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**CHILD MAKING ART
PROJECT: PERCEPTION
AND SENSITIVITY IN
EDUCATIONAL ACTIONS**

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Abstract: In contemporary society, sensitivity and perception have been anesthetized and the reflexes in early childhood education are notorious. Educators, fruits of this desensitization that extends to all the senses, have carried out mechanical and repetitive pedagogical proposals, without the incorporation and attribution of meaning and pleasure to their actions. This article is made up of excerpts from my master's thesis that considered the sharpening of perception since early childhood as an essential presupposition for meaning in the learning process. The text exposes a pedagogical experience of interaction between educators and children, full of sensitivity and creativity, which provided the rescue of dynamic interaction conditions and discoveries regarding themselves, the other and the environment from artistic experiences and training activities. continuation of the Criança Making Art project, developed at Nursery Betel – maintained by the Presbyterian Association of Social Assistance, in partnership with the Mackenzie Presbyterian Institute and the Education Department of the city of São Bernardo do Campo, São Paulo.

INTRODUCTION

Experience, the possibility that something happens to us or happens to us or touches us, requires a gesture of interruption, a gesture that is almost impossible these days: stopping to think, stopping to look, stopping to listen, thinking more slowly, look slower and listen slower; stop to feel, feel more slowly, dwell on details, suspend opinion, suspend judgment, suspend will, suspend the automatism of action, cultivate attention and delicacy, open eyes and ears, talk about what happens to us, learn to slowness, listening to others, cultivating the art of encounter, being very silent, being patient and giving yourself time and space.

(LARROSA, 2004, p.160).

The everyday world lacks a gesture of interruption. A suspension of actions that provides reflection, the art of smelling, dialoguing, tasting, touching, listening to the other, in an attitude of openness to life. Give time and space to experiences of the body that lives, perspires, shares, feels and perceives in the opposite direction of a world of immediacy and superficiality and miseducation of the senses.

With the disruption of interpersonal relationships, the senses go through a process that keeps the body off and the perceiving anesthetized, consequently, there is a stultification of the sensitive forms of human relationship. People, in general, no longer have time to dialog face-to-face, to feel the presence of the other, to look in the eyes, touch, smell. They dive into the virtual world, with their own languages, in which the real and the imaginary of meanings and values provide the provisional contact of people distant in time and space who, often, know nothing about each other, where the body is erased mediated by the distant and cold touch of a keyboard and by the superficiality of their actions and relationships.

This reality that affects contemporary society began with the Industrial Revolution. The new worker in modern society began to develop his functions in a mechanical and alienated way, unlike the old craftsman, who was master of his work and owner of his time, having a life governed by his daily needs, respecting the times of hunger, sleep, in a rhythm that celebrated life (DUARTE JR, 2010).

In the days that go by and pass before the eyes in an accelerated way, there still reigns, like the Industrial Age, a system in which individuals perform their functions under rigid norms, unrelated to satisfaction, in a world in which the body has become a machine dissociated from sensibility and perception,

devoid of meaning and taken to the point where thought itself almost disappears.

In this daily life of the contemporary human being, some such rich details of life have been forgotten with direct consequences and consequences in early childhood education. Educators, fruits of this desensitization that extends to all senses, have carried out mechanical and repetitive pedagogical proposals, without incorporating and attributing meaning and pleasure to their actions.

The problem of the objectified and desensitized human being and the mechanization in the learning process were the subject of constant dialogues in pedagogical meetings of continued formation of the Betel Nursery and the theme of reflection on the importance and necessity of exploring the senses in early childhood education in the search for a meaningful learning.

In this experience, the intention, the action and the courage to transform education and make the beauty of feeling shine - essential ingredients for all educators - have been implicit in the pedagogical actions that awaken children to movement, curiosity, playing, exploring the body's senses in a sensitive way and awakening perception with the beauty and sincerity characteristic of early childhood, so that, who knows, one day grown-ups can remember these moments of esthesia and transform anesthetized realities.

THEORETICAL FUNDAMENTALS

All knowledge is installed in the horizons opened by perception.

(MERLEAU-PONTY, 2006, p. 280).

