

## Didactic sequence based on the Didactics of Historical-Critical Pedagogy

### PEDAGOGICAL PRODUCT

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### Abstract

The objective of this article is to socialize a didactic sequence, that is the pedagogical product of a qualitative investigation of applied nature, with an interventional scope, which used action-research methods (Thiollent, 1986). It is supported by Historical-Cultural Theory (Vygotsky), Historical-Critical Pedagogy (Saviani, 1986) and the Didactics of Historical-Critical Pedagogy (Gasparin, 2012), designed and applied with students of Middle School. It originated from obstacles observed in the context of teaching Portuguese, especially regarding the place of theater in the school curriculum, and was problematized based on the following guiding question: how can theater contribute to the process of educating readers in a meaningful and relevant way, in the subject of Portuguese Language in Middle School in the public school system? Through this sequence, it is intended to offer to the teachers a succinct proposal that they can obtain theoretical support, thus providing a pedagogical practice guided by the conception of this Pedagogy.

**Keywords:** Reading. Literary reader formation. Theater. Teaching sequence. Didactics of Historical-Critical Pedagogy.

### Sequência didática pautada na Didática da Pedagogia Histórico-Crítica

### Resumo

O objetivo deste artigo é socializar uma sequência didática, que é o produto pedagógico de uma investigação qualitativa de natureza aplicada, com escopo interventivo, o qual empregou métodos da pesquisa-ação (Thiollent, 1986). É amparada pela Teoria Histórico-Cultural (Vygotsky), pela Pedagogia Histórico-Crítica (Saviani, 1986) e pela Didática da Pedagogia Histórico-Crítica (Gasparin, 2012), projetada e aplicada com alunos dos Anos Finais do Ensino Fundamental. Originou-se a partir de obstáculos constatados no contexto do ensino de Língua Portuguesa, especialmente sobre o lugar do teatro no currículo escolar e foi problematizada a partir da seguinte indagação: de que forma o teatro pode contribuir com o processo de formação de leitores de modo significativo e relevante na disciplina de Língua Portuguesa do Ensino Fundamental Anos Finais na rede pública de ensino? Por meio dessa sequência, pretende-se oferecer aos profissionais da educação uma proposta sucinta para que eles obtenham amparo teórico, proporcionando, assim, uma prática pedagógica norteada pela concepção da Pedagogia Histórico-Crítica.

**Palavras-chave:** Leitura. Formação de leitor literário. Teatro. Sequência didática. Pedagogia Histórico-Crítica. Didática da Pedagogia Histórico-Crítica.

## 1 Introduction

2 This pedagogical product is an integrated part of the master's dissertation entitled *The relevance of theater in the process of training readers: a didactic proposal for the Middle School*, submitted to the Programa de Pós-Graduação em Letras (PROFLETRAS) of the Universidade Federal de Santa Catarina, which aims to train Portuguese language teachers for the exercise of teaching, with the intention of collaborating to improve the quality of teaching, having as a requirement for obtaining the title the presentation of a pedagogical product.

In order for more teachers to be able to better carry out the teaching and learning process, among the alternative proposals to be built, the didactic sequence (DS) was presented as an alternative capable of equipping the teacher for critical pedagogical work. It is a proposal that takes as its object of knowledge the formation of the literary reader through theatrical practices, and is composed of four content topics that contain a theoretical basis and the respective suggestions for activities.

The DS is the result of a qualitative investigation of an applied nature, with an interventional scope, which used action research methods (Thiollent, 1986) and is supported by Historical-Cultural Theory, Historical-Critical Pedagogy (HCP) and the Didactics of Historical-Critical Pedagogy.

It was applied to students in the Middle School at a public school in Santa Catarina in 2022. It originated from obstacles encountered in the context of Portuguese language teaching, especially regarding the place of theater in the school curriculum, and was problematized based on the following question: how can theater contribute to the process of educating readers in a meaningful and relevant way, in the subject of Portuguese Language in Middle School in the public school system?

The methodology then presents the DS and the instruments used to obtain the data. Finally, the results and discussion show the analysis of the questionnaires with open-ended answers and the on-site observations.

## 2 Methodology

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To develop the DS, the epistemological method adopted was dialectical historical materialism, since it emphasizes the historical dimension of social processes by identifying the mode of production in a given society and its relationship with the superstructures in order to interpret the phenomena observed (Gil, 2008).

In order to achieve the proposed objectives and answer the guiding question, a qualitative investigation was carried out, given that the aim was to understand the totality of the phenomenon. In terms of nature, this is applied research, “[...] because it aims to generate knowledge for practical application, directed at solving specific problems” (Gerhardt; Silveira, 2009, p. 35), and, in terms of objectives, it is an interventional investigation, since the goal is to produce knowledge from an action carried out with groups of people.

According to Gerhardt and Silveira (2009), in order to conduct an investigation, it is essential to select the research method to be used, i.e. the procedures, according to the characteristics of the study. In order to obtain more socially relevant results, action research was used.

Therefore, to establish whether or not theater can contribute to the process of training readers in a meaningful and relevant way during Portuguese Language classes in the Middle School, in a public school context, a didactic sequence was developed with a theoretical-methodological foundation based on historical-dialectical materialism,

whose fundamental guideline in the process of knowledge consists of starting from practice, ascending to theory and descending again to practice, not as initial practice, but as praxis, contradictorily uniting theory and practice in an inseparable way on a new level of understanding of reality and human action (Gasparin, 2012, p. 10).

The DS is supported by Vygotsky's Historical-Cultural Theory, since it “[...] explains the current level of development and the zone of immediate development, which results in the new level of current development, as a synthesis of both” (Gasparin, 2020, p. 10), as well as by the Historical-Critical Pedagogy, which is structured based on the five steps proposed by Saviani, namely: Social Practice, Problematization, Instrumentalization, Catharsis and Final Social Practice. Gasparin (2012) transposed these steps into a theoretical-practical didactic whose name is Didactics of Historical-Critical Pedagogy.

We preferred the didactic transposition of the foundations of PHC to the classroom context, as recommended by Gasparin (2012), given that the author explains the actions needed to apply the theoretical-methodological proposal in the various fields of knowledge. Even though we are aware of the criticisms that have been made and of the risks and difficulties, the preparation of the DS and the research instruments are presented here.

## 2.1 The didactic sequence

Teaching, according to Gasparin's (2012) methodological proposal, is complex and requires planning, i.e. forecasting, in a broad way, everything that will be developed in each of the five steps of the Didactics of Historical-Critical Pedagogy.

According to the researcher, in order to start planning the DS, it is necessary to be aware of the list of contents to be worked on in each grade and subject. This is because, in day-to-day school life, it is difficult to escape the content that has already been determined, either by the group of teachers or by the school curriculum. He also points out that the textbooks adopted by the school cannot even be discarded, as they contain the content to be taught in each grade. So, the first task is to “[...] list the contents of the units to be worked on and define the objectives to be achieved” (Gasparin, 2012, p. 150).

To begin the development of the DS, the object of knowledge is the formation of the literary reader mediated by the theater. The main objective is to encourage the formation of readers capable of imprinting their marks on the text they read, establishing a

living and unique dialogue with it, whose horizon is not only the search for answers, but also the formulation of new questions through theatrical practices.

However, before continuing with the planning, it is necessary to define the work that will be read, studied, contextualized and theatricalized, as this will define a large part of the DS. The choice was made by reading two plays: *A moratória* (1975), by Jorge Andrade, and *A Pena e a Lei* (2018), by Ariano Suassuna, followed by brief documentary research on them.

The first contact with *A moratória* was through the textbook adopted by the school unit. The play was explored in a fragmented way in the Middle School Portuguese Language textbook, in the 7th grade volume of the Geração Alpha collection (Costa *et al.*, 2018), which led to an interest in locating it on the internet, since it wasn't available in the school library, and reading it in its entirety. While reading the pre-textual elements, a list of the 27 best works of modern theater was identified, with *A moratória* being the eighth work listed and *A Pena e a Lei* the twenty-first. The works *O Auto da Compadecida*, also by Suassuna, and *O Auto da Barca do Inferno*, by Gil Vicente, are often cited and/or explored in textbooks, but usually in High School, a fact that generated curiosity about locating and reading them.

