


## "1, 2, 3 SAVE ME": INTERPRETING DRAWINGS ABOUT FAVORITE GAMES

Recebido em: 02/10/2023

Aprovado em: 04/12/2023

Licença: 

*Higor Ramos Ferreira*<sup>1</sup>  
Universidade de Brasília (UnB)  
Brasília – DF – Brasil  
<https://orcid.org/0000-0002-8546-6218>

*Anielly Luiza Silveira Nunes*<sup>2</sup>  
Universidade de Brasília (UnB)  
Brasília – DF – Brasil  
<https://orcid.org/0009-0007-2682-332X>

*Ingrid Dittrich Wiggers*<sup>3</sup>  
Universidade de Brasília (UnB)  
Brasília – DF – Brasil  
<https://orcid.org/0000-0001-5412-7021>

**ABSTRACT:** The aim of the study was to understand children's favorite games, through the interpretation of children's drawings. Playing is considered a typical activity of childhood, attributed to social significance. Drawing, in turn, is a possibility of participatory expression of children, thus documents that contribute to childhood memories. The drawings were produced in three public schools in the Midwest, Southeast and Northeast regions. The methodological design is based on documentary research with a qualitative approach. The analysis occurred through the classification and interpretation of the games. It is concluded that the children showed a preference for traditional games. However, sports activities and media elements were also portrayed, highlighting the diversity of cultural patterns in children's playful practices.

**KEYWORDS:** Games. Children's drawing. Childhood.

## "1, 2, 3 SALVE EU": INTERPRETANDO DESENHOS SOBRE BRINCADEIRAS PREFERIDAS

**RESUMO:** O objetivo do estudo é analisar as brincadeiras preferidas de crianças por meio da interpretação de desenhos infantis. A brincadeira é considerada uma atividade típica da infância, atribuída de significação social. O desenho, por sua vez, é uma expressão das crianças que possibilita a produção de sentidos e significados às suas experiências. Os desenhos foram produzidos por crianças do Ensino Fundamental de

<sup>1</sup> Mestrando em Educação Física. Grupo de Pesquisa sobre Corpo e Educação – IMAGEM.

<sup>2</sup> Mestranda em Educação Física. Grupo de Pesquisa sobre Corpo e Educação – IMAGEM.

<sup>3</sup> Doutora em Educação. Grupo de Pesquisa sobre Corpo e Educação – IMAGEM.

três escolas públicas, localizadas em Brasília, Campinas e São Luís. A análise ocorreu por meio da classificação e interpretação das brincadeiras desenhadas. Conclui-se que as crianças evidenciaram a preferência por brincadeiras tradicionais. Entretanto, as atividades esportivas e os elementos midiáticos também foram representados, demonstrando diversidade de padrões culturais nas práticas lúdicas infantis.

**PALAVRAS-CHAVE:** Brincadeiras. Desenho infantil. Infância.

### **“Put your finger here if you want to play”: Introduction**

Playing is part of daily life of children in different contexts. At school, for example, children play during break time, at snack time, on the playground, in lines and in the classroom. This activity, typical of childhood, contributes to social experiences and learning of children. According to Corsaro (2005), playing is a time and space in which children share their childhood with their peers and act creatively.

In this way, playing provides experiences free from expectations aimed at obtaining skills and performances, reverberating in possibilities for creating and developing autonomy (KISHIMOTO, 1996). Furthermore, playing is a tool that facilitates the process of building children’s playful cultures, and they actively participate in the creation of these repertoires (SILVA, 2010). Therefore, during play, children transform and elaborate their knowledge, representing children’s cultures, in which girls and boys do not faithfully reproduce the teachings of adults (WIGGERS; OLIVEIRA; FERREIRA, 2018).

This research is justified by the possibility of highlighting children’s interests and their involvement in games, providing elements for pedagogical reflection and teacher training. Above all, considering that playing is an activity that characterizes children’s cultures, understanding them, through drawings, enables a reach that reverberates in the different social practices of playing and in the enhancement of childhood as a generation that is experienced by plural social actors.

Given these considerations, the purpose of this paper is to analyze children's favorite games through the interpretation of children's drawings produced by elementary school children from three public schools located in Brasília, Campinas and São Luís. The article was structured into five sections, the titles of which suggest the playing environment among children. In addition to the introduction, the second chapter addresses theoretical elements, presenting productions from the field of childhood studies, with emphasis on children's plays and drawings. Next, the methodological outline expresses how the research mediated by the interpretation of children's drawings took place. The fourth section brings together the information and analyzes produced, as well as illustrations. Finally, the conclusion highlights reflections and developments of the investigation.

### **Children's Play – How good it is: Theoretical Elements**

Since the mid-1980s, productions in the Sociology of Childhood have started from the problematization of what had traditionally been said about children, described until then as passive objects of the means of socialization (GAITÁN MUÑOZ, 2006). This new conception of childhood initially presented a critique of the adult-centric view that had been propagated towards children. On the other hand, studies in the field of Sociology of Childhood are part of a process of child emancipation and the recognition of childhood as a social construction, a permanent generational category. Furthermore, this theoretical field considers the agency of children as subjects with their own rights (CORSARO, 2003). In this regard, a new quadrant has been organized for children in social investigations (DIP; TEBET, 2019).