The proposal developed with children, from 4 months to 4 years of age at the Betel Nursery, was built from the practice and sensitivity of the educators involved, based on the theoretical conceptions of Merleau-

Ponty's phenomenology, it deepened the study of the perception that emerged from the body relationship of man in the world, open to contact with others and with himself, free from space-time restrictions. This same approach was reiterated by Duarte Junior (2010), when he stated that the adventure of human knowledge begins with the body-to-body first maintained with the world, as it carries through the sense organs everything that is captured from sensitive way by the body with an organization, a meaning, a sense.

It is in search of the wisdom of life that we tread paths that open up to distant horizons, but that the body in its entirety brings together. Duarte Junior (2010) argued that our corporeity is assumed in a loose way from an early age, being a solid heritage on which we can count and from which we must start with an educational practice focused much more on wisdom (from life) than mere specialized knowledge disconnected from everyday activities.

With this, Duarte Junior (2010) proposes a return to esthesia, which is perhaps a paraphrase of Merleau-Ponty, with his "return to the things themselves" and, this way, to provide a refinement of the senses amidst the reality of anesthesia that presence in the contemporary world. For the author, it must be noted that the purpose of "aesthetic education" established by Read (1977) coincides with the spirit of what he calls "education of the sensitive", since both are based on the Greek concept of aisthesis. According to him, the only way that Read (1977) pointed out for such education to take place was through art: he hoped to improve the sensitivity of children and adolescents through intensive contact with art, a contact from which curiosity and curiosity would also arise. motivation for the rational and reflective unveiling of the world, through science and philosophy.

In this path taken by the education of the

sensitive, as highlighted by Martins, Picosque and War (2009), the truth is that nothing escapes the five senses, as they are the ones that allow us to welcome the things of the world or their optical, acoustic, gustatory impressions, olfactory, temperature, texture, volume, direction, among many others. For the authors, the five senses open, step by step, the way through the aesthetic, and it is through the aesthetic apprehension, through the way our body is affected and allows itself to be affected, that our sensitivity is activated.

The stimulation of sensitivity in the child's educational process, through planned pedagogical proposals that optimize artistic expression, the appreciation of the senses, the diversity of materials, the exploration of movements, the planned spaces, the interaction of knowledge, provides the child with the opportunity for meaningful learning, the formation of a perceptive subject and its insertion into the codes of the language of art. For Stori (2003, p. 47-48), in addition to creativity, it is important that in school programs there is a concern with the five senses as elements of education, because this way the development of perceptual sensitivity must become the most important part. important part of the educational process. According to the author [...] The greater the opportunity to develop a growing sensitivity and the greater the awareness of all the senses, the greater the opportunity for learning. As the philosopher of perception also teaches us:

[...] each aspect of the perceived thing is an invitation to perceive beyond (constitutes a stop in the perceptual process); the perceptual synthesis has the secret of the body itself and not that of the object. Thus, talking about perception is talking about the body, because [...] my body is the common texture of all objects and it is, at least in relation to the perceived world, the general instrument of my understanding. (Merleau-Ponty, 2006 *passim*).

The project "Criança Fazer Arte" emerged from a reflection on student learning and the teacher's pedagogical practice, with the desire for a proposal that would watch over the movement of the body in the school space and, that would provoke the exploration of the senses of this body and the children's sensitivity. It was outlined from some gaps found in the relationship of the teacher who was, often, oblivious to the needs of the students and distant in his relationship with them, failing to effect in his pedagogical practice an emancipatory "request" - the authentic care of children. engaging and meaningful way for the other to take their own paths, grow and mature - referred to by Masini's Totalizing Learning theory (1999), resulting from the intertwining that this author made of David Ausubel's Theory of Meaningful Learning with Existential Analysis based on Heidegger.

David Ausubel's Theory of Meaningful Learning concerns the conditions that facilitate the use of the ability to understand and elaborate information and new situations from what the student already knows. For Masini (2003), several points of Ausubel's Theory offer perspectives for advising teachers and providing assistance to students, such as: turning to the elaboration of information, describing the conditions for the occurrence of meaningful learning, deducing guidelines for situations of classroom; to objectify the acquisition of information in different areas of knowledge; conceiving that each area presents a conceptual network that forms its structure, which can only be clearly acquired by students, if supported (or anchored) in what they already know.

The existential analysis - Daseinsanalyse - based on Heidegger - which concerns the "approach", the way of being attentive or not to what the learner manifests, providing him with conditions to express himself, or on the contrary, to repeat information or standards

to be met. Masini (2003) explains, when reiterating Spanoudis (1981) when he says that the way of relating occurs in an engaging and meaningful way, which Heidegger calls “solicitude”, indicates the basic characteristics of having consideration and patience with the other.