Coincidentally, *A Pena e a Lei* was distributed by the Programa Nacional do Livro e do Material Didático (PNLD) Literário and is recommended for reading from 6th to 9th grade, which is why it is available in schools. The documentary research began with a search for the text on the internet. While reading the books, first *A moratória* (in PDF) and then *A Pena e a Lei*, a search was made for the contextualization of the books and reviews that were available on the web.

Once the reading and research had been completed, it was decided that *A moratória*, by Jorge Andrade, would be the theatrical text read, studied, contextualized and theatricalized by the students, because, in a way, its characters continue to be reincarnated to this day. According to Monte (2016, p. 329), this play brings together “elements that give solid contours to a type of drama capable of incorporating with specificity the rural sources rarely worked on in our literature, linking itself to the critical production that, from 1950

onwards, abandoned the ideal of the new country once and for all”, thus configuring itself as a classic. “[...] classics are books that exercise a particular influence when they impose themselves as unforgettable and also when they hide in the folds of memory, mimicking the collective or individual unconscious” (Calvino, 1993, p. 10-11).

Classic is that which has stood the test of time, having a validity that goes beyond the moment in which it was formulated. It is therefore defined by notions of permanence. Since, even though it was born at certain historical junctures, it captures core issues that concern the very identity of man as a being who develops historically, the classic remains a reference for subsequent generations, who strive to appropriate the human objectifications produced over time (Saviani; Duarte, 2021, p. 33).

We chose to indicate the literary work, rather than let the students choose it of their own free will, because, according to Saviani and Duarte (2021, p. 100), “[...] children and adolescents cannot be left to choose what to study. This would be a false and illusory freedom because children and adolescents would most often make choices dictated by the fads created by consumer society or by the impulses of the moment”.

Once this stage was over, four content topics were listed: 1) reading, 2) the dramatic genre: structure, support and social function, 3) the capitalist crisis of 1929 and 4) dramatization, to be taught to students in the 7th grade of Middle School, in 16 lessons.

The following shows how the contents listed were planned and developed in each of the five steps of the Didactics of Historical-Critical Pedagogy (Gasparin, 2012).

### 2.1.1 First step – Initial social practice

To start the DS activities, the first step is to introduce the students to the object of knowledge and the general objective. This is followed by the content topics and their respective specific objectives, as detailed in table 3. In this first moment, it is important to give the students space to show their own experience of the content, i.e. what they already know about the topic to be worked on. It's an opportunity for them to ask what they would like to know about the new subject on the discussion, in other words, to make their expectations explicit, given that “a subject

is not only the result of their historical time and the social relations in which they are inserted, but also a singular being, who acts in the world based on the way they understand it and how they can participate in it (Paraná, 2008, p. 14).

To do this, we list what the students already know about the content to be worked on and what they would like to know about it, as can be seen in the table that follows. It should be noted that everything can and should be written down by the teacher.

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**Table 1 – Experiencing the content**

Experiencing the content	
What do the students already know about the content to be taught?	What would the students like to know?
What is a theater?	What is rubric?
Have you ever been to the theater to see a play?	Does drama have a narrator?
Is there a theater in the city where you live?	What is the purpose of the dramatic genre?
Have you ever acted? Where? When? Why?	Who was Jorge Andrade?
What is body expression and/or non-verbal language?	What was the New York stock market crash?
What is stage space?	Did the 1929 crisis hit the Brazilian economy? How?
What is scenery?	What is a moratorium?
What are costumes?	What are the essential and constitutive elements of theater?
What are props?	What is the script for a play?
Is makeup necessary?	
What is sound design?	
What is a crisis?	

Source: Author (2022).

It's worth pointing out that the initial social practice can be done as a whole at the beginning of the DS and then taken up again, in its specific aspects, in each lesson, as the content topics are worked on. Or the teacher can highlight the initial social practice specific to the content they are going to work on that day.

In addition, in order to find out about the initial and local social practice of the research subjects and their families with regard to their personal experiences gained throughout their school life and their personal experiences gained with the support of their respective families outside the school environment with respect to theater and reading the

dramatic genre, a questionnaire with open-ended answers was prepared. It's the reading of reality being brought into the classroom.

## 2.1.2 Second Step – Problematization

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The second step is problematization, i.e. the moment when the initial social practice is questioned, analyzed and challenged, taking into account the content to be worked on and the social demands of applying this knowledge, which is established on the basis of two main tasks: “1) identifying and discussing the main problems posed by social practice and content and 2) transforming the content and challenges of initial social practice into problematizing questions” (Gasparin, 2012, p. 43-44). To do this, the chosen topic is approached at the students' level of syncretic knowledge. The contexts are different, but the themes are the same. What differentiates them is the level of insertion of scientific knowledge. Generally, this context [of the students] is full of common sense.

At this point, the teacher must raise questions about the context, which cannot be answered without the presence of elaborate knowledge. Thus, the students will feel the need for another type of knowledge that addresses those questions, setting a precedent for the teacher to introduce scientific knowledge as something useful for everyday life. This phase ends when the teacher realizes that the students are beginning to become aware of the social problem raised.

In addition, the teacher must identify the main problems posed by the practice and the curriculum content, followed by a discussion about them, based on what the students already know. In a further step, it is important to explain that the knowledge (content) will be constructed (worked on) from dimensions that can be conceptual, scientific, social, historical, economic, political, aesthetic, religious, ideological, etc., and transformed into problem questions.

Thus, to start the discussion, problematizing questions are listed based on the four contents: 1) reading, 2) the dramatic genre: structure, support and social function, 3) the



capitalist crisis of 1929 and 4) dramatization; and dimensions are established for each of them, as can be seen in table 3.

### 2.1.3 Third Step – Instrumentalization

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The third step is instrumentalization. “It is at this stage that the learning of scientific knowledge, of scientific concepts, actually takes place. It is the moment of greatest theoretical specificity, in which the mental representation of the object of study in its various dimensions is processed” (Gasparin, 2012, p. 103). At this stage, “[...] the teacher reads the content, appropriating it. Then they make it available to the students who, in turn, remake it, reconstruct it for themselves, making it their own and giving it a new meaning” (Gasparin, 2012, p. 111). It is the systematic-dialogical presentation of the scientific content, contrasting it with everyday life and answering the questions of the various dimensions proposed. It is the didactic exercise of the subject-object relationship through the action of the student and the mediation of the teacher, in other words, it is the period of effective construction of new knowledge.

In instrumentalization, one of the basic mental operations for building knowledge is analysis. In order to carry out this analysis, [students] need photocopies of the chosen dramatic work and complementary texts. In addition to the copies, other resources are needed, such as: a digital whiteboard and a computer and/or notebook to display images and the selected videos, dictionaries, cell phones to do research on the internet, notebooks to make the appropriate notes, A3 and A4 paper, pens, pencils, erasers, rulers, highlighters, colored pencils and markers to make posters and mind maps.

In order to develop the analysis of the dramatization, you need other materials and spaces related to it, such as: costumes, light effects, sound effects, objects, props, furniture, cell phone for filming, sound box, microphones, stage, curtain, screens, TNT and a place for the audience to sit and watch the play. These elements are determined by the chosen dramatic text. Table 3 shows the actions and resources needed to develop each of the content topics listed for this DS.

## 2.1.4 Fourth Step – Catharsis

The fourth step is catharsis. In this phase, the key mental operation for the construction of knowledge is synthesis, since “[...] synthesis is the systematization of acquired knowledge, the conclusion reached by the student” (Gasparin, 2012, p. 130).

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Catharsis is the synthesis of the everyday and the scientific, the theoretical and the practical that the student has reached, marking their new position in relation to the content and form of their social construction and its reconstruction at school. It is the theoretical expression of the student's mental stance, which shows the elaboration of the concrete totality to a higher intellectual level of understanding. It also means the conclusion, the summary that they make of the content they have recently learned. It is the new theoretical point of arrival; the manifestation of the new concept acquired (Gasparin, 2012, p. 124).

