

CHILDREN'S TRANSITION TO ELEMENTARY SCHOOL: NARRATIVE OF A TEACHER IN INVESTIGATIVE TRAINING*

A TRANSIÇÃO DA CRIANÇA PARA O ENSINO FUNDAMENTAL: NARRATIVA DE UMA PROFESSORA EM FORMAÇÃO

INVESTIGATIVA LA TRANSICIÓN DE LOS NIÑOS A LA ESCUELA PRIMARIA: RELATO DE UNA PROFESORA EN FORMACIÓN INVESTIGADORA

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ABSTRACT

Our aim is to understand, from the field diary of a teacher in investigative training, her narratives about the child's experience in the transition from Early Childhood to Elementary School. We used the investigative material from ongoing research in a public institution of Early Childhood in Florianópolis/SC. It is an article based on (auto)biographical research, narrative documentation and aesthetic education (Passeggi, 2020; Suárez, 2008; Neitzel; Uriarte; Krames, 2020). We highlight the importance of considering in this transition the time of childhood and sensitive mediation in pedagogical practices, considering the guarantee of child's right to participate and build their journey in a meaningful way towards elementary school.

Keywords: Transition. Sensitive mediation. School. (Auto)biographical research. Narrative documentation.

RESUMO

Nosso objetivo é compreender, a partir do diário de campo de uma professora em formação investigativa, suas narrativas sobre a experiência da criança na transição da Educação Infantil para o Ensino Fundamental. Utilizamos o material investigativo de uma pesquisa em andamento realizada em uma instituição pública de Educação Infantil em Florianópolis/SC. O artigo está fundamentado na pesquisa (auto)biográfica, na documentação narrativa e na educação estética (Passeggi, 2020; Suárez, 2008; Neitzel; Uriarte; Krames, 2020). Destacamos a importância de considerar, nas práticas pedagógicas, o tempo da infância e a mediação sensível para que a criança tenha o direito de participação garantido, construindo sua caminhada de maneira significativa para o Ensino Fundamental.

Palavras-chave: Transição. Mediação sensível. Escola. Pesquisa (auto)biográfica. Documentação narrativa.

RESUMEN

Nuestro objetivo es comprender, a partir del diario de una profesora en formación investigadora, sus narrativas sobre las experiencias de los niños en la transición de la Primera Infancia a la Escuela Primaria. Utilizamos el material de pesquisa de una investigación en curso en una institución pública de Educación Infantil en Florianópolis/SC. Se trata de un artículo basado en la investigación (auto)biográfica, la documentación narrativa y la educación estética (Passeggi, 2020; Suárez, 2008; Neitzel; Uriarte; Krames, 2020). Destacamos la importancia de considerar en esta transición el tiempo de la infancia y la mediación sensible en las prácticas pedagógicas, teniendo en cuenta la garantía del derecho del niño a participar y construir su camino de manera significativa hacia la escuela primaria.

Palabras clave: Transición. Mediación sensible. Escuela. Investigación (auto)biográfica. Documentación narrativa.

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INTRODUCTION

Entering the first year of elementary education presents a series of challenges that prompt reflection and a reconfiguration of pedagogical practices involving young children. Our goal is to understand, through the field journal of a teacher engaged in investigative training, her accounts regarding the child's experience during the transition from early childhood education to elementary school. This article is grounded in two interconnected theoretical and methodological frameworks: (auto)biographical research and aesthetic education, emphasizing the intersection between these areas for teacher education.

For the development of this discussion, we draw upon investigative material from an ongoing research project which seeks to examine how aesthetic education is practiced during the final year of early childhood education and the first year of elementary school³. Our attention here is placed on the investigation phase concerning children who are beginning the transition to a new school stage.

