

**LIFELONG KINDERGARTEN: A PEDAGOGICAL PRACTICE BASED ON
CREATIVE LEARNING FOR THE TRAINING OF LITERARY READERS IN
PRIMARY EDUCATION**

***JARDIM DE INFÂNCIA PARA A VIDA TODA: UMA PRÁTICA PEDAGÓGICA
BASEADA NA APRENDIZAGEM CRIATIVA PARA A FORMAÇÃO DE LEITORES
LITERÁRIOS NA EDUCAÇÃO BÁSICA***

***JARDÍN DE INFANCIA POR TODA LA VIDA: UNA PRÁCTICA PEDAGÓGICA
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ABSTRACT: In view of the new challenges that are imposed on education in the 21st century, the goal of this work is to present a pedagogical practice, which prioritizes student creativity and protagonism, through literary reading activities. The work is centered on the reading of the book Hana's suitcase: a real story. The developed pedagogical practice started with exploratory research, carrying out a literature review, with a survey of scientific publications and good practices regarding reader training strategies. The work discusses the importance of promoting creative strategies for innovative education so that students can carry out significant literary reading activities in the classroom, in order to become critical, creative and engaged (participative) citizens. It was concluded that the pedagogical approach allowed good practices in promoting literature reading with students of primary education.

KEYWORDS: Learning. Creativity. Training of literature readers.

RESUMO: Tendo em vista os novos desafios que se impõem para ensinar no século XXI, o objetivo deste trabalho é apresentar uma prática pedagógica que prioriza a criatividade e o protagonismo estudantil, por meio de atividades de leitura literária. Os trabalhos estão centrados na leitura do livro intitulado *A mala de Hana: uma história real*. A prática pedagógica desenvolvida partiu de uma pesquisa exploratória, realizando-se revisão bibliográfica, com o levantamento de publicações científicas e de boas práticas no que diz respeito a estratégias de formação de leitor. Discute-se ao longo do trabalho a importância da promoção de estratégias criativas para uma educação inovadora, a fim de que os estudantes realizem atividades de leitura literária significativas, no espaço da sala de aula, de forma a se tornarem cidadãos críticos, criativos e participativos. Concluiu-se que a abordagem pedagógica permitiu boas práticas de fomento à leitura literária junto aos estudantes da educação básica.

PALAVRAS-CHAVE: Aprendizagem. Criatividade. Formação de leitores literários.

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RESUMEN: *Ante los nuevos retos que se imponen a la docencia en el siglo XXI, el objetivo de este trabajo es presentar una práctica pedagógica, que priorice el desarrollo de la creatividad y el protagonismo del alumno por medio de actividades de lectura literaria. Los trabajos se centran en la lectura de la obra titulada *La maleta de Hana: una historia real*. La práctica pedagógica desarrollada partió de una investigación exploratoria, realizando una revisión de la literatura, con un relevamiento de publicaciones científicas y buenas prácticas en cuanto a estrategias de formación de lectores. Discute la importancia de promover estrategias creativas de educación innovadora para que los estudiantes realicen importantes actividades de lectura literaria en el aula, con el fin de convertirse en ciudadanos críticos, creativos y participativos. Se concluyó que el enfoque pedagógico permitió buenas prácticas para promover la lectura literaria con estudiantes de educación básica.*

PALABRAS CLAVE: *Aprendizaje. Creatividad. Formación de lectores literarios.*

Introduction

The main objective of this paper is to present a pedagogical practice of literary reading developed with students enrolled in the sixth and seventh grades of elementary school in a public school in the Federal District. This objective was chosen due to the need to provide students enrolled in this stage of education with conditions to recognize, value and enjoy literary art manifestations, so that they can continue the process of formation of literary readers started in Elementary I and Kindergarten.

Rosenblatt (2002), based on his affiliation with the reader-response criticism theory, tells us that pedagogical approaches that aim to train literary readers must pay attention to the construction of an affective atmosphere, using reading procedures of different natures that are able to contemplate from cognitive, informative, and analytical aspects to aspects of the sensitive, aesthetic, and fruition order.

In fact, literary reading together allows the modulation of the affective atmosphere around us. An exercise for simple verification of this idea can be done from the observation of the emotions caused on the spectators before the collective reading of a horror story and an adventure story.

As art, Literature deautomatizes behavior, attitudes, actions, reactions, language, the way we look and think. Thus, we must recognize the great contribution of this area of knowledge to build affective atmospheres more conducive to learning, conflict resolution, empathy, collaboration, and well-being in the classroom.

Literary fruition allows placing the viewers in the same atmosphere, allowing them to also recognize the aesthetic condition present in literature, enabling a pedagogical approach to

the literary text in which the humanizing, transforming and mobilizing dimension of literary art remains evident (BRASIL, 2018, p. 138, our translation).

