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Teaching the arts from a Vygotskian perspective: a study at the Fátima Maciel Early Childhood Education Center. Coast

The teaching of the arts from a Vygotskian perspective: a study at CMEI Fatima Maciel da Coast

Teaching the arts from a Vygotskian perspective: a study at CMEI Fátima Maciel da Costa

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Summary

This article aims to understand the influences of Lev Vygotsky on art education in the preschool context. To this end, research was conducted at a public early childhood education school in the Amazonian capital, the CMEI Fátima Maciel da Costa, paying particular attention to the pedagogical practices developed in the first and second period classes and to the main expressions of Vygotskian thought present in their daily lives. The methodology adopted followed a qualitative approach, using observation as a research strategy and field notes and questionnaires as data collection instruments. Through these instruments, it was found that artistic activities are present in the school context, especially through drawings, paintings, collages, and musical activities.

However, it was observed that such experiences can be expanded and developed with greater pedagogical intent, fostering creativity, imagination, and children's expression, in line with Vygotskian principles. Among the main challenges identified,
The structural limitations and availability of materials at the institution stand out. It is concluded, therefore, that strengthening arts education in early childhood education can significantly contribute to the holistic development of children and enrich their cultural and educational experiences.

Keywords: Vygotsky; Arts; Early Childhood Education.

Abstract

This article aims to understand the influences of Lev Vygotsky on arts education in the context of preschool education. To this end, a qualitative study was conducted at CMEI Fátima Maciel da Costa, a public Early Childhood Education institution located in the capital city of the state of Amazonas, Brazil. Special attention was given to the pedagogical practices developed in first- and second-level preschool classes and to the main expressions of Vygotskian thought present in their daily routines. The research methodology employed a qualitative approach, using observation as the primary strategy and field notes and questionnaires as data-collection
instruments. The findings revealed that artistic activities are present in the school context, particularly through drawing, painting, collage, and music-related activities. However, it was observed that these experiences could be expanded and developed with greater pedagogical intentionality to foster children's creativity, imagination, and self-expression in accordance with Vygotskian assumptions. Among the main challenges identified were the institution's structural limitations and the limited availability of materials. It is therefore concluded that strengthening

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arts education in Early Childhood Education can significantly contribute to children's holistic development and enrich their cultural and educational experiences.
Keywords: Vygotsky; Art; Child Education.~

1. Introduction

Since beginning her studies in the field of Human Development Psychology, Lev Semenovich Vygotsky (1896-1934) always presented himself as a revolutionary, believing that The constitution of the human psyche was shaped by the interaction of man with society and constructed historically. By going beyond a purely biological perspective, Vygotsky It presented a new, broader, and more comprehensive understanding of what we call being human. and of humanity; worked in the development of people with disabilities and also in what He believed it to be the Psychology of Art.

During his studies, Vygotsky linked art to the development of functions. superior ideas, which he considered to be, in contrast to the Darwinian ideas that were gaining strength in In their time, elements of a complex psychological system that would not be so simply inherent to man, but which materialize, consolidate, and relate through contact. With culture, there is then a learning process in the wake of a full human development. capabilities (SOUZA; ANDRADA, 2013).

Thus, the present study, which began with an observational study carried out in CMEI FÁTIMA MACIEL DA COSTA, in first and second period classes, uses the Qualitative research methodology combines observation techniques with strategies. Methodological aspects of field diaries and questionnaires as data collection instruments. This methodological design seeks to consolidate the foundations for establishing a parallel between the emphasis. Vygotsky's ideas on the importance of art for human development and the reality of art education. in daily school life, which allows us, therefore, to analyze the relevance of this subject in Daily classroom routines contribute to children's development.

Initially, we will introduce Vygotsky through his theory of development. human, known as the Historical-Cultural Theory. In this first part, we will address his theses are based on the work of various theorists who dedicate themselves to studying and disseminating his thought. Later, we will address his conceptions about art, based on primarily in his work entitled "Psychology of Art" (1999). Finally, a analysis based on observations in the daily routine of the early childhood education school previously

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cited, with the aim of evaluating, in practice, the presence of Vygotskian ideas about art in Basic Education.

2. Art according to the historical-cultural theory

Vygotsky's theory was considered revolutionary because it broke with both established currents. The predominant theoretical frameworks of his time were empiricist and idealist philosophy.

