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Edges and weavings of a vagamundo curriculum in Early Childhood Education

Bordas e tramas de um currículo vagamundo na Educação Infantil

Bordes y entrelazados de un currículo vagamundo en Educación Infantil

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Abstract

This article proposes the concept of vagamundo in the territories of childhoods curricular thinking as an alternative to traditional and oppressive pedagogical practices, often marked by gender, race, and class inequalities. It advocates for a curriculum that values childhoods in their diversity, breaking away from hegemonic identities and recognizing multiple languages—such as visual arts, music, dance, cinema, and literature—as powerful pedagogical resources. Inspired by Corazza and Silva, the vagamundo curriculum is understood as a free, errant, and open movement that wanders through children's

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knowledge and experiences, allowing their cultures, expressions, and experiences to guide pedagogical practices. It is a curriculum not anchored in fixed themes or content but built from sensitive listening, curiosities, and everyday gestures. As a critical proposal, this curriculum questions the fragmentation of knowledge and calls educators to reflect on their pedagogical choices, recognizing the cultural impact of their practices. Finally, the article presents unfinished reflections, understanding the vagamundo curriculum as a permanent invitation to pedagogical reinvention, the valorization of childhoods, and the construction of plural, potent, and liberating educational daily lives.

Keywords: Curriculum. Childhoods. Multiple languages. Cultural identity.

Resumo

O artigo objetiva apresentar o conceito de vagamundo para pensar o currículo nos territórios das infâncias como alternativa às práticas pedagógicas tradicionais e opressoras, marcadas por desigualdades de gênero, raça e classe. Defende-se um currículo que valorize as diferenças e a multiplicidade das infâncias, rompendo com identidades hegemônicas e reconhecendo as múltiplas linguagens — como artes visuais, música, dança, cinema e literatura — como potentes recursos pedagógicos. Inspirado nas ideias de Sandra Corazza e Tomaz Tadeu Silva, o currículo vagamundo é compreendido como um movimento livre, errante e aberto, que perambula pelos saberes e vivências das crianças, permitindo que suas culturas, expressões e experiências orientem o fazer pedagógico. Trata-se de um currículo que não se ancora em temas ou conteúdos fixos, mas se constrói a partir da escuta sensível, das curiosidades e dos gestos cotidianos. Como proposta crítica, esse currículo questiona a fragmentação do conhecimento e convoca educadores/as a refletirem acerca de suas escolhas pedagógicas, reconhecendo o impacto cultural de suas práticas. Por fim, o artigo apresenta reflexões inacabadas, entendendo o currículo vagamundo como um convite permanente à reinvenção pedagógica, à valorização das infâncias e à construção de cotidianos educativos plurais, potentes e libertadores.

Palavras-chave: *Currículo. Infâncias. Múltiplas linguagens. Identidade cultural.*

Resumen

Este artículo propone el concepto de vagamundo en el ámbito curricular de la infancia como una alternativa a las prácticas pedagógicas tradicionales y opresivas, a menudo marcadas por desigualdades de género, raza y clase. Aboga por un currículo que valore la infancia en su diversidad, rompiendo con las identidades hegemónicas y reconociendo múltiples lenguajes — como las artes visuales, la música, la danza, el cine y la literatura— como poderosos recursos pedagógicos. Inspirado en Corazza y Silva, el currículo vagamundo se entiende como un movimiento libre, errante y abierto que explora el conocimiento y las experiencias de los niños, permitiendo que sus culturas, expresiones y vivencias guíen las prácticas pedagógicas. Es un currículo no anclado en temas o contenidos fijos, sino construido a partir de la escucha atenta, la curiosidad y los gestos cotidianos. Como propuesta crítica, este currículo cuestiona la fragmentación del conocimiento e invita a los educadores a reflexionar sobre sus decisiones pedagógicas, reconociendo el impacto cultural de sus prácticas. Finalmente, el artículo presenta reflexiones inconclusas, entendiendo el currículo de Vagamundo como una invitación permanente a la reinvención pedagógica, la valorización de la infancia y la construcción de vidas cotidianas educativas plurales, potentes y liberadoras..

Palabras clave*: Curriculum. Childhoods. Multiple languages. Cultural identity.*

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1. Introduction: Opening the Trails

This article aims to present a curricular approach that breaks with pedagogical practices supported by the oppressive structures of Brazilian society. A vagamundo curriculum is a world proposal that finds in children's actions and words a form of resistance to the racial, gender, and class inequalities that materialize in the daily lives of daycare centers and preschools. At the same time, a vagamundo curriculum proposal points to the appreciation of the multiplicity of ways in which children experience their childhoods. Only when we question the inequalities that structure power relations in social relationships is it possible to embrace the potential and diverse ways in which children experience their childhoods.

To make this possible, we based our approach on the concept of "vagamundo" (wandering world) to develop the Early Childhood Education curriculum, promoting knowledge and experiences with multiple languages (drawing, painting, dance, music, photography, poetry, literature, and others), understood as paths that can deconstruct hegemonic identities. The proposal is to develop a curriculum based on children's knowledge and experiences, giving voice to their cultures and experiences as a starting point and aiming to develop plural, critical, and liberating pedagogical practices.

We will begin with a discussion of the concepts of curriculum, cultural identity, and the production of cultural identities through the curriculum. We will then address the dimensions of intersectionality, focusing on racial, gender, and social class issues, to highlight the discursive formation and naturalization of these hegemonic identities.

