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A arte na educação infantil: Reflexões a respeito da Base Nacional Comum Curricular

Art in early childhood education: Reflections on the national common curricular base El arte en la educación infantil: reflexiones sobre la base curricular nacional común

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RESUMO

A presente pesquisa buscou, de forma geral, analisar a importância da arte, do professor e da criança, com base na BNCC da Educação Infantil. Metodologicamente, a pesquisa caracteriza-se como documental e bibliográfica. As reflexões tiveram como pano de fundo a concepção sociointeracionista de Vigotsky (1981) no que concerne às interações e à construção do conhecimento. Em relação à arte, ancorou-se em Barbieri (2012), Colares (2001), Duarte Júnior (1991), Fusari e Ferraz (2001), entre outros. Concluiu-se que a arte, especificamente na BNCC (Brasil, 2018), perpassa todos os campos de experiência, seja de forma direta ou indireta; ou seja, todas as experiências às quais as crianças são expostas devem ser exploradas com a cognição, o afeto e o movimento.

Palavras-chave: BNCC. Arte. Criança.

ABSTRACT

The present research sought, in general, to analyze the importance of art, the teacher, and the child from the BNCC of Early Childhood Education. Methodologically, the research is characterized as documentary and bibliographical. The reflections used Vygotsky's (1981) socio-interactionist conception of interaction and knowledge construction as a background. Regarding art, we anchored ourselves in the works of Barbieri (2012), Colares (2001), Duarte Júnior (1991), and Fusari and Ferraz (2001), among others. It was concluded that art, specifically in the BNCC (Brasil, 2018), permeates all fields of experience, either directly or indirectly; that is, all experiences to which children are exposed must be explored through cognition, affection, and movement.

Keywords: BNCC. Art. Child.

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1. INTRODUCTION

This article is based on the theory of Vygotsky (1998), considered a theorist. socio-interactionist, which contributed significantly to the understanding of the importance of social interactions in the social construction of the subject and in the learning and development process of the human being. Children from 0 to 5 years and 11 months learn through interactions and play, because, in these moments of coexistence with other people, they make exchanges, building their knowledge according to biological and psychological processes, as Vygotsky (1998) states.

Experience is not what happens to the subject, but what happens within the subject. that which remains engraved in their very core. According to Malaguzzi (1999, p. 84), regarding the importance of the workshop, he states: "We wanted to show how the children thought and expressed themselves, what they produced and invented, through their hands and their intelligence [...]".

Gandini (2012, p. 191) states that "the studio [...] promoted the idea of "Diversity, encouraging a new pedagogy that emphasizes the subjectivity (and interconnectivity) of the child." It is in this sense that research with children has grown, and many scholars tend to investigate themes of Early Childhood Education, as well as to break paradigms and give visibility to them as subjects who produce culture, who feel, speak and act.

Therefore, it is necessary to investigate topics that address not only Early Childhood Education, but also its relationship with other issues, such as art, so that its use with children can be reflected upon. Thus, as pointed out in some research by the National Association of Postgraduate Studies and Research in Education - ANPED - (2016), through its portal, available data were observed on meetings and the programming of its working groups, in which a reduced number of productions related to artistic languages involving children, teachers and art were found.

Over ten years in the Working Group – GT-07 – Education of children from 0 to 6 Over the years, four papers and one mini-course related to the topic were presented. In Working Group 24 – Education and Art, being relatively new within the scope of ANPEd (National Association for Research and Graduate Studies in Education), it seeks to strengthen this space for theoretical and

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practical discussions, as well as the dissemination of research in the area, having presented 7 papers in a short period. Therefore, the scarcity of available material on these subjects is evident.

According to Ostetto and Leite (2012), these issues, discussed and presented, point to The need to (re)think art in the first stage of basic education in our country. And this is a subject yet to be systematized in the course and in research. In this sense, it is necessary to understand what the BNCC (Brazil, 2018), the main guiding document for pedagogical practices, says about this language and how it guides work with it. Based on this brief account of how art should be worked on in the reference classrooms of Early Childhood Education, formulate the main question: what does the BNCC say about art and its applicability in the routine of children in Early Childhood Education?

