



**A CULTURE PROJECT IN INITIAL TEACHER TRAINING IN PEDAGOGY:
CONTRIBUTIONS TO TEACHING WITH BABIES**

**UM PROJETO DE CULTURA NA FORMAÇÃO INICIAL EM PEDAGOGIA:
CONTRIBUIÇÕES PARA A DOCÊNCIA COM BEBÊS**

**UN PROYECTO DE CULTURA EN LA FORMACIÓN INICIAL EN PEDAGOGÍA:
APORTES A LA ENSEÑANZA CON LOS BEBÉS**

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Abstract: This article reflects on how a cultural activity, developed specifically for babies, contributed to the training of teachers graduating from the Pedagogy course at the State University of Mato Grosso do Sul (UEMS), University Unit of Dourados-MS, authors of this text. Registered in 2019 as a culture, sport and leisure project at UEMS, the experience aimed to expand the cultural repertoire of babies and promote the inclusion of younger children, historically unavailable. To organize the reflection, images were selected from the collection of the culture project “Come and play with me: theater for babies”, alluding to moments between the students and the children. The images revealed to the researchers some “learning scenarios”, which were analyzed using theoretical support from scholars and official documents that guide services for Early Childhood Education in Brazil and the initial training of the Pedagogy/Dourados course. As a result, the text points out important contributions of experience to the construction of teaching and proves the contribution of the dialogue established between culture/extension projects and teaching and research within universities.

Keywords: Playhouse for babies; University Extension; Child education

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Resumo: Este artigo reflete sobre como uma atividade cultural desenvolvida especificamente para bebês contribuiu para a formação de professoras graduandas do curso de Pedagogia da Universidade Estadual de Mato Grosso do Sul (UEMS), Unidade Universitária de Dourados- MS, autoras deste texto. Cadastrada no ano de 2019 como projeto de cultura, esporte e lazer na UEMS, a experiência objetivou ampliar o repertório cultural dos bebês e promover a inclusão de crianças de menor faixa etária, historicamente inviabilizadas. Para a organização da reflexão, selecionaram-se imagens do acervo do projeto de cultura “Venha brincar comigo: teatro para bebês”, alusivas a momentos das estudantes com as crianças. As imagens revelaram às pesquisadoras alguns “cenários de aprendizagens”, os quais foram analisados tendo como apoio teórico, estudiosos e documentos oficiais que direcionam o atendimento para a Educação Infantil no Brasil e a formação inicial do curso de Pedagogia/Dourados. Como resultado, o texto aponta importantes contribuições da vivência para a construção do fazer docente e comprova a contribuição do diálogo estabelecido entre os projetos de cultura/extensão, o ensino e a pesquisa no âmbito das universidades.

Palavras-chave: teatro para bebês; extensão universitária; Educação Infantil.

Resumen: Este artículo reflexiona sobre cómo una actividad cultural, desarrollada específicamente para bebés, contribuyó a la formación de profesores egresados del curso de Pedagogía de la Universidade Estadual de Mato Grosso do Sul (UEMS), Unidade Universitária de Dourados-MS, autores de este texto. Registrada en 2019 como proyecto de cultura, deporte y ocio en la UEMS, la experiencia tuvo como objetivo ampliar el repertorio cultural de los bebés y promover la inclusión de los más pequeños, históricamente inaccesibles. Para organizar la reflexión se seleccionaron imágenes del proyecto cultural “Ven a jugar conmigo: teatro para bebés”, aludiendo a momentos entre las estudiantes y los niños. Las imágenes revelaron a los investigadores “escenarios de aprendizaje”, que fueron analizados con apoyo teórico de académicos y documentos oficiales que orientan la Educación Infantil en Brasil y la formación inicial del curso de Pedagogia/Dourados. Como resultado, el texto señala importantes aportes de la experiencia a la construcción de la enseñanza y evidencia el aporte del diálogo establecido entre proyectos de cultura/extensión y docencia e investigación en el seno de las universidades.

Palabras clave: teatro para bebês; extensão Universitária; Educação Infantil.