Childhood brings us to different experiences, such as, for example, playing, an act that we find everywhere. According to Brougère (1998), playing is characterized as

a human activity, which has particularities. However, it is a plastic activity, which can change over time, taking into account cultural aspects, which also change. On the other hand, historically, an opposition was established in which “playing” is identified as an achievement contrary to “working”. In this way, playing was identified as something futile and opposed to what is serious (BROUGÈRE, 1998).

However, it is imperative to understand the right to play, based on Law No. 8,069 of 1990, which provides for the Child and Adolescent Statute (ECA). It is highlighted in Art. 16, that the child has the right to play, practice sports and have fun. In line with this, the 1989 Convention on the Rights of the Child (CRC), adopted by the General Assembly of the United Nations (UN), presents the right of children to express themselves freely (UN, 1989). Kunz and Costa (2015) consider that playing is not just a motor gesture, as it builds the way in which children dialogue with others and express themselves to the world. From this perspective, play is enhanced when it is spontaneous, in which the child's universe is respected, free from impositions from adults.

The presence of play in childhood requires conditions of space and time, marking the child's development. The relationships between leisure and childhood, between playing and early childhood education represent significant interfaces for understanding the historical and cultural conditions that influence education and child development today. In effect, “the conceptions we have about these topics are tangled and influence the directions given to playing in children's lives” (MARTINS; CRUZ, 2014, p. 18). In this regard, the authors understand playing as a leisure content, since childhood can be thought of in two phases, the time of obligations, which involves school or work, and free time, which most of the time is destined for to play with. However, it should be noted that free time has been undergoing changes, as adults

increasingly control children's routines. On the one hand, the idealization of children as a becoming can reduce time for play. Furthermore, play spaces also undergo changes, considering that the limitations of the urban environment force children to remain indoors.

In addition to playing, another characteristic element of childhood is drawing, which is an opportunity for children to express themselves in an original and unique way. As a speech resource for young children, drawing facilitates communication, placing children in the spotlight and thus contributing to their integral development. Above all, drawing enables children to produce meanings and meanings for their experiences (GOLDBERG; FROTA, 2018).

When observing the drawings produced by children, Gobbi (2014) states that they do not just represent individual works, but express certain childhood rituals, as well as revealing hierarchies between children and their works, assuming values and, therefore, receiving different treatments. In addition to a sheet with scribbles and colorful strokes, the drawings impact power relations, contributing to the creation of new environments. Therefore, the appreciation of drawings in research works requires an in-depth reading, taking into account various aspects such as the age group, the guidance received, the historical and cultural context, as well as the level of spontaneity, seeking an insight criticism of the drawings (MEDA, 2014).

### ***Now is your turn! The Methodological Design***

As a way of analyzing children's favorite games, qualitative research was carried out through the interpretation of children's drawings. Considering children's drawings as a source of research provides an understanding of the uniqueness of childhood, also impacting children's agency and protagonism. In particular, children's drawings can be

recognized as a document, contributing to childhood memories, highlighting the senses and meanings that children conceive of the world (GOBBI, 2012).

The main source used in our work is a selection of drawings from a collection made up of approximately 2,500 pieces in total. The drawings in this collection were produced as part of a total of 25 academic works in the field of childhood studies. The drawings unfolded from investigations carried out in different institutions, in Brazil and abroad, from 2003 to 2021. Among the themes, the following stand out: “games”, “body image”, “institutions and training spaces”, “media”, “physical education” and “everyday life”. The collection support is made up of original and digitized copies, each of which is identified by a number. The back contains information such as the child's name and age, as well as other records made in pencil, such as children's statements about the drawings and researchers' notes, facilitating their interpretation (WIGGERS *et al.*, 2021; VIEIRA, 2021).

For this paper, 120 drawings were selected, representing 5% of the total pieces in the collection. In common, the theme represented by the children is the “favorite playful activity at school”. According to Table 1, the drawings come from three studies, one at master’s level and two at Ph.D. level, carried out in 2015, 2018 and 2020, that is, within a five-year period. The research was carried out in public schools, with elementary school students, located in São Luís, Brasília and Campinas, belonging to the Northeast, Central-West and Southeast regions, respectively. It should be noted that children in Brasília and Campinas are between the ages of 6 and 7, while those in São Luís are between 7 and 13 years old.

**Table 1:** General characteristics of the selected academic works

Academic Work Title	Author	Theme of drawing	Number of children	Number of drawings	Level of education	Age	City - UF	Year
---------------------	--------	------------------	--------------------	--------------------	--------------------	-----	-----------	------

<b>“No, it is not a fight... it is only a wrestling play”: children’s daily life and bodily practices</b>	Mayrhone José Abrantes Farias	My favorite playful activity at school	88	71	2nd to 5th grade	7 to 13 years old	São Luís - MA	2015
<b>“Playful activities for everyone”: perspectives from children at a school in Brasília</b>	Aldecilene Cerqueira Barreto	The playful activities I most like to play at school	29	29	1st Grade	6 and 7 years old	Brasília - DF	2018
<b>Times of playing: for an ethnography of children’s cultures in school spaces</b>	Flávia Martinelli Ferreira	My favorite playful activity at school	20	20	1st Grade	6 and 7 years old	Campinas - SP	2020

**Source:** The author herself.

Playing activities are related to a system of meanings, it is worth highlighting that the interpretation of children's illustrations comes from the social context in which they are inserted. Therefore, in addition to the drawings themselves, we took into account the respective academic works that elucidated theoretical and methodological aspects, especially details of the process that occurred during field investigations with children, in different school institutions.