Catharsis represents the student's synthesis, their new mental attitude, the demonstration of the new level of knowledge they have reached, expressed through spontaneous or formal evaluation.

[...] assessment must be present both as a means of diagnosing the teaching-learning process and as an instrument for investigating teaching practice. In this way, assessment takes on a formative dimension, since the end of this process is learning, or the verification of it, but it also allows for reflection on the action of pedagogical practice (Paraná, 2008, p. 31).

As an assessment/synthesis of the first content, we suggest writing a mind map (A4 paper) about Jorge Andrade's biography (historical dimension). As an assessment/synthesis of the third content, we recommend producing a poster (A3 paper) on the capitalist crisis of 1929 (historical dimension). And, as an assessment/summary of the second and fourth contents, it is recommended to apply a second questionnaire containing open answers, with the following questions:

1. Have you read the whole book?
2. What are the positive points of working with theater in Portuguese Language classes?

3. What are the negative points of working with theater in Portuguese Language classes?
4. In your opinion, what could be improved?
5. If you had the chance to take part in another play, would you? Why?
6. What are your personal impressions of your theater experience? Please explain.

## 2.1.5 Fifth Step – Final social practice of the content

The fifth and final step is the final social practice of the content. This phase represents the transposition from the theoretical to the practical of the objectives of each unit of study, the dimensions of the content and the concepts acquired. It provides students with the “conditions for theoretical understanding to be translated into action, since transformative practice is the best evidence of the understanding of theory” (Gasparin, 2012, p. 140). In addition, the social practice of the content goes beyond the institutional level to become a theoretical-practical practice in everyday life outside school, in the various areas of social life, enabling students to criticize, think and act autonomously to transform society. In the final social practice, there is an emphasis on critical education, in which school content is explored to go beyond immediate dimensions, such as everyday life.

Carrying out this phase with students in the classroom basically involves two points: a) the new practical attitude – where the student shows their intentions and predispositions to put the new knowledge into practice and b) a proposal for action – the teacher and the students draw up a plan of action based on the content worked on (Gasparin, 2012, p. 144).

It is the manifestation of the student's new practical attitude towards the content learned, as well as their commitment to putting the new knowledge into practice. It is the phase of the students' intentions and proposed actions, as can be seen in table 2.

**Table 2 – Student intentions and actions**

Student intentions	Student actions
Appropriation of scientific concepts.	Make new readings of literary works.
	Be more interested in a variety of texts and authors.
	Want to take part in more theater performances.

Source: Author (2022).

To finish, the complete planning of the didactic sequence is presented.

**Table 3 – Planning**

DIDACTIC SEQUENCE PLANNING	
<b>INSTITUTION</b>	
<b>SUBJECT(S)</b>	Portuguese Language, Art and History.
<b>TEACHER</b>	Fabília Cristiane Guckert.
<b>UNIT</b>	Dramatic genre.
<b>SCHOOL YEAR</b>	2021.
<b>TRIMESTER</b>	3rd trimester.
<b>GRADE</b>	7th grade.
<b>CLASS</b>	1 and 2.
<b>LESSON HOURS</b>	16.
<b>OBJECT OF KNOWLEDGE</b>	The formation of the literary reader.
<b>GENERAL OBJECTIVE</b>	Encourage the formation of readers who are capable of imprinting their mark on the text they read, establishing a lively and unique dialog with it, whose horizon is not only the search for answers, but also the formulation of new questions through theatrical practices.
CONTENT 1 – READING	
<b>Specific objective</b>	Fully read and understand the dramatic text <i>A moratória</i> (1975), by Jorge Andrade.
<b>Dimensions</b>	Questions to be raised:
<b>Conceptual/scientific</b>	What is theater?
<b>Historical</b>	Who was Jorge Andrade?
<b>Actions</b>	Individual reading of the text, collective reading of the text, identification of unknown words in the text, oral presentation by the students of their personal impressions of the text, video presentation, oral presentation by the teacher, research and homework. Suggested video: <i>Memórias da Cena – Jorge Andrade</i> #autoresbrasil, available at: <a href="https://www.youtube.com/watch?v=M8zjg4dMI90">https://www.youtube.com/watch?v=M8zjg4dMI90</a> .
<b>Resources</b>	Photocopies, digital whiteboard and desktop computer to display selected images and videos, dictionaries (analog or digital), cell phone to search the internet, notebook to take notes, A4 paper, pen, pencil, eraser, ruler, highlighter, colored pencils and markers to make mind maps.
<b>Evaluation</b>	Mind map on Jorge Andrade's biography.
<b>Lesson hours</b>	4.

CONTENT 2 – DRAMATIC GENRE: structure, support and social function	
<b>Specific objective</b>	Understand the functions of the dramatic text (written to be staged) and its organization through dialogues between characters and markers of the characters' lines and scene.
<b>Dimensions</b>	Questions to be raised:
<b>Conceptual/scientific</b>	What is rubric?
<b>Structural</b>	What is the purpose of the dramatic genre? Does drama have a narrator? What are the essential and constitutive elements of theater?
<b>Actions</b>	Oral presentation by the teacher, research and homework.
<b>Resources</b>	Photocopies, a digital whiteboard and a desktop computer for displaying images and selected videos, dictionaries (analog or digital), cell phones for researching on the internet and notebooks for taking notes.
<b>Evaluation</b>	No evaluation.
<b>Lesson hours</b>	4.
CONTENT 3 – THE CAPITALIST CRISIS OF 1929	
<b>Specific objective</b>	To situate Jorge Andrade's dramatic text <i>A moratória</i> in a historical time, enabling students to identify and understand the historical context, in order to awaken their perception of the influences of political, social and economic aspects on life in society, emphasizing how it reverberated in national literary production.
<b>Dimensions</b>	Questions to be raised:
<b>Conceptual/scientific</b>	What is a moratorium?
<b>Historical</b>	What was the New York stock market crash?
<b>Economic</b>	Did the 1929 crisis hit the Brazilian economy? How?
<b>Psychological</b>	Can people who don't have the money to pay off their debts be overwhelmed by worry and stress?
<b>Actions</b>	Oral presentation by the teacher, video presentation, research and homework. Suggested videos: a) <i>A crise de 1929 e o Crash da bolsa de valores – Nerdologia</i> , available at: <a href="https://www.youtube.com/watch?v=PuXyboquY5c">https://www.youtube.com/watch?v=PuXyboquY5c</a> e b) <i>A crise de 1929 no Brasil – Andrio Professor</i> , available at: <a href="https://www.youtube.com/watch?v=NbL8qVHx_RM">https://www.youtube.com/watch?v=NbL8qVHx_RM</a> .
<b>Resources</b>	Photocopies, a digital whiteboard and a desktop computer to display selected images and videos, dictionaries (analog or digital), cell phones for researching on the internet, notebooks for taking notes, A3 paper, pens, pencils, erasers, rulers, highlighters, colored pencils and markers for making posters.
<b>Evaluation</b>	Poster on the capitalist crisis of 1929.
<b>Lesson hours</b>	4.
CONTENT 4 – DRAMATIZATION	
<b>Specific objective</b>	Experience different roles in theatrical productions (acting, directing, lighting, costume designer, set designer, sound design, soundscape) and discuss the limits and challenges of artistic, collective and collaborative work in scenic creation.
<b>Dimensions</b>	Questions to be raised:
<b>Structural</b>	What is the script for a play? Where will it be staged? Who will be the audience? How will the public be invited?
<b>Actions</b>	Oral presentation by the teacher, essays and homework.

<b>Resources</b>	Materials related to the dramatization – these elements are determined by the dramatic text, such as: costumes, light effects, sound effects, objects, props, furniture, cell phone for filming, sound box, microphones, stage, curtain, screens, TNT and a place for the audience to sit and watch the play. Suggested videos: <i>Peça teatral – A moratória</i> , de Jorge Andrade, available at: <a href="https://www.youtube.com/watch?v=X-Bhk6slXuM">https://www.youtube.com/watch?v=X-Bhk6slXuM</a> .
<b>Evaluation</b>	Application of questionnaire 2.
<b>Lesson hours</b>	4.