Initially, we situate this article within the concept of school transition. To do so, we present important details about childhood, children's experiences in transition, and the creation of Law No. 11.274/2006, which extended Primary Education to nine years (Trinches, 2007; Campos, 2012; Schmitz, 2008; Moss, 2011). We then discuss the concept of sensitive mediation within the theoretical domain of aesthetic education (Schiller, 1991; Neitzel et al., 2020; Duarte Júnior, 1998, 2000). This concept shapes the reflective entries of the teacher in training, offering pedagogical suggestions that may grant the transition more significance for each child (Kohan; Fernandes, 2020).

Next, we describe how (auto)biographical research serves as a vital framework for uncovering teacher perceptions of the transition process. This approach invites exploration of how reflection transforms us and gives meaning to experience. In this case, transformation is observed through the field diary of a teacher in training⁴, which functions as narrative documentation (Suárez, 2008, 2011, 2017). Scenic understanding serves as the analytical pathway for interpreting recorded reflections (Marinas, 2007).

By presenting Lorena's insights, we emphasize reflections on childhood temporality during this process and how sensitive mediation may enable children to express themselves freely and artistically, while forging meaningful progression toward Primary Education. This paper advocates for a pedagogical practice built upon children's experiences rather than relying solely on legislation.

SENSITIVE MEDIATION: IMPLICATIONS FOR THE SCHOOL SETTING

Childhood represents a fundamental period during which basic rights must be honored, as established by the Convention on the Rights of the Child (CDC, 1989⁵). This convention outlines rights clustered in three categories: protection, provision, and participation (Trinches, 2007). Protection refers to the right to life and basic care; provision, to protection against harm; and participation, to the right to be heard, express opinions freely, make personal decisions, access information, and have an identity and nationality (p. 51). These rights must be reflected in the way educational institutions treat and respect children.

According to Campos (2012), the main shift in childhood studies lies in no longer treating children as merely "future adult projects" (p. 13). Consequently, childhood entails not only

³ This is a qualitative research study that employs the cartographic method and non-participant observation (Kastrup, 2005; 2009; Flick, 2004), conducted in two public educational institutions in Florianópolis, SC.

⁴ We will also refer to her as Lorena, the name she chose to be called.

⁵ Available at: <https://www.unicef.org/brazil/convencao-sobre-os-direitos-da-crianca> (Accessed on 08/28/2024).

playtime but also a structured daily routine and imaginative engagement, through which autonomy is constructed. Despite diverse environments within a classroom, Early Childhood Education emphasizes play as a fundamental aspect of learning. The National Curricular Guidelines for Early Childhood Education (DCNEI) characterize children as historical beings with rights who, through daily interaction, construct personal and collective identities, imagine, fantasize, desire, learn, observe, experiment, narrate, question, and develop an understanding of nature and society while producing culture (Brazil, 2010, p. 12).

Regarding expectations surrounding the first year of primary school, it is natural that both children and teachers experience anxiety and excitement. Teachers must engage in ongoing reflection and redefinition of their practices. The teacher in training who contributed to this study works in Early Childhood Education. Her narrative about observing another teacher at that stage reflects an ongoing redefinition of her own pedagogy through immersion and reflection. This transformation is enabled by (auto)biographical research. The teacher's narrative is founded upon three dimensions: epistemic, experiential, and autobiographical (Passeggi, 2020). The epistemic involves knowledge and systematic reflection, the experiential concerns the uniqueness of lived experience, and the autobiographical refers to the interaction between knowledge and experience through narrative forms such as the field diary.

From this framework, one can understand how Lorena assigns meaning to the transition from Early Childhood to Primary Education. The transition involves moving from a familiar environment to an unfamiliar one. This process highlights the necessity for a mediated perspective that fosters learning paths sensitive to individual experience.

One way to develop such a perspective is to pay attention to the two earliest stages of Basic Education. The first stage, Early Childhood Education, caters to children from birth to six years old. During this period, children explore and internalize their experiences in the world. When this stage ends, Primary Education begins, usually characterized by ordered and individual seating. The National Common Curricular Base (Brazil, 2018) emphasizes that the transition must maintain the balance between change and continuity of learning processes, while respecting each child's singularities and relationships with knowledge as well as stage-specific mediations (p. 53).

