

## A didactic sequence for literary narratives told through the dramatic textual genre: As an incentive to enter the literary world

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### Abstract

The offer of new technologies associated with the countless daily activities can distance high school students from literary studies. Thus, it is believed that traditional methodologies are not always effective to encourage students to enter the world of literature. In this context, the present work sought to develop a pedagogical tool, through a didactic sequence, with the purpose of innovating the Literature classes of the 3rd years of the Technical courses in Electrotechnics and Informatics, Integrated to the High School of Professional and Technological Education, of the IFSULDEMINAS, Poços de Caldas (MG) campus. The aim is to present an alternative to Literature teachers, allowing them to deepen literary narratives, in order to arouse greater interest and prominence among students, through a differentiated approach to (re)knowing the genres: narrative (literary) and dramatic (theatrical), as well as reading, writing and (re)telling stories, motivating them within their learning construction processes. The development of this practical proposal took place with third-year students of integrated courses in electrotechnics and information technology, in the second semester of 2020, within the discipline of Portuguese Language and Literature. The activity consisted of a didactic sequence, divided into sequential study modules, adapted for remote classes (COVID-19 pandemic), with representation of a Structuralist rereading, prepared and planned by the students, from a source text (narrative) to a arrival text (dramatic). The entire project is compiled (at the end) in another educational product, a booklet that details a pedagogical practice of literary inclusion, which intends to serve as an alternative for teachers who work with the theme – the culmination of this research.

**Keywords:** Integrated High School. Literature. Narrative. Drama. Following teaching.

## Cenas em cena: uma sequência didática para narrativas literárias contadas através do gênero textual dramático

## Resumo

O presente trabalho buscou desenvolver uma ferramenta pedagógica, por meio de uma sequência didática, com a finalidade de inovar as aulas de Literatura dos 3ºs anos dos cursos Técnicos em Eletrotécnica e Informática, integrados ao Ensino Médio do IFSULDEMINAS, *campus* Poços de Caldas (MG). Busca-se apresentar uma alternativa aos professores e professoras de Literatura permitindo-lhes aprofundar as narrativas literárias, no intuito de despertar um maior interesse e protagonismo dos educandos, através de uma abordagem diferenciada ao (re)conhecer os gêneros: narrativo (literário) e dramático (teatral), assim como ler, escrever e (re) contar histórias, motivando-os dentro dos seus processos de construção da aprendizagem. O desenvolvimento desta proposta prática se deu com alunos dos terceiros anos dos cursos integrados em Eletrotécnica e Informática, no segundo semestre de 2020, dentro da disciplina de Língua Portuguesa e Literatura. A atividade consistiu em uma sequência didática, dividida em módulos de estudos sequenciais, adaptados para as aulas remotas (pandemia COVID-19), com representação de uma releitura Estruturalista, elaborada e planejada pelos alunos de um texto de partida (narrativo) para um texto de chegada (dramático). Todo o projeto está compilado (ao final) em outro produto educacional, uma cartilha que detalha uma prática pedagógica de inclusão literária que pretende servir de alternativa a professores que trabalham com o tema – culminância desta pesquisa.

**Palavras-chave:** Ensino Médio Integrado. Literatura. Narrativa. Drama. Sequência Didática

## 1 Introduction

A priori, it is worth remembering that literary education is a key factor for the ascension of the adolescent to citizen, who should contribute to his environment, given that the literary study assumes the humanizing function, to the extent that it adds understanding and, consequently, tolerance to its diverse; besides promoting reflections, instigating the reader to re-signify the text through his reading experience. Thus, states Cândido (2004, p. 180) "[literature] develops in us the share of humanity to the extent that it makes us more understanding and open to nature, society, our fellow man" and further, "to deny the enjoyment of literature is to mutilate our humanity." (ibid, 2004, p. 82). And he, as a critical representative of modernity about these studies, brings discussions about the function of literary art, it is observed, therefore, such questionings present since Classical Antiquity, according, for example, to Aristotle, Greek philosopher, who, in his Poetics, work in which he addresses, specifically, the theoretical aspects of dramatic

poetry, assured that literature formed the character and the moral of the human being, mainly through tragedy, defining the tragic art as:

[...]imitation of an action of a high character, complete and of a certain length, in ornamented language, and with the various kinds of ornaments distributed among the different parts, [an imitation which is effected] not by narrative, but by actors, and which, by arousing terror and pity, has the effect of purifying these emotions. I say ornamented the language that has rhythm, harmony, and song, and the separate use of each of the species of ornaments means that some parts of the tragedy adopt only verse, and others also song (ARISTOTHESES, 1966, p. 74).