Based on this theoretical foundation, we propose a vagamundo curriculum in the territories of childhood, born from the articulation of theory, practice, and experience, committed to breaking with colonial modes of preserving inequality through anticipatory pedagogical practices that reproduce the hegemonic practices of Elementary School, with repetitive and mechanized activities, photocopies, workbooks with decontextualized motor skills, and exercises to memorize abstract concepts that are meaningless to children. Furthermore, the "vagamundo" curriculum approach moves away from pedagogical practices centered solely on commemorative dates or sequences of activities that don't engage with children's real experiences and interests. Instead, it presents a living, contextualized curriculum that connects with children's daily lives, open to listening, encountering, and invention.

2. Curriculum and cultural identity: an embroidery of meaning

The curriculum is neither neutral nor disinterested. On the contrary, it is related to who we are and what we will become through it, with its ambiguities, contradictions, and openings, because “[...] within it, dominance, regulation, and government intersect; but within it, people, forces, and objects also encounter, conquer, produce, and revitalize” (Paraíso, 2006, p. 1). In this sense, power relations are not external to the curriculum, but intrinsic to it and constitutive of its processes of signification. Its effect is the production of cultural identities (Silva, 2010) [1], and the curriculum can never be considered a finished object, since these identities are constantly being constructed and reconstructed. For Silva (2010), cultural identities are a social group's definitions of itself, or how other groups define it. They are hierarchized in a process of cultural and social signification; Therefore, identity and difference are not natural entities. “Through the process of signification we construct our subject position and our social position, the cultural and social identity of our group, and we seek to construct the positions and identities of others individuals and other groups” (Silva, 2010, p. 21).

Everyday actions, choices, and disputes impact children's identity development. For our purposes, it is essential to understand cultural identity. This fundamental concept involves, according to Hall (2015, p. 9), "[...] those aspects of

[1] For Silva (2010), cultural identities are a social group's definitions of itself, or how other groups define them. They are hierarchized in a process of cultural and social signification; therefore, identity and difference are not products of nature. "Through the process of signification, we construct our subject position and our social position, the cultural and social identity of our group, and we seek to construct the positions and identities of other individuals and other groups" (Silva, 2010, p. 21).

our identities that arise from our 'belonging' to ethnic, racial, linguistic, religious, and, above all, national cultures." Or, according to Silva (2010, p. 47), cultural identity is "what a group has in common; it is the result of a process of creating symbols, images, memories, narratives, and myths that 'cement' the unity of a group that define its identity." All these elements make up what we define as cultural identity.

Difference and identity are intrinsic, unnatural processes, constructed in and by representations that determine personal and collective positions, places, and identities. "Discourses and systems of representation construct the places from which individuals can position themselves and from which they can speak" (Woodward, 2014, p. 18).

From this perspective, identity is a social and symbolic construction: a symbolic marker through which we attribute meaning to our practices and ways of life. It can also be understood as representational systems that mark the difference (language, flag, etc.) between different cultures. It is in social relations that places and positions can define who is included and who is excluded. According to Silva (2014, p. 91):

> Those who have the power to represent have the power to define and determine identity. This is why representation occupies such a central place in contemporary theorizing about identity and social movements linked to identity. Questioning identity and difference means, in this context, questioning the systems of representation that support and sustain them.

For Woodward (2014), the psychic level is another element that makes up identity, along with the symbolic and the social. Based on psychoanalytic theory, the psychic dimension functions according to its own logic, that of the unconscious, and language and desire play an important role in the process of constituting the subject. Identity construction operates, in this sense, through identification. Based on this theoretical framework, it is possible to understand why the subject assumes and invests in a particular identity. What is at stake in the subject's identification with their group goes far beyond a conscious deliberation of the rational subject.

Also according to Woodward (2014), another relevant factor in understanding cultural

identity is essentialism, which is based, on the one hand, on historical factors, as if history were constructed as an unshakable truth; and, on the other, on biological factors, which tend to be seen as something natural and unquestionable. Silva (2014) argues that biological factors are also cultural and historical, as they are, above all, socially interpreted, and “all essentialisms arise from the movement of fixation that characterizes the process of producing identity and difference” (Silva, 2014, p. 86).

Identity and difference define places and positions, and these categories are intrinsically linked to the classification and hierarchization of bodies in a given society, that is, they are intimately linked to the processes of racialization and exclusion of individuals within a society. To the extent that power relations are always involved in these processes of racialization and exclusion, it can be argued that cultural identities imaginarily define who is inside and who is outside the social bond. It is power relations, in this sense, that determine which identities are "normal" ("natural," desirable, "unique") and which are "abnormal" (negative, undesirable, "unnatural").

For Hall (2015), from the end of the 20th century onwards, a social transformation occurred that fragmented identities of gender, race, sexuality, ethnicity, and nationality. This caused a seismic shift in the way we think about our personal identity; it is “[...] a decentering of individuals from both their place in the social and cultural world and from themselves—which constitutes an ‘identity crisis’” (Hall, 2015, p. 10). This process produces what the author calls the postmodern subject, whose identity is mobile and changing because it is constantly constructed and transformed by the way we are represented and influenced by the cultural relationships we establish. The subject recognizes from different markers that position it in different identities, in different situations and contexts. That is, each subject no longer has their identity centered on a single "self." From the perspective of sexual orientation, for example, a body can be a trans, cis, hetero, gay, bi, pan, asexual, and other man or woman. This is completely different from the identity of the rational subject of the Enlightenment, which "[...] was based on a conception of the human person as a totally

centered, unified individual, endowed with the capacities of reason, conscience, and action, whose 'center' consisted of an inner core, which emerged for the first time when the subject was born and developed with it" (Hall, 2015, p. 10).