In Elementary II, especially in the first block of this stage of education, which comprises the 6th and 7th grades, it is essential that the Portuguese Language Teacher maintain pedagogical practices that are close to playful procedures, which explore imagination and creative thinking in the teaching-learning of Portuguese Language and, more notably, the formation of literary readers. Such practices, which are widespread in Kindergarten and the Early Years, when taken up again in the Final Years of Elementary School, make it possible to minimize an abrupt break in relation to the ways in which teaching is delivered, making it possible to guarantee continuity and maximize the learning standards.

Given this, the problems to which this paper aims to offer an answer emerged: how to develop creative learning strategies that are able to engage students enrolled in elementary school II in the enjoyment of literary reading? What are the themes and activities that could be used to create an affective atmosphere capable of arousing the students' interest in reading?

To try to answer these questions, this paper presents a pedagogical practice developed from the experience of reading the book "Hana's suitcase: a real story", and an application, in Elementary School II, of the pedagogical approach of Creative Learning based on Resnick (2020), privileging the conception of Kindergarten for life, aiming to resignify strategies of early childhood education through playful activities and project work, in order to provide a social-interactionist experience with literary reading, contributing to the formation of active, critical and creative literary readers.

Lifelong Kindergarten and Creative Learning

Mitchel Resnick (2020), coordinator of the Lifelong Kindergarten research group, linked to MIT Media Lab (Massachusetts Institute of Technology), developed the Creative Learning pedagogical approach based on the idea that all learning phases and all teaching stages should follow kindergarten procedures.

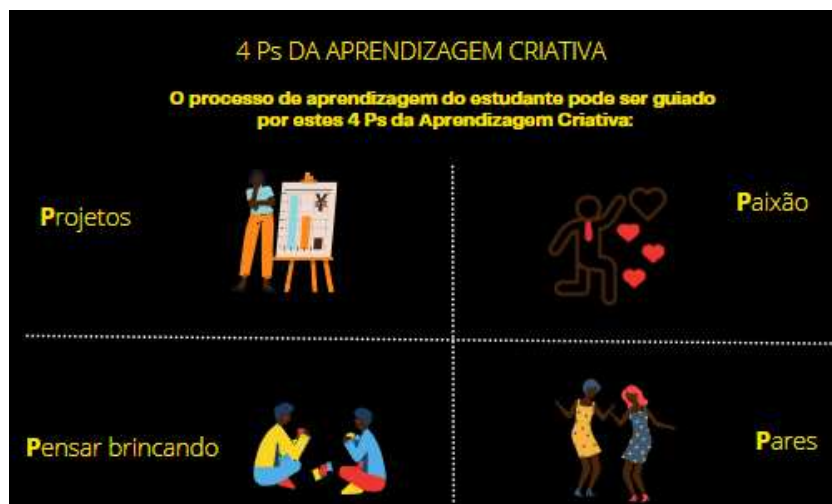
In his book published in Brazil in 2020, Resnick teaches us that the kindergarten conceived under Froebel, in Germany, in 1837, allowed the substitution of a "transmission approach in education," for an "interactive model," with the goal that children "better understand the world around them" (RESNICK, 2020, p. 7, our translation). Froebel realized that "one of the best ways to do this was to allow them to create models of the world, in order

to 'recreate' the world through their own eyes and with their own hands" (RESNICK, 2020, p. 8, our translation).

Resnick (2020) advocates that the procedures employed in kindergarten teaching-learning be adopted in all other stages of education throughout life in order to help people develop as creative thinkers. He states that he is certain that "learning based on the kindergarten model is exactly what is needed to help people of all ages develop the creative skills needed to thrive in today's ever-changing society" (RESNICK, 2020, p. 7-8, our translation).

Work involving Creative Learning, according to Resnick (2020), should contemplate 4 Ps: Project (*Projeto*), Peer (*Pares*), Passion (*Paixão*), and Play (*Pensar brincando*). As illustrated in the Figure 1:

Figure 1 – Resnick's 4 Ps of Creative Learning (2020)



Source: Prepared by the author

Resnick (2020) points out that the 4 Ps of Creative Learning are not new ideas, but rather decades of work by researchers around the world. Working with projects breaks with the logic of banking education (FREIRE, 1974), with the practice of instruction, and allows the development of constructivist practices, as advocated by Piaget, one of the main theoretical references for Resnick, in which knowledge is sought and built collectively, not merely transmitted.

Working with peers means interacting socially, not merely in pairs, but learning in fruitful partnerships, sharing ideas and building projects collectively.

