


Pedagogy of images in children education: mini-stories and the pedagogical documentation¹

*Pedagogia das imagens na educação infantil:
mini-histórias e a documentação pedagógica*

*Pedagogía de las imágenes en la educación infantil:
mini-historias y la documentación pedagógica*

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Abstract: The present study characterized research-training was carried out with children and educators in a municipal school of Early Childhood Education, in Novo Hamburgo/RS. Through arguments, the cooperative character of this work sought to clarify how the construction of knowledge in Early Childhood Education is developed and potentialized in practices narrated by images and texts in the communicative game of mini-stories. When discussing mini-stories as a space for the construction of a Pedagogy of cultural images to the appropriation of meaning of the different languages produced in children's interactions, we conclude that the records make visible the intercommunications and the formative links for creation of knowledge of children and for the preparation of educational documentation. The mini-stories carry marks of different actions performatized by images, supporting relationships in the circle of participants, materializing ways of acting in the world self-understanding of children.

Keywords: Mini-stories. Child education. Images. Educational documentation.

Resumo: O presente estudo caracterizado de pesquisa-formação foi realizado com crianças e educadoras em uma escola municipal de Educação Infantil, de Novo Hamburgo/RS. Por meio de argumentações, o caráter cooperativo desse trabalho buscou esclarecer de que forma a construção de saberes na Educação Infantil é desenvolvida e potencializada em práticas narradas pelas imagens e textos, no jogo comunicativo de mini-histórias. Ao debater sobre as mini-histórias como espaço de jogo à construção de uma Pedagogia das imagens culturais e à apropriação de sentido das diferentes linguagens produzidas nas interações infantis, concluímos que os registros visibilizam as intercomunicações e os vínculos formativos para a criação de conhecimentos das crianças e para a elaboração da documentação pedagógica. As mini-histórias carregam marcas de diferentes ações performatizadas por imagens, apoiando as relações no círculo dos participantes, materializando formas de agir no mundo à autocompreensão das crianças.

Palavras-chave: Mini-histórias. Educação infantil. Imagens. Documentação pedagógica.

Resumen: El presente estudio caracterizado de investigación-formación fue realizado con niños y educadoras en una escuela municipal de Educación Infantil, de Novo Hamburgo/RS. Por medio de argumentaciones, el carácter cooperativo de ese trabajo buscó esclarecer de qué forma la construcción de saberes en la Educación Infantil es desarrollada y potenciada en prácticas narradas por las imágenes y textos, en el juego comunicativo de mini-historias. Al debatir sobre las mini-historias como espacio de juego a la construcción de una Pedagogía de las imágenes culturales a la apropiación de sentido de los diferentes lenguajes producidos en las interacciones infantiles, concluimos que los registros visibilizan las intercomunicaciones y los vínculos formativos para la creación de conocimientos de los niños y para la elaboración de la documentación pedagógica. Las mini-historias cargan marcas de diferentes acciones performatizadas por imágenes, apoyando

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las relaciones en el círculo de los participantes, materializando formas de actuar en el mundo a la autocomprensión de los niños.

Palabras clave: *Mini-historias. Educación infantil. Imágenes. Documentación pedagógica.*

Initial considerations

Relating knowledge construction in early-childhood education with narrated practices by images is to break new ground with few researches about the subject, and this acts as an impulse and a reason to think about inherent productions for pedagogical practices powered by teaching cooperation and by the child doing, articulating projects in which the child is active and participative in this process (ZABALZA, 2009; MELO, 2011). The revising capacity of the early-childhood education foundations is something recent in the educational field. This is why we consider a retrospective of the legal mechanisms on the topic, from a teacher theoretical methodological organization through the research-formation with children. It is urgent to launch a light upon educational and formative projects that work on a pedagogical way with images, stories and narrative actions, on the purpose of promoting the child's autonomy and performance in the process of (re)cognition. The present article aims at discussing in which way the Pedagogy of images in Early Childhood Education, through mini-stories, can make possible children narratives and provide the pedagogical documentation (ALTIMIR, 2010; FOCHI, 2015).

