102 - PLAY SONGS AND WHEEL IN EARLY CHILDHOOD

MARIA CÉLIA SALES PENA
MÔNICA NASCIMENTO DE BRITO
NILVANA DO SOCORRO GASPAR ROCHA
RENATA SALES PENA
ROSA MARIA ALVES DA COSTA
UNIDADE MUNICIPAL DE EDUCAÇÃO INFANTIL PRATINHA
SEMEC – SECRETARIA MUNICIPAL DE EDUCAÇÃO
BELÉMPARÁ/BRASIL
celiapena@ig.com.br

INTRODUCTION

The wheel and games of almost rhymes are no longer perceived as before on the streets. At times, that these manifestations of popular culture of our mothers and grandmothers are disappearing with the technological phenomenon which we live.The streets, squares and gardens which were the places that witnessed the nursery rhymes for boys and girls, all holding hands singing, expressing himself and gesticulating songs with unique melodies and rhythms different words, which hold fordecades knowledge, wisdom and wealth of the culture of popular imagination.

However, there is not the songs and jokes in the context of wheels which we live today, but we can not affirm its extinction. Evidence is a contrasting situation, almost contradictory, in the presence of these songs a few stanzas are addressed in part omitted or forgotten forms and processed through generations, so even surviving the technological age.

When it comes to country, the songs and jokes wheel, part of Brazilian folklore, bringing elements of influences from many cultures including African, European, mainly Portuguese and Spanish and Indian, the latter, being directly linked to Amazon which spread the dances and cultures in relation to games and the indigenous culture.

Many of the letters are recited interesting features can be collectively authored or anonymous because they were passed from generation to generation. The songs are tied to the act of playing, which involves a group with several children or adults, and subjects relating to children's imagination with easy to understand lyrics and gestures of the local culture.

We agree with Araújo (2007) tells us that when "The rhymes are of extreme importance to the culture of a place, it is through giving themselves known customs, everyday life, typical local festivals, food, games, landscape , flora, fauna, beliefs, among many other things. "

So the nursery rhymes and games are important to the culture of a country because it is through them that you realize the wealth of culture, history and customs of everyday life for its people. Usually some songs were born of folk festivals and celebrations with ancient origins and thus are being passed down orally over generations, which hampers scientific research and many songs are lost over time.

Early childhood education enhance the cultural experiences with the jokes and rhymes means broadening the spectrum of the education of children especially as it is in play that the child shares of human actions, as well as boosts their motor, cognitive and affective.

THE WEAVING OF THE GAMES AND NURSERY RHYMES IN KINDERGARTEN

It is understandable that the focus for an educational curriculum based in the various languages which the Unit Municipal Kindergarten Pratinha works globally to develop the small and tiny, the jokes and rhymes encourage and empower the languages involved and intertwined in the context of play and songs which are: working language of music with rhythm, melody, sounds, silences. Given that oral language is present in moments of everyday life allows children expression, desire, verbalization of words clearly in his speech accurately and consistently and is still connected directly represented in the body language of body postures, mannerisms, gestures, different types of movements and expressions according to the melodies of the songs revelers.

We share with Cascudo (1988), which runs the games of the games reflect the folklore sung or danced featuring tunes according to the rhythm, clothing and gestures obtained from a culture that goes through family generations. Participants stand in a circle and hold hands, but there are also variations according to each singularity of every municipality or city.

Analyzing the nursery rhymes with the kindergarten perceive the presence of key hubs for the development of children regardless of age which is inserted, aspects that reveal the basis for the construction of the developing human being, revealed in listening to the songs along with the children play in the wheel known, unknown and shared with the family that is understood as a research resource to extend and integrate knowledge, the ability to soak the planning and curriculum of kindergartens and pre-schools movement and playfulness children jokes which record the universe of children's cultures.

We can thus conclude that the importance of working with the nursery rhymes sung and toys in early childhood curriculum involves aspects, because they show the culture of our locality, streamline the educational process and pedagogical power the motor, affective and cognitive and encourage expression and body gestures.

