the collective creation of digital graffiti. Thus, the main results include the enhancement of creative expression through digital graffiti and the integration of digital technology into children's educational processes. Furthermore, the activity allowed participants to share experiences related to overcoming the pandemic period, strengthening their socio-emotional skills. It is concluded that digital graffiti can be used as an important curricular device in Early Childhood Education, expanding interaction through play and paving the way for hybrid teaching models that combine innovative pedagogical practices in cyberculture.

**Key words:** Child education. Physical education. Digital Graffiti. Post-pandemic.

1

## ABSTRACT

This article sought to narrate the daily development of a pedagogical activity using digital graffiti with Early Childhood Education students from a public school in Aparecida de Goiânia, during the transition from the Covid-19 pandemic to the post-pandemic period. The aim is to demonstrate how the practice of digital graffiti can be employed in Early Childhood Education to promote children's creative expression and socio-emotional education. The methodology adopted was an exploratory, descriptive investigation based on the authors' experiences and the adaptation of the Physical Education curriculum to incorporate digital graffiti activities. The sessions were structured in four stages, each inspired by songs and relevant artists from the

Hip Hop movement, guiding reflections on the pandemic and the collective creation of digital graffiti. The main results include enhancing creative expression through digital graffiti and integrating digital technology into children's educational processes. Additionally, the activity allowed participants to share experiences related to overcoming the pandemic period, strengthening their socio-emotional skills. It is concluded that digital graffiti can be used as an important curricular tool in Early Childhood Education, expanding interaction through play and paving the way for hybrid teaching models that combine innovative pedagogical practices in cyberculture.

**Keywords:** Early Childhood Education. Physical Education. Digital Graffiti. Post-Pandemic.

## 1. INTRODUCTION

At the beginning of 2020, the Brazilian educational system was abruptly faced with unprecedented challenges due to the Covid-19 pandemic, and unexpectedly, education networks across the country, no longer able to maintain their face-to-face activities, were compelled to suspend or drastically adapt its activities (Lima, 2020).

And, forced to drastically change teaching activities to face a panorama full of im- As expected, school institutions underwent changes that required the implementation of emergency actions in response to a series of uncertainties that emerged and persisted for a longer period than initially anticipated.

Especially in Brazil, a country marked by profound regional socioeconomic disparities, the pandemic has exacerbated inequalities in access to education, further exposing the scarcity of contemporary technological resources in the most vulnerable layers of society, which has widened the educational gap between the more and less privileged (Gonçalves, 2020).

Knowing this, we do not intend with this article to simply describe an experience in a naive way, talking about how we experience our educational daily lives as a result of the health crisis that affected us. Instead, by recognizing the gravity of the dilemmas faced by fragile populations, we will narrate the practices of our interventions, born from the authors' involvement with ordinary pedagogical practice (Certeau, 2012), emphasizing the importance of discussing proposals that address the complexities of children in Early Childhood Education.

Therefore, our objective with this article is to demonstrate the development of a pedagogical activity using "digital graffiti" (Santos, 2020, p. 136), produced by Early Childhood Education students at a public school located in the municipality of Aparecida de Goiânia, carried out when crossing the bridge that separates the Covid-19 pandemic and post-pandemic periods.

In this sense, the research explores, in the following pages, the ways in which pedagogical practices carried out in the contiguity of the digital interface with physical presence, were conducted without interruptions, highlighting the importance of the uses of contemporary technologies beyond emergency circumstances.

## 2. FROM PLAYGROUNDS TO WINDOWS: PLAYING WITH BITS AND BYTES

In response to the measures adopted to combat the proliferation of the new Coronavirus, especially those that restricted direct physical contact, many of our daily interactions began to be mediated by screens, which in the context of computer science are used as windows.

According to Lemos (2013), the interface – or window – represents a visual area on a digital device, which serves as an environment that facilitates the input and output of words, images or audio in data format. Imagine the window as a channel through which messages sent or received from your smartphone or computer pass through. Consider that when you receive or send a message, you are using a window to give vent to the essential elements of communication, connecting to the external world while is physically separated from it.