2

We understand that cooperative actions could be stimulated since the child was born, the moment in which the mother establishes interactions with the baby through the look, the talking and the gestures. After all, a lot of challenges and conflicts can be overcome when we learn to work together with children. At this moment, comes the wish to develop the pedagogical experience with mini-stories in order to project children new ways of acting in the school world, in order to hear them and interact with them so that they can produce (re)cognition and appropriate themselves of new languages during childhood. For children, the speaking act based on linguistics understanding conditions is a challenge, because physical records through artistic works sent to families usually make little sense and stay far from children reality when they are 1 or 2 years old in terms of representations and linguistic expressions. The validity of such pedagogical orientations in early-childhood Education and the disturbances in the argumentation practice, as a way of child inclusion in the mentioned contexts, caused us the following concerns: May the mini-stories change this educational reality for the dialog enlargement with the social world? Does the Pedagogy of images, through the record of mini-stories, bring new meanings to Early Childhood Education and give life to the narrative of daily scenes at school, making possible the pedagogical documentation?

Both questions may be understood because of the act of teaching how to think and propose cooperative solutions on everyday school to multiple children way of expression with the possibility of co-creation and enlightenment of children communicative behavior, non-comprehensible for family. Faria, Demartini and Prado (2005) indicate that mini-stories in Early Childhood Education, in the age of 0 to 3 years old, are possibilities to the

development of a children's culture, which goes through the body and looks for a clarification to understand a child expressive action.

From the research-formation and praxiological perspective, we approach an experience performed in the Early Childhood Education with mini-stories, whose purpose is rebuild pedagogical actions with children, developing a more sensitive look at the Early Childhood Education routine (JOSSO, 2006; OLIVEIRA-FORMOSINHO; FORMOSINHO, 2017). There are many possibilities to awaken children's culture to the creation of their own stories since their early years. We start from the idea that a child is already a citizen, with their preferences, voice, sensitiveness, wills and rights, and, this way, must be respected because of their human condition. It may be understood through the pedagogical documentation, base in the approach of Reggio Emilia and in the perspective of Child Association, headed by teacher Júlia Oliveira-Formosinho, in Portugal, who also makes clear her inspiration on the work with documentation from the perspective of Loris Malaguzzi, besides Reggio Emilia, who takes in consideration a recording production by teachers with children, along to reflexive practice, to understand school experiences (MARQUES; ALMEIDA, 2011). The study starts, initially, from a review of literature about the meaning of concepts and the meaning of mini-stories in the early-childhood Education. After that, we present the study methodological design and context childhood's methodology. Based on it, we present the routes and the collaborative unfolding with educators for the production of mini-stories, and indicate the main results and the final reflections.

What are mini-stories?

Mini-stories has their emergence with the researches done by David Altimir (2010), with the work "*Como escuchar a la infancia*", which has been brought as a reference to the Brazilian context in order to appropriate ourselves of this concept and to understand **what baby does at nursery** (FOCHI, 2015). These propositions are presented as brief imagistic reports about the babies' know how to do in inter-relation with other fellows enabled to use language and to act in relation with the world, in their reciprocal interpersonal relationships. "The sharing of these stories is a way to produce knowledge about babies, so as to narrate an image of a child that is, does, act, and is curious to be and to relate itself with the world. Among them, questions that accompany the child also arise (FOCHI, 2015, p. 95).

Children, since their first years of life, are beings able to have initiative, to express feelings, tastes, dramas, wishes, pains, able to think, to act and to relate themselves to the world. This way, they build their social identities, produce (re)cognitions and do investigations all moments, expressing their daily discoveries through gestures or oral language. The mini-stories as memories of episodic facts of the school routine, that express more meaningful moments and that come from the construction children make came true during their interactions, from something curious that, at that moment, the teacher could record on a photo and assimilate from the comprehension of the meaning of the relations that were lived, which is transformed in a auto-formative memory incorporated with meanings equivalent to the coordination of pedagogical actions. Lobaruk (2016, p. 12) elucidates her

concern and interest on search about educational practices with small children:

Being baby teacher is [to reflect] on the beauty which is knowledge and how much it can transform reality and build opinions. I don't start from the idea that everyone around me needs to know that Children Education, specially baby education, is not only take care of it; that diaper swap is not only an hygiene act; that give it some meal is not only feed a little child who is not independent to do it yet. I believe I have a primordial function to the appreciation of this immense responsibility which is an educator at the first childhood when I constantly seek for knowledge built in this field, when I re-visit concepts, when I supply myself with information. Doing such movements is fundamental, not only to value the profession or having answers for classical questions, but also because choosing to work in education is to live with people, children, babies and generations, knowing that they will never be equal. They change, recreate themselves and affect us, teachers, that must try to accompany such transformations.