Regarding the second stage, Schmitz (2008) argues that Law No. 11.274/2006, which extended Primary Education to nine years, introduced many strategies to include six-year-old children. However, Schmitz criticizes that these measures were largely driven by financial interests related to FUNDEF rather than attention to pedagogical, psychological, social, and cultural dimensions. The author insists on the necessity of focusing on the specificity of each stage. Early Childhood Education should address infants' developmental needs, peer relations, and multiple languages, while Primary Education should emphasize curricular formalization. Only then can transitions become intentional and meaningful.

Concerning articulation between the two stages, Moss (2011) offers three models. The first is preparatory integration, whereby early literacy practices in Early Childhood Education prepare children for primary school. The second is reciprocal negation, which occurs when there is a lack of dialogue between stages, resulting in fragmented experiences. The third, reverse relation, involves early education practices extending into Primary Education. Ideally, both stages should collaborate, preserving their distinctiveness while allowing openness to shared values and practices. This collaboration can be achieved through a pedagogical convergence grounded in mutual respect, dialogue, and joint project work (p. 153).

Moss's framework encourages the development of pedagogical strategies aligned with children's lived realities. Such strategies are grounded in aesthetic education, particularly within the Arts, as they reinforce sensitivity to individual experience (Neitzel et al., 2020). This

perspective is supported by CNE/CEB Opinion No. 20/2009, which emphasizes the importance of fostering creativity and ensuring children engage in diverse artistic experiences.

This theoretical domain introduces a critical concept for transition processes: sensitive mediation. Lorena's field diary underscores this pedagogical mechanism. Aesthetic education posits that an active mind combines vivacity with imagination (Schiller, 1991; Pillotto, 2007; Moura, 2021). Individuals educated in this way expand their sensations, perceptions, and creativity, enriching their knowledge base.

Duarte Júnior (1998) asserts that aesthetic education enables individuals to feel connected. This involves more than sensory engagement with artworks; it involves meaningful relationships with the surrounding world and promotes reflective transformation. Therefore, in constructing pedagogies rooted in aesthetic experience, we concur with Neitzel, Uriarte, and Santos (2020) that this process can refine sensory perception, redefine spaces, strengthen imagination, and encourage active formation of identity through reading or art. School becomes a space for experiential learning, guided by teachers through discussion, shared experiences, and flexible curricular time, aiming to promote student agency (Neitzel et al., 2020). We thus advocate for aesthetic education as foundational to the comprehensive development of both teachers and children, as it fosters critical and reflective capacities essential to an enlightened society.

THEORETICAL AND METHODOLOGICAL FOUNDATIONS

This article aims to understand, through the field diary of a teacher engaged in investigative training⁶, her narratives regarding the experience of young children during the transition from early childhood education to primary education. Methodologically, our reflections are grounded in the (auto)biographical research approach, considering narrative documentation (Suárez, 2008, 2011, 2017) as a research tool and the scenic comprehension framework proposed by Marinas (2007) as a means of analyzing the recorded perceptions.

According to Passeggi (2020), (auto)biographical research is situated within a qualitative research paradigm. Due to its theoretical and methodological plurality, this guiding thread supports knowledge production from the perspective of the one who narrates, whether a research subject or a researcher, focusing on ways of perceiving life and the phenomena associated with it in various contexts. As a result, the source of investigation in the human and social sciences becomes "the lived and narrated experience" (p. 59). In Brazil, this type of study is characterized as "hybrid, multiple, and diverse" because it draws on contributions from other fields such as oral history, sociology, health, literature, the arts, and teacher education (Passeggi, 2020, p. 66). This tradition has undergone what Passeggi (2011) refers to as "terminological fluctuation" due to its inspiration from multiple intellectual streams and tendencies.

