103 - MOVEMENTS CHILDREN JOKES IN "CHILDREN PAI D'EGUA"

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INTRODUCTION

Childhood is a crucial stage in life. In it are built many aspects of personality relevant to the full development of human beings. Thus, the significant learning period of life that accompany these children's development throughout life course. This knowledge depends on context, social experiences and experiences of the child. Therefore, they should be taken into consideration in the educational process.

The child uses his body and movement as a way to interact with other children and with the environment, producing crops. These cultures are based on values such as playfulness, creativity and their experience of motion (Saya, 2002). In kindergarten, we understand that it is a place of discovery and acquisition of knowledge and individual experiences, cultural, social and educational interaction through the different environments in the family.

We believe therefore that physical education has an important role in early childhood education, the possibility of offering children a variety of experiences through learning situations in which the little ones have the freedom to create, invent, discover new motor movements, movements and reinvent activities that promote socialization, interaction, strengthening friendships and good social interaction with others. Moreover, it produces in children uncovered by its own limit, facing challenges, knowing and valuing their bodies and relationships with others, they feel and perceive the actions of movements and games tangible and thus express their feelings using the language body, among other situations focused on the process of intellectual, motor and affective.

Thus, the Physical Education is part of the educational programs at an early age, because the Educational Sciences have shown that early childhood is necessary to stimulate children through an organized process, systematized, and, finally, teaching motor activity. Thus, the smaller will acquire the knowledge essential for its proper development, a period that will prepare them properly for school and life.(GONZÁLEZ RODRÉGUEZ, 2008, p. 03).

In this perspective can contribute to the realization of a kindergarten, innovative, committed to the process of formation of each child and with human beings and respectful and basically, the promotion of autonomy of the child acting this way, the development of the full potential of those who lead the basis of all his experiences.

Therefore, we believe that early childhood education curriculum in line with the educational experience "can not be conceived as a mere application of rules, techniques and recipes pre-established, but as an area of shared experiences, the search for meaning, production knowledge and experimentation in action "(Sacristan, Gomes, 2002, p.86). Need for this, being ruled by a communicative action, rational and critical, that focuses on development of capacity and argumentative questioning conscious about the reality (KUNZ, 1994).

From this principle we developed our actions, in kindergarten, guided in several languages, in which the organization of the pedagogical work begins with the language that is driving the systematized observation by the teacher who catches the first movements of expression through the games of children's which demonstrate their needs and desires in search of their findings.

Emerging languages as we consider those arising from the interaction of children with language intended as the driving force that results from this dialogical meeting with the objects of organized knowledge in learning situations, proposals and projects in the bimonthly mediated, always linked to the pedagogical intentions.

This study aimed to recognize and appreciate the play of Culture childhood Paraense, in addition to various cultural events specific to children, increasing accessibility to cultural assets and providing the movements of infant language so that the traditions are not forgotten.

Thus, each child in its peculiarity has several ways of thinking, playing, talking, listening and moving through different languages which express their daily movements in their social and family life, building their children's identity.

So the children express their will through his body and actions and body movements to enable their child to learn and explore the world around you in connecting with others and with the environment.

WEAVING METHODOLOGICAL



Photo 1. Nursery rhymes
Source: UEI Pratinha, 2010

"The movement for young children means more than moving body parts or move in space. The child expresses and communicates through gestures and facial grimacing and using interacts strongly support the body. The body size is part of the whole of the child's activity. You could say that predominates in early development of the subjective dimension motor skills, which finds its meaning and effectiveness especially in the interaction with the social environment, with people with whom the child interacts directly. The externalization of feelings, emotions and inner states may find expression in the body as a privileged resource. "(BENCHMARK NATIONAL CURRICULUM FOR EARLY CHILDHOOD EDUCATION, 1998, p.18)

From this perspective, working with the movement can not be focused only on the physical development of children. For the child needs to nominate its movement consciously to have the opportunity to explore the environment, create new relationships relationship with your body, you know it and learn to use it beneficially, functional and intentional. (Mello, 1996)



Photo 2. Singing games
Source: UEI Pratinha, 2010

Thus, the methodology was organized through language booster Sign Language-Body and the emerging languages of the culture, musical, intrapersonal and interpersonal, we propose a pedagogical process sung with toys, nursery rhymes, in which each child has the freedom to create and merge the traditional movements that the song needs, and rebuild new movements and strengthening contact with the friend, with songs like: slaves of Joe, Father Francisco, nursery rhymes, and other Cirandinha in full harmony with the mediation of the teacher.

In Sign Language, Body as boosting the regional dances includes the three experiments, movement, perception and observation of body movements. In addition to the dances of our region as: Chula Marajoara Cirandas, Marujada of Braganza and Lundu opportunized were moments in free and targeted.