During the Second Psychoneurological Congress, held in 1924, Vygotsky sought to overcome These perspectives emerged when presenting a work that employed the Marxist dialectical method. Entitled "The Methodology of Reflexological and Psychological Research," the work in question He proposed a materialistic psychology (ZANELLA, 1994).

In general, materialistic psychology seeks to understand development. Human beings are defined by the relationship between social and biological aspects. In this way, humans are... considered both a product and a producer of the social environment. In this sense, development Biological factors are not understood separately from external influences, but rather establish a... Its direct relationship with social development. The brain is therefore not just an organ; its Mental activity is shaped by systems and structures that are constantly under construction.

With this in mind, Vygotsky conceived a new psychology of development. human, which should include:

> [...] the identification of the brain mechanisms underlying a given function; a detailed explanation of its history throughout development, with the aim of clarifying the relationships between simple and complex forms of what appeared to be the same behavior; and, importantly, the specification of the social context in which the development occurred. behavior (COLE; SCRIBNER, 1984, p. 6).

Therefore, Vygotsky adhered to the perspective that sought to understand the role of culture in the construction of the subject, and it was with this starting point that he created the theory that became... known as "Historical-Cultural Theory" or "Socio-historical Theory," which generated a transformative impact in areas such as education, psychology, the arts, and in the very way of being. to understand human beings, influencing ideas that persist to this day.

According to this theory, man is an active being, both historically and socially, capable of... to transform nature and the social environment in a creative way, which in turn allows it to interact. and affect the other members of this society, which the author translates as "the psychic world

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What we have today was not and will not always be like this, as its characterization is directly linked to the material world and the ways of life that humans construct throughout history. of humanity" (BOCK, 2000, p. 86).

Another important aspect of Vygotsky's theory, which considers development Human interaction is a social process, and that is work. This is because, according to Oliveira (1997, p. 28), "It is work that, through the transformative action of man on nature, unites man and nature." and creates human culture and history." In other words, work arose from the need to survival, and this basic need, humankind has developed throughout history... history, tools and strategies to enhance and facilitate your work, which will give you It provided adaptation and transformation of nature and the social environment.

These instruments, used to improve human life, constitute a portrait. of each step of human development. Considering that, for Vygotsky, each new

Each generation inherits the learning and social memory of the previous one, and each society organizes itself in a way that is both effective and destructive.

According to these aspects, in a distinct and individual way, the instruments used by each Culture, in addition to portraying specific characteristics of that society, is also the result of all the historical development she experienced.

The appropriation of these instruments can only occur within a social context, since, Outside of it, human beings lack the necessary structures to create the conditions for... The emergence of consciousness, since it only develops with the development of functions. higher mental functions, such as perception, attention, memory, and reasoning, which depend necessarily from social interaction (SOUZA; ANDRADA, 2013).

In other words, man is not born a man, but becomes a man through... interactions that he establishes with other human beings. Therefore, at birth, man must to seek to appropriate the historical instruments that make up the society in which one is embedded. From this perspective, it is not the tools or signs, in and of themselves, that are important for the development of thought, but the meaning contained within them." (SILVA; ZANATTA, 2020, p.05)

In this process, the subject first uses what Vygotsky called... (2004) of "material mediators", in order to later appropriate the "mediators symbolic", with the material mediators being the constructed tools that, for the child, They can be characterized as toys, and the symbolic mediators, the invention of signs, like written and spoken language itself.

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Similarly, the construction of social representations is inherent to society, such as The color blue, which many associate with the male gender, and the color pink, associated with the female gender. female. Consequently, at birth, the child is already immersed in a historically female environment. constructed from representations, instruments, signs, and symbols. Thus, what is typically Human skills must be acquired throughout life, which Luria (1994) points out as the functions higher psychological factors, which "[...] arise from the interaction of biological factors, which are part of The physical constitution of Homo sapiens, along with cultural factors that evolved through dozens of... thousands of years of human history" (LURIA, 1994, p.60). These psychological functions Higher cognitive functions are characterized by Vygotsky as memory, conceptualization, language, and... problem-solving ability.

