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An Experience Of Collective And Individual Understanding In Early Childhood From The Album Book

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Abstract

This article presents part of the results of an investigation that sought to generate a training scenario that contributes to the quality of preschool and initial education and enhances critical, ethical and creative thinking skills in boys and girls for the construction of citizenship. creative. This research, entitled "Creative citizenship from the promotion of critical, ethical and creative thinking in early childhood children as social actors and peace builders", focused its actions on three specific communities: the CAI Albert Einstein Children's Care Center Foundation; the Christian Youth Association of Bogotá and Cundinamarca ACJ-YMCA; and the Il Nido del Gufo Library, Toy Library and Cultural Center. Methodologically, action research is chosen from a qualitative approach, taking dialogue communities as a method from the Philosophy for Children proposal. Thus, in the following lines, an approach to the concept of graphic narrative and album book will be made and subsequently the results of the implementation of the aforementioned methodology in relation to album book reading in children will be represented.

Keywords: Album book, childhood, collective understanding and individual understanding

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Introduction

This document presents part of the results of a research that sought to generate a training scenario that would contribute to the quality of preschool and early education and enhance critical, ethical and creative thinking skills in children for the construction of a creative citizenry. This research, entitled "Creative citizenry from the encouragement of critical, ethical and creative thinking in early childhood children as social actors and peace builders" (*Ciudadanía creativa desde el fomento del pensamiento crítico, ético y creativo en niños y niñas de primera infancia como actores sociales y constructores de paz*), focused its actions on three specific communities: the Fundación Centro de Atención Infantil CAI Albert Einstein; the Asociación Cristiana de Jóvenes de Bogotá y Cundinamarca ACJ-YMCA; and the Biblioteca, Ludoteca y Centro Cultural El Nido del Gufo.

The following pages describe the reading experience shared with the children in the context of the workshops held at the Library, Toy Library and Cultural Center El Nido del Gufo. This work was based on the collective reading of a series of graphic narratives, evoking the space of memories and possible worlds. Thus, this article is based on the question: To what extent does the reading of graphic narratives contribute to the consolidation of dialogue communities in children? This question arose from the intention of creating a connection between the world, reading, boys and girls, which led to the proposal of graphic narrative as a resource that connects these three aspects. But why graphic narrative?

In today's society, the importance of images in the social and academic context is evident, even more so in the early childhood environment. Although in certain sectors the reading of written texts still predominates as the only way and the reading of images is underestimated; the appearance of other "forms of reading" that contribute to the construction of meaning, among which are graphic narratives, is indisputable.

It is impossible to ignore the importance of traditional reading in school and in the cultural sphere, but neither can we ignore the advantage of reading images. In this regard, the objective of this document is to propose graphic narrative as a strategy and didactic resource to address the problem of the formation of readers and the consolidation of critical, ethical and creative thinking in children, due to its intimate relationship between the image and the written word. However, for this type of proposals to have an impact, it is essential to set aside prejudices about the legitimacy of graphic narratives as a cultural product and their contribution as a didactic resource. These value judgments are related to the complexity of traditional reading, which is often opposed to the supposed ease and spontaneity inherent to image reading.

There has long been a widespread belief that reading images is more direct, less codified and, therefore, more automatic for readers. According to this, reading images is a less intellectually demanding activity and, precisely for this reason, more attractive to young people. It is also thought that the text of this type of manifestations does not help to develop linguistic skills, because it is deliberately simplified. However, some research carried out in recent years in various disciplines, such as visual culture studies, has shown that reading images is not as simple a process as it used to be and has concluded that in practice there is no passive reading. Among these investigations is the work of Laura Ruíz Barquilla, who proposes a didactic strategy based on the use of comics to encourage reading in third grade children in Spain (2009). Among these initiatives there is also the project promoted by the Regional Center for Book Promotion in Latin America and the Caribbean

(Centro Regional para el Fomento del Libro en América Latina y el Caribe) - CERLALC, called "Comicteca", whose purpose was to promote reading based on comics among young people attending public libraries in Bogota (2009).