INTRODUCTION

This text reflects on how a cultural activity developed specifically for babies contributed to the training of undergraduate teaching students in the Pedagogy course. In 2019, the experience was registered as a culture, sports, and leisure project titled "Come play with me: theater for babies" at the State University of Mato Grosso do Sul (UEMS), Dourados University Unit⁴

The culture project was a playful experience that aimed to broaden the cultural repertoire of boys and girls and encourage them to express themselves using multiple languages. To make this happen, the babies were considered competent individuals, capable of thinking, feeling, creating, experimenting, observing, and communicating, as Prado (1999) points out. From birth, they are incorporated into various cultural and expressive manifestations. Therefore, they cannot be made invisible by participating in cultural experiences, which generates inclusion.

Assim, o grupo da UEMS⁵ criou uma experiência cultural em que os bebês brincavam e interagem com seus colegas. O trabalho observou os princípios éticos, políticos e estéticos padronizados nas Diretrizes Curriculares Nacionais para a Educação Infantil (DCNEI) (Brasil, 2010). O documento valoriza a autonomia, o exercício do pensamento crítico, a sensibilidade, a criatividade e a ludicidade na brincadeira e endossa, ainda, o favorecimento de dimensões lúdicas e estéticas para os bebês, tendo a imaginação como uma ferramenta importante, uma indicação da Pedagogia Italiana, já que "[...] a arte é ciência, pois multiplica os significados de um objeto, de um evento, de uma palavra" (Malaguzzi, 1999, p. 63).

The theater experience for babies, although inspired by professional shows such as "Cuco - the language of babies in theater"⁶ and "Scaratuja - theater for babies"⁷, was

⁴ The National Common Core Curriculum document (Brazil, 2017) defines that pedagogical work should consider the age groups of children, with babies (zero to 1 year and 6 months), very young children (1 year and 7 months to 3 years and 11 months), and young children (4 years to 5 years and 11 months). However, in this text, the term baby is extended, as it encompasses children from zero to three years and eleven months of age

⁵ The group that developed this activity was composed of a teacher and students from the Pedagogy Course at the State University of Mato Grosso do Sul, in the Dourados Unit

⁶ The play uses different types of languages. Assembly of the Elephant Box Company, directed by Mário de Ballentti. Winner of the 2015 Tibicuera Award

⁷ Show for children from zero to three years old. It uses non-verbal language and explores body expression to communicate. Two actors use images, objects, and music to invite children to follow a drawing trail, exploring the universe around them. "Scaratuja"

designed respecting the identity of the UEMS/Dourados Pedagogy group. In the playful story, the children sang, danced, listened to music not broadcast by the media, and explored a setting organized with unstructured materials. The reactions manifested by the "audience" in the different presentations amazed the Pedagogy group and, therefore, aroused interest in investigating some of the project's contributions that enriched learning about teaching.

THE SINGING GAMES OF UEMS

Thinking about and developing a singing game for babies required, on the part of the UEMS collective, attentive listening, involvement, attention, respect, delicacy, and a "sparkle in the eye," a metaphor adopted to emphasize the importance of "nurturing enchantment" with the proposal. The student teachers did not take a scenic course; however, they created games for the theater considering the age group and the number of children who participated in each experience in the various presentations. Thus, despite having a script that guided the paths of play, each moment with the children had its specificity, as it considered the group involved. The organization of the theater was adapted to each occurrence, varied according to the involvement and interaction of the babies, and respected, as Malaguzzi (1999) affirms, that they have the capacity to create and rework. It considered that they enrich their experiences of the world through relationships they establish with their bodies, with objects, and with others.

The presentations took place between August 2019 and February 2020, ending due to the pandemic moment of Covid-19. The meetings in the institutions involved more than 300 boys and girls in the Children's Education Centers of Dourados, in Mato Grosso do Sul (MS), and in the CEIM Milton Milani, located in Itaporã (MS). The theater games involved the babies freely, without rules or expectations that would restrict them and prevent their manifestations. On the scheduled days, the group went to the institutions and organized the setting, preferably in the babies' reference room, preparing it with the materials and with carpets for the action of the adults and to accommodate the children. At the moment when the children returned to the room, they were surprised.



Figure 1 - Moment of theater creation (rehearsal).
Source: Project collection, 2019.

The theater's plot was musical. Each game was driven by a song, such as popular Brazilian music, nursery rhymes, and instrumental music, in order to broaden the cultural repertoire of the babies and their teachers. The UEMS students used a sound system and instruments and did not adopt accessories or memorize a text. The path along which the theater's plot followed was delineated by the perception of the children's languages that we observed in the babies, such as crying, smiling, and body movements.

