

HUMANAS E SOCIAIS

V.10 • N.2 • 2024 • Fluxo Contínuo

ISSN Digital: 2316-3801

ISSN Impresso: 2316-3348

DOI: 10.17564/2316-3801.2024v10n2p624-637



ARTICULATIONS IN EDUCATION: ARTISTIC, LINGUISTIC, AND SOCIAL- PSYCHOLINGUISTIC LANGUAGES IN SCHOOL EDUCATION

ARTICULAÇÕES NA EDUCAÇÃO: LINGUAGENS ARTÍSTICAS,
LINGÜÍSTICAS E SÓCIO-PSICOLINGÜÍSTICAS NA EDUCAÇÃO ESCOLAR

ARTICULACIONES EN LA EDUCACIÓN: LENGUAJES
ARTÍSTICOS, LINGÜÍSTICOS Y SOCIOPSIKOLINGÜÍSTICOS
EN LA EDUCACIÓN ESCOLAR

Thiago Barbosa Soares¹

ABSTRACT

The purpose of this article is to discuss about the artistic, sociopsycholinguistic foundations of language and its relations with the school community in the creative process. To do so, we seek to deduce certain communicative notions present in all levels of human productions. We seek to understand how languages (verbal, non-verbal, gestural, etc.) show themselves as inherent and specific materialities of school interdisciplinarity. Thus, we will discuss the importance of the articulation of languages with multifaceted pedagogical resources in a triangular approach, one of the pedagogical methodologies which facilitate creative processes that contribute, among other things, to the integration of an expressively plural and, above all, interdisciplinary learning. To understand this interrelation provided by the languages, we trace the contours of this specific materiality of interdisciplinarity in the artistic and pedagogical creative processes.

KEYWORDS

Language; creative processes; Interdisciplinarity; Pedagogy; Mimesis

RESUMO

Este artigo tem como objetivo discutir sobre os fundamentos artísticos, linguísticos, sociopsicolinguísticos e antropológicos da linguagem e suas relações com a comunidade escolar no processo criativo. Para tanto, buscamos a compreensão de certas noções comunicativas presentes em todos os níveis da produção humana. Procuramos entender como o aparato linguístico, enquanto expressão de ideias sensíveis, pode servir como material inerente e específico da interdisciplinaridade escolar. Assim, discutiremos a importância da articulação das linguagens com recursos pedagógicos multifacetados em uma abordagem triangular, uma das metodologias pedagógicas facilitadoras de processos criativos que contribuem, entre outras coisas, para a integração de aprendizagens expressivamente plurais e, sobretudo, interdisciplinares. Para compreender essa inter-relação proporcionada pelas linguagens, traçamos os contornos dessa materialidade específica com os processos de criação artística e pedagógica.

PALAVRAS-CHAVE

Linguagem. Processos Criativos. Interdisciplinaridade. Pedagogia. Mimese.

RESUMEN

Este artículo pretende discutir sobre los fundamentos artísticos, lingüísticos, sociopsicolingüísticos y antropológicos del lenguaje y sus relaciones con la comunidad escolar en el proceso creativo. Para ello, perseguimos la comprensión de ciertas nociones comunicativas presentes en todos los niveles de la producción humana. Buscamos comprender cómo el aparato del lenguaje, como expresión de ideas sensibles, puede servir como material inherente y específico de la interdisciplinariedad escolar. Así, discutiremos la importancia de articular los lenguajes con recursos pedagógicos multifacéticos en un abordaje triangular, una de las metodologías pedagógicas que facilitan procesos creativos que contribuyen, entre otras cosas, para la integración de aprendizajes expresivamente plurales y, sobre todo, interdisciplinares. Para comprender esta interrelación que proporcionan las lenguas, trazamos los contornos de esta materialidad específica con los procesos de creación artística y pedagógica.

PALABRAS CLAVE

Lenguaje. Procesos creativos. Interdisciplinariedad. Pedagogía. Mímesis

1 INTRODUCTION

It is correct to say that every process of artistic creation at school is crossed by the act of producing symbolic objects (Gardner, 1997) and one of the essential goals of an educational institution is to provide the individual with certain skills that make him/her able to communicate through these creations. In this way, the mentioned symbolic objects are always crossed by a specific materiality, the language, whose dynamizing and integrating function of interdisciplinarity (not always perceived by individuals) produces the integrality between individuals in the actual classroom.