The educational institution in Brasília - DF is located in a region close to the center of the capital, and is predominantly made up of middle-class families. The structure offers a playground, courts, sand court, large space with trees and a doll house (BARRETO, 2018). The school in Campinas, state of São Paulo, previously built as a Children’s Park, is located in an extensive green area, containing a soccer field, sand park, playground and vegetable garden. The district in which it is located currently has some clandestine subdivisions, communities and irregular occupations (FERREIRA, 2020). Furthermore, children from São Luís, state of Maranhão, attend a school that

offers sports courts and courtyards, which is located in a peripheral community, where several inequalities are observed (FARIAS, 2015).

The three surveys are prepared from the perspective of childhood studies, highlighting the need for children's social participation. In this regard, the drawings are similar, giving this small set of works a theoretical-methodological affinity. Thus, the field research carried out in Brasília was mediated by participant observation with the help of a field diary, photographs, filming, drawings, as well as conversations with children, carried out individually (BARRETO, 2018). On the other hand, in the Campinas research, the ethnographic nature stands out, consisting of observation of the daily lives of boys and girls, followed by field diary records, photographs and drawings created by the children (FERREIRA, 2020). Finally, the study organized in São Luís included ethnographic fieldwork, with the production of drawings by children from different classes and days of the week, complemented by group conversations (FARIAS, 2015). Therefore, the works are characterized by the association of different techniques, offering contextualization and methodological detail, and the transcriptions of the children's statements about their drawings enrich the interpretations.

From the identification of the game drawn and the figures represented, as well as the scenario that contextualizes each drawing, other visual aspects were also considered in the interpretation process, such as distribution of the drawing on paper, framing, perspective, lines, shapes, colors and movements. That said, the description and interpretation of the drawings was guided by a protocol, as shown in Table 2.

**Table 2:** Protocol for describing children’s drawings

<b>ELEMENTS OF DRAWING</b>	<b>DESCRIPTION</b>
<b>Theme</b>	Name of playful activity and elements characterizing it.
<b>Figures</b>	Human figures, animals, elements of nature and other



	objects. Position of human figures, such as standing, sitting or lying down; front, back or profile.
<b>Scenario</b>	Details of the drawing context.
<b>Distribution on paper</b>	Space filling, central part, side part (left and right), top and bottom.
<b>Framework</b>	General, American, Medium, Foreground and Detail.
<b>Perspective</b>	Front view, back view, side view (left and right) and top view.
<b>Lines</b>	Wide, narrow, continuous and dashed.
<b>Shapes</b>	Circle, square, triangle, rectangle or no defined shape.
<b>Colors</b>	Colors used, repeated colors, predominant colors, intensity or absence of colors.
<b>Movement</b>	Type of movement represented or without movement.

**Source:** The author herself.

Finally, the information produced was systematically gathered and analyzed, seeking to articulate the description of the selected drawings with the reading of the respective academic works, including the children’s speech. We consider the theoretical framework on childhood, play and children’s drawings, previously exposed, in order to consolidate the interpretation of the favorite play drawings produced by children.

### **“My favorite playful activity is...”: Interpreting the Drawings**

As mentioned, the purpose of the study is to analyze children’s favorite playful activities through the interpretation of children's drawings. Considering the description protocol, previously detailed, the playful activities represented by the participants of the three selected studies were identified.

The drawings bring together a wide variety of children's game, such as hide-and-seek, tag, *pique-cola* and *pique-alto*; movement games, which involve jumping, running, playground, playing in the rain; pretend games, including dolls, cars, police and robbers, fairy tales, playing school, family and friends; popular games, such as hopscotch, Blind man's buff and Spin the Wheel. In addition, sporting components such as soccer, volleyball, fights and parkour are highlighted. Other drawings demonstrate the media presence in the daily lives of children through the games of characters and narratives. From this preliminary identification, it is possible to group the favorite games at school into three categories, namely: "traditional", "sports" and "media", as shown in Table 1.

**Table 1:** Drawings of favorite games at school, according to category and type

Categories	Number of drawings	% of drawings	Types	Number of drawings	% of drawings related to category	% of drawings related to grand total
Traditional	72	60	Tags	31	43.05	25.83
			Movement playing	19	26.38	15.83
			Pretend game	16	22.22	13.33
			Popular games	6	8.33	5
<b>Subtotal</b>				<b>72</b>	<b>100</b>	<b>60</b>
Sports	37	30.83	Soccer	28	75.67	23.33
			Fights and combat games	7	18.91	5.83
			<i>Parkour</i>	1	2.70	0.83
			Volleyball	1	2.70	0.83
<b>Subtotal</b>				<b>37</b>	<b>100</b>	<b>30.8</b>
Media	11	9.16	Characters	9	81.81	7.5
			Narratives	2	18.18	1.66
<b>Subtotal</b>				<b>11</b>	<b>100</b>	<b>9.1</b>

<b>Total drawings</b>	120	100	<b>120</b>	<b>100</b>
-----------------------	-----	-----	------------	------------

---

**Source:** The author herself.

Of the total of 120 games, 72 correspond to the “traditional” category, representing 60% of the drawings. Sports were also evident among children's preferences, occupying 31% of the drawings. The media were also present in 9% of the pieces, however, as we have seen, they are not predominant in the selected drawings. Therefore, the results suggest that children show greater interest in traditional games. We emphasize that this predominance was observed in the three cities that are part of our analysis, despite belonging to different regions of Brazil.