In the context of late modernity, national culture, which is one of the main sources of cultural identities, is strongly affected. Territorial boundaries become fluid, increasing the tension between national identity (customs, histories, places, and particular events) and identification, considered universal, related to all humanity. However, according to Hall (2015), although it seems unlikely that globalization will destroy national identities, the way they are constructed today is not the same as it was a few decades ago. It is more likely, according to this author (2015), that it will simultaneously produce new global and local identifications. For Woodward (2014), the homogenization of culture promoted by globalization can lead to the weakening of local identity, but it can also provoke the strengthening of national identities or the emergence of new identities, which would result in a resistance movement that fights for the affirmation of local and ethnic positions:

> A fully unified, complete, secure, and coherent identity is a fantasy. Instead, as systems of cultural meaning and representation multiply, we are confronted by a bewildering and shifting multiplicity of possible identities, with each of which we could identify—at least temporarily (Hall, 2015, p. 12).

The postmodern subject is required to assume different social roles, at different times and in different places, but these positions can conflict. It was in late modernity, beginning in the 1960s, in the Western world that new social movements began to emerge, concerned with asserting the identity of people belonging to marginalized and oppressed groups (Silva, 2010). The focus of these movements was to question the essentialism of identity and the rigidity understood as something natural. According to Silva (2010), what the new social movements began to demand was not only access to representation, but also the right to control the process of its representation:

> New social identities emerge, repressed identities rebel, assert themselves, questioning, displacing the unified identity centered on the modern individual: male, white, and heterosexual... Structural changes radically alter the cultural landscape in which this identity reigned supreme, based in a seemingly firm and secure location. This location is shaken, and this hegemonic identity enters into crisis (Silva, 2010, p. 27).

In a world of constant transformation, how does the curriculum organize and produce cultural identities? First of all, it is necessary to identify whether the unified identity centered on modern man has been altered in the way we think about the curriculum today, since social identities are being experienced differently in our times. If the hegemonic identity is in crisis, which identities are taking its place? It is impossible to produce only the hegemonic identity, but it is also impossible for the traces of this unified identity of modern man to disappear completely. Thus, we believe that curricular practices can contribute to weakening the processes of individuals' identification with the hegemonic identity.

If culture and curriculum are products of power relations and producers of asymmetrical and hierarchical relationships, both cultural identities and curricular thinking are not finished artifacts, but productions and inventions in constant change.

> From its genesis as a macrotext of curricular policy to its transformation into a classroom microtext, passing through its various intermediate avatars (guides, guidelines, textbooks), the traces of disputes for cultural dominance, of negotiations surrounding the representations of different groups and cultural traditions, of struggles between, on the one hand, official, dominant knowledge and, on the other, subordinate, relegated, and despised knowledge are recorded in the curriculum (Silva, 2010, p. 22).

Amidst the mechanisms that produce subjects in an unequal and structurally racist society, many educators[2] fail to realize what daily practices in daycare centers and preschools are producing in children. This article invites

[2] We will use the generic feminine, as daycare and preschool are educational spaces in which women predominantly work, although both sexes can teach in Early Childhood Education.

reflection on these practices—naturalized or not—and their effects, proposing the opening of cracks in the rigidity of everyday life, cracks that can create possibilities for transforming relationships and daily activities. This transformation is achieved through listening to and valuing differences, opening space for non-hegemonic knowledge and other ways of living and coexisting in the territories of childhood. Therefore, we emphasize that every educational practice contributes to the production of subjects' identities. The question is: what subjects are we producing, and what worlds are we silencing?

When revisiting Brazil's recent history, it becomes clear which stories and knowledge have been silenced since the first massacres perpetrated by the Portuguese invasion and colonization of the Americas. Even today, we continue to prioritize and listen only to the voices of white cultures that echo European knowledge, sustaining the hegemony of white male identity and privileging the economically advantaged classes. This historical silencing continues to reverberate in educational institutions, curriculum, and pedagogical practices, perpetuating inequalities and invisibility.

Given this scenario, it becomes urgent to reflect on the role of the struggles of social movements that seek to break down the barriers imposed by gender, racial, and social class inequalities. It is necessary to recognize how these movements, as well as the theorists who support them, have strained social and educational structures, proposing new ways of thinking about society, curriculum, and pedagogical practices in Brazil. Recognizing and valuing these voices is essential to building pedagogical proposals that do not reproduce historical exclusions and inequalities, but rather open up openings for new possibilities of existence and coexistence in everyday life. It is through this attentive listening — and dialogue with insurgent knowledge — that we can envision a vagamundo curriculum, a vagamundo curriculum that travels through the territories of childhood and the construction of pedagogies that are worthy of children and their ways of life.

