



REFLECTIVE ANALYSIS OF THE IMPORTANCE IN THE ACT OF STORYTELLING IN EARLY CHILDHOOD EDUCATION

ANÁLISE REFLEXIVA SOBRE IMPORTÂNCIA NO ATO DE CONTAR HISTÓRIAS NA EDUCAÇÃO INFANTIL

ANÁLISIS REFLEXIVA SOBRE LA IMPORTANCIA EN EL ACTO DE CONTAR HISTORIAS EN LA EDUCACIÓN INFANTIL

Márcia Valentim da Costa Davim¹, Rejane Marie Barbosa Davim², Denise Caballero da Silva³

ABSTRACT

Objective: to describe the contributions in storytelling in early childhood education for the social, emotional and cognitive development. **Method:** this is a reflective analysis, with narrative literature review and contextualized expanded approach divided into two chapters supported by the literary Betty Coelho Silva, Marly Amarilha, Isilda Palangana, Piaget, among others. **Results:** the first chapter tells how to tell stories in early childhood education and children's interest awakening in the children's literature; the second chapter has two phases: pre-magic and the magic and the last subdivision that recommends how to tell stories to children. **Conclusion:** scholars analyzed the importance of children's literature as a tool to tell stories and how these stories are important to the cognitive development of children making clear the responsibility of educators as a perspective that this study will contribute to encouraging reading and children's literature as a factor of social development. **Descriptors:** Pedagogy; Literature; Children's Education; Child; Social Development.

RESUMO

Objetivo: descrever contribuições no ato de contar histórias na educação infantil, tendo em vista o desenvolvimento social, emocional e cognitivo da criança. **Método:** análise reflexiva, com revisão narrativa da literatura e abordagem ampliada, contextualizada, dividida em dois capítulos e fundamentada por literários como Betty Coelho Silva, Marly Amarilha, Isilda Palangana, Piaget, dentre outros. **Resultados:** o primeiro capítulo fala como contar histórias na educação infantil e o despertar do interesse das crianças pela literatura infantil; o segundo dividido em duas fases: pré-mágica e a mágica; e a última subdivisão que recomenda como contar histórias para as crianças. **Conclusão:** os estudiosos analisaram a importância da literatura infantil como ferramenta para contar histórias e como estas narrações são importantes para o desenvolvimento cognitivo da criança, tornando clara a responsabilidade dos pedagogos como perspectiva de que este estudo venha contribuir para o incentivo à leitura e à literatura infantil enquanto fator de incremento social. **Descritores:** Pedagogia; Literatura; Educação Infantil; Criança; Desenvolvimento Social.

RESUMEN

Objetivo: describir contribuciones en el acto de contar historias en la educación infantil teniendo en cuenta el desarrollo social, emocional y cognitivo del niño. **Método:** análisis reflexiva, con revisión narrativa de la literatura y enfoque ampliada contextualizada dividida en dos capítulos fundamentada por literarios como Betty Coelho Silva, Marly Amarilha, Isilda Palangana, Piaget, entre otros. **Resultados:** el primer capítulo habla cómo contar historias en la educación infantil y el despertar del interés de los niños por la literatura infantil; el segundo dividido en dos fases: pre-magia y la magia y la última subdivisión que recomienda cómo contar historias para los niños. **Conclusión:** los estudiosos analizaron la importancia de la literatura infantil como herramienta para contar historias y cómo estas narraciones son importantes para el desarrollo cognitivo del niño tornando clara la responsabilidad de los pedagogos como perspectiva de que este estudio venga a contribuir para el incentivo a la lectura y a la literatura infantil como factor de incremento social. **Descriptores:** Pedagogía; Literatura; Educación infantil; Niño; Desarrollo Social.

¹Degree in Education; Specialist in Early Childhood Education from the University Maurício de Nassau/Natal/RN. Natal (RN), Brazil. E-mail: marcia_davim@yahoo.com.br; ²Obstetric Nurse/UFRN; Ph.D. Professor in Health Science/UFRN; Preceptorship in the Specialization Course on Obstetric Rede Cegonha/MS. Natal (RN), Brazil. E-mail: rejanemb@uol.com.br; ³Master's Professor in Health Science State University Vale do Acaraú/UVA. Vale do Acaraú (CE), Brazil. E-mail: denisecaballero@yahoo.com.br

INTRODUCTION

This study is the result of the observation, it is scientific research and aims to spread the children’s literature, to verify contributions in the act of knowing how to tell stories in early childhood education for the social, emotional and cognitive development. Considering this research can contribute to significant acquisition in reading, it is the act of relevance in everyday life by the notion that reading and storytelling are fundamental tools for a satisfying and meaningful learning opening new horizons making the world possible and deepen knowledge about it.