Likewise, Bezerra and Alves (2023) developed a study on games, in which traditional and sporting games were experienced with greater emphasis than digital games. Therefore, despite accelerated technological advances, no matter how much children play and have fun with media, it is often not possible to determine that they experience them in all their daily actions. From this perspective, Fantin (2006) considers that despite the sociocultural changes observed today, as well as the changes caused in children's lives, children continue to be interested in traditional games, maintaining the nuances between the traditional and the contemporary. In fact, games such as hide and seek, tag and others still persist among children's preferences, preserving the tradition of playing.

In general, it is worth adding that the large outdoor area of the school of Campinas, previously built as a Children's Park, served as a significant reference for the drawings. In this set, games in parks were greatly explored, and details of the equipment and materials were carefully designed. On the other hand, the authors of the drawings of São Luís chose, in large numbers, to represent the game highlighting the setting of the school building, following the typical “little house” shape of children's illustrations. The

quality of the school space does not go unnoticed by children's experiences, denoting its importance in educational policies.

Another general characteristic that stands out in the interpretation of the selected drawings refers to peer culture. In the drawings of Brasília, for example, the researcher observed similarities between drawings of children who were close to each other at the time of the activity. In this regard, common interests are evident, which children share in the school environment (BARRETO, 2018). In the drawings of São Luís, many drawings represent figures of children playing together, highlighting the interaction between pairs and the collective construction of games.

In order to illustrate the main categories identified among the favorite games, children's drawings are analyzed below, highlighting examples of tag and soccer, as well as a media game.

a) Traditional Games

Traditional games are characterized by cultural and historical elements, being transmitted between generations. França and Gomes (2021) carried out research on traditional games, observing the participation of children in interviewing their family and friends about games from their childhood. In this regard, they identified the rescue and cultural roots that are mediated by these activities. Traditional games are also characterized by variations in rules and ways of playing, caused by transmission between generations and particular regional characteristics, as well as interactions between peers. Furthermore, such playful activities can be practiced in any space, whether on the street, at school, indoors, and without the need for specialized materials.

Among traditional games, we observed that the drawings focus on the representation of tag plays, which correspond to 26% of preferences. We selected a drawing where a game that corresponds to hide-and-seek is highlighted (Figure 1). Two

children are represented in it. While one of them, on the right, facing the wall, counts the time, the other, on the left, hides behind the tree. The sky, clouds and sun, as well as grass and flowers, make up the details of the scene. The drawing fills the entire space of the A4 sheet, in anterior perspective and in general plan. The predominant colors are blue and green. The speech in the balloon suggests the importance that the child gives to the moment of counting time, which causes tension, but also generates fun.

**Figure 1:** “Hide and seek”



**Source:** Drawing of a 6-year-old boy, from a school in Campinas (FERREIRA, 2020, p. 184). Collection of drawings, No. 21.018.

This game involves hiding and capturing actions, as well as protective fields, according to the explanation of a 7-year-old boy, a student from Brasília:

One person counts to whatever number they want. Then, the other players hide. Then, the other person who made the count has to find a player and run to where he/she told it and tell it: 1, 2, 3 and say the name of the person found. If the person who hid arrives first, they will say “1, 2, 3 save me” (BARRETO, 2018, p. 111).

The drawing comes from Campinas, having been titled “hide and seek” (FERREIRA, 2020). This children’s game has rules that may vary depending on the region. We even noticed that the names of the games themselves present distinctions, as

in Campinas children call “hide-and-seek” what in Brasília is called “hide-and-go-seek”. Indeed, regional differences between the selected studies were identified.

Another example of regional variations is “tag”, which was called “American tag” in Campinas, with alternative rules and forms. Therefore, traditional games are characterized by diverse nomenclature and varied forms, establishing themselves as a creative space for children’s cultural experiences. Traditional games make us reflect on children’s actions with their peers in the context of their culture. A game of hide and seek, for example, favors the exchanges, diversities and pluralities of childhood, revealing situations and rules that children share and decide on privately and with collective protagonism. Above all, through the analysis developed, it is possible to identify that the school is an important space in the dissemination of children's cultures, where children enjoy traditional games.

b) Sports games

Games inspired by sports are marked by activities that are based on specific techniques, matches between teams, as well as other elements such as competition. As for the drawings that fall into this category, the main type was soccer, which is equivalent to 23% of the total. However, soccer was not represented in a homogeneous way, as it is experienced in different spaces, whether on the field, on the court or on the beach, through different forms of organization, and even with different numbers of players. Therefore, above sporting disputes, playing in this category is characterized as a recreational and resignifying opportunity. Thus, children suggest ramifications of each modality, such as the soccer game (Table 3).

**Table 3:** Typologies of soccer drawn by children

<b>Types of soccer/football</b>	<b>Characteristics</b>
<b>Soccer</b>	Approximation with football games that can be watched on television, with

	grass, scoreboard, teams, etc.
<b>Indoor football</b>	Most common reality at school, with multi-sports courts and practices between groups of friends.
<b>Beach Soccer</b>	It can be practiced on the beach or in parks that have spaces with sand. In addition, other combinations such as footvolley are used.
<b>Soap soccer</b>	It can be carried out on tarpaulins or inflatable toys, which are less accessible, especially in public schools.
<b>Breaking Ball</b>	Relationship between football and “kick and break” fights in which pushes, “sliding tackle” and sweeps take place, with the objective of the game being a melee attack towards whoever is in possession of the ball.
<b>Five-a-side football</b>	The nomenclature refers to an adapted way of playing football with five players, with four players on the line and one in goal.

