BY KIDS TO KIDS: READING, WRITING, AUTHORSHIP AND CREATIVITY AS PROCESSES OF KNOWLEDGE CONSTRUCTION

An analysis of the Creating Together methodology from the perspective of learning, literacies and student agency

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ABSTRACT

Developing readers and text producers is one of the central challenges of Basic Education. In a society marked by multiple forms of language, digital culture and the intense circulation of information, reading and writing cannot be understood merely as technical skills or activities restricted to the Portuguese Language curriculum. They are social, cognitive and cultural practices necessary for the appropriation, organization and communication of knowledge. This article analyzes the pedagogical possibilities of the **Creating Together** methodology, developed by **By Kids To Kids (BKTK)**, focusing on reading, writing and student authorship. The methodology proposes that children and adolescents, with teacher mediation, investigate a specific subject or theme, discuss knowledge, collectively construct a narrative, write, revise, illustrate, narrate and participate in transforming this production into an animation. Drawing on the contributions of Paulo Freire, Lev Vygotsky, Emilia Ferreiro, Ana Teberosky and Magda Soares, the article discusses how this process can bring together reading, writing, oral communication, creativity, interdisciplinarity, social interaction and digital culture. It argues that the educational relevance of BKTK does not lie primarily in the final audiovisual product, but in the intellectual, linguistic, social and creative process required to produce it. From this perspective, animation represents the culmination of a learning process in which students progressively assume the roles of readers, researchers, writers, authors and producers of knowledge.

Keywords: reading; writing; literacy; authorship; creativity; student agency; learning; BKTK.

1 INTRODUCTION

Reading and writing are among the most important forms of learning provided by schools. However, reducing reading to decoding and writing to the orthographically correct reproduction of words means limiting phenomena that are far more complex. We read to understand, discover, interpret, compare information and learn. In the same way, we write to record, organize thought, argue, communicate, imagine, narrate, explain and share knowledge.

This understanding brings literacy acquisition and literacy practices closer together without confusing them. From Magda Soares's perspective, learning the writing system and participating in social practices of reading and writing are distinct but deeply interdependent processes. Mastering the written code technically is not enough. It is also necessary to understand its uses, functions and meanings within social practices (SOARES, 2004).

This discussion becomes especially relevant in light of contemporary transformations in communication. Children arriving at school encounter texts combined with photographs, videos, sounds, illustrations, games, animations and digital environments. The Brazilian National Common Core Curriculum recognizes this broader understanding of language practices by including different genres, media and forms of producing and circulating meaning (BRASIL, 2018).

In this context, the educational challenge is not to replace reading and writing with digital technologies. On the contrary, it is to strengthen them as foundations that enable students to participate critically in these new forms of communication.

It is from this perspective that this article proposes an analysis of the **Creating Together** methodology developed by **By Kids To Kids**. According to its institutional presentation, the methodology encourages students to create stories based on content from different areas of knowledge or on social and contemporary themes. During the process, they discuss the subject, conduct research, construct a narrative, create drawings of characters and settings and record the narration. This material can later be transformed into animation. The teacher assumes a role of pedagogical mediation and stimulation (BY KIDS TO KIDS, n.d.).

The central question of this text is therefore the following: what happens pedagogically before an animation created by children is completed? It is in this question that we find the possibility of understanding BKTK not simply as a technological resource or audiovisual tool, but as a methodology capable of organizing experiences involving

reading, writing, research, oral communication, authorship, creation and collaborative learning.

2 OBJECTIVE AND METHODOLOGICAL APPROACH

The objective of this article is to analyze the pedagogical potential of BKTK's **Creating Together** methodology, with emphasis on the processes of reading, writing and authorship. The aim is to relate the stages of the methodology to theoretical frameworks from education and language studies, identifying connections with concepts of mediated learning, literacy, text production, student agency and multimodality.