Working with passion means dedicating to the construction of knowledge that really matters to the subjects, that concerns their personal trajectory, their experiences, their social interactions, and their sociocultural repertoire, as advocated by Vygotsky. Work developed in

this way has the potential to generate more dedication and persistence from the students when facing challenges.

Working from the perspective of thinking while playing is a gain for the knowledge construction process at any age, but especially when we are dealing with children, adolescents, and pre-adolescents, whose way of exploring and knowing the world is still deeply marked by the practice of playing. According to Resnick (2020), there is a strong connection between recreation and play. Children can create and build when they are immersed in playful and imaginative activities.

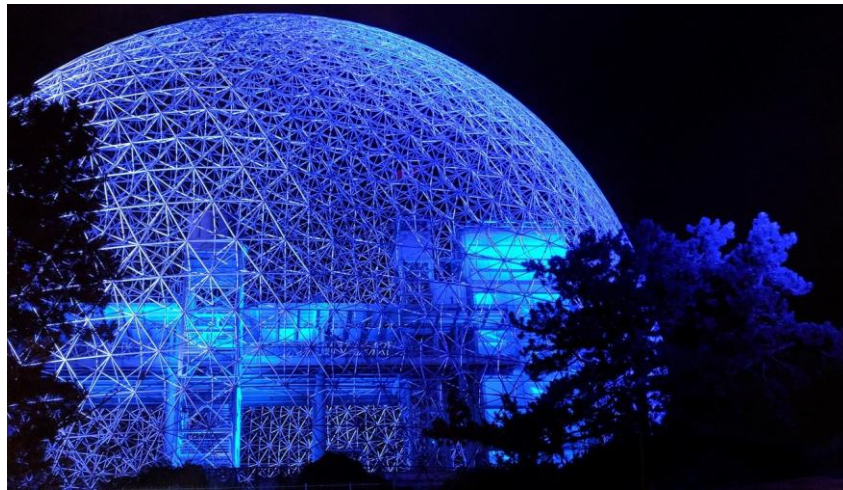
Because of this, thinking through play is the cornerstone of the Creative Learning pedagogical approach, which most reminds us of the procedures used by teacher educators in kindergarten. However, Resnick (2020) is convicting in denouncing how kindergarten has become more and more like the rest of the school every day. More and more families, teachers, and educational management are concerned that Kindergarten not be a place where children go just to play, and under this conception absolutely founded on common sense, smaller children are subjected to pedagogical procedures aimed at systematic literacy in Mother Tongue and Mathematics at this stage of education.

Resnick (2020) is equally convinced that we must, in fact, make the opposite movement. Relentlessly recover the procedures adopted in kindergarten and make the pedagogical procedures practiced by other stages of schooling, and even by universities, every day more similar to the procedures adopted in kindergarten. To justify this argument, Resnick (2020) recovers the discussion developed by Normam Brosterman, in the book "Inventing kindergarten", in which the researcher:

[...] records the influence of kindergarten, and particularly Froebel's gifts, on culture and creativity in the 20th century. Many of the leading artists and designers of that century cited their kindergarten experiences as responsible for the basis of their later creativity (RESNICK, 2020, p. 8-9, our translation).

One of these artists and designers mentioned by Brosterman (1997) is Buckminster Fuller, the creator of the geodesic domes. As illustrated in the Figure 2:

Figure 2 – Geodesic Dome



Source: Pixabay ²

The inventor attributes his creation to Froebel's use of toothpicks and peas in kindergarten to build experiments with triangular structures. Geodesic domes are structures composed of a strong arch and a network of triangles, the strongest geometric shape known to man, with multiple applications and uses. They are extremely strong, light, and durable. They can be used for the structure of a simple greenhouse or even for complex structures, such as theaters, stages, and temples. When installed outdoors, they allow safe access integrated with nature.

Frank Lloyd Wright (1867-1959), architect, writer and educator born in the United States of America, developer of the concept of Organic Architecture, which is based on a healthier and more aesthetic relationship between building and environment, is the author of over 1000 architectural projects, and attributes his professional experiences to Froebel's gifts³ as a starting point for his style of architecture.