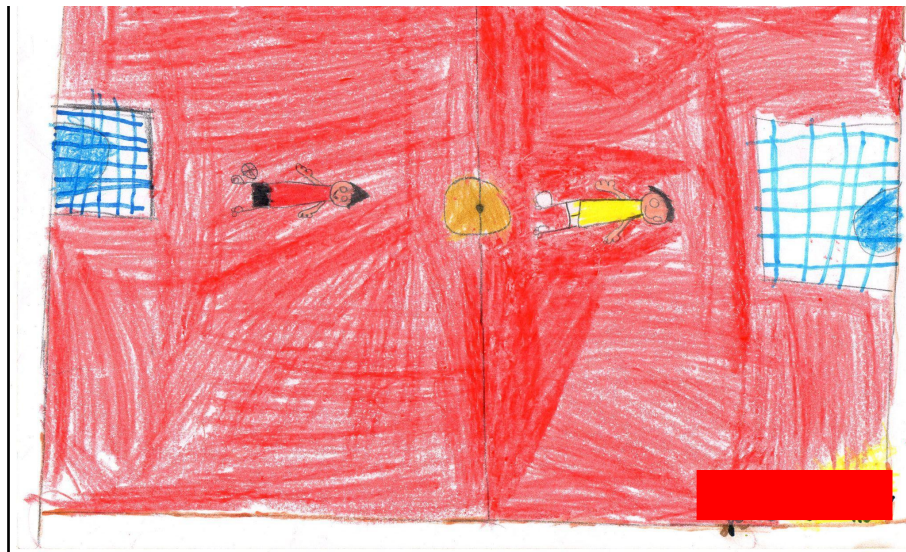
**Source:** The author herself.

The types of soccer portrayed by the children, through their drawings, characterize it as a manifestation that can be experienced on the field. The lawn and sophisticated facilities are attributes of major sporting events, especially football games that are broadcast on television. In it, children observe tactics, analyze moves and then recreate them in interaction with their peers, in the school environment and in their communities.

There is, for example, indoor soccer and soap soccer, which require a specialized physical structure, and beach soccer and “ball breaking” soccer, highlighting alternative forms created by children. The space and way of playing football are diverse. Above all, children’s cultures allow for unique adaptations and organizations, whether in spaces or in the number of players, as is the case with five-a-side football.

Figure 2 illustrates a football match on the court, in which two teams are represented on the field with only one player on each team. The frame of the game fills the entire space, in a panoramic perspective. The lines are fine and the color red predominates.

**Figure 2:** "Soccer"



**Source:** Drawing of a 7-year-old boy from a school in Brasília (BARRETO, 2018, p. 84). Collection of drawings, No. 18.010.

The teams suggest a clash between Flamengo and Ponte Preta, also demonstrating a media bias. In the words of the 7-year-old boy, "I dribbled Ponte Preta", we can identify his leading role during the game, in which he puts himself in the attacking position, makes a dribble and, thus, expresses his agency. Considering children's drawings as part of the social structure allows us to understand childhood and their speech, as well as identify their elaborations during play (GOBBI, 2012).

In addition, children combine soccer with other practices. In the research by Farias (2015), for example, a child explained breaking soccer, which has a combat action on the field. In agreement with the players, a direct physical collision, similar to a fight, is accepted in an attempt to take the ball and achieve the objective of scoring a goal. In this regard, the characteristics of wrestling games are also present in soccer practice.

It is worth noting that in the drawings selected for the present study, only one girl portrayed soccer as a favorite game, highlighting gender inequality when it comes

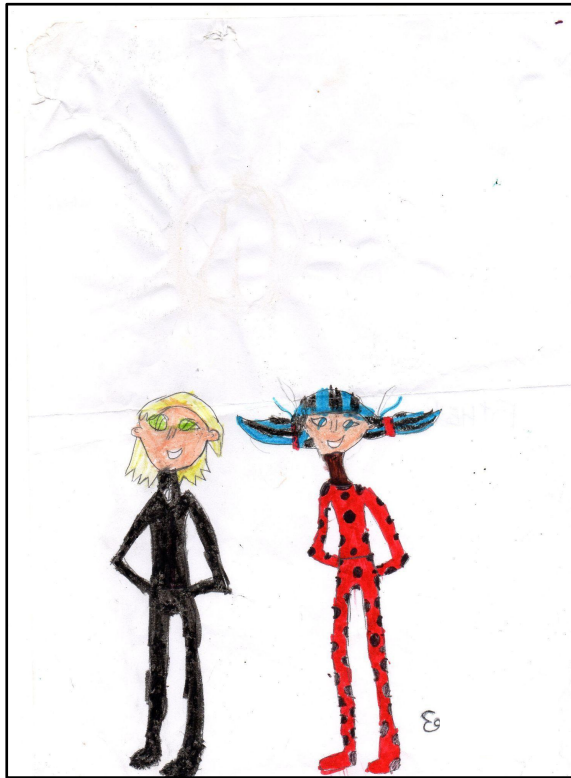


to this “national passion”. In fact, since very little, boys are presented with balls, soccer boots and team shirts, demonstrating a clear influence on their preference for this sport. The representations of soccer games in children's drawings can express the social, economic, cultural and political differences behind what cannot be interpreted as a simple match between two teams on the field. Considering that children are inserted in a cultural context in which this sport is experienced, Souza Junior and Darido (2010) believe that mixed soccer facilitates critical reflection on the part of students about gender prejudice during Physical Education classes.