In order to avoid perpetuating stereotypes, the general objective is to analyze the The importance of art, the teacher, and the child, based on the BNCC (National Common Core Curriculum) for Early Childhood Education. Specifically: (1) Reflecting on art in Education; (2) Understanding the structure of the BNCC; and (3) Analyzing the conception of art in this document. The research aims to contribute to a fruitful deepening of reflection on the knowledge built about Early Childhood Education, interactions, aesthetics, and routine.

2. ART IN EDUCATION

In 1816, the French Artistic Mission arrived in Brazil, giving rise to the Imperial Academy of Fine Arts. This school used European models, and the drawings produced there were expected to be faithful copies of these models. At that time, art education emphasized drawing, and the value of the finished product and the teacher as the absolute possessor of truth were considered paramount.

At the end of the 19th century, an intense movement emerged in the United States, inspired by The philosophical ideas of the American John Dewey, which spread to Europe and other American countries. Dewey (1899, p. 25) stated that when a child arrives at school, he or she "is already intensely active and the task of education is to take over that activity and guide it."

His reflective thinking and educational vision of equity became a theory. pedagogical, bringing contributions to reflection on the formation of the reflective child. It also affirms the existence of four innate impulses — to communicate, to build, to inquire and to express — which constitute natural resources on which the child's development depends (Dewey, 1899).

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In the 1934 Constitution (Brazil, 1934), even under the intense influence of the debates about

The school system proposed by the Pioneers of Education, along with political changes, led to alterations in the laws to reflect the new rules of social coexistence originating from the Estado Novo (New State). Brazil adopted a new Federal Constitution (CF) in 1937 (Brazil, 1937), whose first article, dedicated to Education, establishes: "Art, science, and teaching are free to individual initiative and to that of public and private associations or collective persons."

The Law of Guidelines and Bases of Education – LDB – (Brazil, 1996), two phenomena Historical events occur: Early Childhood Education becomes considered the first stage of Basic Education, and the teaching of Art becomes mandatory, as stated in Article 26, § 2: "The teaching of art, especially in its regional expressions, will constitute a mandatory curricular component at various levels of Basic Education, in order to promote the cultural development of students."

Early childhood education, as a right for young children, has represented changes.

in the way they are conceived, in the way they understand the formulation of knowledge. And, through this achievement of the young child and their families in the right to institutional education, guidelines for pedagogical work were proposed. Resolution No. 05/2009 establishes the National Curriculum Guidelines for Early Childhood Education (Brazil, 2010) and establishes, in its article 9, that the pedagogical practices of the curriculum proposal must be based on play and interactions as guiding principles.

According to sections II and IX, respectively, of the aforementioned article, these practices

Pedagogical approaches should guarantee "experiences that favor the immersion of children in different languages and their progressive mastery of various genres and forms of expression: gestural, verbal, plastic, dramatic and musical"; and, according to Item IX, "experiences that promote the relationship and interaction of children with diverse manifestations of music, plastic and graphic arts, cinema, photography, dance, theater, poetry and literature", indicating the experiences that should be addressed with these languages in Early Childhood Education.

How does the aforementioned document on pedagogical work with the arts relate to...

Does this guide teaching practice with young children? According to the Curriculum Guidelines for Early Childhood Education – OCNEI (Ceará, 2011), these experiences occur within the scope of appreciation and debate about samples of artistic and cultural productions, both observed and

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produced by the group of children, which must be guaranteed to children as a way of integrating them into the environment in which they live.

Traditional schools claim to understand the importance of art for cognitive development. of the students; however, the place of art in school — at least in public schools — denotes a contradictory attitude regarding its role in human development and experience.

Therefore, it is excluded from the school curriculum - and when it is in the curriculum it has less value in

Regarding the subjects considered objective - Art, in a way, is discriminated against within the school, and it can be argued that Art in school is part of a type of "internal exclusion." This school model, centered on the transmission of knowledge, tends not to value the expression and speech of students in the construction of their thoughts and knowledge.

With the advent of new educational paradigms and questioning of the model

In the current context, documents and movements are emerging that oppose the current position of the traditional school. The Art Education movement, which erected its pillars on the systematized triangular approach, is conceived by Barbosa (2009) and is based on the production, enjoyment, and contextualization of Art.

According to Carvalho (2007), these are learning axes in Art that are related by

The text discusses artistic expression, which is the practice expressed through the creative imagination of students, thus contrasting with the imitation of ready-made models. It also mentions the reading of images as exercises of searching and discovery, and the context of the artwork, which refers to the relationships students establish between their artistic production and their lived context. The text affirms the importance of art within the school and in life in equal proportions. Furthermore, it states that just as the purpose of school is not to train mathematicians, physicists, or chemists, among others, neither is it the purpose of school to train artists. However, nothing prevents someone from emerging from within the school walls who might become a professional in any field of knowledge.