From this perspective, being a children educator is recognize them, respect them and give them conditions to ensure their own rights of "I – equality of conditions to have access and permanence at school; II – right of being respected by their teachers" (BRASIL, 1990, p. 20). The art of teaching as a practice of understanding, comprehension and acting with children needs to be continually (re)built with ethical, critical and reflexive responsibility, by the educators, because it is related to the social imaginary of the families. Care is an essential part of human live and is intrinsically related to small children's pedagogical process, for it is not possible to learn something when we are not feeling good. So, it studies to add value and give visibility to what happens inside school are very important, unveiling the rich raw material that is to participate and to develop pedagogical practices with children. The teacher doesn't teach to read and write, because it is not the Children Education goal, however it leaves deep marks in the children linguistic expression. Malaguzzi (1999, p. 1) explains that,

The child has one hundred languages, one hundred hands, one hundred thoughts, one hundred ways of playing and speaking, one hundred always, one hundred ways of hearing loving wonders, one hundred joys to sing and understand, one hundred worlds to discover. One hundred worlds to invent, one hundred worlds to dream. [...] but someone has stolen them ninety-nine. School and culture separate their head from their body.

In order to elaborate mini-stories, it is necessary that pedagogy has a sensitive look at the school routine. So, the use of photography is not a neutral act, but implies a methodological decision that requires a behavior watching upon a culture and the language analysis, as emphasize Vial (2014, p. 37):

It is noticed that a documentation by the use of photography is no neutral, because it is charged of meanings and choices which has been done by the one who uses it to produce image, in order to obtain results that are consequence of an intentional look, charged of subjectivity, for a photo is a way to see the real, not a vision itself.

Unlike many believe, when something new appears in the educational field, inovation is related to the ability to re-signify what is old, through the educational change, that goes mainly through the vision action of the teacher, whose praxis is motivated by mutual cooperation and dialog – which makes the pedagogical acting. Studies in educational area have come to reality as a possibility to discuss the teacher social role as a coordinator of actions and a provocateur of new (re)knowledges in the educational sceneries. In the mini-

stories elaboration, the intention, choice and selection of the contexts and observing situations by the teachers is crucial. Their interpretation before visible phenomena is what is going to define how to make visible the (re)knowledges conceived through the mini-stories.

Mini-stories idea is related to a revisitacion of what is visible that is produced by teachers in children education routine. From a brief text and imagery narrative, the adult interpret the visible things so as to make visible the everyday life rhapsodies. These rhapsodies are poetic fragments, so they are always that, when are chosen to be interpreted and shared, they get educative value (FOCHI, 2017, p. 98).

When a pedagogue makes his plan focused on mini-stories, he can use these imagistic records to see and have signs of what he can develop with a children group. In order to produce mini-stories, these choices are done. Sometimes, the photographed sequence may have from 10 to 15 photos. The teacher will have to choose among the photos those which make more sense and demonstrate the goal of the collective narrative. It is not a simple task, because the choices brings the adult relations and interpretations with the experienced context, with emotions, affections, enthusiasms and vibrations projected by children. The act of recording and photographing is full of sensitization and experimentation. It is necessary take care in doing records so that the photos can communicate the child action, the act of project itself and the productions of new knowledge, because the child acting is the main focus.

In this approach, photos selection and record to write mini-stories needs to take in consideration some predictions of its procedures. It means photos must have good light; background must be aesthetically clear without much information; photos need be taken at the child's height; pointing and recording spontaneous moments; the selected photos needs different information so that they can be unique, for example. This work aesthetic quality doesn't require professional photographer, but requires an orientation supported by these basic cares to produce something equivalent. Children like to be seen, heard and recognized the same way pedagogue want their works be valued and have communicative validity social acknowledgement.

Malaguzzi says that el niño o la niña esperan ser vistos. Que sin teatro o sin platea, las criaturas se vuelven invisibles e inexistentes. También muchas maestras esperan que su trabajo sea visto y reconocido. La documentación se convierte em memoria viva y visible del proceso compartido com los alumnos y alumnas, y no se centra tanto em los produtos finales (HOYUELOS, 2007, p. 6).