The set of games and how they play come in wide variety of toys such as wheel seated in a row, marching, clapping, catch, hide, also including the so-called toys and select the songs for players in the speech Song, who cited these actions strengthens the importance of toys and songs sung.

THE BIRTH OF THE DESIGN OF NURSERY RHYMES

The appearance of the wheels was sung an action implemented by the project's "Right To Be Children and Adolescents" in May 2010, presented at the Republic Square in the district of Belem, Pará state, due to the insertion of the unit back at work wheels with the songs of the projects lined bimonthly in the curriculum of the various languages of the child.

The objective of this presentation was to disseminate cultural value the songs of wheels danced with the children expressing the richness and diversity of cultural productions in their children's uniqueness and cultural diversity involving social actors from UEI Pratinha from children to the General Service staff.

In this event at the Republic Square of children played nursery rhyme known children's culture titled "Father Francis",

with that sieve they presented to the public and their families that a child has rights and duties, the right to play, to show theirchildren's culture, to express themselves and be children, not disengage with the duty of going to school, where the school is a place for respect for the joy of the various trials and recreational assets. Brincante still observe the action of the entanglement of children other languages: scenic, music, body, gestures, invited in fun games such as mediated by the teacher in re-creations of children.

This project has also shown to the family's work with Unity Universal Rights of the Child and the Rights and Duties of Individual and Collective in order to strengthen and clarify a dynamic and easy to understand the rights of small and tiny little to play freely, even within educational institution.

Finally, from the realization that public experience with wheels in the wheel sung reaffirm that it is interaction, exchange of bodily gestures and expressions through music and languages of children in front of your child's world.

In view of expanding the work of recovery and the games organized in 2010 sung wheel designs bimonthly classes that also focused on the importance of the games and nursery rhymes to the overall development of the little ones, and the improvement of children's culture by emphasizing the family partnership in stimulating this process and realization of educational projects developed in the Unit.

METHODOLOGICAL TRAJECTORIES.

The projects developed and provided to children to value recreational experiences with songs and singing games showed and extended the educational value and teaching of the movement to educate playing in kindergarten, although the organization was based - initially on research with families in choosing the lyrics of songs and jokes wheel not known and identified by children and their families. Ace also ask families to write on paper the songs of their childhood, their family members sang songs and among these indicate what the songs were sung and passed on to their children and why, the reason for choosing this song for their children rather than the other .

Continuing research with the families involved dialogue between families and teachers of the classes, collection of nursery rhymes through the written language, oral and musical before finally concluding with the selection of songs that culminated in the choice of songs for families, both children as the families were visiting to play new songs and to sing with their children.

The rhymes chosen by families, children and teachers pervaded the relationship did not express prejudice toward sex, color, age, economic or social condition of those involved in the wheels, as well as not having the exact definition of people at the wheel, and welcoming integrating family, children and professionals in the educational institution.

After this search process, selection and election of the songs followed the planning process as would be built wheels with tiny little group of 0-3 years and small from 04 to 05 years. At first major organization involved turnstiles with the guidance of teachers making up the dance with the little ones encompassing children of various ages, then the organization of small turnstiles was built by small and tiny, that is, they rode their sieve defining them the manner and selection. In the latter case the process was done through the autonomous action and independent children, and they sang and played sieve making the selection of songs which they identified themselves more.

We also perceived that the construction of preschools conducted among children withdrew all its shoes, gradually invited their closest colleagues and asked to hold hands, when that time may be, others came in a shy way or quite willing independent of where they were park at the Unit, in the classroom, the dining room or even the front porch of the institution.

In organizing the wheel sung at the plaza the garments were made of colored shorts and white shirts printed on front with a sieve for all children, a strategy of harmony and joy to be printed across the musical language.

To finalize the project, the family was invited to join the wheels with the children, participation was encouraged from the presentation made at the Republic Square, culminating with a cultural presentation at the Exhibition of Early Childhood Education who meet all the educational experiences developed with childrenEducational Units of the Municipal Education Bethlehem.