In this context, the narrative-autobiographical paradigm emerged from a series of debates surrounding the centrality of the subject in educational research (Passeggi, 2020). According to the author, (auto)biographical research draws a specific focus by choosing biographical and autobiographical narratives as its object of study. In doing so, the participating subject can reflect in order to assess what culture offers and to "project alternatives" for surviving or living within that culture and, potentially, for transforming it (Passeggi, 2016, p. 72). In this article, the

⁶ Investigative material from an ongoing research project that aims to understand how aesthetic education takes place in the final year of early childhood education and the first year of primary education.

participating subject is the teacher Lorena⁷, who is undergoing investigative training. The material for discussion consists of her reflections recorded in her field diary.

While in the field, Lorena positioned herself at a distance from the others in the room so that she could observe the teachers and children within that context. In this case, we understand that the diaries in which these perceptions were recorded constitute a form of narrative documentation. According to Dorneles and Suárez (2023), such documentation functions as a "device for inquiry and reconstruction," serving in this case as a tool that highlights the perceptions of a teacher in investigative training regarding pedagogical practices and the experiences of children during the transition process.

According to Silva and Oliveira (2022), this tool has gained recognition in academic contexts by highlighting pedagogical practices through reflection. It emerged within the educational policy framework of Argentina's Ministry of Education, Science, and Technology, with Daniel Suárez as its pioneer. It presents itself as an alternative approach that seeks to "value, legitimize, and make public the experiences, knowledge, and pedagogical processes lived in the everyday life of schools" (p. 46).

Although the personal experiences of the teacher and the children are not described in detail here, the teacher in investigative training narrates her observations of another teacher's pedagogical practice through the lens of someone who is herself engaged in early childhood education. For this reason, we have treated the field diaries as narrative documentation in order to share and disseminate pedagogical practices. According to Dorneles and Suárez (2023, p. 8), this documentation enables "the investigation of one's own pedagogical experiences through writing, reading, dialogue, publication, and the circulation of experience-based narratives." As the teacher shares her experiences, she engages in a formative process of "narrative deconstruction and reconstruction of her forms of professional awareness." This process allows her to systematically, critically, and reflectively redefine and reorient her practices based on alternative pedagogical frameworks (p. 8).

The research was conducted in two educational settings⁸ in Florianópolis, SC: in Group 6 and in the first grade of primary school in another institution located in the same neighborhood. NEIM Maria Nair da Silva serves six early childhood education groups: G1, G2, G3, G4, G5/6, and G6/5. The observed class consisted of 25 non-literate children between five and six years old in the morning shift. Thirteen of these children were scheduled to undergo the transition process, as they had already reached the age cutoff required for the transition.

Lorena observed each group once a week, totaling five visits per month. As a non-participant observer, she focused on the classroom environment and on the mediation practices of the female educators and the male educator responsible for the respective groups. To document her observations, she relied on drawings, the children's speech, and her own perceptions. All of these elements were described narratively in her field diary. Our discussion focuses on what the teacher in investigative training recorded about early childhood education, considering the experiences of the children and the teaching team in the observed class. We relate these accounts to contributions from (auto)biographical research and aesthetic education, thereby offering pedagogical strategies for educators working with early childhood.

This discussion was developed based on the scenic comprehension approach by Marinas (2007), which allowed us to identify pedagogical practices that were significant during the

⁷ All participants mentioned in this article have been given fictitious names in order to protect their identities.

⁸ In primary education, a first-grade class was observed consisting of 32 students aged between 6 and 7 who had transitioned from NEIM Maria Nair da Silva. However, this information will not be included in the discussions presented in this article.

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transition process, as observed through the children's reactions. We sought to understand the meaning of the recorded words in Lorena's field diary, organizing her narratives into scenes in order to grasp the overall meaning of the class's transitional experience. This interpretive model proved to be fundamental, as each narrative formed a distinct scene grounded in a concluded line of reasoning. Each of the identified scenes was labeled a "mediating moment." These were described and analyzed using the framework proposed by Marinas and interpreted by Frison and Abrahão (2019), which includes two categories: the children's reactions and the pedagogical proposals. The first point in the scenic comprehension model, the holistic account, was provided by the research diary. Next, we identified the scenes observed by the teacher in investigative training that involved mediating moments. In doing so, we recovered the full word, the story imbued with meanings assigned by her.