Therefore, this text aims to discuss the relevance of the artistic, linguistic and social-psycholinguistic foundations of language and its relations with the school community in the creative process. In this way, we seek to understand certain communicative notions present in all levels of human productions in order to perceive how the linguistic system, in its complex comprehensiveness (in its structure and as an anthropological object), presents itself as an inseparable materiality of school interdisciplinarity.

Thus, we will discuss key aspects of the articulation of languages with heterogeneous teaching resources in one of the various pedagogical methodologies that facilitate creative processes, the triangular approach, which contributes, among other things, to the integration of an expressively plural and, above all, interdisciplinary learning. To understand this interrelation provided by the languages, we seek to delineate the contours of the specific materiality of school interdisciplinarity, together with the artistic and pedagogical creation processes.

2 LANGUAGE AS A SPECIFIC MATERIALITY OF SCHOOL INTERDISCIPLINARITY

When Protagoras said: “Man is the measure of all things”, he not only opened margins for the dismissal of absolute truth, because he relativized it, but also laid the foundations for the creative act in man. Hence the artistic, linguistic, and social-psycholinguistic foundations of language are in the various forms of projection of man in the world and the reproduction of this in his social interactions. In this direction, let’s go back to Aristotle’s mimesis (384-322 BC), in the “Poetics”, in which the making of art was a kind of recreation of nature (understood as everything knowable). Until today we have not been able to leave the Aristotelian paradigm when it comes to making art, because if we don’t reproduce the world or its elements in the works of art, we build, from the lived reality, something different from what is already known, but never totally strange, since empire is the raw material of human creations.

Therefore, mimesis is not only a foundation of the creative act, it is one of the cognitive pillars of intellection. Now, “the internalization of socially rooted and historically developed activities constitutes the characteristic aspect of human psychology” (Vigotski, 2010, p. 58). Mimesis, in this sense, is as close to an action of internal appropriation of social objects as to their reproduction; internalization configures the possibility of recreation; the mediation between both is imagination, one of the “higher psychic functions”. “In fact, imagination, the basis of all creative activity, is undoubtedly

manifested in all fields of cultural life, also making artistic, scientific, and technical creation possible” (Vygotski, 2009, p. 14).

Imaginative ability is then coupled with imitation from which any and all artistic works have influences. “Although frowned upon by many teachers, our ability to copy is important in obtaining many basic skills” (Cox, 2010, p. 10). And “the ability to draw well is manifestly the basis for all the pictorial arts” (Cox, 2010, p. 11). This is not mere copying, but, as Vygotsky (1896-1934) has shown, an individual appropriation of social and cultural traits in the development of the subject. In this line, we can consider the learning of the mother tongue.

We learn the mother tongue through a consistent attempt to imitate it. The first babbles denounce the functioning of the language capacity inherent in man (Saussure, 1972; Benveniste, 2005). When we try to communicate using the voice, we begin to appropriate what Saussure called the linguistic system and, gradually, we distinguish the characteristics of the sound elements, phonemes. Whenever necessary, the child, in its process of language acquisition, will use the body as its helper in the production of meanings, either by pointing with the eyes or with the hands to something that lacks the corresponding sound (pointing that Benveniste calls, in the use of language, deictic, such as this, that, that), “As has been correctly said, gestures are the writing in the air, and written signs are often simple gestures that have been fixed” (Vigotski, 2010, p. 128).

Furthermore, the delineation of phonemes becomes clearer and clearer and their sequence to others becomes more precise in the speech chain. Gradually the sounds of words and their respective senses are incorporated; the signifiers and meanings, as proposed by Saussure (1857-1913). Still with regard to the processes of acoustic image production and sound, Soares (2018a) also clarifies that:

Saussure makes a point of illustrating the fact that the acoustic image is not to be confused with sound, since it is, as a concept, psychic and not physical. The signifier is, therefore, the image we make of sound in our mental apparatus. Therefore, as Orlandi (2012, p. 21-22) explains, “It does not matter that, when saying ‘river’, in the several times I repeat this word, I may modify a little how I pronounce it, it is the acoustic image that matters, and it is always the same”, thus evoking the same meaning of river. (Soares, 2018a, p. 14).