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It is a fact that, for Aristotle, the "imitation of a high character" is important, which contains the idea of respectful actions, practiced by individuals with a noble soul and virtuous, which makes it unquestionable to teach literature in loco to teenagers, who are in the process of building their personality. Thus, using tragedy and comedy to teach literature is a resource of great value, since comedy arouses the opposite of tragedy and, through both, it is possible to reach the fullness of the learner's education, which is also stated by Chauí:

Tragedy has an educational and formative purpose of character and virtues, so it must arouse in the spectator passions that mimic those he would feel if, in fact, the tragic events happened and must then offer remedies for these passions, making the spectator leave the theater emotionally liberated or able to free himself from the weight of his emotions. The spectator must learn, by imitation (by the spectacle offered), the good and evil of the passions, what they can do for humans that is terrible or beneficial (CHAUÍ, 1994, p. 338-339)

In reality, there is, in the teaching plans, from elementary to high school, the study of the discipline of Literature, including, in the technical courses already mentioned and that were approached in this work. However, the traditional pedagogical proposal is currently classified, mainly for humanities subjects, as boring. In the midst of various devices and resources to which we have access, contemporary education presents teachers with new teaching methods that, if adopted, can positively transform school dynamics.

From this point of view, in theory, Literature is confirmed as crucial, regardless of the work to which the individual will dedicate himself or herself. However, in practice, the teaching of a refined subject that involves sensitivity and maturity for its comprehension is

not up to the standards of the reality in which the students of today are inserted. For this reason, a new experience will be proposed, in the field of letters, that generates the inclusion of teaching students to practical work, which aims to value the transforming attitudes of young people consistent with their context, which encompasses teamwork, problematization, self-organization, and autonomy. This proposed teaching/learning model is based on didactic sequences or sequences of activities, which will provide the experience of a collective process between researcher, teacher, and student and are defined as:

[...]a set of coordinated, structured, and articulated activities for the achievement of certain educational goals, which have a beginning and an end known by both teachers and students (ZABALA, 1998, p.18).

In this work, the construction of the didactic sequence will begin, then, by the reading and narrative analysis of the short story "Feliz Aniversário" by Clarice Lispector, under the reconstructive look of the narrative structure in the theatrical genre, so that the work becomes more dynamic for the interest and literary learning.

The proposal is to use the short story "Feliz Aniversário", by Clarice Lispector, (1998) present in "Laços de Família" as a model for the Didactic Sequence. The author is one of the most representative personalities of third generation Brazilian modernism. The work "Laços de Família", which contains the narrative to be studied, received the Jabuti award in 1961 and is, for the critics, one of the most beautiful, if not the greatest, of the author's writings. In this way, we intend to make the teaching-learning process more dynamic by linking regular high school to vocational education; called integrated education by the researched institution.

Thus, when we analyze the curricular organization of Brazilian education and, in particular, the pedagogy of competencies (1990s), we observe a conformed citizen formation, without ideals and with little intellectualization. This type of pedagogy, much criticized by Frigotto and Araújo (2015), proposes an individual formation (that does not consider the collectivity) and pragmatics aimed at solving specific problems, and this methodology makes and trains the individual to conform.



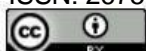
Therefore, here we will detail the experiences of a creative and collective process between researcher, teacher, and students aiming at the elaboration of a didactic sequence, involving the stimulus of reading and its interpretation in different languages and textual genres: literary and dramatic, reverberating in the main focus of this scientific research. The work of textual transformation sought to bring, through the short story "Happy Birthday", the students to reality by means of some transversal themes (common in Lispector's texts), which involve, especially, the literary work. When reading, (re) writing and questioning essential elements for the construction of a thinking subject there is always an approximation between author and reader, through the ideas, reflections, reports, experiences, experiments, fictional or not, and may (according to individual interpretation and understanding) add knowledge to the general and cultural education. And this experience will be shared, at the end of the process, through a pedagogical tool based on the practices developed.