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Source: Author (2022).

## 2.2 The research instruments

During the process of applying the DS with two 7th grade Middle School classes, data was collected to see whether or not theater can contribute to the process of training literary readers. To do this, we used a questionnaire with open-ended answers and on-site observation. The choice of instruments was based on the characteristics of the research being carried out. According to Gil (2008, p. 15), “[...] these methods aim to provide the investigator with the technical means to guarantee objectivity and precision in the study of social facts”.

## 3 Results and Discussion

This is where the analysis of the data collected through the research instruments is presented.

### 3.1 Questionnaires with open answers

Questionnaires with open-ended answers provide qualitative data and are exploratory in nature, as they allow the respondent to give their opinion without being induced with pre-established options and to provide feedback using their own words, which

helps to uncover information that would not otherwise be revealed, providing more in-depth results.

### 3.1.1 Questionnaire for students 1

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The open-ended responses to the first questionnaire applied to the two classes revealed the initial and local social practice. When asked if they had ever seen a play at school, 43.5% of the students who took part in the survey said that they had had this experience and 37% of the students claimed that they had never seen a theatrical performance at school<sup>1</sup>. It is important to note that, according to the testimonies of the students who had already seen a play at school, this experience was acquired in the Elementary School: “When I was 8 years old, [...]” (STUDENT J, 7th grade 3, 2022), “[...] I only remember that it happened in Elementary School, [...]” (STUDENT K, 7th grade 3, 2022), “[...] in 2019, I was in 4th grade [...]” (STUDENT N, 7th grade 3, 2022), “[...] in 2018, when I was 8 years old [...]” (STUDENT O, 7th grade 3, 2022), “[...] in 2014 [...]” (STUDENT T, 7th grade 3, 2022), “[...] at school in 2017 [...]” (STUDENT A, 7th grade 4, 2022), “[...] it was in the second year, in 2017 [...]” (STUDENT I, 7th grade 4, 2022) and “[...] I already saw a play in 4th grade [...]” (STUDENT Q, 7th grade 4, 2022). As Cosson (2021, p. 110) points out, “[...] we don't need to say much about this practice, which is fortunately still alive in many schools, although it is more often used with Elementary School students [...]”.

In addition, the students' answers showed that the contact they had had with the theater was linked to commemorative dates “[...] or tied to specific events” (Cosson, 2021, p. 110), as Easter “[...] the play was about Easter [...]” (STUDENT R, 7th grade 3, 2022) and on school holidays “[...] I was in 4th grade, it was teachers' day” (STUDENT H, 7th grade 3, 2022). It is important to emphasize that theater must be considered within the

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<sup>1</sup> 19.6% of the students were absent (5 students from 7th grade 3 and 4 students from 7th grade 4).

framework of the pedagogical processes in which the students are involved and “not just as an event for festive occasions” (Santa Catarina, 1998, p. 203).

When asked if they and their families had ever seen a play outside of school, the result changed, as 10.9% of the students and their families had already seen a play outside of school, but under the same conditions pointed out by Cosson (2021), i.e. they had participated in a theatrical activity “tied to specific events” (Cosson, 2021, p. 110). In this case, linked to events promoted by religious organizations “[...] outside of school, my family and I have already seen a play at church, two years ago, it was Christmas, we enjoyed watching it, because it was very beautiful” (STUDENT L, 7th grade 4, 2022) and/or linked to events promoted by other entities present in that society, “[...] outside of school, my family and I have already seen a play, it was last year, at the opening of Christmas [...]” (STUDENT A, 7th grade 3, 2022), “In my town, in 2021, there was a play about Christmas [...]” (STUDENT F, 7th grade 3, 2022) and “[...] I've seen a play outside of school, the theme was child abuse, the event took place [...] in the city center [...]” (STUDENT M, 7th grade 3, 2022).

Despite the fact that theater is part of humanity's cultural heritage and should therefore be “assimilated by the new generations as an element of their full humanization” (Saviani; Duarte, 2021, p. 32), 69.6% of the students said that they had never seen a play outside of school and 60% of them used the adverb of negation “never” to externalize and/or reinforce their lack of experience. When considering the justifications, 40% said that they hadn't seen a play due to lack of opportunity.

When asked if they had ever taken part in a theatrical performance at school, 23.9% of the students said that they had taken part in some kind of performance; however, 56.5% said that they had not. When considering the justifications given for non-participation, most of the students claimed that they didn't participate because they felt ashamed (the most cited), lack of opportunity, lack of interest, among others: “[...] I never wanted to participate for reasons such as shame, lack of interest and opportunity” (STUDENT G, 7th grade 4, 2022). In addition, 10.9% of the students said that they had already taken part in plays outside the school context “[...] 2019, for Mother's Day [...]”



(STUDENT R, 7th grade 3, 2022) and “I already took part in church, when I was younger” (STUDENT L, 7th grade 3, 2022).

Some students who said they had never taken part in theater performances outside of school repeated the use of the adverb “never” in their replies to externalize and/or reinforce their non-participation, and few students justified their answers. The most cited justifications were: lack of opportunity – “I’ve never been asked to do a play” (STUDENT D, 7th grade 3, 2022), “I’ve never had the opportunity [...]” (STUDENT F, 7th grade 3, 2022), “[...] I’ve never had the opportunity and I’d never go, I’d turn them all down because I would be too ashamed” (STUDENT F, 7th grade 4, 2022); embarrassment – “[...] because I’m embarrassed to go in front of other people” (STUDENT U, 7th grade 4, 2022); shyness – “No, because I don’t like performing with lots of people looking at me” (STUDENT S, 7th grade 3, 2022); and lack of interest – “I’ve never taken part in a play beyond school... I’ve been invited, but I didn’t want to” (STUDENT A, 7th grade 4, 2022).

When asked if at school they had ever read a text that was written to be staged, or if they had ever written or retextualized a work to be staged, most of the students chose to socialize their experiences related to reading the dramatic genre, omitting the other possibilities (writing and retextualization). 76.1% of the survey subjects said they had not yet read a work in the dramatic genre at school and 78.3% had no contact with this textual genre beyond the school walls.

Thus, it can be said that this questionnaire with open questions helped to map and survey the students’ representations of knowledge on the subject and to define “the lower, initial point from which the student must start in his action of appropriation of the new knowledge, as well as the higher level to which he must reach” (Gasparin, 2012, p. 21) in relation to the dramatic genre. In addition, as Vasconcellos (1992) points out, it gave the students a space to express what they already knew, thought, felt and experienced about the object of knowledge, providing a mapping and survey of their knowledge representations.

## 3.1.2 Questionnaire for students 2

Catharsis represents the student's synthesis, their new mental attitude, the demonstration of the new level of knowledge they have reached, expressed through spontaneous or formal evaluation.

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[...] evaluation must be present both as a means of diagnosing the teaching-learning process and as an instrument for investigating teaching practice. In this way, evaluation takes on a formative dimension, since the end of this process is learning, or the verification of it, but it also allows for reflection on the action of pedagogical practice (Paraná, 2008, p. 31).

The open answers to the second questionnaire, which was also administered to both classes, revealed the new level of knowledge they had reached. An analysis of their replies reveals the following overview.

When asked if they had read the book in its entirety, 47.7% of the students answered positively and 43.2% said they hadn't finished reading it. This is significant, given that the DS mobilized more than half of the students to finish reading the book. According to Colomer (2007), teaching reading and reading literature today is complex, because with young people spending more than fifteen hours a day surfing the internet, literature has become something practical and basic for students, since it's easier to read a summary of a book than to spend hours reading it in its entirety.