According to Santos (2020), we suddenly experienced unusual situations in different areas that structured our daily lives and, through the possibility of digitizing the different dimensions of the communicative process, or human activities via networked devices, we were faced with an unknown environment, but drenched in opportunities for experimentation and knowledge sharing.

However, especially in the context of emergency remote work with the school stage of Early Childhood Education, the significant change caused by the replacement of face-to-face teaching practices – which are

characterized by physical contact, care and direct interactions with children – through methods that involved the creation of online content, came up against the lack of experience of education professionals in dealing with pedagogical actions carried out in the networked digital environment (Santos, 2020).

Furthermore, teachers did not have legal support to carry out distance education with the age group from 0 to 6 years old. Therefore, it was necessary to adapt the needs of students and their families to the possibilities offered in that social context and, as a result, we continued to reinvent curricula (Colacique; Gonçalves, 2023).

During the first years of the pandemic, we quickly learned that it would not be feasible to transform homes into full substitutes for schools, nor would guardians become teachers. On the one hand, the development of learning was affected by limitations of space and resources, because not all homes offered safe and spacious environments for carrying out school activities, nor did they have basic materials such as paper, glue and paint. And, on the other hand, it was common for children's families to face adverse emotional conditions, which made it difficult for them to carry out the pedagogical proposals of the school institution with them (Berloti et al., 2020).

In this way, Early Childhood Education professionals remained available throughout the day to exchange information, reformulate content accessible to children and, mainly, to exchange learning through the screens of digital devices, using audios or videos to be present in children's daily lives, seeking information. them through conversations, listening to the news, to tell a story, sing a song or, at least, to exchange affection (Taube, 2021).

Despite the challenges, especially with the aim of facing the emerging educational demands imposed by the Covid-19 pandemic, a series of actions were incorporated into educational practices in Early Childhood Education. In this sense, we get even closer to children using the windows of digital devices and create dialogues to guide them on fundamental protection and hygiene care.

At the same time, there were campaigns to disseminate information about social benefits and distribute food kits by the various municipal education departments. In addition, a series of online services and programs were made available to those responsible, such as lectures and other free psychological support activities, recognizing the importance of emotional support in times of crisis.

We were obviously receptive to the recommendations of the Brazilian Society of Pediatrics on the appropriate use of digital device screens, taking into account the age group and the impacts on child development (SBP, 2020). Therefore, we also encouraged the loan of physical books of children's literature, and when possible, we promoted home visits, an occasion where we left various literary materials in the children's homes, aiming to balance the time of exposure to online activities, so common during that period of distancing. .

Other initiatives included the production of videos to honor children on their birthdays and remember significant moments from in-person school experiences, as well as the creation of audiovisual montages with recordings of children made by their guardians during activities at home. We encourage the promotion of video calls between children and the publication of news about the Covid-19 vaccination schedule, all important actions during that sad moment in our lives.

We often provide music, stories in podcast formats and interactive activities to support families in their educational relationships with children, recognizing the importance of family involvement in the educational process.

With this, the narratives about how we did to improve new educational practices in cyberculture (Santos, 2014), especially in the context of Early Childhood Education, highlight fundamental learning for us, teachers, mainly about how to enhance the uses of digital devices as an integral and essential part of the children's educational process.

Thus, when crossing the bridge that separates the pandemic and post-pandemic periods, which dates back to 5/05/2023, where in Geneva, Switzerland, the director-general of the World Health Organization (WHO), Tedros Adhanom, declared the end of the Public Health Emergency of International Importance (ESPII) regarding Covid-19, we move into a new period, recognizing continuities, but also changes. In this way, we refer to the post-pandemic period, or as many have come to call it “the New Normal”.