This is a theoretical essay of a qualitative and interpretive nature. The analysis takes the institutional description of the **Creating Together** methodology as its object and places it in dialogue with works by Paulo Freire, Lev Vygotsky, Emilia Ferreiro, Ana Teberosky and Magda Soares, as well as with the Brazilian National Common Core Curriculum. Therefore, the intention is not to present experimental evidence of effectiveness, but to build a conceptual foundation for understanding the educational possibilities of the proposal and to indicate directions for future empirical research.

3 THE CHILD AS A SUBJECT IN THE LEARNING PROCESS

The contributions of Lev S. Vygotsky highlighted the importance of social interactions and cultural mediation in the development of higher psychological functions. From this perspective, language, thought, culture and interaction occupy fundamental positions in human development. Learning is not an exclusively individual process. People also learn through relationships with others and through the cultural tools available to them (VYGOTSKY, 2007).

This perspective allows us to understand pedagogically what happens when a group of children receives the task of constructing a collective narrative. One child presents an idea. Another adds a possibility. A third disagrees. The group needs to argue. A piece of information is questioned, creating the need for research. A word does not seem appropriate and another must be found. A passage is unclear and the text needs to be rewritten.

These situations are not external obstacles to learning. They are part of learning itself, because knowledge begins to be produced within a space of interaction mediated by language.

4 PAULO FREIRE: READING THE WORD, READING THE WORLD AND AUTHORSHIP

Paulo Freire's contribution is particularly relevant to understanding the relationship between language, knowledge and authorship. His well-known formulation that reading the world precedes reading the word should be understood within a dynamic relationship between experience, text, context and critical understanding (FREIRE, 1989).

For Freire, reading does not correspond only to identifying words. Reading involves producing meaning. Writing, in turn, can become a way of reorganizing and communicating one's understanding of reality. This perspective can be materialized in a methodology in which children are challenged to transform what they have learned into a narrative.

To create a story about sustainability, for example, copying information is not enough. Students need to understand, select, connect, interpret, transform and communicate. The process can be summarized as follows: experience → question → investigation → reading → understanding → dialogue → writing → revision → creation → communication.

Reading is no longer merely an activity that precedes an assessment. It becomes part of an authorship project.

5 READING BECAUSE THERE IS SOMETHING TO DISCOVER

One of the recurring challenges in teaching reading is providing students with a purpose that goes beyond the school activity itself. Reading a text in order to answer questions serves a pedagogical purpose, but it does not represent all the possibilities involved in developing readers.

People also read because they need to solve a problem, discover something, verify information, construct a historically coherent character or understand a scientific phenomenon before transforming it into a narrative. In these situations, reading responds to a need created by the project itself.

Within the **Creating Together** methodology, a story may be inspired by content from different areas of knowledge and by social issues. A narrative set in a particular historical period may require research. A story about animals may require reading scientific texts. A production about water may require consulting different sources.

Reading becomes a tool for constructing something else and therefore acquires a concrete purpose.

6 FROM READING TO WRITING: UNDERSTANDING IN ORDER TO COMMUNICATE

After investigating and understanding a particular subject, another challenge emerges. How can what has been learned be transformed into a story that another person can understand? It is at this point that writing assumes a central position.

Writing requires organizing thought. A narrative needs to establish relationships. Characters need to have functions. Events need coherence. Information needs to be selected. Words need to be chosen. What seems clear to the writer may not be clear to the reader. Writing also means symbolically placing oneself in the reader's position.

Students therefore stop writing merely because the teacher has requested a text. They begin to write because there is something that needs to be communicated.

7 FERREIRO AND TEBEROSKY: THE CHILD IN RELATION TO WRITING

The research of Emilia Ferreiro and Ana Teberosky transformed the understanding of the processes involved in acquiring written language by demonstrating that learners do not occupy a passive position in relation to the writing system. Children observe, compare, formulate hypotheses, test possibilities, encounter contradictions and reformulate what they previously thought (FERREIRO; TEBEROSKY, 1999).

Creating Together is not a literacy teaching method, but there is an important conceptual connection. The child is understood as an intellectually active subject. The text does not arrive ready-made. It needs to be constructed. This construction requires linguistic decisions involving the title, opening, characters, vocabulary, organization of information, clarity, coherence and conclusion. Writing becomes an object of reflection.