In turn, about the language, Vygotsky said to be a fundamental instrument in the development and mental formation of individuals, because it allows access to the symbolic level of psychic activity. From this point, it is worth noting that this “mental formation” is present in the interaction between interlocutors, “through language, needs and their ways of getting through them” (Soares, 2022, p. 107). And from this epistemological cut between language and speech, Saussure establishes the scientific basis for studying language. He analyzes it up to its basic structure, signifier and signified (one being the counterpart of the other) and concludes that both constitute the linguistic sign (Soares, 2020a).

Therefore, language is a system of signs for the production and exchange of meanings in society. Another feature of language is its arbitrary character, that is, the convention of linguistic signs is social and, therefore, changes in the composition of signs can only happen in society, within specific conditions of construction. Soares (2018b, p. 161) states that “when considering the enunciative

contexts for the production of texts and art objects in their different modalities, we need to be clear about the notion of context as the conditions of construction (and also reception) of texts as well as art objects”,

In these considerations, in society language acquires the status of privileged means of communication. Roman Jakobson (1896-1982), especially in the article “Linguistics and communication theory”, stipulated, based on Karl Buhler’s theory of communication, six factors constituting the communicative process performed by language (roughly speaking, language for the Russian is more than language, as it encompasses other elements in its operation; Saussure considers it a kind of cognitive faculty of using language). The factors are:

- Sender: the one who produces the message;
- Message: contents or senses;
- Receiver: the person who receives the message;
- Channel: the means by which the message is sent, which can be spoken, written, imagetic, or even hybrid;
- Code: the language (as a rule, the language), but depending on the conditions of communication it can be: gesture or other conventions that produce meanings (such as telegraph codes, Morse Code);
- Referent or context: the empirical reality.

Following this same line of reasoning, we therefore understand:

How much the context is predeterminant of the other elements of communication, since it participates in each one, integrating all and, therefore, is inherent to the production of texts, both written and spoken, and, taking into consideration the arts as communication of subjectivities, the objects of art. Each specific context shapes features of the text, delineating its meanings, the use of language and the means of production. An oral text differs from a written text by several factors, above all by its production context, that is, its enunciative context in which the densities of speech are inscribed. It is the context, then, a strong influencer of the establishment of discursive or textual genres. (Soares, 2018b, p. 161).

When we communicate, all these components are set in motion simultaneously, especially when communication is based on language, but Jakobson’s conception of communication is broad and allows other languages to be observed in his scheme. Jakobson presents the planned face of the component factors of language performance, thus allowing a glimpse of the dialectical character of both language and language, since the latter is a game that is not played alone; it is a piece that interacts with all the other factors of communication. Dubois (et. al., 2006, p. 129) states: “Communication is intersubjective. On a psycholinguistic level, it is the process in the course of which the signification that a speaker associates with sounds is the same as that which the listener associates with those same sounds.”

Therefore, language can be understood as a faculty, as for Saussure, and as a communication device, as for Jakobson (Soares, 2020a); both views are complementary and assist in the examination of sociopsycholinguistic principles. In view of these principles, language acquisition is not restricted to the mother tongue, for the human language capacity allows him/her to acquire other languages

as needed or convenient. Even after the mother tongue has been consolidated in the individual, there will always be updates to be made, according to the adjustments to be made because of the region where one lives, gender, profession, environment, conversational topic, community, age, modality, speaking or writing (formal or informal), cultural differences and level of education. These variations in the linguistic behavior of speakers are called linguistic variation.

The use of language varies according to the multiple factors that form the speakers of the language and, as a result, the language is not homogeneous, even if the writing pretends so, being heterogeneous. Linguistic variations are closely related to the disposition of social segments and their access to socially prestigious varieties (Bago, 2003). Social variation is one of the main sources of linguistic variation. Therefore, the formal teaching of language, being in possession of this knowledge, has the responsibility to offer access to the various uses of language. The manifestation of formal teaching in school lacks pedagogical guidelines that take into account the relationships of the school community as a living organism in which the complex functioning of its parts affects the performance of its functions.