Norman Brosterman (1997 apud RESNICK, 2020, p. 09, our translation) also tells us that:

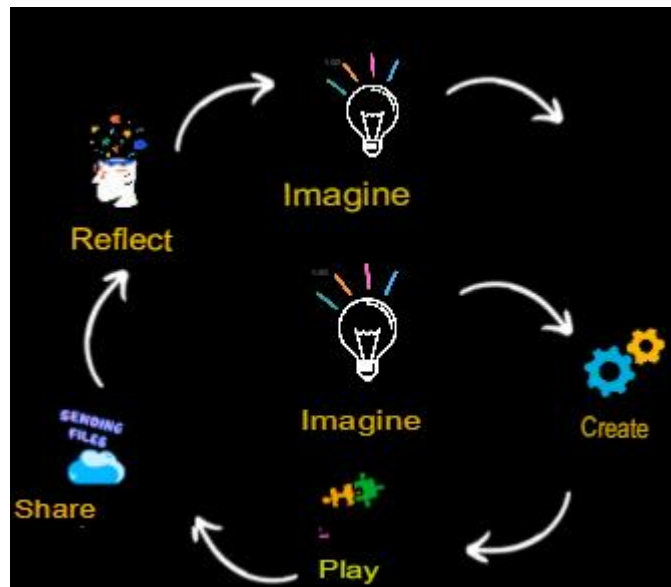
[...] some of the most popular creators of interactive toys and educational materials have also been inspired by Froebel's ideas. Wood blocks, LEGO pieces, Cuisenaire bars, puzzles, and assembly games can be seen as descendants of Froebel's gifts.

² Available at: <https://pixabay.com>. Access on: 20 Dec. 2021.

³ Froebel's Gifts: "In all, Froebel created a collection of 20 toys, which became known as Froebel's gifts. With Froebel's geometric tiles, children could create mosaic patterns, like those found on parquet floors. With Froebel's blocks, children could build towers and buildings. With Froebel's colored papers, they could learn origami-style folding techniques to create shapes and patterns. With Froebel's toothpicks and peas, they could assemble three-dimensional structures. All these activities were aimed at teaching children to appreciate the shapes, patterns, and symmetries of the natural world" (RESNICK, 2020, p. 8, our translation).

Creative Learning can be developed in the classroom by following the spiral below, whereby the student is led to imagine a possible solution to an everyday problem. Then he is led to create solutions, prototypes, or artifacts that can contribute to solving the problem at hand. Then there is the socialization, in which the student plays with the developed productions, shares reflections, and experiences, reflects about his/her learning process and the issues raised around the initial problem, and starts the spiral all over again, imagining new solutions to new challenges that are presented before him/her, feeding back the spiral endlessly. As illustrated in Figure 3:

Figure 3 – Creative Learning Spiral



Source: Prepared by the author

Resnick (2020, p. 12-13, our translation) conceptualizes the spiral of Creative Learning as:

[...] the engine of creative thinking. As kindergarten children go through the spiral, they develop and refine their skills as creative thinkers, learn to develop their own ideas, test them, try out alternatives, get other people's opinions, and create ideas based on their experiences.

It must be said that one of the most disruptive points of the approach developed by Resnick (2020) regarding Creative Learning is the fact that such approach originated at the Massachusetts Institute of Technology (MIT), one of the world's greatest references for the teaching of cutting-edge technology. The most renowned engineers, computer scientists and other technology professionals in the United States are trained and taught there. The defense of the teaching procedures practiced in kindergarten from this place is very significant for

Education, justifying the development of creative thinking practices among students in Elementary Education in a transversal way, not only in subjects traditionally related to creativity.

Nevertheless, for the development of this Creative Learning approach, Resnick (2020, p. 167) recognizes that it is necessary to overcome several barriers, such as: barriers between subjects: rethinking the ways of teaching and learning, compartmentalized in watertight subjects, developing interdisciplinary projects; barrier over ages: allowing students of different ages to learn from each other and allowing people of different ages to learn from each other; space barriers: connecting activities between school, homes and other community spaces; time barriers: circumventing the development of activities per class period or curriculum unit, allowing students to develop projects with a larger space of time. This is one of the main barriers to be overcome in the Brazilian reality, especially in Elementary II and High School, where 50-minute classes can be a bottleneck for the development of Project-Based Learning.

In addition to leaning on Resnick's (2020) studies on Creative Learning, this paper also relies on a cultural-historical perspective to develop the pedagogical approach to literary reader training, taking into account the complexity that underlies the learning process. Thus, we walk alongside Freire (2021, 2019), Hooks (2017), Saviani (2021, 2019), Gasparin (2012), Vygotsky (2007, 2008), for whom the learning process happens from cultural, sociointeractionist, cognitive, and affective factors.

The challenges of teaching-learning in the 21st century and the formation of critical and creative readers

In October 2021, the World Economic Forum (WEF) released the third edition of The Future of Jobs Report 2020. The 163+ page document concludes that the labor market will be profoundly impacted by COVID-19 and the 4th Industrial Revolution we are living through, driven by digital transformation and the emergence of a range of disruptive technologies.

In this context, the report highlights fundamental changes in the skills required by the future labor market by the year 2025. Thus, skills that were once just a differentiator are now basic requirements for employability and teamwork. New labor market professionals must develop skills categorized into 4 main groups: problem solving, self-management, working with people, and technology use and development.