The range of recreational activities organized for the promotion of this work enables us to expand the universe of educational buildings and collective prioritizing the full development of the child through cultural experiences and play.



Photo 1. Ciranda Cirandinha
Source: UEI Pratinha, 2010



Photo 2. Do not throw the stick at the cat
Source: UEI Pratinha, 2010



Photo 3. The crazy train
Source: UEI Pratinha, 2010



Photo 4. Good boatman
Source: UEI Pratinha, 2010

PERCEPTIONS AND EVIDENCE DEBATABLE

We can see during this period of development of projects that bimonthly educational practice by means of songs and games favored the little ones in and they are the main aspects of oral communication, interaction and socialization which actions lead us to record and preserve cultural expressions of the aged child and make them them shall remain present in our educational environment.

The rhymes potentiated the development of body awareness, realizing the limitations and possibilities of bodily self and others, rhythm, laterality, coordination, and other specific content, according to Mello (1997).

The little ones have found the sounds coming from the bodies, and enhancing cooperation, excitement, joy, and from the entertainment in the development of learning situations using sound, gesture and body language, through which the music is the departure of all explosion of movements. These actions not only contribute to the development of children, but did reveal the vitality of the play in early childhood as well as giving new meaning to the emotional bonds of family with children.

REFERENCES

Araújo, Ana Paula. **Cantigas de Roda. InfoEscola Browsing and Learning.** Available at: Published 02.07.2007. Accessed 17/10/2009.

FREIRE, J. B. **Education entire body - theory and practice of physical education.** São Paulo, 1987.
MELO, J. P. Development of body awareness. Campinas, 1997.

MELLO, A. M. **Psychomotricity: physical education games for children.** São Paulo, 1996.

PLAY SONGS AND WHEEL IN EARLY CHILDHOOD

ABSTRACT

This article addresses the uniqueness and regionality of the wheel and play nursery rhymes related to teaching and curriculum of folk culture and a strong interest in children, which were developed with children 01 to 05 years of Municipal Unit for Early Childhood Education Pratinha years 2009 and 2010, designs and circuits of that institution. The goal was to enhance games and nursery rhymes sung and danced by the children in addition to carrying more playful promoting educational values of local culture, children's culture and higher amplitude of the overall development of children regardless of age, through the playfulness, expressions,dances and joys. As relevant aspects of this action, we believe that playing with wheels sung has a privileged place in children's culture because it reveals wide incursion of the child with oral language, bodily, musical, gestural, and many possibilities to create new moves to learn. It is also a source of research with the family that brings a lot of reading and learning that customary law is passed on from father to son when he played the streets, squares and / or yards of turnstiles and toys sung, however, still need to be more valued as social practices. Therefore, our findings show that teaching the rich universe of wheels sung, the children's games are inexhaustible sources of play and different languages in the curriculum of early childhood education.

KEY - WORDS: Children's cultures, playful, early childhood education.

CHANSONS ET PLAY ROUES EN PETITE ENFANCE

RÉSUMÉ

Cet article traite de l'unicité et la régionalité de la pépinière de roue et le jeu des rimes liées à l'enseignement et le curriculum de la culture populaire et un intérêt marqué chez les enfants, qui ont été développés avec des enfants de 01 à 05 ans de l'unité municipale de la petite enfance Pratinha Education 2009 et 2010, des dessins et des circuits de cette institution. L'objectif était d'améliorer les jeux et les comptines chantées et dansées par les enfants en plus d'effectuer plus ludique promouvoir les valeurs éducatives de la culture locale, la culture des enfants et de plus grande amplitude du développement global des enfants indépendamment de leur âge, à travers l'aspect ludique, expressions, des danses et des joies. Comme les aspects pertinents de cette action, nous pensons que jouer avec des roues a chanté une place privilégiée dans la culture des enfants, car elle révèle l'échelle incursion de l'enfant avec la langue orale, corporelle, musicale, gestuelle, et de nombreuses possibilités pour créer de nouveaux mouvements à apprendre. Il est également une source de recherche avec la famille qui apporte beaucoup de lecture et d'apprentissage que le droit coutumier se transmet de père en fils quand il a joué dans les rues, places et / ou aux gares des tourniquets et des jouets chantée, cependant, doivent encore être plus apprécié que les pratiques sociales . Par conséquent, nos résultats montrent que l'enseignement de l'univers riche de roues chanté, les jeux des enfants sont des sources inépuisables de jeu et de différentes langues dans le curriculum de l'éducation de la petite enfance.