This research also aims to techniques of storytelling that are mixed with the qualities needed to the counter or narrator highlighting location, time and accommodations, meeting the target public and having the gift of charm and dominate the listener. It aims to know the plot with absolute security chronicling naturally, clear voice and vivid expression to emphasize the exciting points of history aiming to identify and analyze how the tales and literature have been developed in educational institutions, seeking, through it more knowledge about the topic.

Bearing in mind that in a story can be discovered other places, times, ways of acting and being, rules, ethics, and other optics, it is understood what history, geography, sociology and others is. Therefore, the sooner the child has contact with reading, realizing the pleasure that produces, he more likely becomes a reflective critical adult, exactly relevant to their cognitive training.

Given these considerations, this study aims to describe the contributions of storytelling in early childhood education for the social, emotional and cognitive development.

METHOD

Reflective analysis study divided into two chapters. A narrative review was developed of the literature allowing a reflective, extended and contextualized approach.¹ The theoretical approach is supported by scholars of children’s literature as Betty Silva Coelho, Marly Amarilha, Isilda Palangana, Piaget, and others. The construct consolidated what has been

available in Brazil today.

The first chapter shows the art of storytelling in early childhood education with sub-sections that emphasize why storytelling and how to awaken the interest of children by children’s literature. The second chapter presents the teacher as a storyteller, also having subsections as discovering the children’s stories through stories told by teachers and telling these stories for children. Therefore, it is intended children’s literature with this intervention, but specifically, storytelling, finding tools able to provide children with cognitive development, imagination, and creativity necessary to their life.

CHAPTER 1

♦ The art of storytelling in early childhood education

The storytelling is the oldest of the arts, experiences source, means of creating new horizons for children by increasing their knowledge, imagination, and creativity in their habitat. The first books targeted at children emerged in the eighteenth century as fairy tales. In the early twentieth century, the textbooks for children had the sole purpose of educating, displaying models, shaping the child according to the perspectives of adults. It was not a source of pleasure; they were rare stories with playful emphasis or even part of the daily lives of children-centered fellowship, friends, school, family, fantasy and conviviality of life. When talking about literature, it comes to mind the words of a literary, *“The book when opened it speaks to the heart, but if it is closed it feels useless in hand and when forgotten it seems is destroyed and cries in the dark,”* Gelson Person, 2016.

In view of this, when the child is related to the fictional text, he also implicitly back to the collective past, having his values, ideas, organizing his gift through information, experiences, identifications proposed by the text, designing the future, making matters of collective experience and individually targeted in fantasy lived in text interaction.² Currently, the children’s reading, especially the stories, go through the revaluation that contributes to human activity, enhancing the everyday, respect, play, emotional, social and cognitive.

Children need to hear words that comforted, confirming their presence, encouraging them, giving them a pleasure to

Davim MVC, Davim RMB, Silva DC da.

Reflective analysis of the importance in the...

play with language. The storytelling is a form of ancient, efficient procedure, producing the listener positive attitude, and to hear often stories educating their attention, helping in oral language, writing, expanding vocabulary, so the children have the habit of going to meet new stories for their entertainment.³

Storytelling is to open windows to the world, the image of these windows favor in the minds of children the geometric design of a certain framework of what the world is. The narrator, who exchanges these windows, according to his goals and interests, declared or not, conscious or not, draws the attention of these children to aspects of reality entering the factors, desire and pleasure.²

Hearing stories is pleasurable event arousing interest in all ages. If an adult likes to hear stories imagine a child, he can enjoy even more as his imaginary capacity is more intense and deep. The narrative for babies already part of their lives with the sweet voice, sweet lullabies, and bedtime songs by the narrator which show interest clapping, smiling, feeling fear or imitating a character.