Projects such as the above have revealed that graphic narratives are currently a means of communication of great acceptance among children and youth, this fact should be taken advantage of by education managers who are in need of finding teaching strategies that interest students; therefore, this proposal aims to present graphic narratives as an educational resource that integrates the study of languages, as well as their function in the social context, which contributes to the creation of communities of dialogue.

Graphic narrative as a support for the reading of context

Language allows the interpretation of reality, and for this reason, educational institutions propose language training that offers the necessary tools for children and young people to develop this capacity to understand and produce new meanings; for this purpose, graphic narratives are sometimes used as a didactic tool, since they approach language based on a visual experience and allow for a more critical reading.

Within the classroom, difficulties are often encountered in getting students to achieve a good level of reading. It could be thought that the problems related to this topic are not restricted to the lack of interest or low capacity of the students, but may also be due to a distance between interests and conceptions regarding this concept. Thus, the traditional exercise of reading is considered a boring and unattractive act since there is no reading culture. Similarly, in most families there is no established reading culture and there is almost no parental support for students' learning processes.

Also, the rapid advance of information and communication technologies contributes to the emergence of diverse forms of expression that relate different languages. Among these manifestations is the graphic narrative, which is a particular tool that relates images with text. The vignettes and the content placed in them help the understanding of concepts, their conceptualization and the apprehension of knowledge. As Martín Barbero writes, "reading today is a bunch of different practices"; therefore, graphic narrative is framed within the various means of expression and communication that allow bringing the reader closer to knowledge, it is a narrative medium that encourages the understanding of both written and iconic language.

Therefore, among the strengths of this type of resource is the contribution of ideological content, making it an important vehicle for reading comprehension exercises. Thus, the need to work on graphic narrative in early childhood is justified for the following reasons. Firstly, graphic discourse is an aesthetic, cultural and technical manifestation, which can open the doors to the world of the Humanities, specifically related to Literature, Art, History and Language. Secondly, it contributes to the convergence of different social realities. As a third aspect, since it is a widely disseminated medium, it is a manifestation that transmits ideologies, norms and values. Therefore, an approach to this type of manifestations is pertinent for the reader to understand the different aesthetic dimensions, which can contribute to the development of a critical stance on the various messages. Finally, it can be considered that a didactic approach based on graphic narrative is a relevant resource for the development of transversal curricula, especially due to the interdisciplinary nature of the curriculum.

These arguments are only the beginning of a justification for the inclusion of graphic narrative in the initial reading processes. Visual language and graphic narrative are resources that have not been fully explored in pedagogical practices, which is why actions that address this type of language are pertinent in order to contribute to the formation of competent, critical and creative readers.

Towards a conceptualization of graphic narrative

In recent decades there has been a certain tendency of some scholars and artists to reflect and try to vindicate the relevance of image-based narrative, since this type of manifestations has been relegated and stigmatized for a long time and has been condemned to a second place in the academic context. For this reason, this section seeks to open a space for reflection on the concept of graphic narrative.

Will Eisner (2007) was one of the first authors who dared to define graphic narrative and comics, for him this manifestation is a sequential art, "it is an artistic manifestation that uses "a series of repeated images and unrecognizable symbols [...] that when used over and over again to convey similar ideas, become a language" (p. 10). In his work, Eisner examines the aesthetics of sequential art as a product of artistic expression, which is based on the relationship between image and word to tell a story, while reflecting on the function of this type of art in the educational context.

According to Umberto Eco, graphic narrative "is a cultural product, ordered from above, and works according to all the mechanics of hidden persuasion, presupposing in the receiver a posture of evasion that immediately stimulates the paternalistic whims of the organizers" (1984, p. 299). To that extent, this art is structured on certain didactics and reflects a relationship with the myths and values in force.