Photo 3. Ciranda Father Francisco
Source: UEI Pratinha, 2010

We organize the games circuit as a reference for completing the project, where we explore various dances such as the Marujada of Braganza was conducted in which a set of movements in which the children made graceful movements, however accurate, dancing in two rows in a against another, with little steps and cars, according to the tone of the music. According to Rocha (2000), based on Vygotsky's studies, there is a direct correlation with the memory of the imagination of the social world of the child's origin. In fact the child living with singing games, game fuse body, musicianship, dance, drama and feel encouraged by the movement, music and folk traditions of our knowledgeable, less shyness, aggressiveness, and enhancing creativity, self-expression and fellowship .

In the language of culture that is already part of the child from his birth, in which we founded our path of life, our customs, dances and movements, organized research with families as an interlocutor with the musical language we expand the contacts of the body sounds while the discovery of the body, the musical genres that emerged in our nursery rhymes and toys Para socialized sung and known by the families, strengthening the language and intrapersonal and interpersonal relationships between children, family and institution, in which children expressed affection, careother and building values and feelings.

INTERIM CONSIDERATIONS

The realization of projects with several languages during the academic year 2010, leveraged acquisition important for the Unit Municipal Kindergarten Pratinha (UMEI) in all respects, for both children and teachers.

In this sense, the educator was offered courses, continuing education, which collaborated on the development of different languages in the context of early childhood education, bringing new learning to teaching practice of discovery, in which the child is the main focus in this situation learning through new readings, partnerships, organizations and planning, seeking an acquisition of knowledge enjoyable.

For children, we expand the opportunities for knowledge and knowledge of local culture, possibilities of free and autonomous actions, strengthening the importance of the guarantee of playing time as the construction and development of serious child, valuing their prior knowledge and appreciation of the ties between family, institution and community, while encouraging and supporting cultural practices of childhood.

Therefore, the mixture of cultures, languages and various motor movements in education boosts a child's development, the right to a quality education, respect and the assurance that you must have freedom, to build and create a new world of cultural inclusion, where knowledge within the reach of human beings.

Our conclusions, however provisional, show the child to know its owner and producer of knowledge, respecting the time and living each so unique and peculiar to each child.

In understanding our responsibility as educators expands, facing a new context, a circuit of several languages, involving the institution, community and family, having a commitment to the children.

This challenging new work but for our Educational Institution and all that makes up that emphasize early childhood education is being renewed, and, recognizing the various languages existing in our childhood teaching context, because those who teach, learn, enhancing the learning occurs through involvement with others and the various languages of the child, emphasizing the right of children, in their various languages and childhood, strengthening human values such as respect, friendship, offering them endless possibilities and experience rich and meaningful, for means of educational and focused on the peculiarity of the child.

During the process of MOVEMENTS CHILDREN JOKES IN "CHILDREN PAI D'EGUA", we observed the involvement of each child, the joy in every eye, winning in every new movement observed and encouraged by our pedagogical mediation, others invented by children, parental participation and responsible research on nursery rhymes, in the experience of learning situations developed in the project with nursery rhymes, dance marujada of Bragança, legends and other regional movements revelers.

These processes contributed to the development of the child, allowing them autonomy in their choices, and enhance our culture of motor movements, new playful experiences individual and collective.

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MOVEMENTS CHILDREN JOKES IN "CHILDREN PAI D'EGUA"

ABSTRACT

The work presented is the result of a project called "Childhood Father d'mare" developed in the class I and II of the Garden of Early Childhood Education Unit Pratinha-Belém-Pará, which aims to enhance the culture of Pará, preserving our traditions, expressions cultural movements and revelers all contributing to the development and upbringing of children, in an attractive and entertaining. Culture has an important role in children's lives as it is seen as a social, historical and cultural. However, the child is not only the fruit of their cultural context, she is an active being, capable and producer of culture, to interact with toys sung, which requires movement, coordination and balance she changes the play and is changed by it. The methodology was organized through language-Body Gesture driving the emerging languages and the cultural, musical, intrapersonal and interpersonal. Learning situations strengthened several languages which promoted children's socialization and interaction of children, as well as discoveries and creations produced on culture and movements recreated acquired by the child, to guarantee healthy growth and to live his childhood. Another important aspect was to exchange experiences and conversations of children with their parents or guardians seeking to expand the universe of games, in which this acquisition of knowledge has been reinvented for the little ones, as these are meaningful to children through challengesin a perspective of childhood guaranteed.

KEYWORDS: play, children's crops, cultural traditions.