In this education step, recognizing the child means being in permanent pedagogical formation which is also a synonym of respect to the child and to the profession, that aims at formation of the human globality, making possible the development of the social, emotional and cognitive intelligence, as well as of the learning how to socialize, cooperate, wait, transform and recreate knowledge while playing. The children education step is very important to plan moments that provide experiences of sense and of evolutionary and contextualized relations (AZAMBUJA; CONTE; HABOWSKI, 2017). When we have a sensitive look on the everyday, we can put the child as investigator and artificer of the mini-stories. So, the child development processes come from the daily actions in the interaction with the others and the environment, and the teacher must be the interpreter and be able to see

the personal relations with children, with different references, languages and behaviors.

We believe that from the daily potency (the life which emerge from the ordinary relations which are established in the institutional context) that we can think about the development of powerful pedagogical actions that permit to children to play their role of protagonist in the construction of knowledge and journey partners with adult teachers (CARVALHO; FOCHI, 2017, p. 29).

Practices lived with children need to have much aesthetic care, responsibility and educational commitment. Small children deserve to be respected on their differences and relations, which can provide them, with an accuracy of a scientific pedagogy, experiences that promote an autonomous development in their interdependency and human sociability (PUGENS; HABOWSKI; CONTE, 2018). It is necessary to think and plan children journey, so that the work which has been done can also be communicated and be in evidence for school community and families. Mini-stories come in this direction, showing that the everyday has content for a child and it gives power to evolutionary learning, especially when the adult can develop an empathic look, critical, sensitive and respectful for relational knowledge, estrangements and childhood acts assimilation.

Childhood methodology – State of art and experience comparisons

In Brazil, childhood has been discussed the last few years and a lot of productions about this subject has emerged due to the legal, normative and historical changes, such as nine-year elementary education and, consequently, children insertion at school each year earlier as more vacancy are offered in Childhood Education. However, we hardly talk about children cultures, the knowledge acquires during childhood in their multiple aspects from the view of the own cultural construction (FARIA; DEMARTINI; PRADO, 2005). According to the authors, childhood history is directly related to the children attendance history who are exposed to class vulnerability or social origin. Rather, it means going beyond a distributive look about vacancy deserving to attend this education step in the current juncture. In some cities, as Novo Hamburgo/RS, it is not considered the family income as a criterion to assure a vacancy, because we start from the principle that education is a right for every child.

From a historical point of view, the daycare were created to take care of small children so that their mothers can work. The Industrial Revolution, in XVIII century, in Europe, gave space for jobs targeted for women, what cause a change in the way to take care of children. In Brazil, the reality was similar. However, the daycare and the orphanage were almost the same thing, because many children who were taken to these places were orphans, abandoned or single woman daughters/sons (FARIA; DEMARTINI; PRADO, 2005). The daycare offer is addressed by the laws since the 80's. The 1988 Constitution says the attendance for children from 0 to 6 years old in daycare is a government obligation in Brazil (BRASIL, 1988). Related to educational production about children and childhood, UNESCO defined that 1979 would be the Children International Year, what resulted in important productions about child pedagogy, which has been used until today (FARIA; DEMARTINI; PRADO, 2005). Investigations on child methodologies has been essential in this historical

period, bringing the idea of “investigative reflexivity”, proposed by Sarmento, which in Faria, Demartini and Prado words (2005, p. 29, emphasis in original):

[...] refers to this possibility of the researcher captures the child cultural and social world through the children *talks*. [...] Appealing one more time to Sarmento, looking at the childhood and not only at it requires *the adult look development* as an essential condition to perceive the child.

The assistentialist posture related to daycares has been demystified in many countries. About this debate, Freire (2015, p. 9) says that “teaching is a profession that involved certain task, certain militancy, certain specificity in its accomplishment, while being an aunt is living a kinship relationship. Being an educator means take a profession, while we are not an aunt by profession”. So that living educational experiences can be valued in a daycare, pedagogues need a sensitive formation according to our current challenges (FREIRE, 2000).