We also recognize that there are limitations within her narrative that must be acknowledged. This refers to what can be called the empty word, or those observed moments that generated unresolved questions. These moments invite reflection on what was left unsaid and allow us to consider how Lorena reinterpreted the situation in "a desire to look inward and to perceive beyond the ordinary, beyond the objective facts" (Frison and Abrahão, 2019, p. 15).

EXPERIENCES AND PROPOSALS: MEDIATIONS IN THE TIME OF CHILDHOOD

Among the five days of observations carried out by the teacher in training, she recorded in her field journal pedagogical proposals and moments in which the children's experience with the transition process became evident. Beginning with the class's lived experience, Lorena described a moment when the teacher asked the children to sit in a circle to explain the presence of a new person in the classroom, even though that person was already familiar to the group. The teacher, alongside her assistant teachers, explained to the children that the visitor was conducting a study to understand how they were anticipating the upcoming school year. At that point, according to Lorena, some children asked to speak:

- "I already know the school, I take my brother there" (Pedro).
- "There I can bring my lunchbox" (João).
- "My sister studies there" (Laura).
- "It's really big and has a sports court" (Luisa).
- "I'm going to use a sharpener" (Antônio).
- "I think we stay there all day" (Flávia).

The teacher in training noted that the children showed a mix of anxiety and imagination about what first grade would be like. Her expectations were met, as the children openly shared what they already knew about the "big kids' school." Each student received a drawing with emojis and was asked to color the one that represented how they felt about participating. At that moment, Lorena noted, Gabriel said:

- "I want to participate, but I'm going to color both faces, okay? Because I don't want to go to the school, I want to stay in preschool" (Gabriel).

Lorena pointed out that this child was of age to move on to the first grade, but felt sad thinking about leaving NEIM. Her gaze turned to how he arranged his colored pencils and began

playing with toy cars on the carpet, mimicking engine sounds—his body visibly restless, torn between fear of the unknown and the curiosity that made him want to experience it. In her words:

- "Talking about a place you already know forces you to recalculate your path, even when you identify with that teacher and see yourself in her experiences. My eyes were focused on the teachers, their mediations and interactions, and the children's words, trying to understand how they were feeling during this transition process" (Lorena).

We note that Lorena's concern was whether Gabriel felt included in the process and whether the teachers involved were aware of his emotional responses. Here, it is essential to emphasize the importance of a pedagogical practice permeated by aesthetic education, which, according to Duarte Júnior (2002), is not limited to the sensory perception of artworks but fosters a meaningful connection between the individual and their context; it is about feeling part of an experience. It is "an education that acknowledges the sensitive foundation of our existence and devotes proper attention to it, turning the logical and rational operations of human consciousness broader and more subtle" (p. 177).

When we consider all the connections a child makes in constructing their experience of the world, recognizing them as a subject of rights also means reflecting on pedagogical proposals that do not constrain them to chronological time. This aligns with Kohan and Fernandes (2020, p. 6), who state that in childhood there is "a silent subjectivity, almost mute: almost, because it still has words, but they are words spoken by the subject, not the subject who speaks. These are words that come from the world outside, not from within. [...] It implies risk and courage, an openness to the world, to childhood, to the world's childhood."

These proposals are mediations along the child's path toward the first year of elementary school, and Lorena's concern lies in observing whether these will indeed take root throughout her time in the classroom. It is a mediation in which "intuition, perception, creation, and emotion reach a state of mobilization, where the creative impulse, activated by sensitive thought, enables impressions shared among those involved" (Moura, 2021, p. 40).