Consideration and patience understood as the way one lives with others through the experiences and expectations of something that may happen, of what has been lived and experienced. Having patience always presupposes an expectation. According to Masini (2003), there are two extreme ways of soliciting or caring for the other, where there are obviously also numerous variations. One of them is taking care of the other, putting him on his lap, pampering him, doing everything for the other, dominating him, or manipulating him, albeit in a subtle way. The other way of caring would be to allow the other to take their own paths, grow, mature and find themselves. This is a request that provides emancipation.

Assuming that for the occurrence of meaningful learning, the educator must take into account the totality of the student’s life in its most diverse situations, interacting with his student, talking, listening to what he says with attention and respect, understanding him in their own particularities of thinking, feeling and acting, in order to identify their representations, concepts and ideas, it was considered that the concept of Totalizing Learning would encompass the necessary foundations for the continued training of educators at the Betel Day Care.

Masini’s concept of Totalizing Learning (1999) constituted the foundations for the team formation process, pointing out to educators, special care regarding knowledge and attitudes about the act of learning and about the relationship with the being that learns, for them to develop their own possibilities

and overcome difficulties. In this process, it highlighted the need for the educator’s reflection to always accompany his practice, alongside the specific theoretical information of the areas of knowledge, a conception that brings together Meaningful Learning and the “Approaching”. While Meaningful Learning is understood as one in which the child acquires skills and information by understanding what he does and not mechanically repeating it, “Approaching” refers to the relationship between the teacher and the student, in the way of being open to the what the other reveals.

According to Masini (2003), to approach in Totalizing Learning is to be open to what the learner reveals of his/her lived experience, of the objects incorporated in his/her life, of the games with friends, of his/her language and family habits. It involves existential conditions and not just the intellectual aspect. In this sense, the possibility of reaching their meanings and providing significant learning depends on “getting closer” to the motivational relationships in your life. For the author, the full participation of the student, which involves body and mind in learning situations, which lead to understanding in the act of learning and to the moment of reflection on what has been learned, in a relationship of consideration and patience mediated by the teacher, are conditions that allow the student to take their own paths.

This approach was essential for the development of the proposals of the Criança Making Art Project, with a view to transforming mechanical actions into meaningful learning, as they enable the awakening of sensitivity and perceptive experiences in early childhood education, since it is based on experience lived for meaningful learning. Masini (2008, p.75) clarifies that in order to “understand the learner and his way of relating to the world around him, it is always necessary to consider

his perceptual and cognitive structures, which express both generality and specificity []. So, the starting point is to know the perceptual experience of the learner.

The proposals developed regarding team formation paid attention to these conceptions pointed out by Masini (1999; 2008), which require care from educators with regard to knowledge and attitudes about the learning process and the act of learning and the relationship with the human being. who learns As it was highlighted by Masini (1999), there is a need for careful training of education professionals in these aspects, so that learning takes place in a closer and more open way, creating appropriate conditions for overcoming difficulties.

The learning proposal of the “Child Making Art” project was based on this perspective that the school team embraced, motivated by the interaction of knowledge provided by the training meetings on perception and learning and, by the flowery and fertile garden for research: children in their singularities and sensibilities – continuation of the journey.

ON THE TRACKS OF CONTEMPORARY ART IN CHILD EDUCATION

In the search for a deeper understanding of the concept of art, the continuous training of the team of the Project “Child making Art” was carried out. The proposals developed in the projects with children from 4 months to 4 years of age at Betel Nursery took place in open spaces and in the arts studio. The focus of the proposals was the exploration of the senses and the awakening of perception. It is important to point out that in order to achieve success in this pedagogical practice with the children, firstly, experiences were developed to explore the senses with the whole team, involving educators, cooks, administrative assistants and cleaning assistants, making the

participatory management model effective, as well as, validating the importance of continuing education.

The children were involved in proposals with materials from nature and also recyclables, through artistic expressions, inspired by plastic artists such as Jackson Pollock, Ligya Clark and Ernesto Neto and with vibrating movements by musical art.