The internalization of these capacities is characterized by Vygotsky (1984, p. 63) as an "[...] internal reconstruction of an external operation." In other words, the human being is in a a constant process of recreating and reinterpreting these already formed concepts; therefore, the External activities are gradually absorbed internally, a process that Vygotsky calls... interpsychological processes occur, and the reverse path occurs through the intrapsychological process, which This happens when the individual redefines internalized concepts, giving birth to new ones. concepts.

"This argument introduces the notion that thought, development Mental capacity, the ability to know the world and to act in it, are social constructs that They depend on the relationships that man establishes with the environment." (SILVA; ZANATTA, 2020, p.04) Thus, for human beings to develop to their full potential, it is necessary that, From the very beginning, be in contact with the symbolic elements of society, so that Not only integrate into it and become a part of it, but also act actively and consciously in it. context. For Vygotsky, art is one of those social instruments through which human beings They achieve this process.

With this in mind, Vygotsky turned to the study of art, bringing an innovative perspective. and based on his theory of human development, which understood art as an object social, which completely contrasted with other thinkers of his time, who viewed art shrouded in religiosity and mysticism, whose sole purpose was to infect its admirers with The feelings expressed by the artist in their work.

Vygotsky's view on the subject, however, was much broader and could not be... explained only by the fantastic. For him, art was intrinsically linked to relationships.

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established in society, that is, through contact with others and with the environment. Therefore, the material
The content and artistic style are appropriate to their historical and social reality, and only the
From there, they are worked on and transformed into artistic expression and cultural product, according to
Vygotsky (1999, p. 308) emphasizes, "Art is to life as wine is to grapes – said one
The thinker was right, and he was absolutely right, in indicating that art draws its material from life.
but it produces something on top of this material that is not yet present in the properties of this material."

Vygotsky (2004) also emphasizes that art does not only alter the immediate mood of
individual, as those who see it as a contagion claim, but, when considering it from
In its most complex form, it is believed to be capable of objectifying feelings and other things.
Art does this to human potential, thus provoking changes in the psyche of individuals.
part of what makes us human and unique individuals, fruits of natural evolution and
historical constructions of a society. Thus, it is characterized by the fusion between the
Biological and cultural. In this same sense, art is understood as a cultural product.
mediator between the individual and humankind, which means that, in producing a work,
Using various mental capacities, the artist shares them with others, who can also internalize them. It is a
circular process: the artist creates from their perception of...
reality constructed within that sociocultural environment; therefore, when his work is shared, it becomes...
It modifies that environment and is absorbed by it, transforming it.

This transformative power of art, which, at the same time, objectively reveals the
The society in which it was generated and carries with it complex psychological properties, is the
The main reason why Vygotsky believes that psychology and art are intrinsically linked.
linked. In light of this, Vygotsky (1999) seeks to develop a method of analysis and understanding.
of the artwork, based on the articulation between *form* and *content.*
We believe that the central idea of art is the recognition of the transcendence of the material form.
artistic or, which amounts to the same thing, the recognition of art as a social technique of feeling.
We believe that the method for studying this problem is the objective analytical method, which starts from...
Analysis of art to arrive at psychological synthesis: the method of analysis of artistic systems.
stimuli (Vygotsky, 1999, p. 3, emphasis added).

In agreement with what Vygotsky presents, Fischer (1976) considers art to be so
As old as humankind, for it is embedded in creation, in self-expression, in domination over...
natural world and, therefore, in the development of work.

Man's desire to develop and complete himself indicates that he is more than just a person.

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individual. Feels that he can only achieve fulfillment by appropriating the experiences of others that potentially concern him and could be his. And what a man feels as potentially includes everything that humanity, as a whole, is capable of. Art is the An indispensable means for this union of the individual with the whole; it reflects the infinite capacity human association and circulation of experiences and ideas (FISCHER, 1976, p.13).

Art, then, serves as an instrument for the creative recording of history itself. human, a record that enriches and complicates the understanding of human development, since, from this In this way, he can learn from past experiences, evolving his tools and his perspective. about the world, understanding it not as something magical and indecipherable, but as an environment subject to modification and transformation. To this, Vygotsky (1999, p. 315) adds that:

> Art is the social within us, and if its effect occurs in an isolated individual, this does not mean, in any way, that its roots and essence are individual. [...] The social exists as far as there is only one person and their emotions. [...] The recasting of emotions outside of ourselves is carried out by force of a social feeling that has been objectified, taken outside of ourselves, materialized and fixed in the external objects of art, which have become instruments of society.