The methodological ways chosen to develop this understanding perspective of the phenomena (re)built in Children Education required a formation-research, from the observation and participation in a school practice at *Novo Hamburgo, Rio Grande do Sul*. This strategy was necessary to dialog with the existing production and unfold the school everyday questions, based in cultural and pedagogical experiences of the meaning and data production with a group of children (17) and educators (3), that expressed interest in participating of this proposal voluntarily and without coercion. These educators are specified in the research as number 1, 2 and 3 in order to keep them as anonymous participants (that work with children that are 1 year old), in a Childhood Education public school, in Novo Hamburgo/RS, in 2017.

It's worth highlighting that the project keeps going and being rebuilt nowadays due to its originality and action consistence with a differentiated pedagogy in order to assure the mini-stories empirical evidence for the learning process increasing. The data collection happened mainly through observation, interview and camp notes. The project was sent to the Ethics and Research Commission, because the research-formation was in progress because it is about an experience come from the daily doing and from a design yourself in a collective dialog. However, authorization and nod term signatures for the liberation of images by responsible were collected, besides the talking with children about taking pictures and publication of records and images.

The research-formation idea is approached by Josso (2006) in terms of giving conditions to the development to an authorial work and a joint pedagogical experience through the professional acting own experience, which also represents an elaboration work with crossed looks upon a same question. There are connecting pictures along the research, whose interaction process happened among the educator that, attached by a common objective, have built this research. For Josso (2006), “connecting”, “reconnecting” and “disconnecting” is very important to understand our building process of knowledge and formation while human being.

It is te moment in which we deal with the comprehension about how this storie is articulated as a process – a formation process - that may be understood in the face of the memories that articulate present and past to the future. It will be the

establishment of this temporal perspective that will allow us to list the story 'arguments'. In this step of the bibliographic work focused in the comprehension and interpretation of the cross looking reports, new kind of connections will appear (JOSSO, 2006, p. 378).

The research-formation understanding is added to the meaning comprehension of the praxiology dimension of the reality learning in the context of a culture, defined by Oliveira-Formosinho and Formosinho (2017, p. 118):

This discovery praxis aims at transform the space and the time that the child lives, the interaction and relations it experiments, the everyday of learning it experiments, the activities and projects it develops, the evaluation it participates. [...] The child learning is situated, contextual, cultural, experiential, interactive and communicative, reflexive. It challenges, this way, the praxis which needs to be responsive to the learning main actor – the child as an identity which develops itself in the direction to a social-cultural and historical heritage, through the respectful pedagogic mediation developed on the experiential territory that is the everyday praxis as pedagogical locus.

Educators seeks constantly, through the pedagogical intentionality, create concrete experiences and learning spaces at school related to a sensitiveness world. It needs much responsibility with the child learning and it is necessary to have the comprehension that the everyday is directly related to the learning and to a shared dialog of the above mentioned interpretations. The praxiological dimension supposes a formative design because mini-stories narrate this everyday full of experiences, which nurture itself from important traditions of life.

The narrative is a way to create meaning when activities and projects allow that children use intelligent plural senses and plural sensitive intelligences. When a teacher is a cultural child artifact collector, he/she can easily start a conversation, a communication, dialogs around these artifacts and the experience which has created them and make available for children the documentation which helps them to revisit learning, to identify the process of learning to learn and to celebrate achievements. Children conceptualize themselves as people that learn when they have access to a learning journeys through the documentation. The complexity of this process allows meaning and memory creation, and boosts creativity (OLIVEIRA-FORMOSINHO; FORMOSINHO, 2013, p. 35).

The pedagogical documentation idea with children is defended by several authors as crucial to narrow intercultural connections with childhood as an ethical posture that take in consideration children potentialities, increasing their visibility and comprehension in interpeer dialog (GANDINI; GOLDHABER, 2002; HELM; BENEKE, 2005; AZEVEDO; SOUSA, 2010). The pedagogical documentation has the power to give voice to the children, being related to the ethic of a meeting (DAHLBERG; MOSS; PENCE, 2003). The pedagogical documentation, for Rinaldi (2012, p. 206),

[it is] an important starting point for dialog, but also to create confidence and legitimacy in relation to the wider community, opening and making visible the work of these institutions. Due to the documentation, each child, each pedagogue and each institution can get a public voice and a visible identity. What is documented can be seen as narrative of children, pedagogue and parents at the institution which is dedicated to the first childhood, a narrative that can show the contribution of the institutions for our society and for our democracy development.