The skills required for today's professionals are as follows:

Analytical thinking and innovation, active learning and learning strategies, complex problem solving, critical thinking and analysis, creativity, originality and initiative, leadership and social influence, technology use, monitoring and control, technology design and programming, resilience, stress tolerance and flexibility, reasoning, problem solving and ideation (WORLD ECONOMICS FORUM, 2020, p. 30, our translation).

It is important to remember that in 2016 this same report presented the following data: "of the children entering school today, 65% will have, in the future, jobs that do not exist yet" (WORLD ECONOMIC FORUM, 2016, p. 30, our translation). Thus, faced with the challenges of educating for the 21st century and for a society transformed by the digital revolution, learning more than ever needs to stop being seen as an end in itself.

In this sense, one of the main tasks of the teacher is to develop new ways of approach, using creativity and innovation as part of the curriculum, in order to provide a better teaching-learning experience to students, so that they become autonomous in the process of producing their own knowledge and develop skills that can contribute to solving complex everyday problems.

In this sense, also the Common National Curricular Base (BNCC) (BRASIL, 2018), a document that determines the set of skills and competencies that students should develop during Basic Education, provides 10 general competencies for students to become more participatory and, consequently, for us to have the construction of a fair, democratic, and inclusive society, which are: "knowledge, problem solving and creativity, cultural knowledge, use of different languages, digital technology, personal and professional project, argumentation, emotional intelligence, empathy, and ethics and citizenship" (BRAZIL, 2018, p. 52, our translation). To achieve the full development of such competencies, it is essential that the teacher employs strategies and teaching approaches from the perspective of creative and collaborative learning, capable of engaging students in the development of projects and practical activities.

In this sense, using also the concept of Creative Learning developed by Resnick (2020), Faber-Castell: Education (2019) developed a Creative Learning Program, and demonstrates, through it, how Creative Learning enables students to develop the 10 general competencies of the BNCC - Common National Curriculum Base (BRAZIL, 2018):

Knowledge: with Creative Learning, children learn in practice. By creating projects and products, students give meaning to knowledge, intervene in reality, and understand it; **Problem solving and creativity:** Creative Learning stimulates thinking, to investigate, solve problems, and create solutions; **Cultural knowledge:** Creative Learning brings to daily school life learning alternatives, a variety of materials, and ways to reach a goal; **Use of different languages:** Creative Learning brings the importance of dialogue and listening

to daily school life. Students work content and attitudes with different media, developing their various skills; **Digital technology**: Creative Learning appropriates technology as a constructive and stimulating tool, which helps solve problems. Technology is seen as an element of social inclusion; **Personal and Professional Project**: with Creative Learning, students discover talents and vocations to develop their life project. The division of tasks, setting goals, dealing with frustrations and mistakes are items that are part of group work and help in personal maturation; **Argumentation**: working with Creative Learning helps in the construction of narratives and argumentation, based on facts, data, and reliable information. The student must be competent to formulate ideas, defend his points of view, and defend his decisions; **Emotional Intelligence**: with Creative Learning, the student identifies his abilities and gets to know himself better, learning to deal with his emotions; **Empathy**: Creative Learning is a methodology that allows co-creation, teamwork, so that everyone finds their own power. **Ethics and citizenship**: by stimulating participation, Creative Learning makes everyone responsible for the collective. It also contributes to generate more autonomous, flexible, resilient, and determined students (FABER-CASTELL, 2019, p. 01, emphasis added, our translation).

The approach presented in this work includes the aforementioned competencies, present in the BNCC (BRASIL, 2018), and is articulated with the assumptions of Creative Learning.

It is considered that putting such approach into practice was possible due to the broad consolidation of the pedagogical proposal developed by the school unit where the pedagogical practice was developed. Such pedagogical proposal is widely based on Project-Based Learning, Active Methodology (BACICH; MORAN, 2018), which for many years has become the fundamental basis for the teaching-learning processes with students from Elementary II Education enrolled there. It is considered that the institutionalization of Active Methodologies in the pedagogical proposal of the school unit is fundamental to legitimize innovative pedagogical practices with students, their families, the management team, and the pedagogical team.

Although the Active Methodologies are now widely disseminated, meticulous care and prior planning is required for the introduction of such teaching strategies in the classroom, given the strong penetration of banking education approaches still existing today in many school units in Brazil. As Resnick (2020, p. 167, our translation) tells us: "breaking down structural barriers is very difficult. It will require a change in the way people think about education and about learning."

Another factor that enabled the success of the Pedagogical Proposal developed was the structuring of the curriculum of the public schools of the Federal District, a document called *Currículo em Movimento* (SEDF, 2013), based on the assumptions of the Historical-Critical

Pedagogy developed by Saviani (2021, 2019), didacticized by Gasparin (2012) and theoretically based on the social-interactionist approach developed by Vigotski (2007, 2008).