Contact with elements of nature took place with indigenous art - baskets, feathers and necklaces - the children had the opportunity to develop craft activities and glimpse all the sensitivity and harmony with nature experienced by this people. They were able to contemplate the body of the Indian as a support for a language. The graphics were successful, and the body paintings were the culmination of the project, as the paints were made by the children with annatto seeds and soil in different colors. The Indian's body as a support for a language and the use and contact with nature were essential factors for the development of children's learning, because this relationship of contemporary man with his body and corporeality, as the philosopher Guatarri (1990) says, is also an ecological issue, because, according to him, they move in the midst of three ecosystems, which are interpreted and arranged, like the layers of an onion: the personal (relationship with oneself), the social (relationship with others and housing) and the natural (relationship with nature).

In artistic expressions, at first the artist Jackson Pollock (1912 – 1956) was chosen for his dripping or dripping technique, for his visual color and mainly for being a gestural artist, who values the movement of the body. With the “A Cor da Expressão” project, the children, divided into groups, developed the proposal in an open space, each one with the freedom to choose the paints arranged in disposable cups, and drip freely on the

canvases and cardboard supports that were placed on the lawn. The result was an exuberant color and a soft texture, much admired and explored by each child, who could at another time visualize and touch their production.

In another proposal, an installation of exploration of the senses was carried out, inspired by the artist Ligya Clark (1920 – 1988) who in her work made real physical contact the revelation of the self and the other, made human contact the shelter that is sought in the world virtual and that, in fact, you don't have it there, she explored the body's senses in a magnificent way. This proposal was developed in an open space and in the classroom. An installation was set up hanging all over the space different materials, with different textures, of which we highlight some: soft, rough fabrics, bubble wrap, strips cut out of pet bottles, suede paper, crepe, soda cans. The children passed through the materials and felt the textures on their skin, and after the experience they had the opportunity to share the exploration in a conversation circle. A student wrapped her body in a piece of bubble wrap, as if embracing it, and transmitted to the observers facial expressions of satisfaction and pleasure from an experience that reached her entire body, and that, without a doubt, will not leave her. memory, for the sensitivity, meaning and totality that composed this proposal.

This experience that penetrated the body transposed beyond time and space sensations that, rooted, provoked desires for transformation, breaking with ready-made ideas and common sense.

In the words of Kastrup (1999, p.152-3):

The best learner is not the one who approaches the world through crystallized habits, but the one who always manages to remain in the learning process. The process of lifelong learning can, therefore, also be called permanent unlearning. In the ultimate sense, learning is experimenting incessantly,

it is escaping the control of representation. It is also, in the same sense, to prevent learning from forming crystallized habits. [...] Learning is, above all, being able to problematize, to be sensitive to the material variations that take place in our present cognition.

Inspired by the creativity and sensorial universe of the artist Ernesto Neto who, through his work, invites the spectator to actively participate, to touch, to smell, and to enter the space of the sculpture, in a proposal of immersion relationship with the objects, which promoted a unique bodily experience, the didactic projects "Caixas e Mais Caixas" and "Perception in the Palm of the Hand" were developed. The first mentioned project aimed to create a maze in which children could go inside the boxes and feel the textures placed on the cardboard by themselves. These textures were composed of embossed paint, cotton, sandpaper, bird feathers, fabrics, toothpicks, egg cartons, cardboard, colored cellophane, gelatin and wheat flour. It is worth mentioning that the parents were invited to participate in this journey and one of the three-year-olds commented: "Slower daddy, it's to feel".

Auditory perception focused on music classes, believing, as Brito (2003) points out, that perceiving gestures and movements in the form of sound vibrations is part of the integration in the world we live in: when we say that we hear the noise of the sea, the wind blowing, the leaves swaying in the coconut tree, the banging of hammers, the noise of machines, the engine of cars or motorcycles, the singing of birds, the meowing of cats, voices, poetry and music.

The sounds you hear are expressions of life, energy, the universe in motion and indicate situations, environments, soundscapes; nature, animals, human beings and their machines translate, also sonically, their presence, their "being", integrated into the organic and living

whole of this planet. For this author, the sense of hearing was, from the beginning, responsible for a significant reading of the things of this world, since sounds and silences are carriers of information and meanings. The sounds of nature, such as winds, thunder, storms; the songs and howls of animals or the sound produced by people: with the voice, with the body, or with the available materials, they translate objective information: the approach of a beast, a storm or a passing car, also provoke sensations, emotions and subjective reactions.