c) Media games

Media games can be identified by their connection with mass media, represented today mainly by television, internet, cinema, books and magazines, which influence children's playful practices. As an example of this category, we selected a drawing that represents the duo of heroes from the animation "Miraculous", of French origin (Figure 3). The media figures were drawn full length, occupying the lower part of the page, using thin lines. The colors correspond to those used in the costumes of Ladybug and Cat Noir, whose mission is to save Paris from the destructive threat of the villain Hawk Moth. The 7-year-old girl, resident of Brasília, identifies the characters in a conversation recorded by Barreto (2018): “This is Leiribang and Qeshi noia”. It's a man and a woman. It's from television”.

**Figure 3:** "Superhero"



**Source:** Drawing of a 7-year-old girl, from a school in Brasília (BARRETO, 2018, p. 82). Collection of drawings, No. 18.006.

As previously noted, 9% of the selected drawings represent media, demonstrating that children consume products, characters and narratives. Above all, this assimilation is marked by choices with which they enrich their imagination with stories of heroes, fuel desires for accessories adorned by these characters, as well as an interest in virtual games. For Andrade and Perez (2021), children's play is marked by a mediatized ritual, which reveals itself as a fundamental point for play to happen.

From another perspective, Passos, Tocantins and Wiggers (2017) consider that children's body culture is not predominantly characterized by media representations, as the production of children's culture depends on the resignifications that take place at school and in the community, taking into account the interaction between pairs. According to Mélo and Fink (2017), media do not replace other cultural varieties, when used appropriately and interconnected with the learning, entertainment and information

process. The involvement of media during classes should encourage a discussion that problematizes reality, as a way of providing information to children about technologies and communications (TOCANTINS; WIGGERS, 2010). Thus, it is possible to talk to students about information technologies, as well as the media interactions in which they are involved, as a way of delving into the reality of childhood. Monteiro and Santos (2021) also highlight that physical education linked to digital games contributes to the process of children's cultural formation, thus turning technological games into social practices that are in line with today's leisure practices.

### **Playtime is over: Conclusion**

Considering the theme of the selected drawings, that is, “the favorite playful activity at school”, the study shows that school represents a relevant context for children's traditional games. In fact, these were the most represented, occupying 60% of the pages. In addition to these, children also illustrated sports games (31%), as well as media games (9%). The greater interest in traditional games reveals the importance of exchange between generations, enriching peer culture, as well as the production of children's cultures in the school context.

As we have seen, games related to sports also find a place in children's experiences, denoting adaptations according to the possibilities of equipment and organization of groups in each community. The case of soccer, however, which was represented almost entirely by boys, demonstrates a clear relationship between cultural context and children's preferences. This provokes a critical reflection on gender inequalities in sport and in children's everyday school relationships.

Furthermore, the children's drawings reveal the influence of the media, which was evidenced in the games with elements of the imagination, enchantment with

television characters and video games, as well as cultural contributions to which the children are exposed. This aspect of children's games highlights the need for media and its influence to be included in the school curriculum.

Furthermore, we observed that despite the cultural and regional differences in the playful activities created in the drawings in the collection, there is an intersection of children's cultures in the children's world. Therefore, no matter how different the nomenclature or rules of a playful activity are, the intentions and experiences are exposed in the children's perceptions, demonstrating the playing bodies.

Therefore, analyzing games and drawings in the school context as typical childhood activities enables an understanding of children's cultures and enhances the pedagogical role of playing in Elementary School. In the context of playful experiences permeated by games, drawings and interactions, children experience the educational process as a whole.

Playing brings out sensitivity in children, through their bodies, allowing them to be more than builders of this process, as they are true experts in these practices. Playing reveals the agency of children, in their multiple experiences, understanding playing as a social right (CORSAIRO, 2003). Therefore, recognizing childhood as a social category and children as protagonists of their roles in society is fundamental.

When children play, they denote agencies that do not necessarily need to be categorized by adults, as this would reinforce the idea of children as unfinished and imperfect beings. The children's story, written by themselves, requires liberation from the adult-centric vision that interrupts the freedom of playing and experiencing playfulness (COELHO *et al.*, 2021).

Above all, lines, colors, senses, meanings and different forms of expression make up children's drawings. In this regard, when we think about children and their

languages, games and drawings are narrative powers to understand childhood beyond the margins of paper, going beyond the green of the grass, the yellow of the Sun and the blue of the sky. Playing represented in the drawings reveals interests, desires and imaginations, in which children, as subjects, choose scenarios, shapes, tones, characters and plots.

Thus, this paper contributes to the valorization of childhood memories, mediated by children's drawings and speeches. The composition of the drawings in the collection is part of the inventory of a research group. The production of an inventory externalizes a narrative, which gives visibility to the affections and relationships of playfulness (JURDI; SILVA; Liberman, 2018). Above all, the inventory is a useful tool in research into playful activities, as it allows the preservation of their characteristics in detail, contributing to the preservation of the intangible cultural heritage of childhood.

## REFERENCES

ANDRADE, Marcelo; PEREZ, Clotilde. Os rituais do brincar midiaticizado: uma reflexão sobre a articulação de sentidos na produção e no consumo no brincar online da criança conectada. **Revista Contracampo**, v. 40, n. 3, 2021.