♦ Why storytelling in early childhood education

Storytelling is an art; it requires innate tendency, latent predisposition, as every educator who proposes to deal with a child needs to be aware that history is important and attractive. This narrator is a just transmitter, telling what happened, naturally, without affectation letting the words flow.⁴ The Knowledge is acquired in the dialogue evolved through confrontation that history produces. The language is essentially dialogic; it means questioning, listening, agreeing among others. In this dialogue, the narrator participates and interacts with the eyes, lips, hands, soul, spirit and action with the whole body, setting the word and entering the human existence dialogue.

Given the National Curriculum Parameters (PCN)^{5:113}

A competent reader is someone who is able to select by their own, the passages that circulate socially, those who can answer your need. He can use appropriate reading strategies to address them to meet this need.

The act of reading and understanding the stories is not only decoded since this is not

immediately related to an experience, fantasy or need of the individual. Decoding is one of several different developmental stages.⁵

Entering the fiction instructs the child in intellectual adjustment procedures to deal with real and imaginary facts. The ability to move about two worlds that provide playful introduces the child within the limits of events and invented, collaborating to develop the discernment between what is real and fictitious. Writing is also point of prime importance to daily; attractive reading should be varied with puppets, debaucheries, dramatizations, figures among others.²

The following oral and written language objectives are considered to skills in children: interested in reading stories; familiarizing with writing by handling books, magazines, experiencing various situations that might be required; listening to texts read enjoying reading by the teacher and choosing books to read and admire.⁵

It is of fundamental importance to know its contents to tell a story to facilitate understanding of children; planning before starting its telling, be natural, showing enthusiasm to provide children success about language, literature, and learning. Parents are also important in this activity, sharing and providing a taste for reading with their children, as when a child reading a magic world is created involving inexhaustible resources to the exercise of imagination and fantasy.

♦ How to awaken interest of children by children's literature

Developing interest and habit of reading is a constant process started early, at home, at school improved and continues the ongoing life of the individual. There are factors influencing the interest in reading. The first one is probably the most important, determined by the literary climate found in the home, as the child gets used to hearing stories from an early age, having direct contact with books and stimulated to development in their vocabulary and reading. Another positive factor is related to reading in early childhood education influenced by the teacher who plays an important role to teach children to read and enjoy reading. Those teachers who offer daily doses of pleasant reading without force, but naturally, surely develop in children the

habit of reading in their daily lives.

It is important to tell stories even if the child already knows how to read, stimulating him wherever possible, having a different relationship with the stories taking pleasure in hearing. Whenever larger enhance their capacity to imagine, given that hearing the stories stimulates thinking, draw, write, create and recreate. Considering the importance of the imagination of wonderful tales for the teaching of these children, there is the following thought:

The myths, tales, legends (...) often make up for the sages of ancient times a means of transmitting over the centuries, in a veiled by the image of language, the knowledge they received in childhood will be recorded in appropriate and enlightened time for a new direction (...) they are the message of yesterday, tomorrow and intended for broadcast today.^{3:26}

In today's world, where the technology is the logic with ready information, and if the child is not encouraged to read, raising his imagination, he may in the future be an individual without criticality, uncreative, without sensitivity to understand the reality. Most of these guys think that the book is a thing of the past because in the Internet age this book is not important. However, who knows the deep meaning and benefits of the literature in the life of the human being knows the power of a good story, surely to say or think that there is no technology in the world to replace the pleasure of playing the pages of a book and find its lines one full of enchantment world.

In this perspective, there is the following thought of important literary:

We remember that reading is still today the latest technology, because although the appearance of other languages, we do not eliminate it, we expanded and transferred to other events. Today, we talk about image reading, reading the world, TV reading, reading movie, etc., always reading (...). In the early school years, the child's self-esteem depends largely on their relationship with reading.^{2:55}

Reading at school is important for the cognitive and communicative development of children as this is a tool of literacy. The stories are rich and privileged instruments in the children's stories as well as developing interest in reading expand the

vocabulary universe, allowing the exercise of imagination and creativity. The stories are also of relevance in reading that is attractive and instigators with ethical principles that govern a society, enabling integration between individuals and the system. The child learns to recognize and identify thoughts and feelings that help in a relationship with himself and with others.