The universe vibrates in different frequencies, amplitudes, durations, timbres and densities, which the human being perceives and identifies, giving it meanings and meanings. The perception, discrimination and interpretation of sound events, which generate interactions with the surroundings, are of great importance with regard to the formation and permanent transformation of the consciousness of space and time, one of the priority aspects of human consciousness. In agreement with (SCHAFER, 2011), the practice of music can help the child in the motor coordination of the rhythms of the body. Music can also run, jump, limp, sway. It can be synchronized with bouncing balls, ocean waves, horse gallops, and hundreds of other cyclical or regenerative rhythms, both in nature and in the body. For this author, singing is breathing.

Children are especially interested in the musical language that values the exploration of possibilities of vocal, instrumental and body expression. They are keenly interested in the possibility of producing their own musical instruments made of recyclable material and natural elements, in a proposal of articulation of knowledge, in an amplitude that reaches the whole body and, in a context in which the teacher, according to (SCHAFER, 2011), needs to remain a big child, sensitive, vulnerable

and open to change. He emphasizes that the best thing that any teacher can do is to put in the students' minds the spark of a theme that makes them grow, even if that growth takes unpredictable forms. This author reports that in his pedagogical practice he has tried to make the enthusiastic discovery of music precede the ability to play an instrument or to read notes, knowing that the appropriate time to introduce these skills is when children ask for them.

An activity developed in moments of musical art explored not only listening and singing, but the production of musical instruments, such as a rattle and tambourine, with different colors and using the diversity of existing seeds. The families were involved in acquiring the necessary materials: PET bottles, various cans and various seeds. The result was engaging due to the joy that the children expressed when exhibiting their productions and also because this proposal expanded the possibility of exploring other senses in the music class, promoting their integration, and avoiding the fragmentation of the senses and a possible traumatic experience, according to reports (SCHAFER, 2011, p.278):

For the five-year-old, art is life and life is art. Experience, for her, is a kaleidoscope and synesthetic fluid. Watch children play and try to delimit their activities by the categories of known art forms. Impossible. But once these children enter school, art becomes art and life becomes life. Then they will discover that "music" is something that happens for a small amount of time on Thursday mornings, while on Friday afternoons there is another small portion called painting. I consider this fragmentation of the total sensorium to be the most traumatic experience in a young child's life.

This way, the musical pedagogical proposal was developed with the zeal of an educational context that understands music as a continuous process of construction, which

involves perceiving, feeling, experimenting, imitating, creating and reflecting. In this sense, the child is seen as the subject of the experience of perception and not of music in isolation.

In this learning process, the keynote was to bring to the experience the children's expressive universe. In pedagogical activities, the exploration of movements, the possibility of interacting with objects, the diversity and organization of materials and spaces, always with a focus on the protagonist of these actions - the child, was strengthened. It was also highlighted the importance of developing autonomy in children's artistic expressions, expanding research possibilities, children's imagination and valuing the exploration of the bodily senses. This singular moment of feeling the body, and through the body, provoked changes and transformed wrong attitudes.

Challenging proposals, planned and reflected by the educators, started from the real needs of children, through an attentive and sensitive observation of their actions. Inadequate interventions by the educator, when he is an interpreter, wanting to discover what scribbles or expressions mean, were transformed and expanded into repertoires and research possibilities. Concerning this, Holm (2007, p.92) asks: "If the adult is present during the creative process, he doesn't need to ask afterwards: What is it that you did?"

The child's activity cannot occur according to the adult's expectations, however, the educator's intervention is essential when he perceives the influence of stereotyped manifestations and productions in the creation of his students. Project educators problematized common sense in their pedagogical intervention and, in the meantime, contact with works by contemporary artists was introduced in order to sensitize children - a condition for rescuing their possibilities of

an inventive, innovative and transformative artistic practice.

The challenge remained for the team to continue the contemporary art proposals that value the body and the contact with the object as a source of knowledge and, for the new stage, the study of some interesting media that share the project proposal was outlined. Criança Making Art, they would be Eat Art, Body Art and Installation, in line with contemporary artists based on Costa (2004).

We then went through the trails of contemporary art, based on a rhizomatic, free thought, in which past and present are mixed in a myriad of colors, textures, smells, sounds and flavors that made it possible to innovate and transform early childhood education.