If you look at the results by class, you can see that students in 7th grade 4 were more successful at this stage of the DS, with 31.8% of 7th grade 3 students completing the reading and 63.6% of 7th grade 4 students achieving the same feat. This was surprising, given that 7th grade 4 was the class that had the most difficulties with school studies. It's worth noting that this open-ended question, when the sequence is next applied, should be supplemented with the following sentence construction: "If you haven't finished reading the book in its entirety, describe the reasons why," because at this point in the analysis, it would be important to know the reasons why these students didn't manage to finish reading the book in its entirety.

Regarding the positive points of working with theater in Portuguese Language classes, most of the students acknowledged that it is possible to learn through this medium: “We learn to interpret what we read, to organize the scenery, the lines, the costumes” (STUDENT A, 7th grade 3, 2022) and “[...] I learned to work with the play” (STUDENT S, 7th grade 3, 2022). It can be said that this is a relevant result, given that the students learned “more elaborate and more developed knowledge, which has been produced and accumulated throughout the history of social relations” (Silva, 2019, p. 93), which is difficult to access through spontaneous social relations. In addition, in a way, “[...] prejudice against artistic activity” is overcome (Miranda et al., 2009, p. 177), which is seen as ‘wasting class time’; “We learn a lot when we work with theater, we learn about the actor” (STUDENT R, 7th grade 3, 2022).

In addition, it can be seen that the students have absorbed the terms of theatrical carpentry, i.e. the basic structure of a play, editing and stage space.

"Being part of the stage group and watching my classmates perform" (STUDENT I, 7th grade 4, 2022).

"[...] being part of the scene with my colleagues and teacher X. As well as the set, watching my classmates perform was incredible" (STUDENT R, 7th grade 4, 2022).

"[...] setting the scene and watching the play" (STUDENT T, 7th grade 4, 2022).

"[...] my dedication, I was dedicated to acting, studying the lines and the costumes" (STUDENT F, 7th grade 4, 2022).

"[...] it was nice to make the costumes and the presentations" (STUDENT M, 7th grade 4, 2022).

"Memorizing the lines, working in groups" (STUDENT C, 7th grade 4, 2022).

"[...] having a new experience, getting into character" (STUDENT D, 7th grade 4, 2022).

"[...] rehearsing, reading and presenting" (STUDENT Q, 7th grade 4, 2022).

It can also be seen from the students' answers that they have experienced and realized in practice the benefits that theater can bring, second Costa (2013), being the most mentioned: valuing group work – “[...] working with people we already know, working as a team” (STUDENT K, 7th grade 3, 2022), “[...] the class came together to put on a good play and it was a lot of fun to perform” (STUDENT O, 7th grade 4, 2022), “[...] the class came together, we worked hard and had fun together” (STUDENT P, 7th grade 4, 2022), “[...] I was able to get closer to my friends again and I also really enjoyed doing this theater”

(STUDENT K, 7th grade 4, 2022). In addition to this positive point, the students mentioned others, such as: working on shyness – “[...] overcoming the fear of the audience” (STUDENT E, 7th grade 3, 2022), “[...] losing the shame of the audience” (STUDENT M, 7th grade 3, 2022), “[...] losing the shame of presenting to the public” (STUDENT T, 7th grade 3, 2022); broadening the imagination – “[...] being someone else” (STUDENT G, 7th grade 3, 2022); and developing vocabulary – “I got to know a lot of new words and lost a bit of my fear of public speaking” (STUDENT A, 7th grade 4, 2022).

Theater is an art that involves the whole individual. According to the Base Nacional Comum Curricular (BNCC) (Brasil, 2017), the processes of theatrical creation go through situations of collective and collaborative inspiration, through games, improvisations, performances and staging, characterized by interaction between actors and spectators. Thus, it can be considered that this involvement also provided a positive experience from the students' perspective, because, according to them, “[...] it was a new experience, very good, [...] I found myself in the theater” (STUDENT L, 7th grade 4, 2022), “[...] I had a lot of fun and it was very different” (STUDENT G, 7th grade 4, 2022).

With regard to the negative aspects of working with drama in Portuguese Language classes, most of the students considered their own lack of emotional self-control when faced with fictitious problem situations to be a negative aspect, as can be seen in the following responses:

"Fear, nervousness, anxiety [...]" (STUDENT I, 7th grade 3, 2022).  
"[...] insecurity and lack of preparation" (STUDENT M, 7th grade 3, 2022).  
"[...] I got nervous and forgot my lines" (STUDENT J, 7th grade 4, 2022).  
"[...] nervousness and embarrassment" (STUDENT S, 7th grade 4, 2022).  
"[...] the stress I went through" (STUDENT F, 7th grade 3, 2022).

Some of the students considered the lack of development of more specific elements related to acting to be a negative point, such as the lack of discipline on the part of their colleagues in terms of committing to and memorizing the lines:

"[...] seeing some of my classmates getting their lines wrong because they hadn't rehearsed" (STUDENT I, 7th grade 4, 2022).

"[...] the participants didn't rehearse and in the middle of the play they got their lines wrong" (STUDENT T, 7th grade 4, 2022).

"Some actors and actresses didn't put in the necessary effort [...]" (STUDENT R, 7th grade 4, 2022).

"[...] some don't memorize, I ended up getting nervous and forgetting the lines" (STUDENT A, 7th grade 4, 2022).

"[...] it was the nervousness, the fear that it wouldn't work out and there were people who didn't train, so I was really scared" (STUDENT L, 7th grade 4, 2022).

Shyness was also cited as a negative point, but to a lesser extent:

"Fear of the audience, fear of getting my lines wrong" (STUDENT D, 7th grade 3, 2022).

"Too ashamed to leave a bad impression" (STUDENT B, 7th grade 4, 2022).

"Shame, inexperience [...]" (STUDENT T, 7th grade 3, 2022).

"[...] a lot to memorize and a bit of shame" (STUDENT D, 7th grade 4, 2022).

"A lot of shame" (STUDENT N, 7th grade 4, 2022).

"Embarrassment and not knowing the lines by heart" (STUDENT C, 7th grade 4, 2022).

In addition, the research subjects listed the following as negative points: improvisation – "[...] improvisation sometimes doesn't work and part of the set is dismantled during the performance [...]" (STUDENT A, 7th grade 3, 2022), "[...] having to fix the set and having to change clothes in the middle of the play" (STUDENT G, 7th grade 3, 2022); the acting – "[...] the acting, since even though I tried to dedicate myself, I found the timing of the speeches and the nervousness bad" (STUDENT F, 7th grade 4, 2022); respect for the rules – "[...] a lot of mischief" (STUDENT P, 7th grade 3, 2022), "[...] a lot of mischief and it takes a lot of work to tidy up the set" (STUDENT N, 7th grade 3, 2022); motor coordination – "Tired because of setting up the scenery" (STUDENT B, 7th grade 3, 2022); the act of reading – "[...] we read a lot" (STUDENT C, 7th grade 3, 2022); lack of time – "lack of rehearsal and little time" (STUDENT M, 7th grade 4, 2022); and the demands of theater – "[...] the work involved in putting on a play" (STUDENT H, 7th grade 4, 2022).