In the year 2019, we developed the Interdisciplinary Project called: "*Remembering the war to promote peace*". The project's theme consisted of World War II, the transformations caused in the world due to this war conflict, and the actions to promote peace developed by humanity since the outbreak of the conflict. Based on this theme, each of the teachers organized pedagogical workshops to deal with one aspect of the subject. In all, 34 workshops were developed, with more than 1,000 students from Elementary II, so that all students in the school could choose the workshop they most identified with, respecting the division between Blocks I and II (Block I: sixth and seventh grades; Block II: eighth and ninth grades) of this stage of education and the division of students by enrollment shift, morning and afternoon.

It was up to me to develop with the sixth and seventh grade students a Literature workshop based on the book: "*A Mala de Hana: uma história real*", a textbook chosen by the Portuguese Language team to be read in the second bimester of the current year, due to the correspondence between its theme and the theme of the Pedagogical Project for 2019.

In the same year I participated with the seventh-grade students in the Portuguese Language Olympiad, promoted by the Center for Studies and Research in Education, Culture and Community Action - CENPEC and by *Fundação Itaú Cultural*. In compliance with the provisions of the competition, we held several workshops present in the Teacher's Notebook on the theme Literary Memories (2019). One of the workshops held was the workshop *Museum of me, Museum of us*, which allowed us to advance in the application of the Creative Learning conceptions developed by Resnick (2019, p. 16, our translation), working with the concept of passion, after all "when people work on projects they are interested in, they are willing to work longer and put more effort".

Faced with the challenge of developing the theme of World War II and the promotion of peace in an engaging way with the students of Elementary II, sixth and seventh grades, the workshop *Museum of me, Museum of us*, was a fruitful start, after all, through it I could combine the story with the book "*A Mala de Hana: uma história real*", the work with the Portuguese Language Olympiad and the work with the thematic project: *Remembering the war to promote peace*. The sequencing of activities contemplated several levels of pedagogical planning, from the planning of the Portuguese Language content to the planning of the pedagogical proposal, involving 150 students of the sixth and seventh grades in the second bimester of 2019.

It happens that the workshop *Museum of me, Museum of us* was originally developed, by CENPEC (2019), from the following question: "what would you save from a fire?". The question referred to a relatively recent fact: the fire at the National Museum in Rio de Janeiro, in September 2018, with the loss of numerous documents and artifacts that helped tell the national history and the history of civilization, consisting in a huge loss in terms of history and cultural memory, of the ability to raise reflection on our past and the ability to raise the imagination of possible futures, where the mistakes once committed were not repeated (CENPEC, 2019).

In introducing the students to the workshop, I also introduced the book "*A mala de Hana: uma história real*" written by Karen Levine (2007). I started the presentation of the book from its final pages, emphasizing that this book was also an account of an object that had been lost in a fire in another museum, namely: the suitcase of Hana Brady, a Jewish girl, who was born in the former Czechoslovakia (now the Czech Republic) and became a victim of the Holocaust.

Hana's story, as told in the book, is set in the 1930s and 1940s in the town of Nove Mesto, and concerns the plight of the girl and her parents during World War II. The book also tells the story of the director of a small museum located in Japan, who faces the challenge of teaching very young children about the Holocaust. The museum in question is the Tokyo Holocaust Education Center, built by an anonymous Japanese donor "who wanted to contribute to global tolerance and understanding" (LEVINE, 2007, p. 07, our translation), with the goal of educating new generations to problematize Japan's relations with Germany during World War II.

In order to humanize history, the director begins a search in various places around the world, asking people to lend her artifacts that may have belonged to children who suffered in the Holocaust. Fumiko, director of the Holocaust Museum in Japan, placed ads on the internet and wrote to many people who could help her. She traveled to Poland and at the Auschwitz Museum she talked to the assistant director, and returned to Japan with the promise that she would be sent some belongings of children who suffered in the Holocaust. A few months later, "[...] a package from the Auschwitz Museum arrived: a child's sock and shoe, a blouse, a canister of Zyklon B poison gas, and a suitcase: Hana's suitcase" (LEVINE, 2007, p. 19, our translation), as follows in the Figure 4:

Figure 4 – Hana's suitcase

Source: Levine (2007, p. 10)

From there, Fumiko decides to find out who the girl of about 13 years of age was when she was sent to Auschwitz, who went by the name of Hana Brady, as indicated by the inscriptions on the suitcase she received. When she discovers Hana Brady's suitcase, Fumiko searches the world for countless ways to find information about Hana or some object that would help tell the girl's story. After many attempts, she receives a note from the Auschwitz Museum saying that they had found Hana's name (spelled with only one letter n) on a list. Fumiko later finds out that Hana was not alive, but that her brother George had survived. Fumiko and George help reconstruct Hana's story, through extensive research into the Holocaust and through many lectures around the world. The book has been translated into more than 20 languages. In the end, Fumiko Ishioka discovered that the original suitcase that belonged to Hana had been destroyed, along with many other Holocaust objects, in a fire in England in 1984, and that a replica of the suitcase, made on the basis of a photograph, now stood on the shelter of the Auschwitz Museum.