PERCEPTION AND ART - SENSITIVE KNOWLEDGE

Merleau-Ponty's approach was reiterated by Duarte Junior (2010, p.12), in his statement:

[...] everything that is immediately accessible to us through the sense organs, everything that is sensitively captured by the body, already carries an organization, a meaning, a sense. [...] it is in this "body-to-body" first maintained with the world around us, that the adventure of human knowledge and knowledge begins. Undoubtedly, there is a sensible, ineluctable, primitive knowledge, founder of all other knowledge, however abstract it may be; a direct, corporeal knowledge, prior to the symbolic representations that allow our processes of reasoning and reflection. And it will be to this primordial wisdom that we must turn our attention if we want to reflect on the bases on which any educational process rests, however specialized it may be.

It is in search of the wisdom of life that one follows paths that open up to distant horizons, but that the body in its entirety brings together, as stated by Duarte Junior (2010, p.208):

Our corporeality, assumed in a "loose" way from an early age (and which ends up being

quite blocked by the cerebral rationalism of our formalist education), therefore seems to be a solid heritage that can be counted on and from which one must start with an educational practice focused much more on wisdom (of life) than mere specialized knowledge, disconnected from everyday activities.

Duarte Junior proposes a return to esthesia, which is perhaps a paraphrase of Merleau-Ponty, with his “return to things themselves” and, this way, to provide a refinement of the senses amidst the reality of anesthesia that is witnessed in the contemporary world. Duarte Junior (2010, p.26) states that it is necessary to note that the purpose of “aesthetic education” established by Read (1977) coincides with the spirit of what he calls “education of the sensitive”, since both are based on the Greek concept of aisthesis. According to him, the only way pointed out by the English thinker for such education to take place was “through art”: he hoped to improve the sensitivity of children and adolescents through intensive contact with art, a contact from which curiosity and curiosity would also emerge. motivation for the rational and reflective unveiling of the world, through science and philosophy. It reiterates that everything that is reached through the sense organs and is sensitively captured by the body already carries an organization, a meaning and reaffirms that it is in the “body-to-body” first maintained with the world that begins to adventure of human knowledge, and also highlights that the priority given to corporeity in a “loose” way from an early age is essential to obtain meaningful learning, linked to daily activities, focused much more on the wisdom of life, in contrast to the formalist education that is only concerned with specialized knowledge and cerebral rationalism, revealing a mechanical learning, without understanding.

This author reports that sensitive knowledge - through which the world is known in the sensory-perceptive mode - was called esthesia and that it consists of the most primordial knowledge, adjusting and balancing our physical action on reality; through a harmonious and precise integration of information carried out by the nerves, neurons, muscles, chemical substances and electrical currents that make up the human body. On this first knowledge (and the emotions interconnected with it), then all and any intelligible knowledge is built, such as philosophical and scientific abstractions and even the most commonplace and everyday reflections.

ART AT BETEL NURSERY – AN INNOVATIVE PROPOSAL

The valuing of the senses in early childhood education as one of the main goals to be achieved, through the transformation of mistaken educational actions, filled with ready-made models, which stifle creativity and contribute to the miseducation of the senses. The search and appreciation of the senses in pedagogical activities was emphasized to expand the perceptual, expressive and creative repertoire complemented by intentions, desires, expectations, concerns and knowledge, in the sense of transforming the actions practiced daily and, making the school, a space of awareness and openness to art.

These dialogues found support in Cunha (1999, p.10) when he states that the school must be attentive to encourage the expressive and creative process of its children:

Early childhood education institutions must be the initial and triggering space for the development of different expressive languages, considering that young children begin to learn about the world through the five senses (sight, touch, smell, hearing, taste), movement, curiosity about what is around

them, repetition, imitation, play and symbolic play. As far as expressive languages are concerned, these are the fundamental factors for them to fully develop.

The awakening of sensitivity and creativity takes place from an early age, in situations in which children are offered conditions for their artistic work - their free access to explore the five senses through activities and, in spaces that provide their free expression. This path of life, open to sensitivity and creativity, enlivens the sensitive capacity of the human being to perceive and organize what the body receives through the senses. As Martins, Picosque and War (2009) say:

What is certain is that nothing escapes the five senses, as they are what allow us to welcome the things of the world or their optical, acoustic, gustatory, olfactory, temperature, texture, volume, direction impressions, among many others. It is the five senses that can, step by step, open our way through the aesthetic for us. It is through the aesthetic apprehension, the way in which our body is affected and allows itself to be affected that our sensitivity is activated. (MARTINS; PICOSQUE; WAR, 2009, p.23).