This is how art is characterized as a social object and, consequently, we can... to understand that it is not the product of a single individual, of the artist in isolation, but rather of A cultural object collectively constructed throughout human history. Its elaboration occurs based on techniques, knowledge, symbols, and meanings that already exist in a given social context. In this way, the work of art expresses both individual aspects. how many cultural elements are shared by a society. Through it, it is possible to understand typically human mental capacities, such as imagination, creativity, and Sensitivity, abstraction, and the ability to attribute meaning to the world.

3. Vygotsky and the importance of art for human development.

As we have already seen, for Vygotsky, the process of psychic formation occurred through stemming from a demand for objectification and appropriation of the social environment, which allowed man to recreate, In others, the exclusively human characteristics. That is, man constructs his It externalizes human characteristics, turning them into objects of culture, which, in turn, are appropriated and used by other individuals, then serving as raw material for

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new objectifications (BARROCO, 2007).

Humanizing action, therefore, occurs with the distancing of man from work to satisfy physical needs related to survival, passing to produce for themselves. For Marx (2003), animals also build and produce, but only what is indispensable to them. But man, the more he produces, the more he frees himself from... physical needs, complicating thought, producing itself and reproducing the society.

This humanizing action, even though it involves biological aspects, focuses on... The main focus is the interaction between man and culture. The appropriation of tools is constantly evolving. Created and recreated in society, this results in humanization; one of these instruments of Humanization is the art that allows us to experience things that are not our own.

Through art, the process of generalization occurs. Generalization is configured... such as the appropriation of information in a given context, which will be applied in a way In general, this involves transferring concrete knowledge into abstract knowledge through symbols and signs. According to Vygotsky (2004, p. 189), "Generalization is the disconnection of tangible structures and the "connection of thought, of meaning." The construction of these meanings occurs in Internal movements of articulation and categorization of reality. Through this In generalization, psychic functions and consciousness are elevated to highly abstract levels and volunteers (BARROCO, 2007).

When creating a work of art, it is itself composed of signs arranged in a... A structure that, when appreciated, evokes certain emotions. With Vygotsky (1999), we can... to understand art as an objectification of feelings, a technique developed by humans to to express and externalize them, while simultaneously internalizing and developing them, leading to a more elaborate psychic organization and, thus, the development of functions. superior mental abilities.

These diverse elements and signs that make up art can only be understood when considered within a dialectical relationship between logic and emotion. Therefore, the Art and other cultural objects are the means by which human beings develop passions. Loves, sorrows, and other emotions. Marx (2003) states that only through objects Culturally, man has his senses fully developed. That is, these characteristics Human expression manifests itself in the creation of cultural and artistic objects.

It is only through the objectively developed wealth of humankind that, in part,

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It cultivates and, in part, creates the richness of human subjective sensitivity (the musical ear, the I look for the beauty of forms; in short, the senses capable of human satisfaction and which... (They confirm human capabilities). Certainly, it's not just the five senses, but also the so-called spiritual senses, the practical senses (will, love, etc.), or rather, human sensitivity and the human character of the senses, which come into existence through The existence of its object, through a humanized characteristic. The formation of the five The meanings are the work of all previous world history (MARX, 2003, pp. 143-144).

For Marx, therefore, feelings and emotions were constructed and developed. as well as all typically human aspects, through social interaction. Vygotsky (1999) also based itself on this same thought and added that the work of art was capable of provoking contradictory and antagonistic emotions, expressed both in content and in form. For him, however, they were cultural psychological phenomena that were not immutable. But they moved, changed, and alternated, establishing connections with other phenomena. psychological.

For Vygotsky, emotions are higher psychological functions, therefore, Culturalized and capable of development, transformation, or new appearances. Furthermore, Vygotsky's conception of emotion places this psychological process in close relation to other processes of the human psyche (MACHADO et al., 2011, p.651).

Even following this logic, Vygotsky did not disregard the importance of the aspect biological in the development of emotions; however, he did not believe that emotions were The only things that interfere in this process. Emotions are, indeed, linked to organic needs. but also to the cultural needs created in society through work and historical processes. Therefore, none of the psychic functions of man living in society It ceases to be exposed to and affected by cultural objects.