CHAPTER 2

♦ The teacher as a storyteller

The teacher is the mediator and facilitator in the development of children's activities, encouraging to learn and develop their intelligence. He facilitates further discussions and thematic work in the classroom, demonstrating relevance in pedagogical work and representing the profile to build citizenship making these more aware and critical individuals facing different realities. He contributes to mental and emotional growth of each, enabling them, teachers and students socialization of knowledge and reflective critical awareness of reflection on all involved in the reading process.⁶

The storyteller is aware of what is going to read to children given the educational activities and transformations clear concern with reading quality. The choice of books must have basic principles to ensure efficiency in the pedagogical work such as quality of creation; narrative structure; adaptation to the conversations of the written Portuguese; arouse interest in the child and simplicity in the text. Turning into the routine of reading activity, given that the hearing story develops naturally interest increasingly keen to learn certain stories to be able to play then what he heard. In storytelling, the teacher as narrator should have attitudes to view the book to the child through the pictures, read liberal, clear and pleasant, attracting their attention and remaining open questions encouraging the exchange of comments on the text read. The teacher should ensure that children easy access to books acting as a facilitator and supporter for the stories. He will contact and the opportunity to the child to the actual use of writing, imagination, affectivity, game, new words, encouraging them to discuss values such as love and respect, making them creative and able to think.

Given all this, the literature refers to the literary language that attracts toddler stage

Davim MVC, Davim RMB, Silva DC da.

Reflective analysis of the importance in the...

the playful game that is at that moment by excellence, the phase of the game. In childhood, there is a need for development. It is a phase of preparatory exercises of the biological and psychological point of view in their satisfaction. It is through play that children could exercise functions in the future will playing either running, talking or even managing.²

In fact, there is the importance of reading, the book, children's literature in all its aspects as a form of narrative, content, illustration, respecting the relationship between text and image with techniques of reading history tellers and mediators. Through the story in its various forms, from the staging to the use of visual features such as clothes of characters and objects on the topic, the literature has been offered as a leisure activity.

♦ **Discovering the children's stories through stories told by teachers**

Teachers or narrators must meet basic guidelines for the child to hear the story, moved and engaged by curiosity instigated deliberately by the narrator which gives direct contact between children and their imagination, creativity and the story will be subject to a selection of organization, demonstrating grace to the way they create and listen. The narrative is a soothing when the kids are busy, and when they hear a compelling story they are moved by enchantment, emotion, the plot, characters, and games. There must be excitement in the storytelling and not simply present its plot. A good story is an open work that allows following many paths, exits, especially when worked with children in early childhood education.

The story should have correct language and tasteful, simple, sounds and repetitions contributing to making the story more interesting offering more strength to expressions and that a well-told and animated story pleases everyone. It should be attentive in narratives to the small children, young age because it is necessary to respect their peculiarities, singularities and, above all, the emotional state of the toddlers' population. The main art of storytelling is knowing arouse emotion, and that the child is attracted by the narrative details or illustration, that enchants with his discovery, and at this time the teacher is responsible for this magnificent experience, as the child will experience in all the stages

of childhood and should be part of their school routine.

There are two important stages in the child's life, pre-magic and magic.⁴

♦ **Pre-stage magic**

For the preschoolers, the stories told by the teachers at this stage should have a simple, lively and attractive storyline, with situations that are closest to the child's life, an affective experience with the family, their social environment, toys and animals that surround them. In this way, the child interacts with the characters "experiencing" the plots and feeling in the "place" in which the narrated episodes occur. By the age of three when children are at this stage, the stories should preferably contain a lot of rhythm and repetition.

♦ **Magic stage**

The child reaches the magic stage at age four, their imagination is creative, easy to observe when they play, talk with toys, inventing lines on the phone, talking alone, having invisible friends, creating names for these friends, but it is not a rigid phase, considering that each child grows at their pace. When listening to stories ask for it several times and listen to it with charm and interest. The first time everything is new, then they already know what will happen and identify, even more, enjoying the details. This can also happen to adults, when they read a book or watch a movie that will enjoy, they review and reread it several times, because the pleasure is renewed.

The teacher should well understand these stages, being able to perform well its role of storyteller. The magic phase may extend up to about the age of seven, as in the first period the child prefers stories with a minimum of text, reduced plot, and repeated expressions. In the second period, they appreciate stories of animals, circus, story lines involving food, flowers, clouds, among others. When language becomes more evolved, the child requires longer plots, expanding knowledge and allowing a greater variety of the subject.