We, teachers, do not limit ourselves to observing the aftermath of the health crisis. Otherwise, what we propose was to undertake a practice with the uses of technological devices, which gained momentum during the pandemic and continued to develop, transform and integrate the daily lives of children in Early Childhood Education. Inevitably, the investigation also turned to understanding the influence of these practices on contemporary social dynamics, reconfigured in the human interactions of an era where the word

order was to create, despite the scarcity.

Therefore, in the next session, we will delve into the methodological aspects of the work developed, exploring the procedures used to understand and analyze the uses of digital graffiti by Early Childhood Education students in the context of cybercultural practices.

## 2. METHODOLOGY

The gradual return to physical-in-person activities post-pandemic stands out as an important didactic-pedagogical strategy for a successful transition after a long period of interruption in educational activities. In this sense, Santos and Santos (2023), highlights as necessary the adoption of an approach that consists of the resumption of physical-in-person classes, reintroduced progressively, through the adoption of Hybrid Teaching.

In this way, we make our curricula more flexible, taking into account the specific needs of each group in Early Childhood Education, also considering the previous interests of the public served at this stage of Basic Education. We identified the weaknesses of the children who expressed themselves most in terms of levels of educational learning difficulties and then restarted a long process of recovering their studies.

It was in this context that we carried out a diagnostic activity, but it also provided the raw material for the composition of this article. In this sense, our research is based on an exploratory, descriptive investigation (Gil, 2008), which exposes the authors' reflections on a set of actions in a given lived reality and which provides relevant information for the academic-scientific community.

### 2.1. CONTEXTUALIZING THE LOCUS OF RESEARCH

The pedagogical action narrated in this article took place within the scope of the Physical Education curricular component, whose objectives, according to the National Common Curricular Base, must guarantee learning rights to children from the five fields of experience for planning content in Education Children's. They are: 1) the self, the other and the us; 2) body, gestures and movements; 3) lines, sounds, colors and shapes; 4) listening, speaking, thinking and imagination; 5) spaces, times, quantities, relationships and transformations (Brazil, 2017). Thus, the legal assumptions that underpinned the intervention are consolidated based on national curricular documents for Early Childhood Education.

The institution where the action was developed is a public school located in Aparecida de Goiânia, a municipality in the metropolitan region of Goiânia. The curricular component involved in the action was Physical Education for Early Childhood Education, which is taught once a week, with 50-minute classes, for children in groups IV and V, which made up the action and, from now on, we name of participants. The institution offers educational services from Early Childhood Education to Elementary Education and covers issues of Body Culture within the scope of the Pedagogical Political Project (Collective of Authors, 1992).

The period allocated for the development of the action described in this article took place over a two-month period and classes took place both in the courtyard and indoors, and for the specific action of this study, there was the temporary use of digital devices, such as computers or smartphones. It is worth noting that, even considering the challenges of maintaining the infrastructure in terms of available communication technology, the institution provided a set of digital devices on a temporary basis to carry out the activity.

### 2.2. THE CONSTRUCTION OF ACTION

4 Initially, the learning objectives for the educational action were defined. To achieve this purpose, a network of professors and researchers from different areas of knowledge and regions of Brazil was formed. The objective was to collect crucial information about how to use graffiti in educational practice, in addition to understanding the activities that could be carried out using contemporary digital devices aimed at integral child development (Brasil, 2017).

Based on collaboration between researchers, specific objectives of the action were established: promoting children's creative expression through digital graffiti, consolidating the use of digital devices in the childhood educational process, encouraging cooperation between action participants educational and provide a connection to graffiti as a way of expressing post-pandemic affections. Right away,

We sought to identify and provide the set of necessary inputs and prepare the appropriate physical structure to bring children together, ensuring an environment conducive to collective work.

The action was systematized to take place in stages, which we call meetings, which will be detailed and discussed in the following sections. However, these meetings did not occur linearly or consecutively. Due to the nature of the children's audience, that is, depending on the emotional state of the children, there were times when it was necessary to repeat certain meetings or postpone others, thus ensuring an environment conducive to active participation. The final product, a collaborative digital graffiti, was co-created by participants during Physical Education activities, resulting in an enriching experience, which integrated graffiti with cyberculture practices.