In early childhood education there is a need for literacy in this very necessary language for the awakening and development of perception (CARDOSO, 2011). Thus, it is necessary that the child is also given the opportunity to develop reading of the images, towards the formation of a student who knows, enjoys and decodes the work of art, as stated by Pillar (2002, p.79-81).

It is important to remember, however, that the greatest mark of the Visual Arts is wanting to say the "unspeakable", that is, it is not a verbal discourse, it is a dialogue between shapes, colors, spaces. This way, when we read, we are verbally explaining relationships of another nature, of the nature of the sensitive. Thus, understanding an image implies seeing constructively the articulation of its elements, its tonalities, its

lines and volumes. Finally, to appreciate it in its plurality of meanings, whether images of high art, popular, international or local; be student productions; the natural or built environment; television images; packaging; diverse visual information that is present in everyday life.

The contact with the diversity of artistic expressions, the plastic arts, theater, music, dance, cinema and their languages - unveils the eyes focused on mechanical and repetitive learning and opens horizons of possibilities of access to knowledge and new meanings. Second, Martins, Picosque and War (2009, p.39):

Through the power of synthesis of the language of art, our sensitivity captures a form of feeling that symbolically nourishes us, expanding our repertoire of meanings. We acquire knowledge of what we did not know and, for this very reason, we transform our sensitive relationship with the world and the things of the world.

The stimulation of sensitivity in the child's educational process, through planned pedagogical proposals that optimize artistic expression, the appreciation of the senses, the diversity of materials, the exploration of movements, the planned spaces, the interaction of knowledge, provides the child with the learning opportunity, the formation of a perceptive subject and its insertion into the codes of the language of art. According to Stori (2003, p.47-48):

In addition to creativity, it is important that school programs be concerned with the five senses as elements of education. Thus, the development of perceptual sensitivity must become the most important part of the educational process. [...] The greater the opportunity to develop a growing sensitivity and the greater the awareness of all the senses, the greater the opportunity for learning.

Focusing on the development of children, the proposal of this project was based on

the awakening of perceptual sensitivity as a source of opportunity for learning, and the artistic experiences lived revealed the path of perception.

VIEWS FOR THE ARTISTIC EXPERIENCE - THE SENSES IN CONTEMPORARY ART

Where must we look for a description of such an experience? Not in accounting records or in a treatise on economics, sociology, or organizational psychology, but in theater or fiction. Its nature and importance can only be expressed through art, because it is a unity of experience that can only be expressed as an experience... and that experience does not come through mere intellectual and external judgment, but in direct perception. To perceive, the spectator or observer has to create his experience. Dewey (2010, p. 121)

Focusing on the bodily aspects of valuing the senses and with the intention of approaching the educator and the child in a sensitive way, we thought of ways to improve the school environment to develop artistic activities that contemplate experiences that highlight the body and the perception. So, an arts studio was built and an open space was organized, suitable for revealing moments of artistic interaction and expressiveness that expanded the corporal and perceptive work of children and educators, thus putting into effect the words of (DEWEY, 2010), p.277) when saying that “the beginning of aesthetic understanding is the retention of these personal experiences and their cultivation. This is because, in the end, feeding them becomes discernment.”

Concerning learning and the formation of a sensitive and perceptive subject through art teaching, Rizolli (2005, p.151) states: “The artistic experience provides the projection of sensory and affective information. It makes you understand, participate, establish relationships, reason, experiment with

hypotheses, draw conclusions, intuit... learn”, and also, emphasize Martins and Picosque (2007, p. 354) who translate this movement through learning as the educational process that moves learning art and reveals itself to be full of subtleties because it involves putting in motion the senses/sensations, feeling, reason and action.

In carrying out the actions of the artistic experience, the rhizomatic thinking was based on being contemporary, non-hierarchical, in which the art of the past and the present are mixed in an open way of linking different contents, with infinite possibilities to transit between them. Such thinking leads to a cartographic proposal of territories of art and culture that has been traced and unfolded in different spaces of experimentation. Such territories are called: Artistic Languages, Creation Process, Materiality, Form and Content, Cultural Mediation, Cultural Heritage, Aesthetic and Cultural Knowledge, Transdisciplinary Connections and Setting sail. According to Martins, Picosque and War (2010, p.191) the composition of these territories offers different landscapes and directions for the study of art, such as the tracing of a cartography, a map of possibilities, with transit between knowledge, articulating different fields.