♦ **How to tell stories to children**

Storytelling is an art that should give pleasure to those who read them and the listener. Told or read, they are a source of energy and charm; the enrichment should be light, spontaneous, dramatic, which besides being preferred by children, they

Davim MVC, Davim RMB, Silva DC da.

Reflective analysis of the importance in the...

offer values indispensable to the development of good literature program.

Telling a story naturally becomes simple without artificiality. They are also indispensable gestures and body balance of the storyteller, experiencing the story with interest and enthusiasm in tune with the listeners. Exercising the creativity to recreate the text with originality without modifying its main structure.⁴

Telling a story makes the child identify with the characters, capturing the whole plot to the listener's presence and making this child be incorporated into the plot of the story as part of it, acting, thinking, feeling, suffering, rejoicing as if they were the characters. The stories provoke new thoughts and perfect others, so the storytelling should not be depressing, but it has a happy ending, passing healthy emotion, awaken creativity, affection, friendship, play, respect, among others to the listener.

When the child intends to play in-house toy, he transfers to objects, dolls and his attitudes representations of the real world, actually an imaginary reality. He wears the mask of the character, playing similarly, pretending being Cinderella or the wicked witch and playing, experiencing dramas that can be his dramas, but also anticipatory of human destiny.²

Therefore, good training and use of special technical knowledge are required to tell a story. There are simple narratives without the need of any feature or accessory, processed only through the narrator's voice, his posture, hands-free, concentrating the force on body expression and drama can be experienced in the stories as tales, legends, and fables.

It may be used in some presentations of story-telling, the illustrated book considering that the narrator shows this book for the children slowly passes the pages with the right hand while the left holds the bottom of the book opens in front of the children. This narrator must have knowledge and safety of the story, with their words without flinching or consult the text, not to harm the integrity of the narrative.

The teller can also use a flannel, very practical visual resource for those who are experienced and trained. The designs also draw attention and curiosity to the listeners, which is an attractive feature for

children. In this sense, it is necessary to use techniques and why not say, stories of secrets to have an enhanced storytelling.

For a good story teller, the literature recommends the following steps:⁴

1. **Short story:** the good teller is involved and vibrates with the telling, if it is not interested, the child also will not be involved;

2. **Avoid adaptations:** the teller should read what is in the book, not to deprive the listeners of the literary text. Fairy tales are stories full of fantasy and poetry, dealing with fundamental feelings of the human being as fear, anxiety, anger, affection and love. It allows the child to exercise his imagination and solutions to life's problems of interest to adults;

3. **Do not explain too much:** an adaptation of stories is a child's life history mischaracterization. By doing the translation or adaptation, the teacher makes everything very clear without any mystery ending the story the child accepts his final unchallenged;

4. **The story is a meeting point:** participating in a story round, the child is involved in common experiences that facilitate knowledge and connections with other children;

5. **It is also a starting point:** in the evolution of a story, the children can develop other activities such as drawings, play do, ceramics, theater or whatever their imagination suggest;

6. **Moral of the story:** zero or more. The secrets of the stories and the storytellers are only the beginning, the rest whom we tell, with experience, imagination, and common sense;

7. **Comment on the story:** direct questions need to be asked to the children as a feedback to assess the understanding and acceptance of what was told if they were cast by itself and what was transmitted was captured;

8. **Mode and possibility of voice:** whispering when the character speaks softly, speaking so low audible in moments of doubt and using naturedly noise, horror, raising the voice when a hubbub is going on. Long pauses are essential when they enter the "So..." to have time for each child their imagination period of many things that are to happen next.

It is important to know that to educate is

to sow grains and education is done in long-term and all that concerns the formation of the sensitivity of the child, intelligence is also inseparable manifesting that same long term. When the exact knowledge is transmitted to children, the evaluation can measure them. However, their deep personality is not measurable.³

The storyteller must have a posture that, despite emotionally involved, the narrative influences always on the same level as the audience, sitting preference. A narrator should not be shaken, does not move from one side to the other because, that way, children will not know who follow the narrator or the characters in the story. The narrator must be expressed with definite, unmistakable voice, knowing shape it according to what is telling considering the following: intensity because the voice varies in direct proportion to the distance of the speaker to the listener, varying according to the emotion that they want to pass along to the rhythm, inflection, and intonation.