A relevant point to think about the role of the school community in the teaching encounter is the acceptance of the knowledge already acquired by students when they enter formal education, since no student arrives at school without knowing his mother tongue and many other knowledge that can and should be mobilized for the construction of new knowledge and the consistent promotion of new skills. In this sense, the dynamics of the school community can play a contributive role in the teaching-learning of the students, because the participatory interaction of the community members has a dilating potential.

Let's adopt, as an example, the Jacobsonian scheme of how language works, in which the student is commonly thought, at school, as being the receiver of knowledge and the teacher the sender holder of knowledge that must be learned. Such a linear climate does not favor exchanges between students and other staff of the educational institution, especially between parents and teachers.

3 LANGUAGE, COMMUNICATION AND KNOWLEDGE: ARTISTIC AND PEDAGOGICAL CREATION PROCESSES

The processes of artistic creation participate in our lives without us realizing it. Pedagogical procedures understand them and make them viable for integration into teaching. Vygotsky (2009) argues that artistic creation is based on something real, which reproduced through a new format, originates something effectively new. Gardner (1997, p. 49) assumes that "the creator or artist is an individual who has obtained sufficient skill in the use of a medium to be able to communicate through the creation of a symbolic object". Thus, the processes of artistic creation, in its multiplicity, necessarily need pedagogical support when inserted into formal education, as well as to receive guidance, as provided by the PCN (1997). Based on the direction given by the PCNs, we will approach some of the creative processes in the visual arts, dance, music, theater, and writing that are crossed by the linguistic materiality.

One of the pedagogical methodologies facilitating creative processes is the triangular approach:

Figure 1 – Schematic of the triangular approach



Source: <https://slideplayer.com.br/slide/1842907/>

Observing teaching/learning activities in art, it is verified that besides this limitation of historical contextualization some educators understand the triad appreciation, contextualization and production as complementary elements that happen in completely separate moments. These elements are indeed complementary, but they don't necessarily need to happen at separate moments; the work itself carries its own contextualization and during the reading done with the students it is possible to contextualize and, at the same time, prepare the production.

This perception of the ends of the conceptual triangle of the approach as completely separate elements makes the moments of appreciation, contextualization, and production also happen this way, as if there were no connection between these processes, making it difficult for the students to understand the content and causing a plastering of the pedagogical proposal. Educators need to understand that "these are not learning phases, but mental processes that are interconnected to operate the cognitive network of learning" (Barbosa, 1998, p. 40).

The triangular approach can be considered a pedagogical meta-approach for enabling creative processes in visual arts, dance, music, theater and writing. In view of this statement, we can note that: "A fresco can be read or appreciated simultaneously that its production conditions are known in order to conceive an activity of production or reproduction of themes contained in the fresco or even of adjacent themes" (Soares; Boucher, 2021, p. 57). Through mediation of the triangular approach, students can be led to identify specific traits of painters and, consequently, to develop their own traits. For this reason, artistic creation cannot be considered only as a playful moment in which one allows flights of fancy, but we also consider it as the moment when one gets to know other works of art and their historical crossings and, consequently, develops the ability to express oneself artistically.

In dance it is also possible to apply the triangular approach as pedagogical support. The artistic creation processes in dance can include popular games of movement, cirandas, amarelinhas and many other sources of research. These popular manifestations should be valued by the teacher and be present in the students' repertoire, as they are part of the cultural wealth of the people, constituting

important material for learning. According to the PCNs (1997), the themes must be chosen considering the development of the student.

They can be proposals for movement research, rhythmic stimuli, creation of movements in pairs or groups, and composition with the various areas of music. This experimentation allows the students to discover their capacities and acquire security when moving, and to act and recreate based on their discoveries. Therefore, for a significant understanding of the artistic processes in dance, it is recommended not to mechanically reproduce the rhythmic movements already performed by others, but to experiment with movement considering the changes of speed, time, rhythm, and the drawing of the body in space.

The development of body awareness in the application of artistic creation processes in dance implies flexible pedagogical methods, such as the triangular approach, so that it is always possible to attempt innovation in body practice and, above all, allow consistent dialogue with the reality experienced by students. Therefore, dancing provides the involvement of body, consciousness, space, and subjectivity with other art forms, such as, for example, music. In this sense, music and dance can go hand in hand in the activities developed in class, with the formation of musical groups, ballroom dance groups, *hip hop* and *street dance* groups, among others.