Based on this premise, Scott McCloud (2009) proposes his own definition of comics, stating that this resource is a set of "illustrations and other types of images juxtaposed in deliberate sequence, with the purpose of conveying information and eliciting an aesthetic response from the reader" (p. 9). For him, this term should include Aztec picture books, the picture narratives of the French Middle Ages, some Egyptian paintings, Hogarth's comic strips (18th century), and the art books of several key artists of the 20th century (Lynd Ward, Franz Masreel, Max Ernst).

With the same purpose of defining such a complex concept, Santiago García takes advantage of one of the comic's most mature moments to relate its origins to other manifestations of graphic narrative. For this author, the language of this narrative has reached an evolution in its particularity, due to its technical sophistication that allows him to work not only with a wide thematic variety but also discursively.

García (2010) investigates how sequential art, defined by Eisner, has achieved a level of discursive maturity with the reappearance of the graphic novel. The Spanish author defines this concept from two essential perspectives: a theoretical-conceptual one and a historical one. García studies the particularities of comics through the classic postulates of Scott McCloud, Kuntzle, Groensteen and Will Eisner, who propose the initial bases of comics as "sequential art". From this, he defines graphic narrative as a hybrid genre that shares characteristics with literature, art, film and illustration, and affirms that in this narrative an "iconic solidarity" prevails among the elements. One of the contributions of García's study is the recognition of graphic narrative as a product of the commercial

and cultural industry, since it is not only framed by the interest in the works but also their dynamics of creation, production, distribution and consumption.

Consequently, graphic narrative is a language that contains a grammar and a series of reading and writing rules that the reader must know. Therefore, it is pertinent to reiterate that the reading of this type of manifestations is not as simple or transparent as it is sometimes thought. As Román Gubern (1973, p. 45) states, the language of graphic narrative is based on a very complex system of conventions of which, due to a habit acquired since childhood, its highly symbolic and conventional nature is not always noticed.

The album book is one of the artistic manifestations included in the graphic narrative, whose main characteristic is to prioritize images in relation to words. Generally, in the album book, the image has a greater prominence; sometimes this prominence reaches its totality in the albums that do not contain words, so it becomes an ideal resource in the educational context. In this sense, the album book calls for a dialogic reading in order to understand the meaning of the work, since readers have the objective of decoding and interpreting both the textual and visual messages.

Therefore, it is essential that educators, librarians and cultural mediators become familiar with the basic conventions that govern the language of graphic narrative, so that they can accompany students, especially children, in the process of initiation to the reading of comics, album books or any other graphic narrative manifestation. Today's readers, before learning to read or write, learn to see images from an early age, meaning is given to the world through images, which is why they become accustomed to seeing and consuming them.

In the particular case of this experience, approaching the album book as an aesthetic manifestation invites us to explore its social and historical dimension; to that extent, this resource is understood as a product that emerges from the masses to the masses, and this characteristic is what has allowed it to be a meeting point between art and popular culture. In addition, this type of work combines text and image, and has characteristics that contribute to the relationship between social dynamics and artistic manifestation, which becomes relevant in the educational context. In school, a greater globality of contents is increasingly demanded in order to develop critical processes in students, hence graphic narrative becomes an ideal didactic resource to develop reading processes. In addition, this type of work combines text and image, and has characteristics that contribute to the relationship between social dynamics and artistic manifestation, which becomes relevant in the educational context. In school, a greater globality of contents is increasingly demanded in order to develop critical processes in students, hence graphic narrative becomes an ideal didactic resource to develop reading processes.

Method

The methodology implemented in the research project that supports this article was based on some basic assumptions that guide the development of research in the framework of social sciences, because this research is defined as "a rationally oriented process that aims to approach scientific knowledge about the structure, transformations and changes in social relations in education through a methodology" (Hernández, R. Fernández, C. & Baptista, P, 2006, p. 8). Thus, the methodology of the project is related to a qualitative approach oriented towards action research and Art Thinking, taking as a resource the communities of dialogue. These were built from the reflections generated

around the reading of a series of album books; however, in the following pages we will describe the process carried out in only one of these books: *Emigrantes* (2006) by Shaun Tan.