The final social practice of the content enables students "to translate theoretical understanding into action, since transformative practice is the best evidence of the understanding of theory" (Gasparin, 2012, p. 140). Thus, when asked what could be improved in relation to the presentation of the play, most of the students demonstrated that

they know what can and should be improved in relation to the content worked on, as they made very pertinent suggestions, since they felt that there is a gap between theory and practice. Through the open-ended answers listed, it is possible to see the manifestation of the student's new practical attitude towards the content learned, as well as the commitment to put the new knowledge into practice:

- "[...] the interaction between the characters, who often spoke looking at nothing" (STUDENT A, 7th grade 3, 2022).
- "When changing clothes, to be quicker" (STUDENT B, 7th grade 3, 2022).
- "[...] the scenery, the preparation of the groups" (STUDENT E, 7th grade 3, 2022).
- "[...] reading" (STUDENT F, 7th grade 3, 2022).
- "The scenery could be a bit tidier" (STUDENT G, 7th grade 3, 2022).
- "[...] the staging and presentation" (STUDENT H, 7th grade 3, 2022).
- "[...] emotion" (STUDENT J, 7th grade 3, 2022).
- "The preparations and the performance" (STUDENT M, 7th grade 3, 2022).
- "The lines, the nervousness and the scenery" (STUDENT O, 7th grade 3, 2022).
- "Everyone should come to class." (STUDENT P, 7th grade 3, 2022).
- "[...] the costumes, the way of speaking, memorizing more" (STUDENT T, 7th grade 3, 2022).
- "The organization of places" (STUDENT B, 7th grade 4, 2022).
- "Dedication" (STUDENT C, 7th grade 4, 2022).
- "[...] speaking louder, getting into character" (STUDENT D, 7th grade 4, 2022).
- "[...] I should try harder" (STUDENT E, 7th grade 4, 2022).
- "Everything can be improved, the costumes, the acting, practically everything, since it was the first experience" (STUDENT F, 7th grade 4, 2022).
- "[...] memorize the lines and the clothes better" (STUDENT G, 7th grade 4, 2022).
- "[...] my speed when speaking the lines, since I believe I spoke at an accelerated level" (STUDENT H, 7th grade 4, 2022).
- "That the actors put more effort into memorizing their lines" (STUDENT I, 7th grade 4, 2022).
- "[...] I think I can improve in dedicating myself and studying more" (STUDENT J, 7th grade 4, 2022).
- "I have to improve more, have more control, because I was nervous and anxious" (STUDENT K, 7th grade 4, 2022).
- "[...] we should have had more time and practiced more" (STUDENT L, 7th grade 4, 2022).
- "[...] the speeches and rehearsals" (STUDENT M, 7th grade 4, 2022).
- "Self-control" (STUDENT N, 7th grade 4, 2022).
- "[...] my clothes and my diction in the character's lines" (STUDENT O, 7th grade 4, 2021).
- "[...] I played my character better and improved my costume" (STUDENT P, 7th grade 4, 2022).
- "The performances and rehearsals had to be worked on more [...]" (STUDENT R, 7th grade 4, 2022).
- "[...] nervousness, self-control and diction" (STUDENT S, 7th grade 4, 2022).

When asked if they would participate in another theatrical performance and why, 30.2% of the students answered that they would, but it is interesting to note that the answers show the nervousness that was already mentioned in the replies to the first questionnaire, in which the students showed their own experience of the content:

"[...] I would participate many times. I think it's fun, it's something different [...]" (STUDENT A, 7th grade 3, 2022).

"I really liked it and I would do it again" (STUDENT G, 7th grade 3, 2022).

"[...] I would participate because I found the experience incredible" (STUDENT K, 7th grade 3, 2022).

"I would take part because, apart from being nervous, I liked it" (STUDENT H, 7th grade 3, 2022).

"Absolutely, because it was a great experience" (STUDENT R, 7th grade 3, 2022).

"I would, it's a lot of fun" (STUDENT T, 7th grade 3, 2022).

"I don't know, I think so, but I'd be much more committed" (STUDENT A, 7th grade 4, 2022).

"[...] I loved the experience, even though I was nervous" (STUDENT G, 7th grade 4, 2022).

"I would accept because I thought it was cool" (STUDENT J, 7th grade 4, 2022).

"[...] I would participate, because I enjoyed the experience" (STUDENT O, 7th grade 4, 2022).

"I would accept, because I loved acting and I had a lot of fun" (STUDENT P, 7th grade 4, 2022).

However, 43.2% of the students stated that they would not take part in another theatrical performance if there were another opportunity. Not all the students gave reasons for their answers. Some said they would no longer participate because they simply don't like it: "[...] because I don't like it" (STUDENT B, 7th grade 3, 2022), because they didn't like taking part "[...] because I didn't like it" (STUDENT D, 7th grade 3, 2022), because they didn't like performing "No, because I don't like performing for other people" and/or because they don't like theater "[...] because I don't like plays" (STUDENT I, 7th grade 3, 2022). However, one student returned to the theme of "fear", saying that he wouldn't take part again "[...] because I can never memorize the lines and I have a lot of stage fright" (STUDENT E, 7th grade 3, 2022).

Some of the students once again used the themes of "anxiety", "shame", "shyness" and "nervousness" as justifications for not taking part again: "[...] because I get **anxious** and **embarrassed**" (STUDENT M, 7th grade 4, 2022, emphasis added), "[...] because I'm

a bit **shy** and I feel **nervous**" (STUDENT F, 7th grade 4, 2022, emphasis added) and "[...] because I was **nervous**" (STUDENT S, 7th grade 4, 2022, emphasis added). In addition, one student wrote that he wouldn't take part because "[...] It's a very complicated, interesting experience" (STUDENT R, 7th grade 4, 2022).

In addition, 4.7% of the class wrote that they might participate "[...] it would depend on the theme of the play, where I would perform and with whom I would act" (STUDENT H, 7th grade 4, 2022) and fear reappeared in one of the justifications "Maybe, because I liked it, but **I'm really afraid** of making mistakes and people laughing at me" (STUDENT N, 7th grade 4, 2022, emphasis added). It is worth noting that 2.3% did not answer the question. Calzavara (2009) points out that reading approaches and exercises with dramatic texts propose an expansion of the purely didactic objective, because in the educational process, the main focus should always be the complete and integral development of the individual as a social and historical being. Thus, as the focus of the DS is dramatization "[...] focused on the aspect of reading" (Cosson, 2021, 110), this first contact with reading the dramatic genre and dramatizing this same text in a real teaching situation was not enough to overcome issues related to shyness and self-control. It's interesting to note that no student uses Jorge Andrade's *A moratória* (1975) and/or reading it as a justification for not taking part in future theater performances.

With regard to personal impressions, i.e. the consequences of the influence of the act of reading and acting out the text that was written for this purpose on the student's own senses and their respective justifications, 53.6% of the students described them as positive impressions:

"I found it very amusing and different. I liked it a lot, but I got confused halfway through the presentation" (STUDENT A, 7th grade 3, 2022).

"[...] good, but I was nervous" (STUDENT E, 7th grade 3, 2022).

"[...] great" (STUDENT F, 7th grade 3, 2022).

"I really liked it and I would do it again" (STUDENT G, 7th grade 3, 2022).

"[...] very cool, fun" (STUDENT H, 7th grade 3, 2022).

"The experience was nice" (STUDENT J, 7th grade 3, 2022).

"[...] incredible, I have no justification, I've just always loved theater" (STUDENT K, 7th grade 3, 2022).

"[...] it was good to have this experience" (STUDENT M, 7th grade 3, 2022).



"[...] good and bad, but all in all it was nice" (STUDENT R, 7th grade 3, 2022).  
"I thought it was very nice, the scenery was very beautiful and the audience collaborated a lot" (STUDENT A, 7th grade 4, 2022).  
"[...] it was strange" (STUDENT B, 7th grade 4, 2022).  
"Good and bad. Good, because it was nice, and bad, because it was shameful" (STUDENT C, 7th grade 4, 2022).  
"I found it a different experience" (STUDENT E, 7th grade 4, 2022).  
"[...] good and cool, but due to bad factors, it was a good experience, not great" (STUDENT F, 7th grade 4, 2022).  
"[...] wonderful, apart from the fun it was" (STUDENT G, 7th grade 4, 2022).  
"[...] a bit tiring, a bit fun" (STUDENT H, 7th grade 4, 2022).  
"[...] very cool and fun" (STUDENT I, 7th grade 4, 2022).  
"[...] cool" (STUDENT J, 7th grade 4, 2022).  
"[...] very nice to take part [...]" (STUDENT K, 7th grade 4, 2022).  
"[...] very good, for being the first time, it was very good" (STUDENT L, 7th grade 4, 2022).  
"Good, because it's important to know certain things" (STUDENT N, 7th grade 4, 2022).  
"The experience of presenting was very good" (STUDENT O, 7th grade 4, 2022).  
"I thought it was incredible and very good" (STUDENT O, 7th grade 4, 2022).  
"I loved this experience, it was a lot of fun" (STUDENT R, 7th grade 4, 2022).