### 3. FIRST MEETING: "TODAY NOBODY PLAYS ANYMORE"

Figure 1 – Rap music video Canção Infantil



Cesar MC - Canção Infantil part. Cristal (VideoClipe Oficial)



Source: <https://youtu.be/Ri-eF5PJ2X0?si=N78t3qZte2dZwwp9>

The rap song Canção Infantil, with access available through the code next to the image (Figure 1), written by the artist Cesar MC, highlights a dense critique, but using expressions from ordinary life (Certeau, 2012) and children's literature, justifying, for this is an important provocative course used on our first date. Thus, by narrating the daily life of the vast majority of the population, the song recalled scenes of Brazilian social inequality in the participants' thoughts, which also permeate the children's universe and make the games "too realistic".

While watching the rap clip on smartphones provided to carry out the activity, participants remained organized in groups, experiencing an environment that encouraged collaborative dialogue (and lots of fun!). In this context, ideas were shared through questions, allowing new answers to be explored, with the challenges faced during the pandemic being the basis for such reflections.

Inspired by the rap video, the most recurring questions were the following: What did you think when you discovered you could no longer leave the house? Was it good or bad when you couldn't see your friends anymore? What did you play at your house? How did you manage to play alone? And now, what do you like to do most? With such questions, it was possible to create dynamic conversation channels between participants to access and share learning or emotions experienced during the health crisis, that is, to return to the "memories-references" (Josso, 2004, p.40) of the formative process that went through the daily life of each participant.

5

We ended the moment by talking about the number of diverse interactions we experienced. ted by each member of the groups, providing fundamental answers to guide the future construction of graffiti.

### 4. SECOND MEETING: "WHAT'S LEFT OF THIS?"

The next meeting began with inspirations brought about by rapper BK, especially to the sound

of the rap song “O que bres essa”, after all, knowing what we had left after the effort of going through the pandemic period, was fundamental in terms of socio-emotional education, given the ephemeral nature of the events that affected the daily lives of each participant.

At that moment, the conversations that took place in the first meeting were recapped and, due to these same dialogues, we realized that there was opposition of ideas in relation to some answers, which allowed the construction of new explanations for past problems. According to Freire (2005), this outcome was already expected, because Unlike traditional teaching methods, where content is imposed on students in a conclusive manner, education through problematization is based on dialogical learning processes and content is treated in the form of concerns to be resolved collectively. This approach fosters autonomy and interaction, which in this case encouraged participants to explore and reflect in a climate of creative freedom.

At the end of the meeting, participants were invited to share what they liked most about the activity, narrating their favorite parts. Thus, the meeting ended with interventions highlighting the pleasure of learning together, strengthening the feeling of belonging to the group.

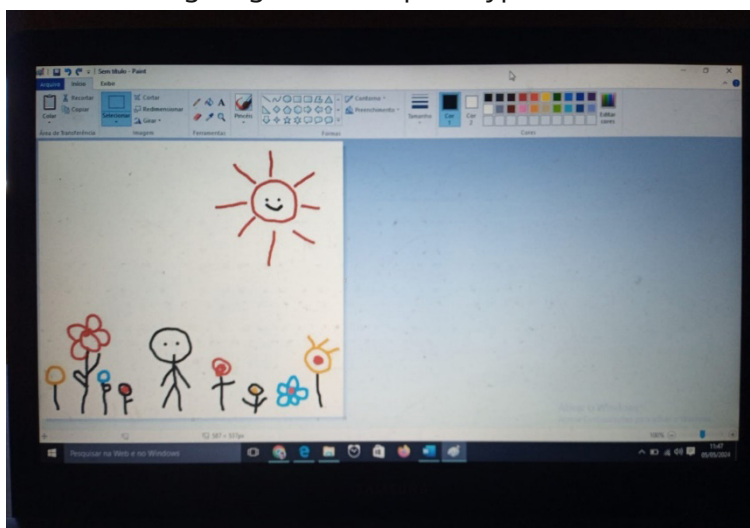
### 5. THIRD MEETING: “WE ARE LIKE... LITTLE BIRDIES”

We started the third meeting to the sound of rapper Emicida, an occasion where the rap “Passarinhos” was presented, which resulted in euphoric narratives, with all participants remembering the song of the sabiás and Bem-te-vis as the sun rose.