BARRETO, A. C. "**Brincadeiras de todos**": perspectivas das crianças de uma escola de Brasília. 2018. 215f. Tese (Doutorado) - Faculdade de Educação Física, Universidade de Brasília, Brasília, 2018.

BEZERRA, Alana Simões; ALVES, Lucas Bezerra. Percepção de Alunos do Ensino Médio sobre as Contribuições das Brincadeiras e Jogos Realizados na Infância para o Desenvolvimento Motor e Cognitivo. **LICERE-Revista do Programa de Pós-graduação Interdisciplinar em Estudos do Lazer**, v. 26, n. 1, p. 1-22, 2023. Available at: <https://doi.org/10.35699/2447-6218.2023.45503>. Accessed on: June 19, 2023.

BRASIL. **Lei n. 8.069, de 13 de julho de 1990**. Dispõe sobre o Estatuto da Criança e do Adolescente, e dá outras providências. **Diário Oficial da União**: seção 1. Brasília, DF, p. 13563, 16 jul. 1990. Available at: <http://www.planalto.gov.br/ccivil/LEIS/L8069.htm>. Accessed on: March 12, 2021.

BROUGÈRE, Gilles. A criança e a cultura lúdica. **Revista da Faculdade de Educação**, v. 24, n. 2, p. 103-116, jan. 1998. Available at: <https://doi.org/10.1590/rfe.v24i2.59630>. Accessed on: November 20, 2022.

COELHO, Vitor Antonio Cerignoni *et al.* O brincar e se movimentar na educação infantil: reflexões sobre a legislação, os documentos oficiais e a prática pedagógica na escola. **Humanidades & Inovação**, v. 8, n. 32, p. 155-170, 2021. Available at: <https://revista.unitins.br/index.php/humanidadeseinovacao/article/view/2372>. Accessed on: February 23, 2023.

CORSARO, William Arnold. A Entrada no campo, aceitação e natureza da participação nos estudos etnográficos com crianças pequenas. **Educação e Sociedade**, Campinas, v. 26, n. 91, p. 442-464, maio/ago. 2005. Available at: <https://www.scielo.br/j/es/a/HkDSKzZZJKdsSFtqBHmZxbF/?format=pdf&lang=pt>. Accessed on: April 12, 2022.

CORSARO, William. **Ação coletiva e agência nas culturas de pares de crianças**. Tradução Manuela Ferreira. São Paulo: Ática, 2003.

DIP, Flávia Franzini; TEBET, Gabriela Guarnieri de Campos. Sociologia da Infância, Protagonismo Infantil e Cultura de Pares: um mapeamento da produção acadêmica sobre o tema. **Zero-a-seis**, v. 21, n. 39, p. 31-50, jan/jun. 2019. Available at: <https://doi.org/10.5007/1980-4512.2019v21n39p31>. Accessed on: January 3, 2022.

FANTIN, Monica. As crianças e o repertório lúdico contemporâneo: entre as brincadeiras tradicionais e os jogos eletrônicos. **Revista Espaço Pedagógico**, v. 13, n. 2, p. 9-24, jul./dez. 2006. Available at: <http://seer.upf.br/index.php/rep/article/view/7829>. Accessed on: November 22, 2022.

FARIAS, M. J. A. **“Não é briga não... é só brincadeira de lutinha”**: cotidiano e práticas corporais infantis. 2015. 130f. Dissertação (Mestrado em Educação Física) - Universidade de Brasília, Brasília, 2015.

FERREIRA, F. M. **Nos tempos de brincar**: por uma etnografia das culturas infantis nos espaços da escola. 2020. 213f. Tese (Doutorado em Educação) - Faculdade de Educação, Universidade de Brasília, Brasília, 2020.

FRANÇA, Filipe Gabriel Ribeiro; GOMES, Luciana de Freitas. Educação Física escolar em tempos de pandemia: O trabalho em uma escola com jogos e brincadeiras tradicionais durante o Regime Especial de Atividades não Presenciais na rede estadual de ensino de Minas Gerais. **Revista Ponto de Vista**, v. 10, n. 1, p. 01-09, 2021.

GAITÁN MUÑOZ, Lourdes. La nueva sociología de la infancia. Aportaciones de una mirada distinta. **Política y Sociedad**, v. 43, n. 1, p. 9-26, 19 jun. 2006.

GOBBI, Marcia Aparecida. Mundos na ponta do lápis: desenhos de crianças pequenas ou de como estranhar o familiar quando o assunto é criação infantil. **Linhas Críticas**, v. 20, n. 41, p. 147-165, 2014. Available at: <https://doi.org/10.26512/lc.v20i41.4265>. Accessed on: July 12, 2022.

GOBBI, Marcia Aparecida. Desenhos e fotografias: marcas sociais de infâncias. **Educar em Revista**, p. 135-147, 2012. Available at: <https://doi.org/10.1590/S0104-40602012000100010>. Accessed on: February 04, 2021.

GOLDBERG, Luciane; FROTA, Ana Maria Monte Coelho. O desenho infantil como escuta sensível na pesquisa com crianças: inquietude, invenção e transgressão na elaboração do mundo. **Revista de Humanidades**, v. 32, n. 2, p. 172-179, 2018.