2.1 Art in School

Studies indicate that experiences with art in the daily life of early childhood education institutions are still scarce. Anjos (2012) reveals that art, in the school context, encounters serious resistance, and among those that are gathered, the conceptions that permeate artistic practice in

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education stand out, which are restricted to times and spaces defined by the calendar of civic dates, making these contents alien to the real needs and interests of children.

Unlike what freedom of expression proposed, when there was no guidance... The pedagogical approach was geared towards didactic purposes aimed at cognitive development and awakening in students the possibility of interpreting the world through art. However, it was merely a matter of allowing the student to express themselves, but without any reflection, either on their part or on the part of their guide, in the pedagogical sense of the term.

When discussing art education with young children, Duarte Jr. (1981, p. 15) states that "for the child, art is an activity, it is a doing, but it is not a simple doing." In the context of Early Childhood Education, we focus on preschool and refer to Moura (2006) who affirms that artistic activity should be contextualized and meaningful for the learners, and not something isolated from the child's sociocultural environment and everything inherent to their particularities, because children do not separate life and art, but rather experience them simultaneously.

Art is one of the means that enables children to interact with the world, reaffirming the The child as a historical subject. By promoting children's access to art through its various languages, the school, while providing an opportunity for the expression of each individual's personality, fosters interaction and a sense of belonging to the community. "This is an experience similar to that of a citizen who, while preserving their uniqueness, actively participates in the life of the community to which they belong." (Barbieri, 2012, p. 28).

In the daily work with art within the daycare center, activities should be proposed. consistent with the children's age group, respecting their possibilities and potential, with the aim of arousing, provoking and adding aesthetic experiences, because, as Ostetto and Leite (2012, p.112) said, art "is an aesthetic experience and it is this character that should not be distorted".

Within the context of this dynamic of art work in school and its encounter with the For children, the teacher acts as a mediating figure who, as a more experienced person, will give the child the security to "...return to the adult, have contact and create together. The important thing is to have an adult nearby, co-participating and not controlling" (Ostetto , 2004, p. 55).

The challenge for the teacher is to transform their lesson plans into practical application. that focuses on the process of making, and not on the product; it is about encouraging the child to forge new paths, enabling them to create an original path in their interaction with art, giving them freedom to create and imagine, and not dictating the way to do things. For the child to have the

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resources for this, however, the teacher has the fundamental role of fostering the path taken, thus adding more elements to their framework of experiences (Ostetto , 2004).

However, Barbieri (2012) warns us that, for the practice of expanding repertoire,
In order to truly be effective in the daily routine of the daycare center, it is also necessary for the teacher to have contact with the artistic world and to pay attention to their personal development - also paying attention to particular aesthetic experiences and socially shared practices (such as actions that take place in museums, galleries, books, musicals, among others).

3. GAZE AND INTENTIONS: THE PATH OF RESEARCH

Research is a systematic process that aims to propose an answer to...
The problem, developed from knowledge, methods, and techniques, implies making choices and taking sound decisions (Gil, 2002). For the development of this research, a qualitative methodological approach was chosen, as it is understood that educational phenomena can generate results that are not achieved by statistical procedures focused on people's lives and behavior.

The qualitative research approach, according to Bogdan and Bikler (1994), presents five Characteristics in research. The first is the direct contact of the researcher with the environment and the phenomenon to be investigated. The second characteristic is that the data collected are predominantly descriptive; thus, the description must be meticulous, and the researcher must pay attention to as many elements of the studied situation as possible.

In qualitative research, the process deserves more attention than the product. This is the third characteristic and requires the researcher to be attentive to as many elements present in the situation as possible.

Regarding the fourth characteristic, the "participants' perspective," considering the different
The perspectives that subjects have on the phenomenon. And, finally, the fifth characteristic refers to the intuitive analysis of data, which "does not collect data or evidence with the aim of confirming or informing previously constructed hypotheses; instead, abstractions are constructed as the particular data collected are grouped together" (Bogdan; Biklen , 1994, p. 50).