Making music requires a set of relatively complex practices, that is, the artistic creation processes underlying music demand pedagogical subsidies when used in education. Brito (2012) proposes story-sounding activities, through which students are stimulated to produce sounds according to a script, sometimes determined by the teacher, sometimes developed by the students. The teacher can, at first, tell a story and suggest that they choose a way to represent what they are hearing, understanding the whole sound environment such as: door opening, person running or some animal known to them.

Then, moving on to more and more complex situations until they are able to represent abstract elements, reaching the point of telling a story only with sound resources without articulation of words. Thus, it is possible not only to develop other types of language, but also to apprehend the movements and meanings of sounds that, in turn, compose artistic forms of representation of the world. Sound is an activity whose pedagogical basis is the gradation from concrete forms to abstract forms and then further.

The didactic works with music are multiple and grant creative inventiveness to the students. The elaboration of musical instruments made from discarded objects, among other things, encourages ecological awareness and the promotion of research processes and artistic creation, especially when, after the completion of the task, these products are used in the exhibition of their respective sounds in their possible conjunctions. Thus, the creative processes in music enable the knowledge of arrangements, improvisations, and compositions by the students themselves based on the elements of musical language, in activities that value their subjectivities, connections with their own locality, and their cultural identities. Moreover, music is interconnected with other activities, among them theater, an artistic expression relevant to teaching.

The act of dramatizing is potentially contained in everyone, as a need to understand and represent a reality. By observing a child in its first dramatized manifestations, the symbolic game, one can notice the search for the organization of its knowledge of the world in an integrating way. Dramatization accompanies the child's development as a spontaneous manifestation, assuming different features

and functions, without ever losing the character of interaction and promotion of balance between the child and the environment.

This activity evolves from spontaneous play to rule-based play, from individual to collective (Brasil, 1997). Therefore, the processes of artistic creation understood in theater are more or less the same as in written communication, except for the fact that theater requires the dynamics of the “concrete” here and now of its participants, while writing can be more abstract. And it is in this dynamism that language is put into operation, “textual genres are employed whose particularities are given by the theme, the compositional construction, and the style, with the enunciative context underlying the triad” (Soares, 2018a, p. 162).

The basic artistic creation process in theater is the recreation of scenes, often interconnected, that aim to mirror reality through the process of Aristotelian mimesis. Theatrical play can be performed in many ways, with actors, with puppets, etc., varying according to the intention and disposition of those involved in the theatrical creation. A cloth puppet theater has the potential to attract attention and, at the same time, to transmit educational messages through scenes whose context is shared by the audience. In this sense, the assembly of the elements involved in the making of theater demands creative and pedagogical processes that take into account: participation and development in attention games, observation, improvisation, etc.; recognition and use of the elements of dramatic language: scenic space, character and dramatic action; experimentation and articulation among the corporal, plastic and sound expressions.

Theater, as we have said, is intimately related to writing, especially when one perceives the artistic and pedagogical processes of creation participating in the act of writing. Writing presupposes a set of skills and competencies that need to function simultaneously so that the product, the text, has coherence and cohesion. However, artistic creation in writing requires an observation, as in the triangular approach, of other representative works in literature.

In this sense, the teacher needs to lead the learner to seek his subjective expression without losing the outline of the text, that is, without ceasing to produce effects of meaning in the reader. To make a poem or song lyrics is to play with the creative opportunities of language, themes, structures and styles. That said, to expose the literary paths of thought presumes the active participation of the writer in scrutinizing the paths already traveled and those yet to be traveled in the writing of texts, in addition to making use of the reflexive expedient of lexical, syntactic, and discursive choice, that is, the “aesthetics of verbal creation.

4 CONSIDERATIONS

For all this, we understand that the posture of knowledge holders closes the possibilities for both students and teachers, because it is taught, with this, the formalities provided in manuals and leaves aside the comprehensive training and, therefore, investigative of students. Taking possession of the artistic, linguistic and socio-psycholinguistic (Soares; Boucher, 2021) foundations of language me-

ans little if not to provide students with more interaction with the environment in which they live, in the first place, in order to draw their own conclusions, aided, of course, by the teacher.