8 MAGDA SOARES: LITERACY AND THE SOCIAL FUNCTION OF WRITING

Magda Soares made a decisive contribution to consolidating, within Brazilian educational debate, the understanding that mastering the alphabetic and orthographic system and participating in social practices of reading and writing are related dimensions, but they are not equivalent (SOARES, 2004).

When producing a narrative intended to become an animation and to be shared, the child encounters a concrete communicative situation. There is a text, an individual or collective author, a message, an audience, a purpose and circulation. Text production therefore comes closer to a social practice of writing.

Students do not write only so that the teacher can correct their work. They also write so that someone can read, hear or watch it. This difference is pedagogically significant.

9 WRITING MEANS REWRITING

Texts are not born ready. Writing is a process. A first version may contain problems. Information may be incomplete. A sentence may not adequately express what the group wants to say. The ending may contradict the beginning. These situations create genuine opportunities for revision.

There is an important difference between correcting something because the teacher requested it and revising because it is necessary to improve what one wants to communicate. When the group realizes that a particular passage will not be understood by the audience, an authentic need for rewriting emerges. Revision becomes part of the act of authorship, and mistakes can provide information about the learning process itself.

10 ORAL COMMUNICATION AS A CONTINUATION OF WRITING

After writing, students need to give voice to the narrative. Moving from written text to narration creates a new learning situation. When reading aloud, certain characteristics become more noticeable. A sentence may be too long. Punctuation can change interpretation. Dialogue requires intonation. An unfamiliar word can interfere with fluency.

The narrator needs to understand what is being read in order to communicate its meaning effectively. Writing, reading and oral communication become parts of the same communicative process. The student writes, rereads, interprets, narrates, listens and, when necessary, returns to the text.

11 FROM TEXT TO ANIMATION: WRITING AT THE CENTER

At first glance, animation may appear to be the main product of the methodology. Visually, it is the most evident result. Pedagogically, however, it should be understood as the culmination of the process rather than its starting point.

Before the animation, there is a text. Before the text, there is information. Before the information, there are questions. Before the answers, there is investigation. Before the narrative, there is dialogue. Animation by itself does not produce learning. It is the intellectual, linguistic and social journey required to construct it that creates opportunities for learning.

Technology does not replace reading. It depends on it. It does not replace writing. It emerges from it. It does not eliminate the teacher. It requires teacher mediation. This distinction is fundamental to understanding the pedagogical value of the proposal.

12 MULTILITERACIES AND DIGITAL CULTURE

Contemporary communication rarely occurs exclusively through written language. Text, images, sound, movement, symbols, videos and digital interfaces coexist continuously. Developing readers in the 21st century means helping them understand how these different forms of language interact.

This does not mean abandoning the written word. The greater the diversity of available languages and media, the greater the need to develop individuals capable of understanding, selecting, evaluating, organizing and communicating information. At BKTK, different forms of language converge around a narrative constructed by the students themselves. Text encounters drawing. Drawing encounters voice. Voice encounters movement. Together, these elements become a multimodal production.

13 CREATIVITY DOES NOT MEAN THE ABSENCE OF KNOWLEDGE

Educational creativity should not be confused with a lack of intentionality or knowledge. To create a story about a particular subject, students need to mobilize what they know about it. Science content can become a narrative conflict. Historical information can determine a character's behavior. A mathematical concept can become a problem to be solved. An environmental issue can become the central theme of a narrative.

Creating means establishing new relationships between different forms of knowledge. Creativity is no longer positioned in opposition to content. Content becomes raw material for creativity.

14 INTERDISCIPLINARITY: READING AND WRITING ACROSS ALL SUBJECT AREAS

One of the most relevant possibilities offered by **Creating Together** is allowing reading and writing to move beyond the boundaries of the Portuguese Language curriculum. Students read and write in Science, History, Geography and Mathematics.

This reinforces an important perspective. Developing readers and writers is not the exclusive responsibility of the Portuguese Language teacher. When a child needs to understand a scientific text in order to produce a story, that child is practicing reading. When a child needs to explain a historical event within a narrative, that child is

practicing writing. When students orally present what they have researched, they are practicing communication. Reading and writing become tools for learning.