JURDI, Andrea Perosa Saigh; SILVA, Carla Cilene Baptista; LIBERMAN, Flavia. Inventários das brincadeiras e do brincar: ativando uma memória dos afetos. **Interface-Comunicação, Saúde, Educação**, v. 22, p. 603-608, 2018.

KISHIMOTO, Tizuko Morchida. Jogo, brincadeira e a Educação Física na pré-escola. **Motrivivência**, n. 9, p. 66-77, 1996.

KUNZ, Elenor; COSTA, Andrize Ramires. A imprescindível e vital necessidade da criança: “Brincar e Se-Movimentar”. In: KUNZ, Elenor. **Brincar e se-movimentar: tempos e espaços de vida da criança**. Unijuí, RS: Ed. Unijuí, 2015.

MARTINS, Ida Carneiro; CRUZ, Maria Nazaré. Brincar na rua e brincar na escola: Infância, lazer e educação. **Impulso**, v. 24, n. 61, p. 17-30, 2014.

MEDA, Júri. Los dibujos infantiles como fuentes históricas: perspectivas heurísticas y cuestiones metodológicas. **Revista Brasileira de História da Educação**, Campinas, v. 14, n. 3, p. 139-165, set./dez. 2014. Available at: <http://educa.fcc.org.br/pdf/rbhe/v14n03/v14n03a05.pdf>. Accessed on: February 22, 2023.

MÉLO, Tainá Ribas; FINK, Karina. Mídias: Amigas ou vilãs? Qual a influência sobre o desenvolvimento das crianças. In: ARAÚJO, Luíze Bueno de; ISRAEL, Vera Lúcia. **Desenvolvimento da Criança: Família, Escola e Saúde**. Curitiba: Omnipax, 2017. p. 89-106.

MONTEIRO, Vinicius Augusto do Nascimento; SANTOS, Silvan Menezes dos. O duplo aspecto educativo dos jogos digitais como vivência de lazer de crianças e jovens. **LICERE-Revista do Programa de Pós-graduação Interdisciplinar em Estudos do Lazer**, v. 24, n. 2, p. 545-578, 2021.

ORGANIZAÇÃO DAS NAÇÕES UNIDAS (ONU). **Convenção sobre os Direitos da Criança**. 1989. Available at: <https://www.unicef.org/brazil/convencao-sobre-os-direitos-da-crianca>. Accessed on: April 15, 2021.

PASSOS, Elia Raquel Alves Portella; TOCANTINS, Geusiane Miranda de Oliveira; WIGGERS, Ingrid Dittrich. Representações midiáticas nas brincadeiras das crianças. In: CONGRESSO BRASILEIRO DE CIÊNCIAS DO ESPORTE, 20; CONGRESSO INTERNACIONAL DE CIÊNCIAS DO ESPORTE, 7, 2017, Goiânia. **Anais [...]**. Goiânia: CBCE, 2017. Tema: Democracia e Emancipação: desafios para a Educação Física e Ciências do Esporte na América Latina.

SILVA, Alberto Nidio Barbosa de Araújo. **Jogos, brinquedos e brincadeiras: trajectos intergeracionais**. 2010. Tese (Doutorado em Estudos da Criança) – Universidade del Minho, Portugal, 2010.

SOUZA JÚNIOR, Osmar Moreira de; DARIDO, Suraya Cristina. Refletindo sobre a tematização do futebol na Educação Física escolar. **Motriz: Revista de Educação Física**, v. 16, p. 920-930, 2010.

TOCANTINS, Geusiane Miranda de Oliveira; WIGGERS, Ingrid Dittrich. As tecnologias da informação e comunicação e a prática pedagógica na educação física escolar. In: CONGRESSO CENTRO-OESTE DE CIÊNCIAS DO ESPORTE, 4.; CONGRESSO DISTRITAL DE CIÊNCIAS DO ESPORTE, 1, 2010, Brasília. **Anais** [...]. Brasília: CBCE, 2010.

VIEIRA, Camila Aguiar. **Educação física, desenhos e memórias**: uma contribuição por meio da coleção de desenhos infantis do grupo de pesquisa imagem. 54 f., il. Trabalho de Conclusão de Curso (Licenciatura em Educação Física) — Universidade de Brasília, Brasília, 2021.

WIGGERS, Ingrid Dittrich; OLIVEIRA, Mariana de; FERREIRA, Ivan. Infância e educação do corpo: as mídias diante das brincadeiras tradicionais. **Em aberto**, Brasília, v. 31, n. 102, maio./ago. 2018. Available at: <https://doi.org/10.24109/2176-6673.emaberto.31i102.3845>. Accessed on: March 07, 2023.

WIGGERS, Ingrid Dittrich *et al.* Colecionando desenhos e compreendendo as crianças: a experiência de organizar um acervo de desenhos infantis. **Humanidades e Inovações**, Tocantins, v. 8, n. 33, p. 1-12. abr. 2021. Available at: <https://revista.unitins.br/index.php/humanidadeseinovacao/article/view/4830>. Accessed on: January 23, 2023.

#### **Endereço dos(as) Autores(as):**

Higor Ramos Ferreira  
Endereço eletrônico: [higoramosferreira2009@gmail.com](mailto:higoramosferreira2009@gmail.com)

Anielly Luiza Silveira Nunes  
Endereço eletrônico: [aniellyluiza2@gmail.com](mailto:aniellyluiza2@gmail.com)

Ingrid Dittrich Wiggers  
Endereço eletrônico: [ingridwiggers@gmail.com](mailto:ingridwiggers@gmail.com)