In this line, the freedom of imaginative creation calls not only the art teacher, but, before, calls the interdisciplinary productions, sensitizing other teachers of the same community. Similarly, we can deduce that reading and writing, “no longer as a practice of seeing the nuances of the world, but as a space of engendering *sense effects*” (Soares; Boucher, 2020b, p. 2, italics by the authors), both are associated with the production and reception of texts, being unwise to approach one without the other.

As a result, the dialogicity of writing needs to be observed as part of the teaching methodology, or rather, the artistic creation processes in visual arts, dance, music, theater, and writing require pedagogical planning when inserted into education. Simple reproduction is not enough to provide students with the development of an aesthetic sense, but it is a step that can be taken together with appreciation and contextualization. In this way, painting, dancing, music, drama, and writing are touched by the linguistic materiality and gain real significance in an integral formation, providing the critical and reflective assimilation of their creation mechanisms.

Now, the productions, as Jakobson tells us, have senders and receivers that can be the other classes and the school murals and, if possible, the outside community. The interaction with the productions of classmates can create an appreciative taste for productions, encouraging more exchanges between students from different school levels. It is not enough to know that imagination is useful in the early stages of childhood if one doesn't know what to do with it. Therefore, motivation may lie in intra-class relations, but certainly when the school community is involved in the teaching-learning process, it is more meaningful.

In this way, a question arises: what are the real contributions of knowing that our language is not a homogeneous block if students are not confronted with their own linguistic varieties at school? Once again, the school community in the figure of educational agents, lunchroom attendants, cleaners, secretaries, principals, teachers and parents are all involved, because the more communicative interactions there are, the more the community will be able to perceive that each one has different characteristics in speech. Furthermore, the mobilization of staff and parents can provide students and teachers with the opportune environment for internal research about the varieties seen earlier. Such discoveries can develop critical thinking and solidify students' cognitive acquisition of language as an act of speaking and writing.

And when dealing specifically with factors on the dialogicity of writing (Bakhtin, 2011) we realize that this promotes the polyphony of texts, placing the artistic creation processes in correspondence with the creative mimesis. Thus, it is not enough to teach literature history and textual genres to subsidize the artistic creation processes of students, it is necessary to lead them to face the act of speech and writing as activities of social manifestation of the self and all its density whose materiality is constituted by what has already been said or written (Soares, 2020). After all, as Soares (2018a, p. 169) highlights when mentioning Vygotsky's (1896-1934) studies on the transformation of interpsychic phenomena into intrapsychic ones, thoughts go through the maturation process as they relate to complex processes:

In other words, the development of thought is closely linked to the development of lan-

guage, roughly speaking, speech and writing. The more verbal activities are exercised by individuals, the more their capacity for use will be expanded, because there is an intrapsychic incorporation of intersychic phenomena. In this sense, literacy is the first step of writing exercises from its relations with reading in the formal education of thought. (Soares, 2018a, p. 169).

That said, we take literacy in its broadest sense, not only as a manifestation of written and spoken language, but also as the development of the artistic, linguistic, and social-psycholinguistic foundations of language. Thus, the act of speaking and writing can be a liberating exercise aimed at expressing those who make use of language both to read the world and to interpret it, so that “The reading of the world precedes the reading of the word, and hence the subsequent reading of the latter cannot do without the continuity of the reading of the former” (Freire, 2011, p. 19-20).

Therefore, the relations of the artistic, linguistic, and socio-psycholinguistic foundations of language with the school community are for the formation of the students in their entirety, since the classroom is always too small when compared to the opportunity to congregate the entire school community for the benefit of teaching-learning. In addition, the socio-cultural impact that the relationship between the school community and teaching can have can be converted into benefits for the community, which, in turn, can reach other proportions of amplitude. Thus, teaching could gain the dimension it really deserves and leave its classroom “cell” because, as Paulo Freire (1921-1997) said, “nobody educates anybody, men learn from each other” since “man is the measure of all things”.

REFERENCES

ARISTÓTELES. **Poética**. Trad. Baby Abrão. São Paulo: Nova Cultural, 2004.

BAKHTIN, Mikhail Mikhailovich. **Estética da criação verbal**. Trad. Paulo Bezerra. 6. ed. São Paulo: WMF Martins Fontes, 2011.

BARBOSA, Ana Mae. **Tópicos utópicos**. Belo Horizonte: C/Arte, 1998.