Dahlberg, Moss and Pence (2003, p. 193) understand that the pedagogical documentation improve pedagogue autonomy exercise in Childhood Education, and it is made in the **co-construction** and **co-production**, as “we co-construct and co-produce the documentation as active participants subjects”. This procedure is linked to the educator pedagogical reflection and to the supposition that he uses the documentation itself to re-think ways to the pedagogical practice. The pedagogical documentation intention is not to present an objectivist and technicist truth, but direct the look simultaneously to the child and to the (re)constructive process (con)text seeking for the comprehension of the children intersubjective experience meanings. The documentation potential indicates a kinship with the argument and the narration of the processes of a practice (situation and experiences), that provokes a meaning coordination intersubjectively shared and demands interpretation (DAVOLI, 2011). According to Barbosa and Fernandes (2012, p. 3):

[...] the documentation may be a powerful tool because it not just establishes a new relation among educators and children, but also creates an opportunity for another way to work among adults. It constitute itself as a pedagogical production and as an important work instrument of work. Documenting may be even an important moment of professional growth, of service qualification and of adequate work conditions.

In this context, mini-stories serve as the practical actor documentation (children and teachers), that narrate children journey and give access to the childhood world and to the capacity to give reflexive meaning to the Childhood Education everyday in a social participation practice. This records can be uses for the dialog with another world experiences, to creat (self-re)knowledge and access to the world of childhood experiences.

Mini-stories production unfoldings

This experience was first developed in the early 2017, from the school pedagogical team suggestion and has been being developed and improved with another children groups and pedagogues in 2018 and 2019. Initially, mini-stories were produced in a layout different from versio that is being used after this project reconstruction. The next-report was organized on a paper sheet and de image on another so that we had two sheets of paper communicating the same mini-stories. From the observation of the coordinator and other teachers involved with the proposal, we started to produce mini-stories um one sheet of paper only with the text and images harmonically disposed providing a better visibility and understanding, mainly of the action sequences. Another deepening was also highlighted by the way mini-stories were exposed. They were initially put on a green mural, next to the door of the classroom and were exposed in the sequence of a mini-story once a week. Those stories were not seen and draw little attention. So, the way mini-stories were exposes was changed, and they were exposed on a clothesline with four mini-stories, and they remained there for a week and, after that, a weekly relay with new practices happened. Another change was to put the title in a different color in order to draw more attention and put the date in the mini-story, because it was hard to expose them in a temporal order when a lot of them were produced.

The same mini-story can involve several children. This way, each child receives a folder with the mini-stories in which he/she was a protagonist in the end of the year, but they may be the same as his/her colleague received, what confirms that it was a solidary creation and a collaborative work to strengthen personal and social learning. So, printed copies with the number of children in the mini-stories are made. Children interact very much in this age, consequently, the class is encouraged to respect, care, demonstrate affection, empathy and help the others in everyday questions through group (inter)actions. However, this must ally the possibility of construction of autonomy in independence, so that the mini-stories are really natural and a result of action, curiosity and children production.

Teachers had to readapt and reframe mini-stories proposal according to the children and school reality, mainly to reach the proposed goals. The intention of the teachers was to enhance and democratize mini-stories at school for all children. At a certain moment, participants saw the lack of these records about some children, especially those who attend half-time period. As they stay little time at school, the possibility of her action records diminishes. So, pedagogues started to pay more attention and sensitiveness so that they could get record of everyone and could value the construction of the imagistic knowledge of all children. At this age, everything is a discovery. So, even something that for adults are simple action, for children they represent great conquests and experiences.



Several moments were significant along this experience of collaborative production of the mini-stories that was exposes on a clothesline next to the classroom. Then, every moment children played in the courtyard, they could see their records. It was interesting to see that, when mini-stories were changed, they missed them and asked where his/her story was. They asked and said, for example: “Where is Pedro?”, “Look, Lôlo!”. At this moment, the teacher questioned: “Who is here?”, e an answer quickly use to come: “Me!”. This pedagogical documentation which was exposed on the clothesline resonated an important element for the construction of children identity, of a collective memory, of space organization, besides to the social identity development in the image that the child has about itself and about the other.