The students were deeply touched by Hana's story. After presenting them with a synopsis of the book, the students were intrigued and asked, "but teacher, what was inside Hana's suitcase?" I told them: that is what we are going to find out by reading the book during the lessons of the workshop *Museum of me, museum of us*. To start the work, I asked them the question: "What would you save from a fire? What would you put in a suitcase to tell your story?". The students were eager to participate and soon began an intense discussion among themselves about what were the most important toys they had ever won, objects preserved by

their families to keep the memories of the early childhood they experienced, and a myriad of other things.

From there I realized that I had found the point of passion that would make possible the development of the reading project for that bimester. Immediately, I presented them the proposal that consisted in them building their own suitcases that would allow them to tell their life stories, just like Hana's suitcase helped to tell the story of that girl. On certain days, the students brought their suitcases to school and made an oral presentation of their chosen items justifying their choices. On these days we would preliminarily read chapters from the book "Hana's suitcase: a real story".

The student could put in the suitcase whatever he considered most important to himself, such as: toys, stuffed animals, photographs, gifts, travel souvenirs, awards and medals, certificates, the best drawings, clothes from when he was a baby, etc. The idea was to put inside the suitcase items that would contribute to telling the various stages of his life, from the first year of life. Besides the items of personal choice, there were the items that could not be missing for the evaluation of the work. These were the mandatory items developed during some of our workshops in the classroom:

- Bag identification: where you should write your first name and decorate it with 05 emojis and 05 adjectives that best define you.
- Five motivational phrases (written on cardboard paper) that are or have been important in building the student's identity;
- Lyrics of at least one song that was inspirational to the student;
- A photograph or drawing of a plant with which he identifies and has a story related to his life, has sentimental value: it could be a type of flower, a medicinal herb that his parents used to make tea when he was a child, an ornamental plant that he had in the backyard of his house;
- 2 poems that they like the most;
- At least one book that has marked their lives;
- Names of the 10 most important people in their lives: friends, teachers, family members (written on cardboard paper), if possible, photographs;
- Self-portrait of the student;
- Names of the five movies (or series) they most enjoyed watching (written on cardboard paper);

- Names of the five artists they liked the most (it can be a writer, musician, actor/actress, band, painter, comic book author, etc.);
- A small spice bottle containing a message of hope for themselves to read when they are in the ninth grade, that is, a message that would give flavor to life;
- A letter written from them and to themselves, reminding them to be more patient, kind, and tolerant with themselves, which he will keep to read on bad days.

After the assembly, the students brought their bags to the classroom and told us a little bit about their lives. Besides these items, there were also mandatory items from the presentation: slides with pictures of the 10 most important people in the student's life, pictures of commemorative dates of special events or trips, and other items that they could not bring to school. The photographs were accompanied by captions that helped to tell the story of the student's life and phrases about the importance of these people. The student was to choose a musical background for their presentation, with one or two songs most important to them. Each student told his story in about 10 minutes. During the development of the activity, the following were evaluated: the students' involvement with the work, their ability to express themselves orally, and the students' perceptions about the book read.

The project was presented to fellow teachers of the classes involved, so that they could decide if they would do the interdisciplinarity and evaluate the presentations in their classes. I was pleasantly surprised by the adhesion of many colleagues who not only watched the presentations and evaluated them, but also responded to the students' request by making and presenting their own bags. I set aside a few days to do the presentations, which lasted about two weeks, getting everyone involved in the atmosphere of recovering memories, empathy, and collaboration. On the days of the presentations, there were final moments that allowed the students to play with the objects they put in the suitcase, in a rich exchange of stories and life experiences, finally contemplating peer learning and thinking by playing. After all, according to Resnick (2020, p. 16, our translation), "creativity is a social process, in which people collaborate, share, and build on each other's work".

Still using Resnick's (2020) conception of Creative Learning, it was possible to see in operation the Spiral of Creative Learning, through which students performed the process of imagining, creating, playing, sharing, and reflecting, several times.