When critically reflecting about literary genres one must seek the understanding about the determining characteristics of each genre according to the structuralist analysis, let's see: A genre can be defined as a set of "codifications of discursive properties" that regulate the totality of speech acts of a given society (GAYO, 1987, p. 267).

Thus, for the formulation of a discourse to follow the determination of the codes of discursive properties, that is, what is proper belonging to each form of discourse, be it prosaic or poetic, there must be a correspondence between the content and the mode of expression. The decoding of the form will depend strictly on the meaning chosen by a given society, according to its culture, ideologies, and needs constituted by elements that permeate social daily life, such as religion, politics, and collective memory. {...} In a literary text, the mode of expression is materialized from linguistic components, such as the level of language, the forms, either through verse or prose. This mode of expression relies on the sensitivity of the reader, not only to instruct him, but, from axiological magnitudes, such as, for example, aesthetic values current in a particular synchrony, also to delight him, considering the aesthetic form an important decoding capacity of the message (SCHIAVINATO, 2013 pag 12).

According to the Curricular Guidelines for Basic Education in Portuguese Language - DCEs:

It is, in fact, the relationship between the reader and the work, and the author's





representation of the world that confronts the reader's representation of the world, in the solitary and dialogical act of reading at the same time. He who reads expands his universe, but also expands the universe of the work from his cultural experience. (PARANÁ, 2008, p. 58).

Given these determinations, and the proposal of this work is to insert narrative literary knowledge for high school integrated to professional education, we propose the study of narrative short stories, from the didactic sequence exemplified by the short story "Happy Birthday" by Clarice Lispector, which can be extended to all narrative discourses proposed by the Common National Curricular Base.

The short story, although it is classified as a short narrative, encompasses all the structural aspects of a narration, since it contains the narrative elements, such as: plot, narrator, character, time and space. The plot presents a story, whose unlimited theme is spread through a factual event comprised in a logical sequence, that is, it has a beginning, middle and end. Besides being real or fictional, this event may not necessarily be narrated in this order, since it can be structured with organizational devices to produce certain effects on the reader, such as the great classical epics, which begin their story in media res, or "in the middle of the thing". Thus, Genette states:

The analysis of narrative discourse will be for us, then, essentially the study of the relations between narrative and history, between narrative and narration, and (insofar as they are inscribed in the discourse of narrative) between history and narration (GENETTE, 1979, p. 27).

The plot is presented, then, as the facts that have occurred and that should be reported through a narrator, who enunciates the discourse, representing the diegesis before the focus that destines the story, besides participating or not in it, as presented by Arnaldo Franco Junior:

It is common for the narrator to be classified according to the person of speech he uses to narrate, and also according to the degree of participation in the narrated story. Thus, the narrator who uses the 1st person of speech (I/we) would be classified as a participant narrator, since the 1st person would evidence his/her participation in the narrated story. In turn, the narrator who uses the 3rd person of speech (He/They) would be classified as an observer narrator, since the 3rd person would evidence his distance in relation to the narrated story (FRANCO JUNIOR, 2009, p. 88)





The narrator is present or not as a character of the action and, therefore, can analyze the events from the inside or observe them from the outside, framing the story from a particular point of view; which certainly affects the reader's understanding of the narrated facts, depending on the focus adopted. In effect, these characteristics discriminate the types of narrators whose narrative instances are mediators in the discursive language of the represented action; they can be classified as character narrators, omniscient narrators, with their various subtypes, such as multiple or selective omniscience, or even observer narrators.:

- 1) Who speaks to the Reader? (author in third or first person, character in first person, or ostensibly no one);
- 2) From what position (angle) in relation to the story does he tell it? (from above, periphery, center, front, or changing);
- 3) What channels of information does the narrator use to convey the story to the reader?
- 4) At what distance does he place the reader from the story? (near, far, or shifting) (FRIEDMAN, 1967, p. 118)