Each play scenario was designed considering the individualities of the children, as historical and cultural subjects, according to Martins Filho (2022, p. 265), and directed by listening to their voices and preferences, respecting singularities and desires. This questioned the misconception that children are all the same. It also sought to meet the learning rights established in the National Common Core Curriculum, for babies to live with other children and adults, to use different languages; to play in different spaces and times; to have access to cultural productions, emotional, bodily, sensory, expressive, social, and relational experiences; to participate by choosing materials; to explore and expand knowledge about culture, in its various modalities, including the arts, and to know themselves and build their personal, social, and cultural identity. The theater experience also intended to provide babies with the enrichment of communication skills through experiences with movements, gestures, and babbling (Brasil, 2017).

Each presentation had an organization, with planned actions and moments that outlined the play songs, however, the time of each meeting was different. Sometimes, the students explored a certain song for up to 10 minutes, and in others, this time did not exceed five minutes. The individual and collective interactions of the babies guided the action. And, in the end, the children played with the objects in the scenery. They made discoveries, manipulated, and tested hypotheses of what most caught their attention. The

duration varied according to the interests of each baby and the time available to the group by the institution.

THEORETICAL-METHODOLOGICAL PATHS

To organize this text, we analyzed some images that portray the theater process and are part of the "Come Play with Me: Theater for Babies" project collection, alluding to moments with the children. We selected scenes that do not reveal the identity of the children, although their families signed the rights assignment term for disclosure at the institutions where their children were enrolled. From the snapshots, we captured some learning built by the members of the playing history collective, including the authors of this study. The images illustrate valuable scenes of (re)construction of teaching practice and, therefore, were named "learning scenarios."

The pedagogy of Malaguzzi (1996) offered support by highlighting important conceptions about the relevance of theatrical language for and with babies. In 1953, the educator organized shows for young children, an unprecedented proposition, since he believed that the human species has the privilege of expressing itself in a plurality of languages (Hoyuelos, 2006). That said, the team considered the capacity of man to express himself through different communications (oral and visual), as a rich way to explore and experience the world.

Years later, in 1985, Roberto and Valéria Frabetti, actors of the theater group "La Baracca," developed a theatrical work for babies, after an enchanting visit of young children to the theater where they performed. They met the pedagogue Mariana Manferrari and she immediately conceived the elaboration of a theater for babies. With great desire, but without knowing how to develop it, they created the project "The Nursery and the Theater," considering that the proposal should go beyond the dimensions of nurseries, involving educators, actors, babies, and families. In a short period, they conceived about 22 works for young children, a challenging experience (Manferrari; Frabetti, 2006). As a consequence, in the first presentations, the aforementioned authors realized that very young children are not fragile, that the works do not need to be short, and that it is fundamental that they are in constant re-elaboration. Therefore, they assessed that they would need to think and observe the wishes, the duration of attention, and the particularities of the children.

The described trajectory inspired the construction of the proposal in the Pedagogy course of UEMS, to create a theater for babies, directed by the concept of playing. To develop a project that respected the conceptions conveyed in the undergraduate course, the information contained in the official documents was considered, that babies should live sensory, expressive, and bodily experiences that allow for broad movement, experiences so that they can know themselves and know the world, that their individuality should be considered, and that they need to immerse themselves in different languages (gestural, verbal, plastic, dramatic, and musical) (Brasil, 2010). In addition, all their forms of expression should be considered, including crying.

After the period of presentations, in the moment of the evaluative research of the action, to effectuate the selection and analysis of the images, we rescued concepts that direct the continuing formation of the Pedagogy students. We start from the principle that babies are intelligent and skilled citizens, and, through interactions, strengthen the capacity to imagine, perceive feelings, emotions, desires, and needs. They demand understanding from society for the recognition of their competence and how to listen to them.

We also considered images that valued, in the elaboration of theater experiences, playful and aesthetic experiences for children that respected the principles established in the mandatory document of care in Early Childhood Education: ethical (autonomy, responsibility, respect for cultures, identities and singularities), political (rights of citizenship) and aesthetic (sensitivity, creativity, playfulness and freedom of expression in artistic and cultural manifestations) (Brasil, 2010). We valued images that revealed how the partnership with babies favored moments of socialization and diverse forms of expression, with attention so that the proposal was not invasive and imposed.