In this pedagogical practice, the Creative Learning Spiral started with the action of imagining what they would save from a fire, imagining the story of Hana Brady and her suffering spent in the Nazi concentration camp. Imagining the pain in the world caused by war

and imagining how many children live in search of a safe place, together or separated from their families, due to the countless war conflicts that still happen in the world today.

From there, the students performed the action of creating their own bags, which helped to tell their stories. The families were enormously involved, many of them came to the school to report how the elaboration process of the work had been significant for the interaction with their children at home.

They performed the action of playing: either in the workshops to produce the elements of the suitcase, or on the day of the presentation of the suitcases with the toys and other items taken to school. This is perhaps the most challenging moment for teachers who are beginning to work with Creative Learning.

Depending on the maturity of the students for Project Based Learning, here there may be confusion between the limits, on the part of the students, and prior establishment of agreements is necessary in order to respect the progress of the activities in the other classrooms. However, this is one of the richest moments of the Creative Learning approach, capable of recovering the teaching-learning procedures developed in Kindergarten and Early Elementary School, in the perspective of kindergarten for life.

During the days of presentation of the works, the students shared not only the toys and belongings that helped to tell their stories, but, above all, that helped to share their stories. The moment of sharing was highly praised by the students' parents, and also by psychologists that accompanied some of them, who referred to the work developed in the classroom and in the students' homes as a therapeutic process.

There were moments of great emotion, when the students remembered loved ones who had already left or remarkable events in their lives. During the workshops, there was a strong willingness from the students to elaborate the material and to make the preparations for the oral presentation, even from the more shy or dispersed students, who had never made a presentation in seminars or other works in front of their classes.

The students reflected on their own stories and on the stories of their classmates, allowing them to get to know the life story of their classmates better and, finally, exercising empathy, since through the stories told they could see their classmates from another perspective, feeding back the spiral of Creative Learning, imagining, creating, playing, sharing and reflecting several other times on their own stories and the knowledge production developed there.

Final remarks

This paper presented a pedagogical practice of literary reading developed with students enrolled in the sixth and seventh grades of elementary school in a public school in the Federal District. The practice was based on the pedagogical approach of Creative Learning and the concept of Lifelong Kindergarten (RESNICK, 2020). It was also based on the fundamental concepts of the constructivist perspective and the sociointeractionist perspective.

During the workshops, students worked through partnerships and in a fun way, developing creative thinking. They learned about the creation process: how to imagine new ideas, how to experiment with them, how to develop creative solutions, how to get feedback from other students, how to get feedback from adults about the work under construction and, from there, ask for help when faced with difficulties, generating new ideas based on their experiences. They learned how to materialize ideas and share their creative products, in a perspective that is never watertight, but spiral: the spiral of Creative Learning.

With regard to the formation of literary readers, it was observed that the experience of reading the book entitled "Hana's suitcase: a true story" was the driving force that allowed the elements of the spiral of creative learning to be put into circulation.

In Elementary School II, one begins studies referring to the world war conflicts and, especially, topics referring to the Second World War. Generally, studies related to this topic effectively begin in the eighth and ninth grades of this stage; nevertheless, one can observe, even among students in the sixth and seventh grades, a special interest in the topic. Many seventh graders, for example, had already read "The Diary of Anne Frank" the previous year, and many sixth graders had just read the same diary that year.

Therefore, the reading in question has the potential to sensitize, to humanize, to develop empathy and collaborative spirit. Among the students involved in the application of the pedagogical practice analyzed here, it was observed, besides all these characteristics, the development of a deep ethical and moral sense in relation to the injustices of wars and the need for concrete actions to build a peaceful world.

The reading allowed the emergence of an affective atmosphere, to resume the concept developed by Rosenblatt (2002), and a favorable scenario for the development of learning objectives related to the content of World History present in the curriculum of Basic Education of the Federal District, building prerequisites for the eighth and ninth grades, as well as objectives related to the practice of literary enjoyment in a critical way, specific objective of the component of Portuguese Language. The possibility of doing this reading within the

institutional pedagogical project *Remembering the war to promote peace* further enhanced the reading experience, since the entire collective of the institution was, in one way or another, developing work with this theme.

The story of Hana, George, and Fumiko represented the meaning of the Holocaust in a light-hearted way, since Levine's (2007) language and way of approaching the topic is aimed at children and youth audiences.

Finally, students developed creative thinking, critical thinking, and innovation in completing the assignment. Students who had never before presented a paper in front of the class gained the determination needed to do so.

It was evident that this was a meaningful assignment for the students; after all, they were able to share their stories and the story of their families. Many were surprised to bring a plethora of medals and trophies to school. Many teachers prepared their own bags and told everyone a bit about their stories.

Finally, if the mind needs to be moved to learn, as so many of us teachers say, the experience developed and shared in this work seems to us a strategy to enhance multiple learning.

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