Clearly, the teller needs deepening in children's literature studies, folklore, have basics to choose the stories, appreciate comments and evaluate the reactions of children having proper knowledge about the stories being narrated. Before starting a story, it is important to the narrator know the place, learn about individuals, numbers and age of these listeners, preferably placing these children in semicircles, relaxed position so that all can see and hear the narrator as well as the material to be displayed without forcing the neck, or even sitting on chairs on the floor. With all these precautions, may also be agitated, changing place, vying for the same place, even the neck of the narrator. This is all part of the moment of interaction with the delightful tale.

Children who believe in the stories are those between four and five years old, even may even be afraid of the characters which are normal. Even at that stage, the stories are gaining gradually, logical sequence: beginning, middle and end, but the action is still critical. In the phase of five to seven or eight years old, the child goes out of the symbolism and believe that everything in life enters to pretend. In this period, there is an interest in the written language, and the child wants to know what is written in the book, he wants to the write the word heard, so it is required that the narrator

tells it as it is.

CONCLUSION

The studies and research carried out in children's literature are a part today of the experience of children, stressing that with reading or storytelling habits, it is essential to achieve better learning levels with strategies and diversified and efficient resources to promote social change given that the infant universe is exploited by several possibilities of reading.

The reflective approach of the theoretical under the theme provided the perception that storytelling is a pedagogical practice that should be a constant in the lives of children and the teacher. This should always be looking for new teaching methods, resources to achieve better quality in learning. Given this reflective study, there is the prospect that it will contribute to the promotion of children's reading as a social development factor, as well as an important tool in building a critical reflective awareness, enriching and motivating the pleasure of reading and listening history, for a perfect emotional and intellectual development of children.

REFERENCES

1. Silva Junior FJG, Monteiro CFS. Reflexões acerca das políticas sobre drogas: interface histórica e contextual. J Nurs UFPE on line [Internet]. 2014 July [cited 2016 June 17];8(supl. 1):2907-14. Available from: <http://www.ufpe.br/revistaenfermagem/index.php/revista/article/view/63801.pdf.5984>
2. Amarilha M. (Org.) Educação e leitura: trajetória de sentidos. Revista Educação em Questão [Internet]. 2003 Agu [cited 2016 June 15];20(6):165-8. Available from: <http://www.periodicos.ufrn.br/educacaoemquestao/article/view/8471>
3. Matos GA. A palavra do contador de histórias: sua dimensão educativa na contemporaneidade. São Paulo: Martins Fontes [Internet]. 2005 [cited 2016 May 15]. Available from: <http://www.gislaynematos.com.br/produtos/livros/livros%20e%20cadernos.html>
4. Silva MBC. Contar histórias: uma arte sem idade. São Paulo: Ática [Internet]. 2006 [cited 2016 June 15]. Available from: <http://docslide.com.br/documents/livro-contar-historias-uma-arte-sem-idade-1.html>

Davim MVC, Davim RMB, Silva DC da.

Reflective analysis of the importance in the...

5. Brasil. Ministério da Educação. Secretaria Fundamental. Parâmetros Curriculares Nacionais: Língua Portuguesa. Brasília: Ministério da Educação [Internet]. 1997 [cited 2016 June 15]. Available from: <http://portal.mec.gov.br/seb/arquivos/pdf/livro02.pdf>

6. Nietzsche EA, Ilha S, Nicola GDO, Lima MGR. Atividades lúdicas no cenário escolar para prevenção do uso de drogas: vivência de enfermeiros. J Nurs UFPE on line [Internet]. 2014 July [cited 2016 Jun 17];10(supl. 1):347-51. Available from: <file:///C:/Users/rejane/Downloads/6798-81715-1-PB.pdf>

Submission: 2016/03/09

Accepted: 2016/09/01

Publishing: 2016/12/01

Corresponding Address

Rejane Marie Barbosa Davim
Avenida Amintas Barros, 3735
Condomínio Terra Brasilis
Bloco A, Ap. 601
Bairro Lagoa Nova
CEP 59056-215 – Natal (RN), Brazil