Action research can be defined as "a form of self-reflexive inquiry undertaken by those who participate in social situations (including educational ones) to improve the rationality and justice of: a) their own social or educational practices; b) their understanding of them; and c) the situations and institutions in which these practices are carried out" (1988, p. 56). This dynamic coincides with the methodological proposal of María Acaso and Clara Megías called *Art Thinking* (2017), which seeks to use contemporary art as a resource to develop critical thinking from any discipline. In this regard, the writers state that *Art Thinking*

is a framework for social action, a political space from which to confront contemporary problems and put them on the table, a vehicle for critical knowledge. Based on four indispensable premises - divergent thinking, pleasure, defense of pedagogy as cultural production and collaborative work - (p. 38).

To this extent, the methodological dialogue between action research and *Art Thinking* made it possible to create a series of participatory spaces where children expressed their positions and interpretations in relation to the texts read, in particular with the album book mentioned above; spaces that were consolidated in communities of dialogue, which took place with the population of the Association *El Nido del Gufo* located in the Lisbon neighborhood (Bogotá, Colombia).

This population has the singular characteristic of being within a vulnerable sector of the city, framed by neighborhoods in the periphery that house population settlements of displaced communities due to the internal violence that undermines the country. Its population belongs to strata 1 and 2; it is an environment where the quality of life is marked by cultural hybridization and suboptimal levels of health and well-being.

The work dynamics consisted of gathering the children of the population to read the proposed album books. After the reading, some questions were shared in relation to three concepts that facilitated the dialogue and the presentation of ideas by the children: The world, the characters and the interactions.

A reading model from the dialogue communities

The reading proposal of the album book is presented as a model, since it is a representation of reality through abstractions. This reading proposal is understood as a hierarchical set of categories directly related to the structure of the album book, where notions, relationships and levels are revealed and applied to the visual language in order to illuminate its configuration and favor its comprehension and reception. Therefore, the categories that make up the understanding of the album book are analyzed, which are: the character, where the construction of a nuclear character is analyzed (it does not necessarily have to be the protagonist) on which the analysis revolves; the interactions, where the power relationships that arise between the selected nuclear character and the rest of the characters are evidenced; and finally, the world, where the mind, culture and context are taken into account, being critical reading the purpose of the analysis (Soriano, A., Perdomo, W. & Sánchez, S., 2014).

The category Character refers to each of the beings found within the world of the text. In general, characters seem to be correlates of people brought from the real world, although they are in the realm of fiction, whose condition surpasses human nature.

In this reading proposal, it is considered convenient to pay attention to the Interactions or inter-subjective relationships that start from the element that is considered nuclear, the character, and extend to the rest of the characters. The analysis of a character is only conclusive if we pay attention to his or her behavior in the world. Thus, each character has in mind at least one purpose to fulfill within a communicative act; therefore, the analysis of interactions includes the hierarchical roles of the characters.

The category of World manifests itself in the work in terms of context, which takes in the physical and observable factors of the environment in which the plot unfolds and the cognitive factors, that is, the information that comes from common sense and elaborated knowledge that have some function in the interpretation.

These three categories offer the reader a series of resources to understand the context of the work, since the reader is exposed to a large amount of information that circulates within and throughout the narrative and that can be harmonized with information already retained in the mind. This relationship between given and new information, between the theme and the rema is fundamental to generate hypotheses of meaning.

Based on this reading proposal, a review was made of the album books that would facilitate the work with the community. Factors such as access to the book, the text-image relationship and the reference to the social context were taken into account; thus, out of 5 books read with the children of the community, the experience with the album book *Emigrantes* (2006) by the Australian artist Shaun Tan was selected.

To that extent, and based on the experience of reading the aforementioned album, a space was created that fostered the critical, creative and caring conscience of the population, called a dialogue community. In the framework of philosophy for children; Lipman (1987) defines dialogue communities as spaces for shared reflection, dialogic and bonding among students that promotes creative and critical learning in the face of current issues and social transformation. Therefore, the purpose of these spaces is to explore those possible meanings and senses that favor the construction, resignification and transformation of the participants' identities.