In the experiences lived in this research project, the work with different materials and the artistic construction with these began intuitively in a contemporary thought, which later was confirmed with a look at the territory of materiality, perceiving the dialogue with matter in artistic and the construction of the languages of art. Children enjoy access to a diversity of materials and the combination of these reveals the symbolic of each subject when they undergo artistic practice. Concerning Martins, Picosque and War (2010, p.192) when they discuss the territory of materiality, saying that they are combinations of materials

and that each material becomes a material that gives physical consistency to the work of art. The body, the movement of the body and in the body, marble, paraffin, felt, or sound and silence, are matters that cease to be what they are when subjected to artistic practice, losing their rawness of matter through the passage to the symbolic. The authors say that the study of the materiality of works of art brings us closer to the poetics of materials, to the meaning that springs and how it springs from the material itself through its symbolization.

On the path traveled through the territory of materiality, the connection with the territory of creation processes was perceived, with a view to reviewing the body in movement that scratches the space, having this body as support and matter, the voice, the exploration of different materials, unusual or not, it also propitiates to investigate the creative imagination, the sensible perception, the dialogues with the matter. As Martins, Picosque and War (2010, p.192) translate by saying that looking at the dialogue with matter is approaching the territory of the creation process in which the creative imagination and sensitive perception transform everything.

In their creation process, children dialogued with matter, were involved in proposals with materials from nature and recyclables, in vibrating movements through musical art and through artistic expressions, inspired by plastic artists such as Jackson Pollock, Ligya Clark and Ernesto Neto, as explained below.

FINAL CONSIDERATIONS

With the development of the “Child Making Art” project, the search was consolidated to broaden the perspective of professionals who work with children, improving body sensitivity, through continuing education, whose goal was to emphasize: the understanding and reflection on the relevance of perceiving for the

teaching and learning process and the need for a teacher/student approximation in this process. Unveiling characteristics of teachers and children in their singularities, attentive to their manifestations and subjectivity, was an extremely fruitful path. In this sense, the central objective of contributing to the awakening of the perception of the child and the teacher of the first stage of early childhood education about himself, the other and the surroundings can be considered fully achieved.

On the other hand, it was also a way to uncover the complexity of the elements arranged in the organization of data, selection of illustrative clippings of a long period of records and procedures, presentation of analyzed data that provided a view of the evolutionary processes that occurred in situations of project learning.

By recording and analyzing activities developed, it was possible to point out the transformation and advances of teachers in the way of planning and executing their classes with sensitivity; keen perception, approach, and attention to students' needs; the availability to research and learn; respond to the children's manifestations in activities carried out, in which they showed the awakening of sensorial forms for the exploration of objects, which provided better interaction with other children, with the teacher and with the object of knowledge in the advancement of orality.

The records indicate moments that, not infrequently, have been made impossible for students, victims of an education system cauterized by mechanical teaching methodologies, which do not promote interrelationships and, consequently, hinder autonomy and the possibility for children and adults of emancipate themselves, cognitively and affectively, in their development and learning.

The analysis of the situations experienced at the Betel Nursery, denote the conditions for an integral and totalizing formation. In this sense, it can be considered that the conditions provided in the “Criança Making Art”, the early childhood teacher showed a new attitude in offering new experiences to children of early childhood. Despite the difficulties, the teacher was willing to transform and brave, he rethought and modified his actions. He left the mechanical and cast proposals and started to develop his activities considering the specific needs of this age group. With the proper approach to children, he proved to be more sensitive, perceptive, welcoming, capable of educating and seeing them as a historical-cultural subject, actions that were the result of research and continuing education offered and encouraged by school management.

The children’s development was evident, as there were planned activities that ensured the exploration of the body’s senses and the awakening of perception in early childhood. They showed that when the child has his body perception stimulated, he becomes an autonomous subject, safer and happier. The entire path covered resulted in significant and total learning for the students, paths that were constituted interspersed with the dreams of courageous educators, daring to rethink the pedagogical practice and embark on a challenging journey of building knowledge in childhood starting from the exploration of the body’s senses. anesthetized in contemporary times. Researching this population was a discovery that met the concern of finding an innovative way to acquire knowledge and get closer to students and teachers.

Dreaming is necessary to accomplish new things and transform the rigid and archaic conceptions that mark most educational institutions in Brazil. In this search for the

meaning of learning, the paths that open up on the road to education are horizons whose utopia is a stimulus for the erupting of steps.

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