3. Gender, race and social relations in intersectional plots

Akotirene (2018) highlights three fundamental dimensions for understanding social relations in Brazil: social, racial, and gender issues. The author points to the triad of patriarchy, racism, and social inequality that structures Brazilian society, making it impossible to analyze any of these elements in isolation. Thus, a white, middle-class woman, for example, experiences these structures very differently from a Black woman living in the outskirts of the city. These intersections shape social experiences and, consequently, drive diverse social movements: Black movements that fight for an anti-racist education and society; feminist movements that question and combat patriarchy; and social movements that fight for equal rights and a reduction in inequalities. When considering a vagamundo curriculum, it is essential to consider these intersectionalities, because as they structure the social formation of the country, they subjectively influence the development of children and young people. A curriculum committed to social transformation must bring these discussions to the center, recognizing that only through this understanding can we promote more just, critical, and conscious educational practices.

Brazil was historically a country colonized by Europeans, who enslaved several African peoples for over 300 years. Only recently have forms of historical reparation for the damages suffered by their descendants been discussed. It is important to highlight that, long before the arrival of European colonizers, this territory was already inhabited by diverse Indigenous peoples. Thus, Brazilian cultural formation is simultaneously European, African, and Indigenous, although European culture has historically occupied a central place, to the detriment of cultures of African and Indigenous origins. This scenario of cultural inequality is concretely expressed in the curriculum, including in Early Childhood Education, revealing itself in pedagogical practices and in the selection of knowledge shared with children. Therefore, it is necessary to question how this conflict of knowledge and narratives manifests itself in Early Childhood Education curriculum and, above all, how the training of professionals who work with these children is structured.

Gomes (2017) points to the need to build a post-abyssal pedagogy, according to the concept developed by Santos, which is based on an ethical and political horizon capable of breaking with the colonial logics that still separate,

hierarchize, and render invisible knowledge and social experiences. This post-abyssal pedagogy carries the potential to tear down walls, to dissolve the boundaries that separate what is considered legitimate from what is unauthorized, scientific knowledge from ancestral knowledge, and to give voice to what has been historically silenced. It is in this context that Gomes (2017) reaffirms the role of the black movement and other social movements as producers of theory, political action, and educational practices. Movements that, when understood as spaces of epistemic and pedagogical construction, are capable of producing destabilizing subjectivities and breaking with conformity in the face of structural violence.

By proposing practices that intertwine knowledge and existence, wisdom and living, social movements become capable of sustaining communication and complicity among themselves (Gomes, 2017). It is at this point that the radical critique of racism, patriarchy, and global capitalism becomes a concrete possibility of social emancipation, and pedagogy becomes, more than ever, a practice of freedom, insurgency, and re-existence.

Reflecting on education for ethnic-racial relations, Silva (2011) proposes a necessary path, as it is urgent to value all people equally and break with the historical hierarchy that has placed white people in a position of superiority and black people in a condition of subordination. To this end, it is necessary to dismantle the myths, narratives, and structures that have sustained this perverse logic (Silva, 2011). Brazilian society needs to recognize the specificities of the human experience as it is expressed in black bodies, bodies that demand respect for their cultural identity, linked to the African world, and claim pride in an ethno-racial belonging deeply rooted in their continent of origin. In this process, the author celebrates important achievements, such as the enactment of Law 10.639/2003, which establishes the mandatory teaching of Afro-Brazilian and African history and culture, and Law 11.645/2008, which expands this requirement to include the histories and cultures of indigenous peoples. These laws are decisive milestones in the consolidation of an education committed to valuing diversity and confronting structural racism.

However, it must be admitted that, even with the mandatory nature established by law,there is still great resistance and superficiality in implementing these themes into daily practice. The Early Childhood Education curriculum is still a space of contention, where the marks of coloniality remain visible, reflected in curricular choices and the social and cultural representations offered to children from their earliest years. This contention also permeates the training of professionals working in Early Childhood Education, who have had little or no training in anti-racist education and are unfamiliar with African and Indigenous histories and cultures. In general, these themes, when addressed, appear disjointed and superficial, with no connection to pedagogical practice.

To break with these structures, it is essential to rethink both the curriculum of initial and continuing education, as well as the political-pedagogical projects of Early Childhood Education institutions. Building a pluralistic curriculum implies promoting a break with colonial logic and investing in pedagogical practices that recognize and value the multiple identities present in childhood. This requires not only including African and Indigenous cultures as central elements of the curriculum, but also ensuring that these cultures are visible in educational spaces, projects, and daily pedagogical relationships. In this way, Early Childhood Education can become a space for constructing new narratives, capable of breaking with the reproduction of historical inequalities and promoting a pluralistic education that breaks with hegemonic identities.]

We propose a critical look at gender structures that dismantles the logic of patriarchy present in educational practices. Feminist studies offer a theoretical and political basis for this repositioning. Adichie (2017, p. 35) emphasizes that it is necessary to teach children to question language, which carries our prejudices and beliefs. Thus, feminist pedagogical practices involve problematizing content and forms of interaction, enabling the recognition and deconstruction of stereotypes from an early age. The author also emphasizes the importance of offering readings with strong female protagonists, which do not reduce women to the role of victims or male accessory figures (Adichie, 2017).

Pedagogical practices and teaching materials still frequently reproduce stereotypes that reinforce inequalities between boys and girls. Traditional narratives, such as fairy tales, often place female characters in roles of dependence, fragility, and subordination, portrayed as characters searching for a "prince charming savior." Meanwhile, male

characters are generally portrayed as heroes, strong, and empowered. These symbolic patterns directly influence the construction of children's gender identities, restricting their possibilities for development and the construction of more egalitarian relationships. Therefore, the Early Childhood Education curriculum must address these narratives, presenting practices that expand the representation of boys and girls, recognizing their power and diversity, and problematizing gender relations from childhood.