In relation to the experience described in these pages, the dialogue communities contributed to the work with the population in that they favored the critical and creative attitude of the children, fostered the development of reasoning skills in the children through the use of readings and materials that led to dialogue and reflection, and created an atmosphere that induced learning, where the students adopted an active role in the search for information.

The skills and tools acquired through continuous participation in the dialogue community provided elements to make more reflective judgments, compare alternatives, take into account different contexts and establish relationships between the text and the context. Thus, the implementation of a dialogue community based on the reading of the album book facilitated the dynamics of listening to

others, the understanding of different points of view, the need to support opinions with reasons, as well as the construction of deductions.

Results

After an exercise of observation and characterization of the population, a certain relationship between the particularities of the community and the book *Emigrantes* was evidenced, so it was considered as a relevant resource for the development of the objective of this research process.

Emigrantes is a play that conveys the story of a father who, due to difficult situations, whether economic or social, has to leave his home, which consists of his wife and daughter, and travel to another place to find work and a better future for his family. The story is a vivid portrayal of the "migration" situation that has been experienced for many years around the world. Many households have been directly affected by the need to seek new and better opportunities for their families in cities and countries that are not their native places. This play shows all the vicissitudes that a person may face when in a strange place; for example, communication is a fundamental problem for the father, who finds himself in a world different from the one he was used to living in and tries to communicate using drawings, signs and gestures. Another obstacle for this father is the location in a place completely unknown to him. But probably the most difficult situation for this man is the absence of his family. The moral of the story is that even though situations may seem difficult at first, it is possible to adapt to a new society, to live by new laws and to be happy as a family.

A collective reading experience of *Emigrants*

Since it has no linguistic message, the work with this play was framed in the reading of the images. The dynamics consisted of two exercises, the first of which called the boys and girls of the institution to stand in front of the person leading the activity while he narrated the story and showed the images of the book, which allowed for a work based on listening and visualization of the images of the book. While contact between the text and the readers was limited, the exercise encouraged attention to the narrator's voice and generated some anticipation for the story and the texture of the book.

At the end of the narration, some questions were asked to the boys and girls about the world where the characters were and their actions. They answered from what they heard, the answers were attached to the narration in a descriptive and repetitive way; however, some of the children answered with questions based on the doubts they had, others answered inferring from their own interpretation, as Santiago did, who asked "Why doesn't the man speak?" (Santiago, 8 year old student), to which Nancy answered "Because on the trip he lost his voice, because he was sad (Nancy, 8 year old student), Adriana replied "Nooo. He doesn't talk because they are like mimes" (Adriana, 9 year old student). Similarly, some expressed their own interpretations, such as Liliana, who said "But the man is sad and so is his family" (Liliana, 8 year old student) and Adriana responded "They are not sad, they are just old photos" (Adriana, 9 year old student).

These interventions opened the possibility for an initial dialogue among the children, allowing for subjective inferences and interpretations of the text. Subsequently, a second reading was carried out in groups of three children, each group having a copy of the book, so that they could contemplate the texture and images in greater detail. This time the reading was more free and was not accompanied

by any narration or intervention. At the end of the reading, the same questions as in the first exercise were asked:

Where do you think the family is? Where is the father?

Why do you think the characters do not use words?

What is the motive that has led the protagonist to leave his home and family?

What do the giants with vacuum cleaners represent?

What happens at the end of the book?

The answers to these questions were accompanied by exemplifications and more developed ideas from the children, deductions and affirmations were made, and some of them established relationships between the story and the texture of the book: "The father is a displaced person, he had to travel alone because he wanted to protect his family and because he is alone he doesn't talk, because he doesn't know anyone. And the book is a photo album, because the father is remembering" (Javier, 10-year-old student). Additionally, some children resorted to arguments based on the answers of the other classmates, initiating a dialogue among them, as did Daniel, who, taking up Javier's contributions, affirmed that "it is similar to what happens here with foreigners, who do not know where to go and are always remembering what they experienced in their country" (Daniel, 11-year-old student), or Catalina, who said "all migrants travel to another country to try to help their families, that is why they always remember their relatives who are far away" (Catalina, 8-year-old student).