The concepts of playing and multiple languages were observed in the selected images. In this sense, playing stood out as one of the languages through which the child expresses himself, contrasting with the idea that languages are related strictly to oral and written manifestations, and that neglect other possibilities, such as children's expressions. Already, for the understanding of the real complexity of multiple children's languages we dedicated attention to the images that make explicit how the babies related to the play scenarios. According to Martins Filho (2022, p. 262), it is impossible to think of a "generic" child. Therefore, to understand the multiple languages and playing, it was necessary to infer that:

“The multiple languages that constitute the cultural manifestations of children require, from us adults, a keen eye regarding the meaning they attribute to what they do, especially in moments of play, because children give themselves entirely when they play and begin to discover new possibilities of acting socially. Therefore, understanding and interpreting what children express when they are playing among peers means anticipating observation and attention, associated with reflection on their own social acts protagonized and shared (Martins Filho, 2022, p. 262-263)”.

Following these concepts, which guided the theater experiences, and relying on the theory of Vygotsky (1994, p. 67), we reiterate play as important for children, because in this main activity "[...] there is sincerity, voluntary engagement and donation." Playing rebalances, recycles emotions and the need to know and reinvent, develops attention, concentration and skills. According to the author, playing the child dives into life and feels its possibilities.

ANALYSIS OF IMAGES: THE SINGING GAME AND THE TEACHING DOING

From the above, we will analyze some aspects of the theater experiences for babies and, as mentioned, the reflections that nurture the construction of the discussions were based on the analysis of photographic images and videos of significant moments of presentation for the authors of this text. The organization of the article evaluates the scenarios that illustrate the conceptions of the lived and that resulted in learning to teaching, contributing to the formation of teachers in Pedagogy.

LEARNING SCENARIO 1: BABIES AS SUBJECTS WITH POTENTIALITIES

Let's observe some snapshots of the theater presentation. In Image 2, the girl, freely, walked through the scenery and sat very close to the students while they were telling the play story. She chooses an object and investigates it without being interrupted, without being forced to pay attention, or "watch" the plot. Similarly, in Image 3, two

babies manipulate objects of the "scenario" (feather dusters), while the graduates do not interrupt the presentation for the babies who were attentive to the rhythm of the melody and who wanted to explore the sound. Just as a boy moves during the presentation, playing with the tulle instead of following the rhythm of the instrumental song, as the other children do.



Figure 2 – Girl selects objects for exploration.
Source: Project collection, 2019.



Figure 3 – Children with free movement to choose their interests.
Source: Project collection, 2019.

The images and decisions of the future teachers reveal the respect they had for the actions that the babies wanted to perform, allowing them to make explorations during the presentations, since they consider them as subjects capable of making choices. Each baby was seen as unique; therefore, the proposal respected their specificities, their interest and time. The decisions of the UEMS students reverberated the "senses of protagonist babies."

The babies only yearned to discover what those "interesting objects" were and, for that, they decided to play. By letting them act as they wished, the graduates valued protagonism, because the children appropriated the new that was around them, not by looking or copying actions of the students, but by being free, playing, exploring the spaces. This posture of the future teachers formed by UEMS was in line with the precepts of heuristic play, discussed by Goldschmied and Jackson (2006), conveyed in the disciplines of the Pedagogy course, as a spontaneous activity in which playing does not expect a "correct answer," but it is a possibility for the child to discover or understand something without the guidance of the adult, as long as they are offered the materials for exploration.

LEARNING SCENARIO 2: CONTEXTS THAT TRIGGER PLAYING

Image 4 portrays moments of play of the babies, during and after the theater presentation, living experiences in a context that invited them to play, because it was carefully planned, an important orientation for teaching in Early Childhood Education.



Figure 4 - Exploration of unstructured materials and puppets available in the setting.
Source: Project collection, 2020.

Thus, **the organization** of the theater setting contributed to the future teachers achieving the goal of providing play for the children. This was a valuable lesson for the construction of teaching practice with babies. According to Ostetto (2017), it is up to the adult to guarantee contexts that favor and stimulate, through play, opportunities for

explorations of materials that instigate the little ones to the construction of plots. Being play the axis of the pedagogical relationship of children, the central activity of planning must consider that the flexible organization of spaces and times must meet the desires of children. The image records elucidate that, in the babies' theater, **playing was the main activity**. In the scenes, the babies play to explore the world and express their desires, another indication of childhood authors fundamental to the construction of teaching practice, as revealed by the fragment:

“Even small children know **many things**: they **make** decisions, **choose** what they want to do, interact with people, **express** what they know how to do and **show**, in their gestures, in a look, a word, how they are able to understand the world. Among the things that children like are playing, which is one of their rights. Playing is a free action, which arises at any time, initiated and conducted by the child; it gives pleasure, does not require as a condition a final product; it relaxes, involves, teaches rules, languages, develops skills and introduces the child into the imaginary world (Kishimoto, 2010, p. 01, our emphasis)”.