BENVENISTE, Émile. **Problemas de linguística geral I**. Trad. Maria da Glória Novak e Maria Luisa Neri. 5. ed. Campinas, SP: Pontes Editores, 2005.

BRASIL. Secretaria de Educação. **Parâmetros curriculares nacionais: arte**. Brasília: MEC/SEF, 1997.

BRITO, Teca Alencar de. **Música na educação infantil**. São Paulo: Peirópolis, 2012.

COX, Maureen. **Desenho da criança**. Trad. Evandro Ferreira. 3. ed. São Paulo: Martins Fontes, 2010.

DEBOIS, Jean *et al.* **Dicionário de linguística**. Trad. Izidoro Blikstein. 20. ed. São Paulo: Cultrix, 2006.

FREIRE, Paulo. **A importância do ato de ler**: em três artigos que se completam. 51ª ed. São Paulo: Cortez, 2011.

GARDNER, Howard. **As artes e o desenvolvimento humano**: um estudo psicológico artístico. Porto Alegre: Artes Médicas, 1997.

JAKOBSON, Roman Osipovich. **Linguística e comunicação**. Trad. Izidoro Blikstein e José Paulo Paes. 22. ed. São Paulo: Cultrix, 2010.

SAUSSURE, Ferdinand de. **Curso de linguística geral**. Trad. Antônio Chelini, José Paulo Paes e Izidoro Blikstein. 4. ed. São Paulo: Cultrix, 1972.

SOARES, Thiago Barbosa. **Percorso discursivo**: heterogeneidade epistemológicas aplicadas. Campinas, SP: Pontes Editores, 2022.

SOARES, Thiago Barbosa. **Concisa apresentação da linguística**: um panorama da gramática comparada à pragmática. São Paulo: Pimenta Cultural, 2020a.

SOARES, Thiago Barbosa. **Composição discursiva do sucesso**: efeitos materiais no uso da língua. Brasília: EDUFT, 2020b.

SOARES, Thiago Barbosa. **Percorso linguístico**: conceitos, críticas e apontamentos. Campinas, SP: Pontes Editores, 2018a.

SOARES, Thiago Barbosa. Estilos de escrita e de pintura: Uma leitura das aproximações entre as produções da literatura, da pintura e do texto. Revista **Humanidades e Inovação**, v.5, n. 7. Palmas, TO, 2018b. p. 158-167.

SOARES, Thiago Barbosa; BOUCHER, Damião Francisco. Fundamentos de linguagem na educação: uma relação com a arte, a linguística, a sociopsicolinguística na formação da comunidade escolar. **Revista Sítio Novo**, Palmas, TO, v. 5, n. 3. p. 53-61, 2021.

SOARES, Thiago Barbosa; BOUCHER, Damião Francisco. Leitura de Sucesso: os dizeres sobre a leitura como efeito de sucesso. **Revelli**, Dossiê Leitura: um tema a muitas mãos, Inhumas, GO, v. 12, p. 1-18, 2020.

VIGOTSKI, Lev Semionovitch. **A formação social da mente**. Trad. José Cipolla Neto, Luís Silveira Menna Barreto, Solange Castro Afeche. 7. ed. São Paulo: Martins Fontes, 2010.

VIGOTSKI, Lev Semionovitch. **Imaginação e criação na infância**: ensaio psicológico: livro para professores. Trad. Zoia Prestes. São Paulo: Ática, 2009.

Recebido em: 9 de Setembro de 2024

Avaliado em: 19 de Novembro de 2024

Aceito em: 2 de Dezembro de 2024



A autenticidade desse artigo pode ser conferida no site <https://periodicos.set.edu.br>

Copyright (c) 2024 Revista Interfaces Científicas - Humanas e Sociais



Este trabalho está licenciado sob uma licença Creative Commons Attribution-NonCommercial 4.0 International License.

1 Doutor em Linguística pela Universidade Federal de São Carlos – UFSCar; Professor adjunto no curso de Letras e no Programa de Pós-Graduação em Letras da Universidade Federal do Tocantins – UFT; Pesquisador bolsista de produtividade do CNPq. Lattes: <http://lattes.cnpq.br/8919327601287308>. Orcid: <https://orcid.org/0000-0003-2887-1302>. E-mail: thiago.soares@mail.uft.edu.br