This stage was designed to demonstrate the practical use of digital devices and present the manipulation of the software that would be used to create digital graffiti. To achieve this objective, a pilot experiment was carried out with the participants, a kind of prototype of what they wanted to express in terms of feelings after listening to rapper Emicida's song. Obviously, the discussions held in previous meetings were recovered to provide more elements for the participants' thinking, helping to involve the group, clarify doubts and integrate the theoretical knowledge acquired during the pandemic.

When introduced to the image editing program, participants were encouraged to play with different brushes and color palettes, while collaborating to create a scenario that conveyed what they called joy after the pandemic ended. The group decided to include a smiling sun and a series of colorful flowers around human figures (Figure 2).

Figure 2 – Pilot digital graffiti as a prototype



6

Source: authors' collection

During the construction of this first experience, the children discussed among themselves which elements they would add and which colors they would use, sometimes acting in agreement with each other, at other times reworking the idea in an unusual way, demonstrating in practice the basic principles of cyberculture (Lemos, 2013).

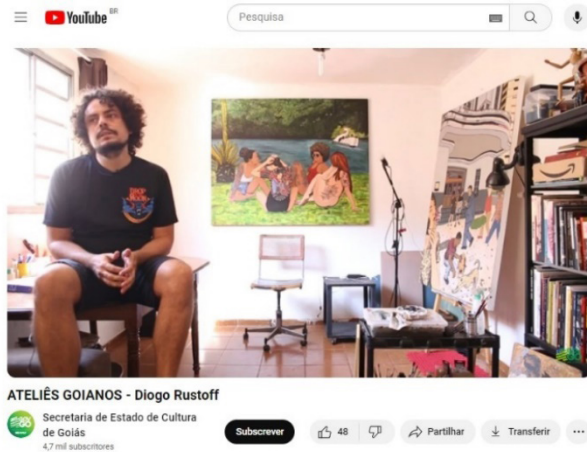
Thus, we end the moment by welcoming suggestions on how to make the sun smile to make everyone happy and we also include flowers to symbolize friendship and fun between friends, bringing out the ways

about how they explored the uses of digital devices, but also how each participant managed to “find a nest” to strengthen bonds by sharing stories and ideas while working together.

## 6. FOURTH MEETING: “LAST YEAR I DIED, BUT THIS YEAR I WON’T DIE”

The final stage involved the definitive production of digital graffiti, taking advantage of the set of ideas and proposals explored during the previous meeting, in which participants demonstrated significant progress in terms of learning. To enrich this stage, the children were introduced to the work of the artist from Goiás Diogo Rustoff (Figure 3). They learned about his life story and, most importantly, discovered how he was inspired to create urban interventions using stencils, a technique for reproducing images using hollow molds.