We believe that it is necessary to bring the living cultures produced in communities into pedagogical practices, especially those historically marginalized by the hegemonic curriculum. Community territories, often rendered invisible, are territories of creation, resistance, and daily invention, where a powerful aesthetic, political, and cultural production pulsates, which must be recognized, listened to, and valued in experiences with children. Freire (2018, p. 40) states:

> Dehumanization, which occurs not only in those whose humanity is stolen, but also, albeit in a different form, in those who steal it, is a distortion of the vocation to be more. It is a possible distortion in history, but not a historical vocation. In fact, if we admitted that dehumanization is a historical vocation of humanity, we would have nothing left to do but adopt a cynical or utterly desperate attitude. The struggle for humanization, for free labor, for de-alienation, for the affirmation of humanity as persons, as "beings for themselves," would have no meaning. This is only possible because dehumanization, even if a concrete fact in history, is not, however, a given destiny, but the result of an unjust "order" that generates the violence of oppressors, and this, the lesser being.

Based on this premise, it is emphasized that cultural manifestations produced in communities are legitimate and powerful forms of expression, born on the margins, carrying the collective experience of a people, their resistance, and should be considered a structuring element of any pedagogical practice committed to freedom, listening, and social transformation. The devaluation of art produced in communities is deeply linked to the dehumanization of individuals from disadvantaged social classes. Freire (2018) proposes breaking with this exclusionary logic and recognizing the voice, body, and art of the oppressed as legitimate forms of knowledge and expression. Valuing peripheral cultural production, therefore, is also a gesture of rehumanization, a way of restoring to historically silenced individuals the right to narrate and create their own history.

Furthermore, it is essential to guarantee children a voice and a place in Early Childhood Education, recognizing that childhood is a privileged time, marked by multiple experiences and ways of living. Recognizing that there are many childhoods means understanding that each child carries knowledge, stories, and experiences that must be welcomed and valued in the daily routine of daycare centers and preschools. It is necessary to overcome the outdated notion that children are "blank slates," to be filled in by the educational institution or adults. Instead, experiences must be at the center of the educational process, allowing children to learn through their interactions with adults, other children,cultural objects, books, toys, elements of nature, and different spaces for discussion. Valuing children's voices is recognizing that children have the right to actively participate in the construction of their knowledge and their ways of understanding the world.

> Childhood is never what we know (it is the other of our knowledge), but, on the other hand, it is the bearer of a truth to which we must be willing to listen; it is never what is grasped by our power (it is the other that cannot be subjected), but at the same time it requires our initiative; it is never in the place we reserve for it (it is the other that cannot be encompassed), but we must open a place to receive it (Larossa, 2015, p.186).

Based on these observations from authors and studies that address Early Childhood Education, we propose the development of a curriculum that fosters the development of multiple identities, addressing issues of gender, social, sexual, racial, and ethnic origin, ensuring that the curriculum is a space for freedom, plurality, and emancipation. This is an effort to bring Early Childhood Education closer to a concept of a powerful childhood that recognizes and celebrates diversity, avoiding reducing children to a model citizen or a homogeneous identity.

4. For a vagamundo curriculum in the territories of childhood

Pedagogical practices in Early Childhood Education have been the subject of constant reflection, especially in contexts where this stage of Basic Education is still often treated as mere preparation for Elementary School. In many situations, we observe the reproduction of school practices typical of Elementary School, which still rely on the fragmentation of the curriculum into areas of knowledge, such as Portuguese, Mathematics, Arts, and others. However, it is important to consider that, in Early Childhood Education, the teacher does not occupy the absolute center of the pedagogical process. They do not determine all activities, plan all actions in isolation, nor do they possess all the knowledge or govern the children's time and bodies. The pedagogical relationship is established in a reciprocal manner, in which children and adults construct knowledge together, in a dynamic of exchange, listening, and mutual learning.

From this perspective, the vagamundo curriculum is not anchored in previously defined themes or content, nor is it organized into rigid stages to be completed throughout the school year. This traditional model, centered on closed-ended planning, makes it impossible to listen sensitively to children, as it follows, in a linear and inflexible manner, the paths previously traced by adults, excluding other possibilities for learning and experience. For Freire (1983, p. 15):

> When you deprive a child of the possibility of knowing this or that aspect of reality, you are, in fact, alienating them from their ability to construct knowledge. Because the act of knowing is as vital as eating or sleeping, and I can't eat or sleep for someone else. Schools generally have this practice, that knowledge can be given away, preventing children and, indeed, teachers, from constructing it. Only then, the pursuit of knowledge isn't preparation for anything, but rather LIFE, here and now. And it is this life that needs to be rescued by schools.