Interactions, in Childhood Education context, are primordial in this process, especially those which happen between adults and children, and among themselves. However we can't forget that interactions don't occur isolated from the physical context: pictures, mobiles, photos, children literature books – all elements that compose the ambient which small children attend represent their learning and action mediators. The smaller they are, the bigger the power to leave marks and influence their consciousness about themselves. Experiences that children live at the daycare and preschool are, then, affected by a set of elements that configures these environments (CRUZ; CRUZ, 2017, p. 78).

Children, with mini-stories, are artificers of their stories and leave records of actions which they achieve in childhood so that they offer tracks in the pedagogical re-elaboration and documentation. These printed records can be used in a school everyday investigative practice to review pedagogical practices, check presence and give visibility to children, in order to understand the past from different established arrangements group activities among children to produce knowledge. The teacher has a crucial role in this formative development linked to the educational plan (BRANCO; CONTE; HABOWSKI, 2018). There isn't only one way to produce mini-stories which incorporate a knowledge aesthetical base. So, teachers

are expected to achieve reviews and updates according to reality, differences, unusual, expectations and behaviors, which permit to contextualize the everyday and the multiple belonging relations in Childhood Education. Everything indicates children have a wide knowledge about what happens at the daycare, and it makes the own identity construction pulse in this creator imagination, affection, fantasy, playfulness and vital interaction context. Mini-stories which are observed by the script of images reveal the perspective of children, who don't know how to speak, but express themselves and interact to their collective memory enrichment. After that, we illustrate on a simple and summarized way the evidenced and designed meanings in the cooperative work.

Figure 1. Mini-stories produced from the records

<div style="text-align: center;"> <p>Mini História</p> <p>Uma conversa silenciosa</p> </div>  <p>A brincadeira é um constante processo de descobertas. Materiais simples como caixas podem propiciar novas experiências.</p> <p>Durante uma sessão Davi e Kássya resolvem entrar em caixas plásticas disponíveis. Kássya olha para Davi, e com um gesto pede silêncio. Davi observa a ação da amiga com atenção e olhar firme. Pensa, gesticula, e sem nenhuma palavra, acompanha a amiga imitando seu gesto e concordando com o silêncio.</p> <p>Só com olhares e gestos os amigos conseguiram se entender. A comunicação entre crianças vai além de palavras. Todo o seu corpo é meio de apreensão, expressão e significação.</p>	<p style="text-align: center;">Mini History A Silent Talk</p> <p>The prank is a constant Discovery process. Simple objects like boxes can provide new experiences.</p> <p>During a session, Davi and Kássya decide to enter in available plastic boxes. Kássya looks at Davi and, on a gesture, asks for silence. Davi watch her friend's action with attention and a firm look. He thinks, gesturing and, without a word, follows is friend, imitating her gestures and agreeing with the silence.</p> <p>With looks and gestures only, both friends could understand each other. Communication between them goes far beyond the words. Their entire bodies are instruments of apprehension expression and meaning.</p>
<div style="text-align: center;"> <p>Mini-História</p> <p>Vamos empilhar?</p> </div>  <p>O pátio da escola é sempre um lugar de muitas possibilidades, mas também de reinventar. Numa manhã de outono, Nathália explorando o pátio inventa uma nova brincadeira. O caminho de troncos usado pela maioria dos amigos para caminhar e pular para Nathália vira blocos de empilhar.</p> <p>Ela pega um tronco, sente o peso, e observa a marca deixada na grama. Estranha, mas segue destinada a empilhar.</p> <p>Uma manhã de brincadeiras no pátio se torna para Nathália uma experiência repleta de descobertas.</p>	<p style="text-align: center;">Mini History Let's Pile</p> <p>The school courtyard is always a place of many possibilities, but of reinventing too. In an autumn morning, Nathália, exploring the courtyard, invents a new prank. The path of driftwoods used by the majority of friends to walk and jump becomes blocks for piling. She takes driftwood, feels its weight and observes a mark left on the grass. She feels herself surprised, but remains decided to pile it.</p> <p>A certain morning of prank in the courtyard becomes an experience full of discoveries for Nathália.</p>

Source: Images elaborated by Educadora 1 (2017).