Considering what Machado et al. (2011) proposed regarding the distinction between feeling and emotion based on Smirnov3 According to an important Russian theorist, emotion is related to sensation. organic need, whereas feeling is generated through cultural needs. We can reflect that art, being responsible for generating contradictory emotions, would provoke a a qualitative process of psychic restructuring, making emotions more complex and

[3] A.A. Smirnov (1894–1980), an internationally renowned psychologist, made scientific contributions in the fields of developmental psychology, visual perception, and memory. He also contributed theoretical and historical works; he was editor of *Voprosy Psikhologii* and, for 28 years, directed the Research Institute of General and Pedagogical Psychology of the Academy of Pedagogical Sciences of the USSR.

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conscious, thus transforming them into feelings.

According to Prestes (2010, p. 117), what Vygotsky sought was "an understanding of the function of "Art in society and in the life of humanity," that is, "art is the social within us," which means that art weakens our individualism by allowing us to come into contact with the Expressions and experiences of others, creatively transformed into a work of art.

Art appreciation requires engagement with various higher functions, such as Abstraction, perception, creativity, and imagination. This means that, in order to analyze and In order to internalize the work of art, these functions need to be developed; however, once Already developed, these skills will be further enhanced by this contact.

Therefore, the focus of the Psychology of Art, according to Vygotsky (1999), is to unravel the structure from the artwork to understand how this process affects psychological functions. superiors, as well as the creative act and the method of internalizing the work, considering that Having techniques, methods, and the will to create is not enough to produce a work of art. It is only through the creative act that this feeling is overcome. Similarly, the Perception of art also requires creation; understanding the structure alone is not enough. expressed by the creator; contact between the artist's vision and their own is necessary. feelings, building a unique and complete interpretation of the work.

Vygotsky (1999) views this process of understanding the structure of the artwork by It involves two aspects: *content* and *form.* We can say that content is the material that... It comprises the work of art. This content is created from the social relations of a given context. society, that is, the lived experiences and reality of the individual, which is transformed according to aesthetic parameters, which Vygotsky calls form, that which gives light to something completely new. Form, therefore, is the arrangement that reconfigures this content, not in a complementary way, but in the opposite way.

Although Vygotsky worked with other artistic expressions, such as music and art... In the context of visual arts and architecture, we will use your considerations on literary art as an example. It improves the relationship between content and form.

We should understand "material" to mean everything the poet used as already prepared – relations of Day by day, stories, events, the setting, the characters, everything that existed before the narration and that It can exist outside of and independently of it, if someone narrates it using their own words. to reproduce it in an intelligible and coherent way (Vygotsky, 1999, p. 177).

Based on this, we can understand content as the specific reality of the artist.

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arranged through situations from his daily life and therefore unique to him. The form appropriates this raw material derived from experience, but refuses to accept it and, therefore, It modifies, based on the laws of aesthetics, thus creating a reality through this. contradiction.

In this interpretation, the form is what least resembles an external covering, a a type of peel that covers the fruit. In contrast, form here manifests itself as a principle. active in elaborating and overcoming the material in its most trivial and elementary qualities. (Vygotsky, 1999, p. 177).

Art, consequently, is revealed through this antagonism, which in It allows one to understand the psychological structure of the work and to expose the stylistic resources and the content that served as the basis for it.

Works of art, then, through these "[...] distressing and unpleasant emotions, They are subjected to a certain discharge, to their destruction and transformation into opposites, and the reaction Aesthetics, as such, is fundamentally reduced to this catharsis, that is, to the complex transformation of "feelings" (Vygotsky, 1999, p. 270).

We understand, from this debate, that, for Vygotsky, the study and appreciation of The work of art, in addition to providing us with a portrait of human history itself through techniques... and the experiences portrayed also raise concerns that lead us to reflection and to self-understanding. When we analyze the work and try to interpret it, the following emerges: An opportunity to reflect on the social environment and on our role as participating individuals. from this medium.