MOUVEMENTS DANS BRINCANTES "L'ENFANCE PAI D'EGUA"

RÉSUMÉ

Le travail présenté est le résultat d'un projet intitulé «Enfance père d'mare" développé dans la classe I et II du Jardin de la Petite Enfance Education Unit Pratinha-Belém-Pará, qui vise à renforcer la culture du Pará, la préservation de nos traditions, les expressions mouvements culturels et tous les fêtards de contribuer au développement et à l'éducation des enfants, sous une forme attrayante et divertissante. La culture a un rôle important dans la vie des enfants car il est considéré comme un problème social, historique et culturel. Toutefois, l'enfant n'est pas seulement le fruit de leur contexte culturel, elle est un producteur d'être actif, capable et de la culture, d'interagir avec des jouets chantée, qui exige le mouvement, la coordination et l'équilibre qu'elle change le jeu et il est changé par lui.La méthodologie a été organisée par le geste langue Organe de conduite les langues émergentes et de la culture, musicale, intrapersonnelle et interpersonnelle.Les situations d'apprentissage renforcé plusieurs langues qui favorise la socialisation des enfants et l'interaction des enfants, ainsi que les découvertes et les créations réalisées sur la culture et les mouvements recréé acquis par l'enfant, afin de garantir une croissance saine et de vivre son enfance. Un autre aspect important était d'échanger les expériences et les conversations des enfants avec leurs parents ou tuteurs qui cherchent à élargir l'univers des jeux, dans lesquels cette acquisition de connaissances a été réinventé pour les petits, car ils sont utiles aux enfants à travers les défis dans une perspective de l'enfance garanti.

MOTS-CLÉS: play, plante des enfants, traditions culturelles

MOVIMIENTOS EN BRINCANTES "LA INFANCIA PAI D'EGUA"

RESUMEN

El trabajo presentado es el resultado de un proyecto denominado "La infancia Padre d'mare", elaborado en la clase I y II del Jardín de Educación Infantil Unidad Pratinha-Belém-Pará, que tiene por objeto mejorar la cultura de Pará, la preservación de nuestras tradiciones, expresiones movimientos culturales y juerguistas todas las cuales contribuyen al desarrollo y la crianza de los niños, en un atractivo y entretenido. La cultura tiene un papel importante en la vida de los niños, ya que se percibe como un bien social, histórico y cultural. Sin embargo, el niño no es sólo el fruto de su contexto cultural, es un ser activo, productor y responsable de la cultura, de interactuar con los juguetes cantado, que requiere el movimiento, la coordinación y el equilibrio que

cambia el juego y se cambia por él. La metodología se organiza a través de gestos del lenguaje del cuerpo de conducción las lenguas emergentes y en lo cultural, musical, intrapersonal e interpersonal. Las situaciones de aprendizaje reforzado varios idiomas lo cual promueve la socialización de los niños y la interacción de los niños, así como los descubrimientos y creaciones producidas en la cultura y los movimientos recreado adquiridos por el niño, para garantizar el crecimiento sano y para vivir su infancia. Otro aspecto importante fue el intercambio de experiencias y conversaciones de los niños con sus padres o tutores legales que necesiten ampliar el universo de los juegos, en los que esta adquisición de conocimientos se ha reinventado para los más pequeños, ya que son significativos para los niños a través de retos en una perspectiva de la niñez garantizada.

PALABRAS CLAVE: play, cultivos de los niños, tradiciones culturales.

MOVIMENTOS BRINCANTES NA "INFÂNCIA PAI D'EGUA"

RESUMO

O trabalho apresentado é resultado de um projeto denominado "A infância Pai d'egua" desenvolvido na turma do Jardim I e II da Unidade de Educação Infantil Pratinha-Belém-Pará, que tem como objetivo valorizar a cultura paraense, preservando nossas tradições, expressões culturais e movimentos brincantes os quais contribuem para o desenvolvimento e aprendizagem das crianças, de forma atraente e lúdica. A cultura tem um papel importante na vida da criança, pois é vista como um ser social, histórico e cultural. Todavia, a criança não é apenas, fruto do seu contexto cultural, ela é um ser ativo, competente e produtor de cultura, ao interagir com brinquedos cantados, no qual exige movimentos, coordenação e equilíbrio ela modifica o brincar e é modificada por ele. A metodologia foi organizada por meio da linguagem Impulsionadora Gestual- Corporal e das linguagens emergentes a da cultura, musical, intrapessoal e interpessoal. As situações de aprendizagem fortaleceram diversas linguagens infantis as quais promoveram a socialização e interação das crianças, bem como, produziu descobertas e criações sobre a cultura e movimentos adquiridos recriados pela criança, para o crescimento saudável e a garantia de viver seu tempo de criança. Outro aspecto relevante foi a troca de experiências e os diálogos das crianças com seus pais ou responsáveis na busca de ampliação do universo de brincadeiras, no qual esta aquisição de saberes foi reinventada pelos pequeninos, pois estes aspectos são significativos para as crianças por meio de desafios em uma perspectiva de infância garantida.

PALAVRAS CHAVE: brincadeiras, culturas infantis, tradições culturais