The vagamundo curricular thought privileges the wandering and vital movement that pulsates and shines in children. For Corazza and Silva (2003), vagamundo is the "[...] curricular thought driven by a diversity of curriculum typologies that express, in the same way and in a single breath, all their vagrancy." It is opposed to the established curriculum, which represents something secure and fixed. Therefore, in contrast to the vagamundo curricular thought, the established curriculum has "[...] a judicious, calming, conformist, comforting, and drowsy character" (Corazza; Silva, 2003, p. 21). Based on these contributions, we can affirm that vagamundo is that which wanders, which wanders aimlessly, which wanders, a word formed by the verb *vagar*, is synonymous with wandering, of walking without a fixed and predetermined itinerary; and by the word mundo, which is a condition for the encounters of knowledge, experiences, and knowledge. It is an unconstrained curricular approach that empowers observation and listening, as it provides the conditions for teachers to see and feel the ways of being children in the diverse ways they experience their childhoods. A vagamundo curriculum is a demanding curriculum because it requires an attentive attitude from the educator, an attentive attitude, capable of perceiving changes in emotions, the movements of bodies, so that it can chart new paths, considering concerns, jokes, curiosities, speech, gestures, smiles, and tears.

> It is children, in their play and investigations, who show us the paths, the questions, the themes, and the knowledge of different kinds that can be understood and shared collectively by them. The teacher, with the perspective of someone who is with the children, but also with their knowledge, performs the complex educational task of enabling encounters, fostering playful interactions, and constructing times and spaces for children's experiences without any guarantee that these will happen (Barbosa; Richter, 2015, p. 195).

The name "territories of childhood" refers to this unique and singular phase, distinct from the adult world. At birth, a child brings with it the new and the enigmatic (Larossa, 2015). With each birth, a child breaks with our certainties and begins a new era, a possibility for change in the course of history, and therefore, puts hegemonic structures at risk. In this sense, the vagamundo curriculum makes a hole in the objectives of education, understood through the binomial of children's rights and the duty of the State, which seeks to govern children and include them as young citizens in a democratic governmentality (Gallo, 2021). A settled curriculum will follow or attempt to follow the guidelines and

alphanumeric codes of the National Common Curricular Base for Early Childhood Education, whereas a vagamundo curriculum will follow or attempt to follow what children bring, welcoming what they say in a unique openness to the newness that comes into the world with each birth.

Early childhood education institutions sometimes endorse what they intend to disrupt. Although they aim to guarantee children's rights, what actually occurs is guardianship, not emancipation, because pedagogical practices are anchored in current power structures. The great challenge of curricular thinking is to see and listen attentively to the erratic and vital movements of children, opening up to their singularities and integrating them into the daily activities of daycare and preschool.

Considering that it is essential to articulate historical and socially constructed knowledge with children's experiences, we conceive of the curriculum according to the definition found in the National Curricular Guidelines for Early Childhood Education (BRAZIL, 2009, p. 12), that is, as a "set of practices that seek to articulate children's experiences and knowledge with the knowledge that is part of the cultural, artistic, environmental, scientific, and technological heritage, in order to promote the comprehensive development of children aged 0 to 5."

The guiding principles of the curriculum, also according to the Guidelines, are play and interaction, two fundamental activities for children to experience their childhoods. A vagamundo curriculum is a playful curriculum because its characteristic of unpredictability and imagination, according to Pereira (2013, p. 53), points to the possibility of new human constructions. Play is focused as an expression that originates in the body and extends into movements of "meaning." Nothing is random in children's play repertoire, as they carry within them a memory of the past and the future (Pereira, 2013, p. 53). Play is the language of childhood, and children can create, imagine, invent, negotiate, interact, communicate, and deal with rules. In this way, they understand the universe and not simply reproduce the adult world: they (re)signify it, producing and sharing children's cultures.

> Children's culture is a fabric of diverse threads: the culture of the mother's family, the culture of the father's family, the culture created by the child from nature, the culture of school, the culture of their peer groups. Each human being "carries" a culture that will blend with the others. Each one "inherits," reproduces, penetrates, and incorporates elements of various cultures (Friedmann, 2012, online).

Based on the conceptualization of vagamundo curricular thinking in the territories of childhood, we propose a path that moves between the theoretical field and everyday pedagogical experiences. It is a movement that seeks to bring the concept of the vagamundo curriculum closer to the concrete practices experienced in early childhood education institutions. This approach occurs through multiple languages, understood as elements for the composition of powerful pedagogical actions that can create a field of meaningful experiences for children. Different languages—such as visual arts, dance, music, drama, film, among others—expand the possibilities for expression, creation, and learning for children. If experienced through pedagogical practices that can destabilize hegemonic identities and value the multiple and the singular, these languages can open space for new knowledge and plural ways of experiencing, feeling, and learning.

5. From theoretical paths to pedagogical experiences

> Understanding the artistic expressions of different peoples requires understanding not only European and North American codes, but also other less prestigious but essential ones, such as Afro-Brazilian, indigenous, feminine, homosexual, Japanese cultures, etc. (Gobbi, 2010, p. 6).

This section proposes that the vagamundo curriculum, as a theory that engages with pedagogical practice, be considered based on the multiple languages and intersections between race, gender, and social inequalities. In the racial field, the importance of making Indigenous and African ancestries visible is highlighted, beyond the historically hegemonic European matrix. When addressing gender issues, the text draws on the contributions of feminists,

especially Black feminists, articulating a critique of patriarchy and seeking paths toward gender equality. Regarding social inequalities, the text advocates expanding aesthetic and educational repertoires so that, alongside classical and hegemonic art, the presence of "art das beiras" (art of the edges) is also strengthened, understood as art/education woven within communities, rooted in popular experiences and resistance.