4. The relevance of studying the arts in the daily life of preschool at CMEI FÁTIMA MACIEL DA COSTA

The learning that takes place inside the school is very different from what happens in your home. Therefore, in the classroom, it is desirable that knowledge be presented in a more accessible way. systematized and designed to better meet the student's needs. The environment itself School regulations are guided by various parameters and regulations established by other bodies. Those responsible for education are tasked with providing students with not only a quality education, but also a Human and civic education, a formation guaranteed by the Law of Guidelines and Bases of Education. National Law No. 9,394, which states that:

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> **Title II - Art. 2.** Education, a duty of the family and the State, inspired by the principles of freedom and the ideals of human solidarity, aims at the full development of the student, their preparation for the exercise of citizenship and their qualification for work (BRAZIL, 1996, Art. 2).

Considering that one of the principles established by the Law of Guidelines and Bases of Education emphasizes the importance of training students not only for the performance of work, but also for the exercise of citizenship, that is, for an active contribution of the individual in In society, we can observe, in the document, a concern with educating a human being in their completeness, and not just for capitalist production techniques.

According to Vygotsky, as we saw earlier, this human development only occurs because through the interaction of man with cultural objects. Art being one of these objects. which he defended as essential for developing our higher psychic functions, thus creating distance between us and animals, and therefore making us more Humans, their importance in school is indispensable to achieving this goal.

Obviously, the teaching of the arts would not be excluded from the documents governing the education, and we can see in the National Curriculum Guidelines that it corresponds to education. In early childhood education, one of the guiding principles of pedagogical practice is the aesthetic, which exposes the... the need for the inclusion of "sensitivity, creativity, playfulness and freedom of expression in different artistic and cultural manifestations" (BRAZIL, 2010, p.16), which should to be present in the day-to-day activities in the classroom.

To analyze how arts education currently takes place in public schools, we conducted an observation study at the CMEI FÁTIMA MACIEL DA COSTA, located in the city of Manaus, in the Jardim Mauá neighborhood, focusing on the 1st grade classes. and from the 2nd Period. This observation work was carried out over 2 weeks.

Initially, it is important to highlight that the CMEI analyzed during the days of The observation reveals positive characteristics and a commitment to the development of children. Although there are some structural barriers in the unit, the environments are organized and suitable for early childhood education activities.

The physical structure of the CMEI is small, with worn walls and, due to a lack of space, there are no specific spaces for the development of artistic activities, because there is no It has no playroom, auditorium, or sports court. However, within its capabilities, It presents a welcoming and supportive learning environment. Regarding the organization of

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In the classrooms, the presence of posters, paintings, collages, unstructured toys and... was observed.
Reading nooks, which enrich the environment.

This care is taken to prepare the environment for the students, so that they can...
Interacting and developing empirical curiosity is the first step towards getting involved in...
activities carried out in the classroom, but an attractive environment alone is not enough if the
The educator does not promote this interaction. For Silva and Zanatta (2020, p. 09):

> In this sense, an environment rich in artistic and aesthetic elements is necessary to promote the psychological development of students, provided that the mediation of these elements is carried out in a way that explores their symbolic content, in accordance with their subjective motivations.

The data provided by the 5 teachers from the 1st and 2nd Periods, through a
The questionnaire indicates that they are familiar with and apply the concept in their teaching practices.
socio-interactionist, one of the names given to Vygotsky's theory. However, although this
While the concept is considered, its implementation in pedagogical practice still has room for improvement.
expansion, especially in arts education.

One of the educators responded to the questionnaire, stating that she followed the logic.
socio-interactionist and that the main author on which it was based was Vygotsky. He also informed
who was familiar with Vygotsky's approach to art education and that it was characterized by that
that we learn in our daily lives, and that the objective of the subject was for the students to learn
that we can make art out of everything. This implies that art education is not being addressed.
not just as a hobby or a break between truly relevant activities, but, by
On the contrary, it helps children see themselves as protagonists in the artistic process.
This is of utmost importance because:

> Understanding imagination from a Vygotskian perspective, that is, as a mental activity nurtured by social experiences, results in valuing art education as a mediator of these experiences. By bringing the artistic production developed by humanity into the educational context, the visual and aesthetic repertoire of students is broadened, mobilizing their creative imagination (SILVA; ZANATTA, 2020, p.9).

It was also noticeable that there were many exhibitions of artistic projects in the rooms.
analyzed classroom materials, such as posters, panels, or murals produced by the students, with the
walls decorated mainly with materials crafted by them. Even the alphabet.
What exists in the classrooms was produced primarily by the children. These spaces are intended for
Presenting children's work can strengthen their sense of belonging to the community.
school environment, further valuing their work, contributing to the understanding of art.