Godoy (1995, p. 21) states that "documentary research represents a form that can
"to take on an innovative character, bringing important contributions to the study of some themes." For the author, qualitative study based on documents has a more natural bias, since they are recorded

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and allow for more detailed reflections on such documents in a broader and more contextualized way, and may even consider other themes related to economic, social and/or cultural sectors (Calado; Ferreira, 2004).

It is worth noting that documentary research is based on two distinct moments: (1) a (1) selection of documents; and (2) content analysis. The selection of documents requires discernment and attention in choosing the bibliographic sources to be used for study and reflection. All these documents listed as useful for the research should be read within a reasonable timeframe, considering the rigor of data validation (Bardin, 2011).

4. Art in the National Common Curriculum Base: Final Considerations

The BNCC (Brazil, 2018) is a mandatory document in Brazil and is planned...
The National Curriculum Framework is enshrined in the 1988 Federal Constitution (Brazil, 1988) and the LDB (Brazil, 1996), having gone through two versions before reaching its current model. This document is used in research to provide a foundation for the learning outcomes that should be presented and developed by students at all stages of Basic Education: Early Childhood Education, Elementary School (Initial Years and Final Years), and High School.

This process required three versions, which underwent public consultation.
and by analysis of experts in the field of education, although doubts remain to this day about the legitimacy of its elaboration, due to the short time elapsed between the public consultation and the final document of these versions. To build the first version, there were a series of discussions between the second half of 2015 and the first quarter of 2016, which was made available on September 16, 2015.

The second version was made available on May 3, 2016, and only in April 2017 did the Ministry of Education and Culture (MEC) deliver this version to the National Education Council (CNE), which was approved on December 20, 2017, still only including Early Childhood Education and Elementary Education. Only the following year did the MEC deliver the third version of this document, with the addition of High School, which until then had not yet been included in the BNCC (Brazil, 2018), whose approval was defined on December 14, 2018.

> The second version of the BNCC (Brazil, 2018) emerged with almost twice as many pages as the original.

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First, amidst numerous discussion seminars—more specifically, 27 state-level seminars—with the participation of nearly ten thousand teachers and school management professionals. In addition to discussing, they also revised the text for its approval by the Ministry of Education, arriving at the 3rd and final version.

It is through this process of acculturation, that is, the internalization of material forms. It is through culture that the human baby "humanizes" itself. It is the possibility of developing these functions, offered by the biological apparatus and social interaction, that will allow this baby to make a qualitative leap in relation to other mammals (Machado, 2001).

Currently, at least in legal terms, this is the reality: the child as a subject. Regarding rights, society must assume increasingly greater commitments to them. The idea of a competent child is also present in current discussions. According to the BNCC (National Common Core Curriculum), the child should be treated as a historical subject, with rights, and a co-constructor of their own learning.

Zabalza 's perspective (1998, p. 20), "the child is 'competent' in the double sense of 'entry situation' and 'exit purpose'," that is, upon entering school, they already bring diverse experiences and skills that should be considered during their development and learning. On the other hand, upon leaving early childhood education, the child should possess a broader repertoire of experiences and skills, reflecting the educational work carried out throughout the years of schooling.

> We observe, therefore, that, at least in legal and academic circles, it is becoming increasingly...

It is evident that children are social agents who react to situations experienced with their peers and develop resistance strategies to participate in the social world, as emphasized by Altino Filho and Lourival Filho (2008).

5. ART AND ITS MULTIPLE LANGUAGES

Duarte Jr. (1991, p. 21) points out: "[...] human life is not only (physical) life, but Existence, that is, it has meaning. And, in this sense, it is words that give it to us. Language, and through it, values and meanings, underpin and structure our existence on earth. In this sense, we understand that human consciousness is what enables reflection on the meanings attributed by language.

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> When we live through an experience, we feel what it is in order to then give meaning to it.

We experience. In line with this idea, Duarte Jr. (1991) states that human knowledge occurs through the dialectic between living (feeling) and symbolizing (naming). This statement leads us to understand that even very young children are capable of transforming their experiences into symbols, extracting meaning; this can be mediated by adults and even by another child.

> The human capacity to express thoughts and/or feelings is related to their

The process of elaboration and development of the species, its constitution as a being, is influenced by the external context. According to Vygotsky (1998), young children express wants and desires through subjective language in a subjective state that precedes orality.