In relation to the narrative proposal of the album book, the children intervened by saying that the text does not have words "to make the reader feel more, so that whoever reads it feels the same as the man and the family" (Mary Luz, 10-year-old student); they also affirmed that "the color of the text makes you remember, makes you feel you are in the past" (Mario, 8-year-old student). Likewise, the connection between collective and individual reading contributed to establish relationships between the text and the context, as Laura mentions when she says "the giants were the people who watched over the new place" (Laura, 9-year-old student), as well as Diego describes it, who says that "at the end of the book you can see how people can help each other when they are lost in a new place, although it does not always happen in reality" (Diego, 10-year-old student).

Consequently, the open-ended questions led the children to create relationships between what their peers were saying, the text and the context, which contributed to the dialogue and to a greater understanding of the book from a collective point of view. Although the questions did not focus directly on the three proposed categories, a semantic field was created around them. Similarly, carrying out a first guided reading and then another more free and individual reading fostered teamwork based on a community of dialogue.

Finally, in a third stage, the children were invited to create a possible story related to the word "emigrant". It was suggested that they work in groups of five children and then join their proposals; the result was a story resulting from the union of three initial stories, which was achieved through a dynamic similar to the "exquisite corpse". The main characters in this story are two young people who were forced to leave the place where they were born and raised, only to return years later. It narrates the experiences of these two characters as migrants.

This collective creation led the children to approach a narrative identity; in the words of Paul Ricoeur, narrative identity arises from the relationships that can be established between the life of a character and its respective narrative, which contributes to the creation of a historical, finite, reflective individual, who is designated as a speaking agent (Ricoeur, 1986), that is, someone situated in a context and with the capacity to understand himself/herself. In this process of collective creation, the children gradually added their experiences to the characters and events of the narrative, linking the character's life with his or her story, since, for Ricoeur, life is directly related to narrative, in that each person lives at the same time that he or she is able to narrate his or her own story.

This creation began with the invitation to the students to describe a character, which they did individually and then combined the descriptions they had in the groups into the two main characters with the support of the teacher. The events were created with the participation of all the children in an exquisite corpse. In some cases, the children's contribution to the development of the narrative was accompanied by an experience, as Camila mentioned when she narrated that "when we arrived in the neighborhood, we didn't know anyone and everyone looked at us funny and I just wanted to close my eyes" (Camila, 8-year-old student). To this, Carlos added that "the first days in the neighborhood, they played only with the clay they picked up from the park and made dolls to play with" (Carlos, 10-year-old student). Most of the interventions relate the search for a friend or the feeling of not having someone they knew in the new place where they lived.

The collectively created story begins with Miguel, a young man who spent part of his childhood in a village. Now he returns but remembers nothing of his past, nor the people he shared it with. In his journey through the village he meets some of the inhabitants, who open a small window to the past and the history of the place; thus, little by little, he meets characters and stories. Each of these figures is created by the participants of the activity.

Consequently, the creation of a collective story led to the structuring of a diversity of events with the temporal unity of the narrated story; it also called for the exposition of experiences that had the geographic space as a common factor, which is summarized in a community of dialogue that materialized a story with "comings and goings" and with the encounters and misunderstandings of the participants, so that the narrated story is not linear; there are ruptures that promote the advancement of the story.

Results analysis

Graphic narrative, such as the album book, facilitates the identification of relationships between characters, their environment and society. This type of text also highlights its narrative dimension, the integration of verbal and iconic elements and its ease of entertainment, which contributes to the creation of inferences and a critical stance on the readers' part.