Figure 2. Mini-stories produced from the records

<p>Os “laços” da escola</p>  <p>Ah, os cadarços, vivem desamarrando! Mas sempre aparece um amigo disposto a ajudar. Thalya se aproxima da amiga Bárbara, e começa a “amarrar” seu cadarço tentando fazer um laço. Bárbara observa a cena, e concorda com a ação de Thalya. Após “concluir” no pé direito seu objetivo, Thalya olha para a amiga e diz “outro.”</p> <p>Bárbara concorda balançando a cabeça e aproximando seu pé direito. Thalya então volta sua atenção, concentra-se, e continua sua tarefa. Bárbara posiciona os braços para trás, e observa os amigos brincarem enquanto sua companheira a auxilia nesse momento.</p> <p>Na escola também é importante criar laços de amizade e ambiente de camaradagem.</p> <p>(Paulo Freire)</p> <p>Novembro/ 2017</p>	<p>School “ties”</p> <p>Ah! Ties are usually untied! But there is always a friend ready to help. Thalya gest close to her friend Bárbara and start to “tie” her shoelace trying to do a tie. Bárbara watch the scene and agree with Thalya’s attitude. After “concluding” her goal on Bárbara’s right foot, Thalya looks at her friend and says: “another”.</p> <p>Bárbara agrees, shaking her head and getting her right foot from Thalya. So, Thalya turns attention to the Bárbara’s right foot, concentrates herself and keep doing her task. Bárbara puts her arms back and watches her friends playing while her mate helps her at that moment.</p> <p>At school it is also important creating friendship bonds and a friendly ambient.</p>
 <p>Um carinho especial</p> <p>A adaptação é um momento muito delicado e sensível na Educação Infantil, principalmente no primeiro ano escolar. As crianças nesse processo, se apoiam, e desenvolvem desde os primeiros momentos relações de empatia.</p> <p>Clarice, sempre muito carinhosa, no início de uma tarde, busca acalentar o amigo Gabriel. Se aproxima e oferece um carinho.</p> <p>Gabriel, para a surpresa das professoras, se acalma, fecha os olhos e deixa a amiga se aproximar. Clarice dá um beijinho em Gabi, e com suas mãos cuidadosas continua dedicando sua atenção a este momento, acompanhada pelo olhar encantado das professoras. Muito sensível, Clarice chama pelo amigo: “- Gabiel!”, pega sua mão e beija-a despedindo-se do amigo. Momentos assim são muito importantes, e contribuem no desenvolvimento de crianças mais solidárias e sensíveis com o entorno.</p> <p>Março/2018</p>	<p>A special affection</p> <p>Adaptation is a very sensitive and delicate moment in Childhood Education, mainly in the first year of school. In this process, children support themselves and create empathy since the first moment. At the beginning of an afternoon, Clarice, who is always very affectionate, tries to cherish her friend Gabriel.</p> <p>Gabriel, for his teachers’ surprise, gets calm, closes his eyes and let his friend gets closer. Clarice gives him a Kiss and, with her careful hands, keeps paying attention to this moment, followed by her teachers’ delighted look. Very sensitive, Clarice calls his friend: “Gabriel!”. So, she takes his hand, kiss it and says goodbye to him. Moments like this are very important and contribute for the development of a child more supportive and sensitive with the surrounding.</p>

Source: Images caught by the Educator 1 (2017-2018).

Final considerations

Mini-stories explored by professional of Childhood Education can be a kind of pedagogical documentation able to intercommunicate experiences, recognize the hundreds of children languages, value their expressions in a communicative, learning, participative and

authorial process (ALTIMIR, 2010; FOCHI, 2017). The experience lived with mini-stories contributes to understand that a qualified work with small children is possible, and when families can see their children apprenticeship, their participation at school changes. There is a family bigger approach and involvement to the school, which influences in children development in their social-affective, intellectual and emotional relations. A children school must value every expression form and be able to articulate a child involved apprenticeship. Educators and children need to be agents of social changes in the process of knowledge (re)construction by the path of autonomy, curiosity, in order to develop reflexive practices and through a dialog with contemporary problems, to improve the capacity to make pedagogical experiences which stimulate responsibility about the world. Evidences which has been gotten in this study contribute to the consolidation and enlargement of researches about this extremely important pedagogical material which gives full body attention to children, and gives attention to the world experimentation and essay ways.

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Notes

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