During the singing game, the UEMS students learned that, even without having had prior contact with the children, they built bonds playing in that space. Images 5, 6, and 7 portray moments of interaction and complicity when babies smile at the students, when they point out the "hiding place" of one of them to help the other who was looking for her (in one of the challenges), and when they invited them to play or sought their laps to snuggle.



Figure 5 - Moments of interaction and complicity between babies and adults.
Source: Project collection, 2020.



Figure 6 - Moments of interaction and complicity between babies and adults.
Source: Project collection, 2020.



Figure 7 – Moments of interaction and complicity between babies and adults.
Source: Project collection, 2020.

LEARNING SCENARIO 3: EXPLORATION OF NON-STRUCTURED MATERIAL

Related to learning scenario 2, discussed earlier, in Images 8, 9, 10, and 11 we observe the children exploring non-structured materials, that is, those that are not usually available in their homes, places where industrialized toys are prioritized.



Figure 8 - Girl explores unstructured material.
Source: Project collection, 2019.



Figure 9 - Construction with cups.
Source: Project collection, 2019.



Figure 10 - Investigation of pots and fabrics.
Source: Project collection, 2020.



Figure 11 – Investigation of pots and fabrics.
Source: Project collection, 2020.

With this, the team approached the theories conveyed in the disciplines of the Pedagogy course and built knowledge for teaching. The students realized that the babies investigated: they opened, stacked, stored, removed, held, classified, and tested textures. They were producers of knowledge, investigators of materials with which they generally do not establish contact, because they do not have a specific function and do not offer ready answers.

“Recognizing this creativity and complexity is, in fact, recognizing the right of children to their own childhood and to free, spontaneous play, in which children are not limited only to appropriating a portion of life experienced or observed, but also take care to widen it, condense it, intensify it, lead it to new paths - paths that are revealed when the child emerges as a protagonist and gains the scene, voice and ears. With it, there also emerges the need for a time and a place to live childhood, multiple and diverse, character of play, capable of observing, imitating and reproducing, capable of innovating, creating and inventing new games, new meanings (Prado, 1999, p. 113)”.

Thus, if babies discover by exploring the world, then it is necessary to offer them opportunities to handle, feel, experience different consistencies, sizes and shapes.

LEARNING SCENARIOS 4: MUSIC, HISTORY, PLAYING AND INCLUSION

The theater for babies included children with disabilities. Image 12 reveals a moment of make-believe in which the boy, with autism spectrum disorder, was welcomed and demonstrated security by the presence of the students. Therefore, he felt at ease to get up and go to the stage to play without being interrupted. As the encounters with the children were sporadic, the UEMS collective was unaware that he had an aversion to touch. The graduates only saw in that action a child enchanted by the play. Thus, the boy with a disability was included by the "simple" fact of being able to play freely. Image 13 shows a striking moment: an autistic boy spontaneously sat on the lap of the first author of this text to play hide-and-seek, one of the propositions of the theater.



Figure 12 - Involvement of autistic children in the theater.
Source: Project collection, 2020.



Figure 13 - Involvement of autistic children in the theater.
Source: Project collection, 2020.

In both situations, the project taught that in teaching it is necessary to reflect on how to develop a work that meets the differences. In these moments we understand that we must become partners of the child to create, together, a safe relationship. We learned that all work with babies demands situations of trust and security, because, from the first months of life, they have the capacity to develop autonomy, even if they require differentiated work to develop while learning to discover the world. It revealed that, through playing, children with (or without) disabilities feel free to explore the possibilities of activities and, thus, develop skills and competencies without fear or pressure and that, initially, can be received with resistance or difficulties by some children, but that must be organized in a way that provides participation of all.

LEARNING SCENARIO 5: BABIES ARE AUTONOMOUS SUBJECTS

Images 14, 15, 16 and 17 showed that the babies were not placed by adults in fixed or determined spaces. The girl is inside the box playing, another child is standing and, as she still doesn't walk, she leans on the scenery to explore the surroundings (cardboard box). A baby explores the tulle and the tangle of elastics, while two others play tambourines. All chose to be in those places and could leave if and when they wanted.