In another moment, Lorena described how Teacher Maria asked the class who was excited for first grade, and the responses varied. To her, the transition process was clearly reflected in the children's words and reactions—it was a mix of anxiety and eagerness to explore what lies ahead.

Student Marina smiled widely upon hearing the question.

- "My brother studies there, I'm excited" (Laura).
- "My tooth is wiggly, so I can go to first grade—my brother went when he had a wiggly tooth too" (Pedro).
- "She looked sad" (Anita).
- "Who knows what we do at school?" Maria continued.
- "We read and learn" (Caio).
- "We study by writing" (Pedro).
- "We write with pencil and eraser and use the sharpener" (Lia).
- "We go home alone on the bus, my brother has already done that" (Gabriel).
- "At school we do math like this: $4+4$ is 8, I already know math" (Pedro).

As the days went by, Lorena stated, the play, the curious looks, and the teachers' mediations began to flow with a unique connection, and the idea of sensitive mediation became more apparent. What stood out was how the children's experiences sparked reflection within her. It becomes evident that, due to her connection with that context, both the way the teaching staff conducted their pedagogical practices and, most importantly, the children's words captured her interest.

We understand that her narrative process encompasses not only her reflections on the teacher's practice but also her concern about whether each student is consciously anticipating that moment. This is in line with Schiller's (1991) view on the sensitivity of the mind, which involves not only tangible reality but also the richness of imagination, echoed by Pillotto (2007). A child educated within this aesthetic conception naturally expands and develops their perception and knowledge base.

Lorena highlighted student Luana, who was singing a song about respect and different hair types, surrounded by six peers and the teachers, all listening. Lorena noted Luana's vocal ability and how the group was enchanted by her confidence, asking her to repeat the song. Upon looking up the lyrics, Lorena found that the song emphasized diversity and how much we can learn from one another. It was noted how vibrant the aesthetic experience was for the children during this transitional moment (Neitzel & Carvalho, 2014).

The teacher-researcher also recorded several pedagogical proposals implemented by the classroom teacher, where the children's reactions underscored the importance of these strategies in the transition process. The first proposal involved bringing a box with paints and spray bottles made from repurposed insect repellent containers. The teacher explained that there were only five bottles, so each child would have to wait for their turn. At the playground, a large sheet of brown paper was stretched across a wall. Lorena described the children's excitement and the anticipation as they waited.

- "Five children at a time received a spray bottle and watched the 'magic happen on the paper.' Curious and focused, they used the materials, trying to figure out how it worked" (Lorena).
- "Wow, teacher, it paints by spraying!" (Marina).
- "I'm going to spray on top of yours!" Pedro said, smiling.
- "Marina was concerned about classmates who couldn't use the spray, so she stopped painting and helped them, showing empathy and care. Observing her, Teacher Ana kindly said: 'Congratulations for being such a special friend.' Marina then smiled and happily ran off to play in the park" (Lorena).

We observed in this situation the interaction and care in relationships as recorded by Lorena; a moment enhanced by the pedagogical proposal. We also realized the importance of a sensitive look capable of offering a playful and ethically grounded activity in the park, using unconventional materials in a natural setting. For Duarte Júnior (2002), this is a way of becoming more attentive to what happens around us, enhancing our awareness and, as a result, our ability to reflect (p. 191).

Another proposal recorded by Lorena involved children's literature. Her observations highlighted the sensitive mediation at play: "eye contact, the little kiss on the sore finger, attentive listening, and affection in tone and speech." The books were then distributed to the children, who quickly and naturally formed small groups of five to six, guided by their interests with no interference from the adults. During this time, the children identified letters in the books and turned each page with care. "There was wonder in their words and gazes. Although each child

understood the books differently, it was magical to watch them engage with the colors and fonts” (Lorena).

Lorena emphasized how the children were deeply immersed in the books and how they connected the covers or familiar stories with one another. According to Neitzel and Carvalho (2014), such elements are tools authors use to captivate and immerse readers in an aesthetic experience. The teacher enabled this by creating opportunities for the children to build their sensibility through literature and art.