5.1 Ancestral territories: indigenous knowledge and education that emerges from the land

When considering art practices in Early Childhood Education, it's essential to go beyond simply providing school materials for children to freely experiment with. It's also necessary to introduce children to the cultural heritage that makes up the country's ethnic diversity, allowing them to experience different aesthetic and symbolic references. In this sense, Indigenous art occupies a central place. Beyond proposing activities that involve, for example, the use of annatto for body painting, or the creation of mandalas with seeds and natural elements, it's necessary to situate the context of these practices as a possibility for creating new meanings for children. This can be done through the use of images, photographs, and maps that present peoples by their ethnic names, such as Guarani, Pataxó, Munduruku, among others. Cultural objects, books of indigenous literature, and audiovisual productions by indigenous filmmakers can also be explored, authentically portraying the ways of life and the territories they occupy. By expanding the processes of signification, children will be able to experience art as something connected to the ancestral body of other cultural traditions. A vagamundo curriculum is a perspectivist curriculum, which presents children with a multiplicity of perspectives that can explode hegemonic cultural identity. Therefore, proposals that allow children to open up to the field of aesthetic experimentation play an important role, such as those that include the use of natural pigments (annatto, charcoal, clay, saffron, and others) and enable sensory and visual exploration. However, the decontextualized use of these materials alone is not capable of deepening the process of signification, which will allow children other ways of fabulating their childhoods in dialogue with Indigenous cultures and with the body, memory, and symbolic territory of Native peoples. A vagamundo curriculum is a curriculum that suspends the sky and broadens our horizons, enriching our subjectivities (Krenak, 2020).

5.2 Diaspora Trails: Black Ancestry and the Reinvention of Everyday Life

In addition to the indigenous perspective, a vagamundo curriculum includes the Afro-diasporic and African perspectives. Therefore, it is essential to introduce children to references from black artists. Incorporating images, illustrations, and works that positively present the history of black people and African cultures contributes to breaking down hegemonic cultural identity, expanding children's aesthetic and symbolic repertoire. A vagamundo curriculum is a machine for destroying classification and hierarchy, because its internal logic is precisely that of movement and wandering, which refuse to be limited to a single territory and a single perspective. If in the established curriculum the history of black people was told from the colonial process of enslavement, portraying black people only in subordinate roles, associated with servitude or inferiority, based on what Mbembe (2013) called the ontological degradation of black people, in the vagamundo curriculum a becoming-black for the world begins to exist in each childhood that invents other ways of relating to the history of black people and the African continent. In this sense, a vagamundo curriculum struggles daily against the colonial legacy and racist negrophobia, which, according to Mbembe (2013), employed the violence of ignorance for centuries as a strategy of domination, tactically blocking the emergence of new forms of resistance. "The idea was that the colony was a battlefield. What mattered was strength, not wisdom" (Mbembe, 2013, p. 202).

Therefore, a curriculum that portrays the history of black people through the horrors of colonial violence perpetuates the emotional economy of colonial domination. Contrary to this colonialist perspective, it is necessary to understand and speak about the works of Black artists, positioning them in the curricular thinking as protagonists of

their struggles and as artisans of their stories. But how can we present to children the beauty and strength of these cultural traditions, which contributed fundamentally to the formation of the country, after the violence of ignorance that colonial devastation wrought for nearly four centuries? If a settled, white, and Eurocentric curriculum silences the symbolic and material production of black people, how can we speak about or break the silence of a past that was systematically erased by colonization? Affirming the multiple identities that make up brazilian childhood, how is it possible to witness the strength and beauty hidden beneath the rubble of barbarism? Although this historical debt can never be repaid to the black people who suffered the violence and horrors of colonization, we can reconfigure the coordinates of our field of experience and circulate images of these primordial and original experiences that could not be witnessed. Displaying paintings, illustrations and artistic productions that celebrate black aesthetics and Afro-Brazilian and African cultural elements enables the expansion of children's horizons, allowing them to connect with other cultural traditions from a past where beauty and injustice intersect. A vagamundo curriculum is a witness to these beauties and justices that intersect in the stories, memories, and recollections of the indigenous peoples of America and Africa. In this sense, the politics of the vagamundo curriculum is the politics that breaks the silence of trauma. And, according to Lapoujade (2014), the situation that summarizes the political character of all silence is the situation of someone who must bear witness to what they saw, heard, or felt to people who (yet) have not seen, heard, or felt anything. "One is never just the one who saw or heard what others do not see or hear, beauty or injustice; or rather, the witness is the one who makes what they saw exist, the one who tries to say, but to make it seen" (Lapoujade, 2014, p. 165). This is, therefore, the task of those who wish to put a vagamundo curriculum into action and motion.

5.3 Between cracks and ruptures: feminisms in pedagogical practices

In daycare and preschool settings, it is essential that images and stories of Brazilian women who were leading figures in different fields—scientists, artists, philosophers, and thinkers—be present, as well as their artistic productions: paintings, sculptures, photographs, documentaries, and films that represent women as protagonists and were produced by them. This presence broadens children's aesthetic repertoire and values female protagonism in art and culture. As Adichie points out, "culture doesn't make people. People make culture" (2015, p. 48). The curriculum, in this sense, is a contested symbolic and political territory—a space for the creation and redefinition of meaning.