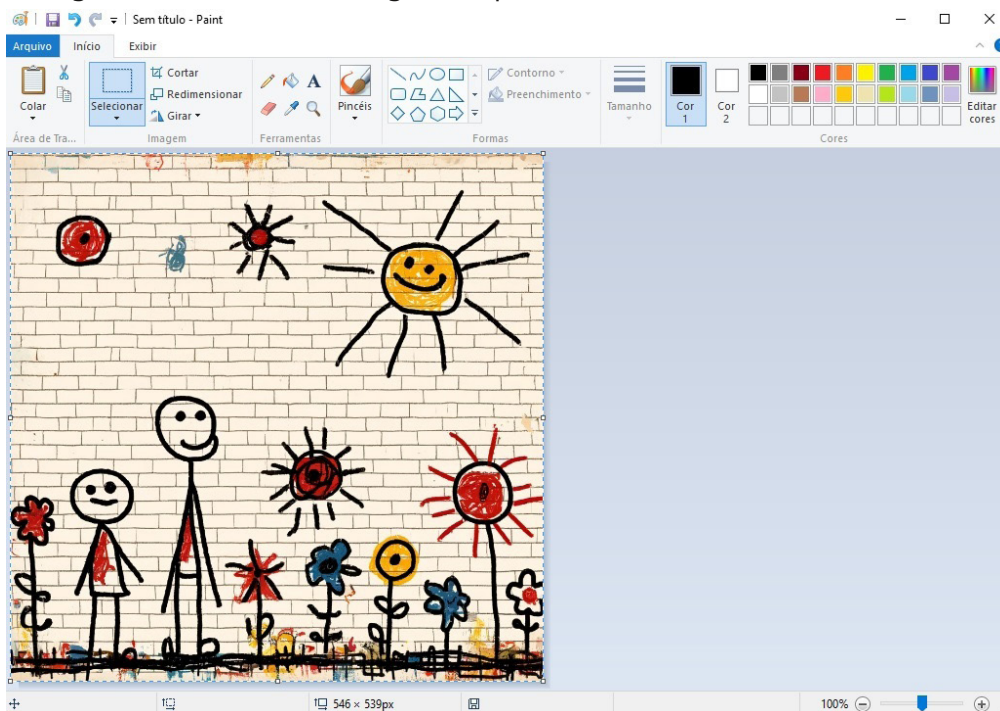
Figure 3 – Presentation interview with the artist Rustoff



Source: <https://youtu.be/ULfi9ahSXRI?si=oq42eyEoakiNIdCl>

Contact with Rustoff allowed participants to understand how graffiti can represent the expression of our emotions. Above all, they were intrigued by the artist's ability to explore everyday themes in his works, especially his ability to draw the multiple relationships between human beings and the urban environment. From this inspiring contact, the children were encouraged to incorporate similar elements into digital graffiti, making this last stage an opportunity to apply their learning in a practical and creative way.

Figure 4 – Final Product “Digital Graphite”



Source: authors' collection

During the production of digital graffiti (Figure 4), children shared narratives about feelings such as anxiety, insecurity and sadness, to different degrees. But, by exploring these feelings and discussing their experiences, the participants chose a path that allowed them to generate a safe space to create a new intervention in the computer window, in which the children expressed the joy and pleasure of building the product collaboratively. . So, while they added elements to the graffiti, they also expressed what the pandemic made them value positively, such as friendships, small moments of fun at home and time with family.

## FINAL CONSIDERATIONS

The results of the training action serve to support, understand and reinforce the learning of the participants, whose involvement in the activities contributed to developing the ability to relate ethically with the social and cultural environment around them, mainly because each meeting held allowed for appreciation and experimentation with graffiti as an integral part of body culture themes (Coletivo de Autores, 1992).

Furthermore, recognizing the importance of a curriculum with pedagogical practices that promote the Education of Ethnic-Racial Relations, children were able to create positive representations by valuing black culture. This was thanks to contact with bodily expressions, words and music from everyday Afro-Brazilian life, which were not treated in a stereotypical or fragmented way (Gomes, 2011).

Through this activity, participants had the opportunity to reflect on how the confinement imposed by the pandemic influenced changes in habits and made them perceive everyday situations from new perspectives. Therefore, the potential of digital devices as pedagogical resources capable of expanding teaching-learning and interaction dynamics became evident, complementing the in-person sessions and opening new paths for hybrid models in an increasingly interconnected world.

8

Finally, although the involvement of each participant varied, with some showing greater interest than others, the action sought to give visibility and protagonism to contemporary culture updated by the participants themselves. With this, everyone was able to realize the importance of individual participation in collective construction, facing the challenge of conceiving, developing and carrying out the proposed activity exclusively in the digital environment, taking advantage of the opportunity to acquire new knowledge.

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9

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