> Their work is produced through personal observation, assimilating information into their own frameworks.

their way of drawing. Even though each child develops learning in a unique way, we can also observe similarities in the theories and techniques that are presented to them (Cavalcanti, 1995).

> As Barbosa (2009) teaches, it is important to provide meaningful experiences in education.

Arts programs, based on the triangular methodology, consist of pedagogical sequences that contextualize the artist's biography, the reflective reading of the artworks produced by him, and the artistic production of the subjects.

> Art in early childhood education has been increasingly discussed among teachers.

Teachers are becoming more qualified and changing their perception regarding the vast number of possible proposals that encompass aesthetic sense (Martins; Picosque ; Guerra, 1998).

> Currently, faced with various stimuli, the teacher must assume a role of

A researcher and expert in the child's knowledge acquisition process, so that, from a perspective of the child as a protagonist and subject of rights, they can plan meaningful, contextualized, and plural moments that allow children to express themselves freely (Pimentel, 2009).

> In order to communicate through these relationships, the child constructs a world.

Symbolic expression that reflects their lived context. Art is one of the symbolic expressions used by children for this purpose. "Art is constituted by specific modes of creative activity of human beings as they interact with the world in which they live, as they know themselves and as they come to know it" (Ferraz; Fusari, 1993, p.13).

> This symbolic world is constantly being redefined by the diverse and constant...

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Interactions that, based on experiences, whether outside or inside school, sharpen their perception and knowledge of the world. It is in this constant and uninterrupted movement that the child creates meaning, mobilizes their imagination, and refines their senses. Experiences involving artistic and aesthetic manifestations allow the child, through interactions, to structure their aesthetic sense (Pontes, 2001).

In agreement with Duarte Jr. (1991), we understand that the arts, with regard to

Interpretations are not neutral activities, as they involve the expression of personal feelings and meanings. The author also points out that meaningful experiences in the arts enable a dialogue between feelings and social experiences. In this sense, a child's perception of a work of art preserves its truth, and during the appreciation process, they allow their feelings to flow naturally.

> The BNCC (Brazil, 2018) includes art, more specifically, in the following areas of experience:

Lines, sounds, colors and shapes, and body, gestures and movements. However, it would be wrong of us not to draw attention to the fact that aesthetic experiences permeate all of Early Childhood Education, given that it is based on providing holistic experiences that allow for the integral development of the child.

> The different ways of expressing oneself are not innate to one's nature; they are constructed.

Starting from cognition, affect, and motor skills, they are the result of diverse interactions with others and with the social, cultural, and historical environment. By becoming protagonists in their knowledge construction process and by being provided with aesthetic and artistic experiences, children translate the world into signs and symbols, giving it new meaning (Ferraz; Fusari, 1993).

FINAL CONSIDERATIONS

The purpose of this research was to meet the objectives described in the first section:

To analyze, in general terms, the importance of art, the teacher, and the child based on the BNCC for Early Childhood Education. Specifically: (1) to reflect on art in Education; (2) to understand the structure of the BNCC; and (3) to analyze the conception of art in this document.

> It is well known that children are increasingly taking center stage in education. Thanks to research,

Through studies, discussions, and reflections, this competent and creative individual has assumed a leading role in the teaching and learning process.

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Given this context, the pedagogical practice, the educator's profile, the proposed activities,

Spaces and everything surrounding this being are being redefined, bringing the child to the center of planning.

The BNCC (Brazil, 2018) presented a set of minimum competencies and skills.

that every child should develop throughout basic education. Learning rights guide education, and the curricular arrangement of fields of experience completes this perspective which, even after years of struggle, is still being historically constructed.

Art, as an aesthetic expression, enables perception in different dimensions. Be it feeling, speaking, or listening. Precisely because of its multiple dimensions, it provides the child with exposure to a range of experiences that, through socialization with others and with the social, cultural, and historical environment, allows them to construct their knowledge.

Art is experienced by the child in a holistic way, that is, in its entirety, which This makes the teacher an important agent in this process. It is worth highlighting that artistic creation contributes to children's free expression and to the sensitization of the senses through interactions, enabling the construction of knowledge.

Finally, in the BNCC (Brazil, 2018), art permeates all fields of experience, directly or indirectly; all experiences to which children are exposed should be explored through cognition, affect, and movement. It was possible to understand that art, in the BNCC (Brazilian National Curriculum Base), is of paramount importance for children to broaden their aesthetic sense, making their senses more sensitive.

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