Figure 14 - Exploring the box.
Source: Project collection, 2019.



Figure 15 - Investigation of sounds.
Source: Project collection, 2019.



Figure 16 - Babies playing with instruments.
Source: Project collection, 2020.



Figure 17 – Baby touches unstructured material.
Source: Project collection, 2020.

The experience of the cultural activity for babies materialized the concept of autonomy and portrayed that child, even the small ones, have the capacity to surprise adults if they are supported and encouraged to carry out activities. They demonstrate skills that may go beyond what we vaguely imagine. During the play story, with autonomy, the children acted according to their needs, interests and curiosities. Many wanted to grab, climb, roll, hold, experiment, bite and touch the objects of the scenery. For this, they got up, crawled, ran, hid or sought ways to maintain their balance. Therefore, we cannot forget, as Martins Filho and Martins Filho (2022) teach, that we need to dedicate a keen eye to the languages that constitute the cultural manifestations of boys and girls so that they perceive the meaning they attribute to what they do, especially when they play, because, in playing, children discover possibilities to act socially.

LEARNING SCENARIO 6: ALL BODIES SHOULD BE PLAYFUL

In the Images below we analyze the performance of the UEMS students during the process of telling the play story, in various institutions, with different groups and children.



Figure 18 – Garden Creatures Game.
Source: Project collection, 2020.



Figure 19 – Where is it? Game.
Source: Project collection, 2019.

The Pedagogy students learned that teaching requires the involvement of their bodies. Many, in the moments of creation and rehearsal of the theater, said they felt ashamed of "acting." As the theory reflects, this occurs because:

“We hide our playful being, we forget about playing, about traveling in imagination, about inventing stories. We no longer play! As a result, if the adult does not recover his imaginative and discovering dimension, he can hardly offer instruments that nurture and expand the metaphorical game that engenders children's universes, cultivating sensitivity, cognition and affection. To continue feeding creative and creative processes with children in Early Childhood Education, it is essential that teachers go out in search, venture along paths not previously traveled, expanding sensitivities and looks in the encounter with the other, with culture. It is indispensable to rediscover senses - what enchants them, what mobilizes them, what excites them, what doings and knowings were leaving along the way of the child they were, to the adults they are today? (Ostetto, 2017, p. 66)”.

However, during the experience, the UEMS students realized that they have the capacity to "provoke" the children and to communicate with them using the language of

movement. They "stripped themselves" of fears, of shame and "experienced" the music "in body and soul." They felt, in a similar way to the children, enchantment by the singing games. In both experiences, the adults were playful and protagonist children, a teaching provoked by the interactions with the babies. As Ostetto (2017, p. 65) reflects, the opportunity to be able to play contributed to the Pedagogy students breaking the consequences of the interdictions of their action of dreaming and inventing worlds "[...] whether in play, in drawing, in dance, in music, in reading a story.

SOME CONSIDERATIONS

The text analyzed some learning built by the members of the collective of the UEMS Pedagogy course, who participated in a play story for babies. For the organization of the reflection, we selected images from the collection of the culture, sports and leisure project "Come Play with Me: Theater for Babies," alluding to moments with the children and, for the analysis, the images composed several "learning scenarios."

Analyzing the records, it was possible to conclude the importance of the flexibility of planning, because all the presentations were unique, even if they had a script to follow. We considered each group, each baby and observed that each child has their time to feel comfortable in new places and with different people, respecting them as citizens of rights.

We believe that, as happened with us, the graduates developed the ability to read children's feelings, such as the crying of babies that communicates to the adult that it is necessary to offer care and attention. Furthermore, they learned to organize scenarios, to use non-structured materials and to think about the constant welcoming and respect for listening to children. Together with the students we also experienced the dilemmas of inclusion and found that no baby should be forced to remain static to pay attention, because he discovers the world using multiple languages, and that opportunities that respect his protagonism generate better conditions for playful and aesthetic formation, feeding imagination and fantasy, promoting physical, cultural and affective development.

Finally, the text highlights the relevance of the dialogue established by the tripod of the university for the formation in Pedagogy, considering the results of the research that subsidized this article (about the contribution of an extension/culture activity in the learning of pedagogues in formation), which will collaborate with the teaching practice of future teachers of babies when they act in formal spaces of education.

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