15 THE TEACHER AS AN INTENTIONAL MEDIATOR

Placing students at the center of the process does not mean removing teachers from it. The greater the autonomy given to children, the greater the need for pedagogical intentionality on the part of educators.

Teachers ask questions, problematize situations, suggest sources, compare information, identify conceptual misunderstandings, broaden students' repertoires, guide revision and organize collective work. Student agency does not mean abandonment. Autonomy does not mean the absence of mediation. Creativity does not mean the absence of systematized knowledge. The challenge lies in constructing a relationship in which teacher intervention expands students' possibilities for intellectual action.

16 AUTHORSHIP, BELONGING AND RECOGNITION

A child draws a character and later sees that character incorporated into an audiovisual production. The child hears their own voice, recognizes a sentence they wrote, notices an idea they contributed and identifies the contributions of classmates. The experience communicates something important. What we produce can be shared.

School ceases to be exclusively a place where children come into contact with knowledge and cultural products created by others. It also becomes a space for cultural production. Students can recognize themselves as authors. A text that begins to circulate no longer exists merely as a school assignment. It finds readers and viewers. Writing acquires a destination.

17 PEDAGOGICAL POTENTIAL, IMPLEMENTATION EXPERIENCE AND RESEARCH

An academic analysis of the methodology requires distinguishing three complementary dimensions: pedagogical potential, implementation experience and empirical evidence of impact. BKTK describes its proposal as being based on child agency, collective story creation, reading and writing, the use of multiple forms of language and teacher mediation. These characteristics present theoretical connections with concepts of active learning, authorship, literacy, social interaction and the shared construction of knowledge.

In addition to its methodological foundation, **By Kids To Kids** has a significant history of implementation in educational contexts. According to institutional data provided by BKTK itself, the initiative has recorded more than **4,600 completed projects**, materialized as animations produced from students' creations, **143 partner schools**, approximately **24,000 participating students per year**, more than **1,600 trained teachers** and approximately **20 million YouTube views** of content related to the productions and the project.

These numbers are particularly relevant when considered from the perspective of the methodology's implementation capacity. The existence of thousands of completed projects indicates that **Creating Together** has moved beyond the status of an isolated pedagogical experience and has been applied in different school contexts.

The number of trained teachers also deserves attention. An educational methodology is not consolidated exclusively through materials or technological resources, but through educators' ability to understand its foundations and intentionally incorporate them into pedagogical planning. Teacher training is therefore a central element in ensuring that reading, writing, research, creativity and authorship are not treated as isolated stages, but as interconnected parts of a learning process.

Likewise, the participation of approximately 24,000 students per year increases the relevance of BKTK as a potential field for educational research. The scale achieved by the initiative creates possibilities for studies involving different age groups, curriculum subjects, school contexts and student profiles.

The more than 4,600 animations, referred to by BKTK as completed projects, also constitute a particularly relevant collection from an educational perspective. Each production represents the culmination of a process that may involve discussion, investigation, reading, script development, text production, revision, drawing, oral communication and collective creation.

Consequently, these productions do not need to be understood only as audiovisual products. They can also be understood as records of educational processes. From a research perspective, this collection opens possibilities for longitudinal and comparative analyses related to written production, narrative construction, the themes chosen by children, forms of knowledge representation, creativity and the different ways in which students transform curriculum content into narratives.

The approximately 20 million YouTube views add another dimension to the experience. They represent the social circulation of the productions. The text produced by the child

no longer has the teacher as its only audience. The story can reach other children, families, educators and different audiences. This characteristic reinforces one of the central issues discussed in this article. Writing acquires greater meaning when there is something to say and someone to say it to.

In this sense, text production within **Creating Together** can follow a particularly meaningful path. The child researches, reads, understands, writes, revises, narrates, produces, publishes and encounters an audience. The circulation of the production therefore adds a social dimension to authorship.