The third proposal recorded by Lorena was a role-playing activity centered on a health clinic. Teacher Maria randomly assigned roles: Marina was the doctor, Pedro the pharmacist, Antônio the dentist, and Lia the receptionist. The rest lined up with color-coded tickets: yellow for dentist, blue for vaccine, red for pharmacy, and white for the medical office. The receptionist called out each color in turn, as described by the teacher:

- “The children brought the game to life, organizing themselves as patients. Gabriel, for instance, acted like he was really in one of those long SUS lines. He would climb on the bench, then jump down, dance, sit, and finally, when called to the dentist, lie on a pillow-made chair and say his tooth hurt.”

- At the dentist: “Don’t talk, I know where your tooth is hurting!” (Antônio, playing the dentist).

- At the vaccine station: “This liquid has to stay in the fridge or it’ll spoil. My mom said. Hey Pedro, when I go to the clinic the doctor takes it from the fridge” (Gabriel).

With each lived experience, it becomes clear that Lorena consistently recorded the awakening of abilities among the children. The play-based activities, coupled with the teachers’ sensitive mediation and the intentionally designed environment, resulted in an exchange that fostered “perception, sensitivity, and creativity in the face of a cultural artifact”, in this case, the representation of a reality familiar to that context (Fioravante, 2014, p. 117). This mediation amplified the “creative impulse [...] which leads teachers and students to create, characterized by the full active presence of the mind. This means that one cannot separate mind thought from the senses—intuition, creation, perception, emotion” (Pillotto, 2007, p. 116).

The pedagogical proposals narrated by Lorena reveal the teacher’s intention to acknowledge that the first year of primary education places greater emphasis on academic learning. Therefore, the final year of early childhood education must offer more intentional and meaningful propositions (Schmitz, 2008). Lorena’s account demonstrates that the teacher’s actions were guided by literacy-oriented practices, as Moss (2011) suggests, yet were significant and connected to the children’s realities: they involved reading, experiences beyond the classroom space, play, and the cultivation of care among peers. Here, we perceive the preservation of children’s right to participation (Trinches, 2007), which, in turn, grants them autonomy to embrace a new experience in a new school setting.

FINAL CONSIDERATIONS

By presenting the perceptions recorded by Lorena, this article becomes a report of an investigative experience. If the aim of academic work is to present research grounded in rigorous connections, the (auto)biographical approach allows for ventures that culminate in scientific insubordination (Abrahão, 2024). For this reason, we allowed ourselves to turn a research project into a narrative, highlighting the reflections that emerged while observing the experience of a teacher and her group of children on the verge of entering primary school.

This article addresses the experience of a research process that involved reflecting on the transition from early childhood education to primary school, and how sensitive mediation within

pedagogical proposals can ensure that children retain the right to express themselves freely. We argue, through the narrated situations, that aesthetic education fosters the senses and honors the tempo of childhood, enabling each subject to develop their abilities while respecting their individuality.

This educational approach applies both to students and to teachers, who are called upon to reflect daily on their own practices in ways that allow them to be transformed by knowledge and experience. We also understand that engaging with other teachers' stories—whether by listening or observing—is highly formative, regardless of whether the educator is just beginning their journey or already has years of experience. In this way, we are shaped by the experiences of others, paradoxical though that may seem; this is the transformative and formative power of narrative (Passeggi, 2020).

At the same time, witnessing cultural mediation and sensitive education in practice allowed Lorena to perceive the transitional process unfolding among the children, even if it did not manifest as frequently as she might have wished. That does not mean it did not occur—some experiences inevitably go unnoticed. This is precisely why narrative documentation emerges as a fundamental tool within (auto)biographical research: it promotes formative reflection among educators, enabling them to rethink, reframe, and reconstruct their professional paths in favor of a school that values the time of and in childhood.

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