Thinking about feminisms in pedagogical practices means opening up cracks in everyday school life so that other narratives can flourish. Carine, in her book How to Be an Anti-racist Educator (2023), states that the first image of a body we see in science books “is the body of a white cisgender adult male of working age, with a macho aesthetic, a prominent penis, an athletic body, and no disability. This notion of humanity is produced and disseminated in science textbooks that enter public schools and form the collective imagination of our people (2023, p. 118). It is necessary to break with this formation of the collective imagination and bring the image of humanity to everyone—women, trans people, the elderly, children, the disabled, and fat bodies. Carine proposes that “the pedagogy of implosion destroys/implodes the Western white-centric edifice and builds, with many hands, the new crack of diversity” (2013, p. 128). The Vagamundo Curriculum also pursues the same logic by breaking with the hegemonic curriculum and expanding narrative horizons. and value knowledge that has been historically marginalized. It embraces the stories of the margins, of black women, of the peripheries, and of multiple childhoods, promoting a pedagogical practice that challenges the silencing imposed by patriarchal and colonial structures.

5.4 Voices and powers from the edges: art/education woven with community knowledged

The art of the periphery, which portrays communities and their cultural expressions, should be introduced to children starting in early childhood education. This approach can occur within the contexts of early childhood education centers, in the surrounding areas, or in the neighborhoods where they are located. It's important to observe, for

example, whether there are walls with artistic interventions representing scenes, faces, or symbols of local communities. Furthermore, it's worth seeking out and inviting cultural groups from the neighborhood to perform at the institutions, strengthening the bonds between territory, culture, and childhood. It's also possible to introduce children to images and videos by peripheral artists who use diverse visual languages, graffiti artists who portray popular culture and identity and critique social inequalities, audiovisual production collectives who tell stories about communities, and photographers who produce series about life in the peripheries. Furthermore, songs whose lyrics narrate experiences in the country's diverse rural and urban contexts can be explored in conversation, reading, and listening circles, strengthening in children a sense of belonging and respect for the multiple cultural identities that make up Brazil. Bastos (2010, p. 231) reinforces this perspective:

> The educational process, for both Paulo Freire and Ana Mae Barbosa, is essentially political and involves an awareness of our historical and cultural belonging, which guides our critical reflection and social participation. In societies with significant economic differences, such as Brazil, the structure of artistic production reflects the class conflicts that exist in society in general. Therefore, bridging the gap between high and low art, or between the art of the poor and that of the rich, requires a profound commitment to social transformation. This expansion of the concept of art, which values and includes practices and objects of non-academic origin, corresponds to a radically participatory and democratic political vision.

Another essential point of the vagamundo curriculum in the territories of childhood, in dialogue with the art and education proposal woven into the community's knowledge, is the centrality of sensitive listening to children. Understanding what children bring from the territory — from the streets, the outskirts, the squares, public transportation, the club, the social relationships they forge daily — is to affirm that knowledge is also constructed from these lived experiences. The culture that children produce and consume in these spaces — music, dance, visual expressions, body language, and oral language — must be present in pedagogical practices. The vagamundo curriculum invites expanded listening, which recognizes the value of territorial and cultural childhoods, and which builds knowledge from what children experience and express. It is in this context that Freire (2018, p. 95) states: "The educator is no longer the one who merely educates, but the one who, while educating, is educated. It is a dialogue with the learner, who, by being educated, also educates." This concept breaks with the vertical logic of content transmission and proposes a horizontal pedagogical relationship, in which the child is also the subject of the process and the author of knowledged.

6. Stray considerations: the path continues…

A vagamundo curriculum is a restless curriculum that doesn't seek comfort in ready-made certainties but understands that every educational practice produces cultural identities and, therefore, must be actively committed to breaking with hegemonic and exclusionary identities. It recognizes Early Childhood Education as a privileged space for bringing together and valuing the diverse cultures that permeate children's lives, the cultures of families, neighborhoods, and local territories, as well as those present in the cultural and historical heritage of the country and humanity. It is a curriculum that constantly questions, problematizes, and interprets, inviting critical reflection on every pedagogical choice made in daily life.

The selection of materials, books, music, films, and experiences impacts children's development, and it is essential that educators consider the effects of these choices. Furthermore, this curriculum understands the importance of recording learning, valuing forms of documentation that respect children's uniqueness and give visibility to their processes and creations, going beyond mere technical or bureaucratic documentation. Finally, it requires careful attention to the organization of materials, times, activities, and spaces, ensuring that these environments are accessible, welcoming, and representative, so that children can identify with them and, at the same time, broaden their horizons.

The Vagamundo curriculum thus invites the construction of an education that recognizes and values multiple childhoods and cultures, promoting a vibrant, powerful, and plural educational daily life.

These considerations do not end as final conclusions, but rather present themselves as unfinished reflections, as part of an ongoing journey. This article is not intended to exhaust the topic, but rather to open an initial path of reflection on the vagamundo curriculum thought in the territories of childhood. A curriculum that wanders the world—in the double sense of one who transits and one who remains vague, open, unfinished—and that carries within itself the power to provoke new perspectives on pedagogical practices. May this curricular thought inspire educators to rethink their daily lives, recognizing childhoods in their multiplicity and opening themselves to the countless possibilities that children present in their daily lives. It is an invitation for teaching to also constantly reinvent itself, creating cracks, gaps, and other paths, in dialogue with the children, the languages, and the territories through which the vagamundo curriculum follows its path.

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