The reading process carried out with the population of children was conceived as a process of interpretation and comprehension in which the readers' memory, cultural capital and imagination intervened. In this regard, Gladys López (1997) states that any meaning construction process is the product of the interaction between the text, the reader and the context, which is based on the reader's knowledge and interests. Therefore, in the experience described, an interaction was evidenced in which the child readers confronted the previously acquired knowledge with the new information and

then placed it in a context. Due to this process, the configuration of a conceptual representation of the content of the text was achieved, which began at a literal level and culminated in a more critical one.

In this sense, the first step was to bring the readers closer to the argument of the text. With this purpose, the child readers reproduced the information that the book provided explicitly and directly. In relation to this topic, Umberto Eco draws attention to the importance of literal interpretation, since he considers it an indispensable presupposition for accessing the universe of textual inferences and conjectures (Eco, 1993, p. 103). Thus, the first part of the implementation involved a global reading of the album book, the making of generalizations and the reconstruction of the argument of the text in a concise and coherent manner. In this regard, Fabio Jurado states that at a textual level "the subject reads with the concern of academic evaluation, and not so much from the textual, authentic evaluation, presupposed in every analytical reader" (Jurado, 1997, p. 92).

In the second step, greater cooperation and participation was required from the child readers, who were asked to deduce or conclude what was not explicit in the text. In other words, we sought to recognize the relationship between the explicit and the implicit, as well as to identify ideological and pragmatic intentions. A symbolic practice was assumed, a dynamic and flexible process of exegesis and hermeneutics, which required the creation of inferences by the children. Likewise, in this part, assessments and judgments were made, created from the text read and its relations with other texts, which resulted in the collective construction of the interpretation. Therefore, at this stage, the children's previous knowledge and the new knowledge were put into dialogue. Consequently, the collective and individual reading of the album book contributed to inquiry, to the creation of inferences and made it possible to establish relationships between the text and the social context.

The third step showed the result of a community of dialogue in relation to collective artistic creation, a story that gathers the experiences of each of the participants that merges to create a collective story, in which loneliness, the lack of knowledge of space, anxiety and hope come to the fore. In this sense, the notion of narrative identity was resorted, since, in the first instance, the people who were part of the research exercise were not seen as subjects and objects that analyze or are analyzed, but as human beings who have a shared history, in which their narratives intersected and helped to configure their own identity.

In this way, the process, based on the results, configured innovative educational scenarios for the formation of children within the framework of the community of dialogue, facilitates access to scenarios of collective creation and reflection, and contributes to the quality of early childhood and preschool education.

Conclusions

This research experience contributed to the reflection on reading processes based on the relationship between text and image, particularly with children. Therefore, it is relevant that in a society of spectacle whose axis are images, it is necessary to awaken interest in graphic narrative, cinema, television, Internet, phenomena that overflow the classical forms of representation and communication, centered on language. The great challenge for theorists, researchers, educators and citizens lies in dismantling all the knowledge surrounding the image: those that associate it with transparency and those that associate it with appearance. The image, illusion of the real, is no longer a matter of truth, of reason, but of interpretation.

The results obtained with the children respond to the development of reading and critical thinking to the extent that they contributed to the creation of intertextual relationships based on the three categories proposed: characters, interactions and world. Likewise, the strategy based on the album book facilitated the association of the three reading levels through the postulation of evaluations and judgments, created from the text read and its relations with other texts, which resulted in the construction of an argumentative story by the students in which they proposed a dialogue between previous knowledge and new knowledge. To this extent, the challenge of education in relation to reading processes is framed in the updating of contents, in making them increasingly more situated, more enriching and interactive and accessible from all types of texts and graphic resources.

Additionally, in relation to the communities of dialogue, the experience portrayed in these pages left behind some individualistic forms present in today's relationships, and opened the possibility of configuring relationships based on contact and encounter with the other, with members of the family and school community; thus, from this experience, it was possible to create a space for dialogue among the participants and, at the same time, provide elements of understanding about the characteristics presented, in the case of the book album, by the characters of the narratives in which there may be a cross between fiction and reality.

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