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as a form of expression and to enrich their learning experiences. Such care places
teaching the arts on an equal footing with other pedagogical practices, aiming to,
Thus, to the integral development of children. For Silva and Zanatta (2020, p. 10):

> Therefore, it is important to allow students to observe, analyze, and interpret works of art, but also to express themselves through artistic language, developing new forms of communication through their expressive codes, which are not always possible through other forms of language, especially in educational contexts that prioritize cognitive knowledge over affective knowledge and neglect the role of imagination in teaching and learning processes.

Therefore, when working with an artistic approach, it is necessary to carry out the following:
Activities aimed at developing specific objectives, that work with art as a language.
and with a real function in the world, so that students understand the social role it plays.
and also understand themselves as capable of expressing themselves through it and of understanding it, or
In other words, so that they can learn to master this language.

The aspects of art education proposed by the documents are addressed in
activities carried out during the observation period, such as graphic design, theatrical production,
making musical instruments with recycled materials, collage with elements of
nature, poster making, dance, model making and newspaper production, all
These activities, in addition to being interdisciplinary, are mediated by the teacher, which opens up a...
The wide range of possible approaches brings a completely new way of understanding art.
within the classroom, because, in addition to promoting autonomy, creativity, and imagination, it allows
that students interact with the environment in a critical way, and follows what Vygotsky conceived.
about art that originates from the environment and is reinterpreted by the artist, transforming into something
entirely new from that individual's point of view.

Through these activities, the student can develop more subjective notions of
interpretation of reality, since art involves the enhancement of higher abilities,
In addition to working on the emotional side, which is often largely ignored in the school environment, in
In harmony with the cognitive side, artistic language conveys meanings and...
senses that, when appropriated, help organize behavior, generating
qualitative transformations in the ways of seeing, thinking, feeling, and acting in the world. By promoting
mediations between different contexts (cultural/symbolic/anthropological) through objects
In an educational context, artistic teaching can generate subjective productions.
fundamental for human psychological development (SILVA; ZANATTA, 2020, p.9).

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Therefore, art education enables not only the student to come into contact with diverse cultural contexts, experiencing events depicted in the works of different contexts, as well as psychological development and the appropriation of one's own culture. and of their inner world, expanding their capacity to create, imagine, and think in a way subjective, going beyond concepts and forms already known and present in their daily lives.

Final Considerations

During the observation at the school analyzed, it was possible to perceive that the activities Artistic expressions were present in daily teaching life through drawings, paintings, collages, dance, toy making and other experiences of children's expression, highlighting the the protagonism of children and thus considering the contributions of the historical-cultural theory. for the development of imagination, creativity, and aesthetic sensitivity. In this In this sense, Vygotsky's reflections demonstrate that art transcends the realm of mere appreciation. aesthetics, constituting an important instrument for human development and expansion. of the students' cultural experiences.

This aspect becomes even more relevant when considering that, for many children, The school represents one of the main spaces for accessing artistic and cultural expressions. As highlighted by Silva and Zanatta (2020).

By bringing the art object into the school, educators are fostering interactions that These experiences do not occur spontaneously in the daily lives of students, given the limited access to resources. more elaborate forms of art in their reality, especially in the context of public schools (SILVA; ZANATTA, 2020, p.11).

This highlights the importance of strengthening the integration of art into education. Early childhood education, expanding opportunities for creation, appreciation, experimentation, and expression. artistic. The observations made indicate that the institution develops actions aimed at this. The area works with art with pedagogical intent, providing the student with the The possibility of mastering this language and understanding the expressions of human culture.

It was also possible to perceive that artistic activities carry the same weight as other activities aimed at developing literacy skills or concepts mathematicians, for example, thus promoting the holistic development of students, working not only on the cognitive aspects, but also on the social and cultural ones, using art as an ally.

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of these three aspects.

Thus, it can be concluded that arts education occupies a significant space in the context of Early Childhood Education, contributing to the formation of creative, critical, sensitive individuals and capable of interpreting and transforming the reality in which they live. Therefore, investing in these experiences represent an opportunity to enrich the educational process and strengthen a A broader and more meaningful human development.

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