However, 12.5% of the students did not have a good personal impression of the experience of reading and acting out the text that was written for this purpose: "It wasn't good because I had to play a girl" (STUDENT B, 7th grade 3, 2022), "I didn't take part and I don't like plays" (STUDENT I, 7th grade 3, 2022), "Horrible [...]" (STUDENT L, 7th grade 3, 2022), "I didn't like it very much" (STUDENT Q, 7th grade 3, 2022), "Nothing" (STUDENT S, 7th grade 3, 2022) and "[...] very laborious" (STUDENT T, 7th grade 3, 2022).

Through the final social practice, it can be seen that assessment must be present in the teaching and learning process as an instrument for investigating pedagogical practice. It thus takes on a formative dimension, since the aim of this process is not only to learn and/or to verify learning, but also to allow reflection on the action of pedagogical practice.

## 3.2 On-site observation

In order to formally record the observations made on site and the progress of the DS, we used the *Professor on-line* platform, which is a virtual tool for accessing the school records of teachers in the public and state schools in the state of Santa Catarina. In addition, other forms of recording were carried out, such as digital photography, digital filming and digitization of activities.

### 3.2.1 *Professor on-line*

Most of the observations were recorded on *Professor on-line*. On this platform, the planning of the DS was posted, which, in order to be approved by the school's pedagogical team, had to be adapted according to the BNCC (Brasil, 2017). In addition, progress was posted in relation to the content studied per class, the homework requested, the evaluations proposed in relation to the mind map, the poster, the rehearsals, the presentation, the parallel recoveries and the students' attendance.

### 3.2.2 *Mind map*

The mind map can be understood as a tool that helps manage information, in other words, it is a way of simplifying the understanding of a topic, relating content, reviewing data or even recording ideas. This method was created in the 1970s by Tony Buzan. As a psychologist and writer, he realized that the brain absorbs information better when it is presented in a dynamic way, which is why the mind map was chosen as the assessment tool for the first content – Reading.

According to the SD planning (see table 3), the students were first given a homework assignment to do some research on the internet about the biography of the author of the text they were reading in their reading classes and to record everything in their Portuguese Language notebooks. After socializing and discussing the author's

biography during the lesson, they watched a video and then compared the findings of their own research with the content of the video and set about drawing up the mind map.

According to the students, they had already made mind maps in other subjects. Even so, in order to review the structure of this genre, an example of it was projected on the digital whiteboard so that the class could see that this type of text accepts the use of verbal and non-verbal language and requires a lot of attention and coherence when choosing and writing the information. Then, individually, during the lesson, the students drew up their own mind maps on the author's biography, thus achieving catharsis, i.e. “[...] the systematization of the knowledge acquired, the conclusion reached by the student” (Gasparin, 2012, p. 130).

At the end of this stage, two students voluntarily lent their productions to be projected on the digital whiteboard and analyzed. This moment was very significant for the students to realize in practice that producing a mind map requires coherence and adapting the language so that the information is understandable. Finally, all the work was exhibited in the classroom.

In addition, it is important to mention that this synthesis was very important for the students to review the genres mind map and biography and to understand how the author's biography interfered with the work they were reading.

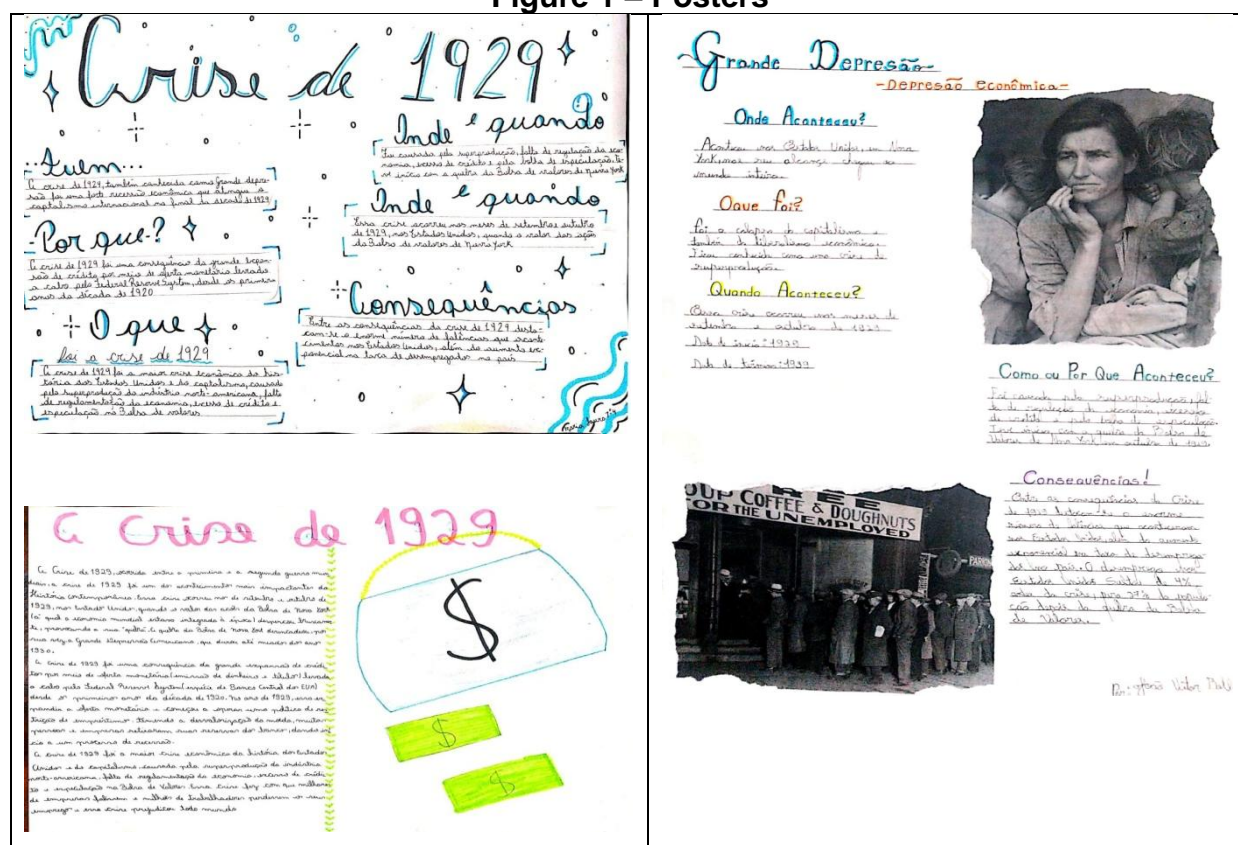
### 3.2.3 *Poster*

In line with the planning for the DS (see table 3), the students were first given a homework assignment to research the capitalist crisis of 1929 on the internet and record everything in their Portuguese Language notebooks. After socializing and discussing the research findings during class, they watched two videos, one about the crisis itself and the other about how the crisis has affected the Brazilian economy. They then compared their findings with the videos and the dramatic text they were reading and set about making the poster, which they did at home as an assignment. It's worth mentioning that the posters

were socialized, but not displayed in the classroom, as there was no more physical space available.

As mentioned, in catharsis, the key mental operation for the construction of knowledge is synthesis, since “[...] synthesis is the systematization of acquired knowledge, the conclusion reached by the student” (Gasparin, 2012, p. 130). The creation of the posters represents the student's synthesis, their new mental attitude, the demonstration of the new level of knowledge they have reached, expressed by a spontaneous evaluation.

Figure 1 – Posters



Source: Students (2022).

When analyzing the posters, it can be seen that some students used knowledge related to the use of the Lead, which had been studied in the previous trimester, verbal language and non-verbal language. In addition, it can be seen that they were able to make

the synthesis, that is, the conclusion, the summary of the content recently learned. “It’s the new theoretical point of arrival; the manifestation of the new concept acquired” (Gasparin, 2012, p. 124).