However, from an academic perspective, an essential distinction must be maintained. Reach is not synonymous with proven educational impact. The numbers presented demonstrate the initiative's scale of implementation, participation and circulation. By themselves, they do not demonstrate that participation in BKTK produces a measurable increase in reading proficiency, writing performance or other competencies. Establishing such relationships requires specific research designs, assessment instruments and systematic data analysis.

This distinction does not diminish BKTK's relevance. On the contrary, the accumulated experience and the number of participants make the methodology a particularly interesting field for scientific investigation. Future studies could, for example, analyze students' written productions before and after participation in the project, observe planning, revision and rewriting processes, investigate changes in engagement with reading practices, analyze vocabulary development, textual coherence and cohesion, study collective authorship processes, examine peer interactions and investigate students' and teachers' perceptions of the experience.

It would also be possible to analyze the collection of projects produced over the years in order to understand how children of different ages transform school knowledge into narratives and how reading, writing, images, oral communication and digital culture interact within these productions.

In this way, BKTK can simultaneously constitute an educational tool, a large-scale educational experience and a relevant object of scientific investigation. The trajectory already established provides a particularly promising empirical basis for a new stage. The challenge is to investigate systematically not only how many children participated or how many projects were produced, but primarily what happens to reading, writing, creativity and learning when a child stops being merely a recipient of content and becomes the author of a production intended for other people.

18 CONCEPTUAL MODEL OF BKTK'S EDUCATIONAL PROCESS

The analysis makes it possible to summarize the pedagogical process in the following conceptual sequence:

prior knowledge → problematization → investigation → reading → understanding → dialogue and interaction → organization of thought → writing → revision and rewriting → visual creation → oral communication and narration → multimodal production → sharing → authorship

This representation highlights a fundamental aspect. Animation is not at the center of the model. At the center are the child, language and the construction of knowledge.

19 BKTK AS AN EDUCATIONAL TOOL

Understood in this way, **By Kids To Kids** presents characteristics that justify its analysis as a relevant educational tool. Its potential contribution does not simply lie in making lessons more attractive or technologically up to date. It lies in the possibility of creating a pedagogical situation in which different processes converge toward the same objective.

Students read to discover. They research to understand. They talk to compare ideas. They write to organize thoughts. They revise to communicate more effectively. They draw to represent. They narrate to give voice to the text. They create to establish new relationships. They share to transform their production into a social practice.

Animation makes this process visible, but it does not replace it. This distinction helps explain why a methodology that appears to be centered on audiovisual production can have strong potential for working with reading and writing.

20 FINAL CONSIDERATIONS

In an era marked by the speed of information, audiovisual communication and the growing presence of digital technologies, defending the importance of reading and writing does not represent a position limited to traditional forms of education. The opposite is true. It has never been more necessary to know how to read, interpret, distinguish information from opinion, organize ideas and communicate one's thoughts.

Educational innovation therefore does not need to replace text. It can create new reasons for children to want to read and write. It is from this perspective that **By Kids To Kids** reveals one of its most significant educational possibilities.

The child does not write simply to fill a page: the child writes because their story needs to exist. The child does not read only because there will be a question after the text: the child reads because there is something that needs to be discovered in order to continue creating. The child does not revise only because the teacher marked an error: the child revises because someone needs to understand what they want to communicate. The child does not draw merely to illustrate: the child visually represents what they imagined. The child does not narrate only to practice oral reading: the child lends their voice to something they helped write. And the child does not use technology merely to consume: the child uses it to participate in the production of a collective work.

It is through this process that reading and writing recover their deeper dimension: they become tools for thought, expression, communication and authorship.

When children research a subject, read different sources, compare information, discuss what they have discovered, transform knowledge into narrative, write, revise, draw, narrate and share their production, something greater than the creation of an animation takes place. Knowledge is no longer simply received. It is appropriated, reorganized and communicated.

Children cease to occupy exclusively the position of recipients of culture produced by adults and also become authors. Before the animation, there is writing. Before writing, there is reading. Before reading, there is curiosity. And at the center of the entire process, there is a child capable of thinking, creating and producing knowledge.

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