MOTS - CLES: Cultures de l'enfant, ludique, l'éducation préscolaire.

JUGAR Y CANCIONES DE LA RUEDA EN LA PRIMERA INFANCIA

RESUMEN

Este artículo aborda la singularidad y la regionalidad de la guardería de la rueda y el juego rimas relacionadas con la enseñanza y el currículo de la cultura popular y un fuerte interés en los niños, que fueron desarrolladas con los niños 01 a 05 años de la Unidad Municipal de Educación Infantil Primeros años Pratinha 2009 y 2010, los diseños y los circuitos de esa institución. El objetivo era mejorar los juegos y canciones de cuna cantada y bailada por los niños además de llevar más lúdica promoción de los valores educativos de la cultura local, la cultura infantil y una mayor amplitud del desarrollo integral de los niños independientemente de su edad, a través de la alegría, expresiones, bailes y alegrías. Como aspectos relevantes de esta acción, creemos que el jugar con las ruedas cantan tiene un lugar privilegiado en la cultura de los niños porque revela incursión amplia del niño con el lenguaje oral, corporal, musical, gestual, y muchas posibilidades para crear nuevos movimientos para aprender. Es también una fuente de la investigación con la familia que trae un montón de lectura y el aprendizaje que el derecho consuetudinario se transmite de padre a hijo cuando jugaba en las calles, plazas y / o patios de torniquetes y juguetes cantado, sin embargo, todavía tienen que ser más valorados como prácticas sociales. Por lo tanto, nuestros resultados muestran que la enseñanza del rico universo de las ruedas cantan, los juegos de los niños son una fuente inagotable de juego y diferentes lenguas en el currículo de la educación infantil.

PALABRAS - CLAVE: culturas de los niños, juguetón, Educación Infantil.

BRINCADEIRAS E CANTIGAS DE RODA NA PRIMEIRA INFÂNCIA

RESUMO

Este artigo contempla a singularidade e regionalidade das brincadeiras de roda e cantigas de roda vinculadas ao pedagógico-curricular dessa cultura folclórica e de forte interesse infantil , as quais foram desenvolvidas com as crianças de 01 a 05 anos da Unidade Municipal de Educação Infantil Pratinha nos anos de 2009 e 2010, nos projetos e circuitos da referida instituição. O objetivo era valorizar brincadeiras e cantigas de roda cantadas e dançadas pelas crianças além de possibilitar ações pedagógicas mais lúdicas favorecendo valores da cultura local, da cultura infantil e maior amplitude do desenvolvimento global das crianças independentemente da faixa etária, por meio da ludicidade, expressões, danças e alegrias. Como aspectos relevantes deste trabalho, consideramos que o brincar com rodas cantadas tem lugar privilegiado na cultura infantil porque revela ampla incursão da criança com as linguagens oral, corporal, musical, gestual e muitas possibilidades de criação de novos movimentos de aprendizagem. Também é fonte de pesquisa com a família que traz muitas leituras e de aprendizados consuetudinários visto que são repassadas também de pai para filho quando os mesmos experimentaram nas brincadeiras na rua, praças e/ou quintais de cirandas e brinquedos cantados, no entanto, ainda precisam ser mais valorizados como práticas sócio-culturais. Portanto, as nossas evidências pedagógicas revelam que o rico universo das rodas cantadas, das brincadeiras infantis são fontes inesgotáveis para o desenvolvimento infantil, para a dimensão lúdica nas práticas educativas e das diversas linguagens no currículo da Educação Infantil.

PALAVRAS – CHAVES: culturas infantis, ludicidade, educação infantil.