### 3.2.4 Rehearsals

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Even with the completion of the activities to contextualize the author's biography, we could see that the students were unmotivated to read the work in its entirety, as proposed by the DS. The students who were readers were more resistant, because they claimed in the collective conversations about the text, which took place before the reading class began, that *A moratória* (1975) didn't belong to their favorite genre and, at that moment, this was worrying. For example, one of the students in 7th grade 4, who was a regular reader of manga and a great admirer of the works written about Anne Frank and her diary, wasn't making any progress in his reading.

Given these findings, it was decided to bring in an additional text, an excerpt from the author's autobiography, a genre they had also studied in the first two trimesters. This excerpt was not part of the initial plan and was used to sensitize the students to reading and imagining the next step in the DS, which would be the dramatization.

So, after reading the autobiography individually and collectively, that moment lived by Jorge Andrade was staged, improvisationally and voluntarily, by five students. In this way, the class experienced the tragedy that Jorge Andrade and his family lived through and understood in practice that this drama was the same one that the characters in the play *A moratória* (1975) were living through. This experience motivated the students to read the text, understand it and appreciate it. According to Duarte (2016, p. 49), “The appropriation of culture by individuals is a process in which the living resurrects the dead and, at the same time, the dead takes possession of the living”. Thus, the students resurrected Jorge Andrade and his family and, at the same time, Jorge Andrade and his family took possession of the students.

After the given time to read the play in its entirety had elapsed, the students got together in groups by affinity. By consensus, they decided who would stage the play and who would be responsible for the scenery, sound and light effects. Next, the groups that were going to act it out went back to the text and chose a plot to dramatize. The only condition imposed for this moment was that different groups could not act out the same plot. Some negotiations had to take place to get the number and gender of the characters right, as some students refused to play a character with a different gender to their own. The groups and the plots chosen were registered in *Professor on-line*, so that everyone could consult the organization established. Once this stage was over, the rehearsals began.

According to Granero (2020), what hindered the development of theater in this School Unit was the lack of physical structure, the absence of a multipurpose space with a stage, curtain and quality sound equipment, such as speakers and wired and wireless microphones for rehearsals and performances. The lack of space to store the scenery, objects and costumes also hampered the progress of the DS, requiring readjustments to continue.

To solve the problem of rehearsals, they were divided into independent and guided rehearsals. The independent rehearsals, which lasted around 20 minutes, were held in outdoor spaces such as hallways, the schoolyard, decks, cafeteria tables and the library (when it was available). This significantly compromised the movement of the characters, as the students had no way of exploring the minimal elements of the set. In addition, they couldn't practice their tone of voice, as they had to speak very quietly, given that the other classes in the school were having more concentrated lessons.

It's worth mentioning that people often circulated in these spaces, such as students from other classes doing work and research at the tables in the courtyard, students going to the bathroom, the library, the secretary's office, to drink water and/or fill up their bottles with water. In addition, members of the school's management team, teaching staff and trainees also circulated in the hallways. This movement distracted the students during independent rehearsals.

The guided rehearsals took place in the class's own classroom. At first, without a set and then with some furniture and objects. It wasn't possible to rehearse with the full set, as the performance took place in each class's own room. The interest in the guidance given by the teacher/researcher was so great that each group, at the end of the rehearsal, had to leave the classroom to rehearse again in the school's outdoor areas, but they spontaneously stayed to follow the rehearsals of the other groups. Some students even helped by giving tips, especially those related to the movement of the characters in the scene.

Another very relevant moment experienced by the students in one of the rehearsals was the performance of the second teacher, who acted with one of the students, whose teammate had been absent. Their performance was so fascinating that most of the 7th grade 4 students stopped to watch the rehearsal.

In addition to the lack of structure, other challenges arose during the rehearsals, such as recognizing in practice the differences between the genres, in this case between the narrative genre and the dramatic genre, and the function of the rubrics, given that in the first guided rehearsals, many students read the rubrics aloud as lines, and even the names of the characters.

Another challenge faced in the guided rehearsals was for the students to understand the speech turns, because as the play had two scenic planes (the right and the left), one in the present and the other in the past, parts of the scenes had to take place simultaneously in both planes, i.e. students/actors from the same group dramatized at the same time, some in the right plane and others in the left plane.

This required a more thorough monitoring of the rehearsals, a slow re-reading of the text, making collective markings with highlighter and the group itself becoming aware that the scene had to be done just like that, otherwise it would impair the reader's/spectator's understanding, because acting concurrently in both planes heightened the degree of tragedy that the characters were experiencing at that moment. This was only realized in the guided rehearsals.

Another challenge was to accommodate the autistic student in one of the plots, as he had been absent for more than 15 days and, when he returned, none of the groups had reserved a character for him. So, it was necessary to review the chosen plots and create in one of them a new character and his respective lines to fit him into the final presentation.

### 3.2.5 *The performance*

Due to the lack of structure, it was agreed with the students that the presentations would take place between classes, i.e. 7th grade 4 would first present to 7th grade 3 students and vice versa, but on alternate weeks.

On the day of the performances, there was a mixture of reason and emotion. The students were prepared to the best of their ability. The group responsible for setting up the stage had set it up and organized the room to receive the audience before the class started. The other students, who would be acting, had prepared the costumes and accessories and had studied the plot. Most of the students knew their lines well and what they were supposed to do, as observed in the independent rehearsals and guided ones, but they lacked self-control. It was necessary to talk to them backstage, before they changed clothes, and to give a motivational opening before the performances began, to calm them down and encourage them to perform.

But when it came to theatricalization, fear, shame and shyness were stronger than the students. This was noticeable in their body language, their facial expressions, their lowered and embarrassed tone of voice, their excessive use of photocopied text as a basis for their lines, their forgetting of their lines and their exploration of the stage space. It was natural for this to happen, given that 37% of the students, in the initial social practice, had stated that they had not seen a play at school and 56.5% had not taken part in a theatrical performance.



## 4 Conclusions

In order to verify the contribution of theater in the process of training readers, during Portuguese Language classes in the Middle School, in a public school context, a didactic sequence was developed with a theoretical and methodological foundation based on historical materialism, subsidized by Historical-Cultural Theory, Historical-Critical Pedagogy and the Didactics of Historical-Critical Pedagogy, whose object of knowledge is the training of literary readers.

This DS was applied in a state school and proposed reading activities that were not reduced to moments of exercise and were not converted into a moment of training, evaluation or an opportunity for future “demands”. The process of interpreting the chosen work, *A moratória* (1975), by Jorge Andrade, was not limited to recovering literal and explicit elements present on the surface of the text (Antunes, 2021). In other words, the activities gave the students the opportunity to access the “powerful knowledge” referred to by Young (2007).

In addition, the proposed dramatization involved the students as a whole, awakened their creativity, broadened their imagination, improved their concentration, worked on their shyness, exercised their voices and intonations, valued group work and respect for the rules. In a sense, it developed motor coordination and spatial intelligence. It also worked on logical reasoning, orality, vocabulary, improvisation and problem-solving in fictitious situations, as emphasized by Costa (2013). It provided experiences that contributed to the integrated growth of the students, both individually and collectively, and established a multi-sensory artistic experience of encountering the other in performance. Thus, each student's body was the locus for the fictional creation of times, spaces and subjects other than themselves, through verbal, non-verbal and physical action (Brasil, 2017).

In order to do this, it was necessary to overcome some challenges, such as: the lack of physical structure of the school unit; the lack of copies of the chosen work in the library; the lack of partnerships with education professionals from other disciplines; the

students' lack of affinity with microphones and other equipment; the lack of knowledge related to the basic structure of a play, staging and stage space; the excessive absences of some students; the dates and times of Brazil's matches in the 2022 World Cup; and the students' lack of emotional self-control.

Through the application of the DS, it was verified in practice that theater is relevant and can contribute significantly to the process of training readers during Portuguese Language classes in the Middle School. Furthermore, it was found that the construction of the didactic sequence, in the light of the Didactics of Historical-Critical Pedagogy, was an enriching experience that brought gains for all those involved, since, due to the assumptions that underpin it and the guiding content it contains, it was presented as a methodological alternative with the prospect of enabling the training process of the subjects of the investigation to reach an integrated dimension, as indicated by Pereira and Pedrosa (2021).

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