In this way, we have the amplitude of the narrative focus that will develop the pertinent apparatus to produce the desired effects in relation to the theme and the characters that will compose the plot. In fact, the characters can be classified according to their degree of importance to the diegesis and also by their psychological density, that is, there will be in the stories the main characters in which the narrative will be centralized, and the secondary characters. The other classification is given by the psychological depth, or not, of these characters, which will characterize them as flat and spherical. Within the narrative, the expressions of the characters come from their dialogues, that is, the speeches that the characters use to communicate, and about which Genette states:

Speech transposed in indirect style (pronounced speech), in which the speech imposes itself as the documentary autonomy of a quotation. Speech, a well-known variant, in which the economy of subordination authorizes a greater extension of the speech, therefore, a principle of emancipation, [...] which can lead to double confusion. Reported speech (reported) of dramatic type in which the narrator pretends to literally cede his word to his character (GENETTE, 1979, p. 169-170).

Besides these elements, time characterizes extremely important instances for the diegesis, since the time of the mimicked narrative, through the vernacular representation,

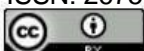


will not necessarily present the same temporal flow of the event that happened, and may carry anachronies such as analepses and prolepses, flashbacks, ellipses. And these temporal mismatches should be in accordance with the subjective chronology of the characters or narrators brought by their memories, emotions and expectations.

Another narrative aspect is the space that may or may not contain data from reality, which endorse the definitions of physical or psychological space. The physical space is the geographical environment identified by the reader's experience of the world, while the psychological space is the climate or atmosphere assumed by the character's relationship with the narrativized conflict. In this context, every story presupposes a conflict that will result in a climax and, consequently, will culminate in an ending; however, not only the narrative brings a plot with these elements, since the dramatic genre, even through different structures, tells a story. The dramatic genre, known as theater, is characterized, like the narrative genre, by the construction of the story through characters, time and space, unlike narration, since it restricts the action to the stage, within the possibilities of staging it for an audience.

In this way, one of the most striking differences between the two textual genres approached is the complete disappearance of the narrator, in the dramatic position, which gives a central importance to the figure of the character, because it is through them and their dialogues that the plot will be known and the actions witnessed. Still within this genre the classical types are the most present, such as tragedy, comedy, the auto, farce, opera and tragicomedy.

Staiger (1977, p. 135) defines this genre by tension, with a dramatic essence which will consist in representing the story through the units of time, space and actions distributed in scenes that subsist from the dialogues between the characters; being these linguistic expedients that will articulate the whole bias of the actions and that by exteriorization will generate the conflicts. Moreover, theater as a verisimilar genre in the representation of actions is concerned with aesthetically elaborating the scenic expression that the literary text of this genre must contain. These are the resources experienced by the actors who play the characters, such as: voice intonation, gestures,







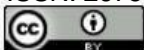
facial expressions, costumes, stage movement, lighting, scenery and several other factors absent in the literary text, or present there only in the dictionaries, which are defined by instructions present in the written texts, left by the author to guide the construction of the scenes.

When planning a method that includes the transformation of the narrative universe into a dramatic one for a technical course integrated to High School, adequate to the modalities of particularities of each one of the genres; we considered the reality to which the students would be conditioned through the manifestations of their individuality in contact with the literary, which, in this perspective, permission becomes imperative, as a dramatized text carries a spontaneous rapture, named pathos.

It can be said that by introducing the intention of an ideal, and, likewise, by ending it, the actor, who represents the dramatic genre, invests in the power of his performance seeking to ravish the listener through the passion imprinted in his cause, for "any listener suffers the impact of a pathetic speech. But when the pathos is authentic, it infects the speaker himself." (Staiger, 1977, p.125). Therefore, it is in the extremes of speech that passion must be represented, because in these moments the character presents and reaffirms respectively his cause and the purpose of being interceding for it, unlike the narration that is objective in demonstrating and proving the facts under the narrator's eyes. And, because human beings are also moved by passions, the staging of the narrative text will awaken the attraction, even if disturbing and expected from adolescents to the study of literature, transfiguring it into the immersion of what this art provides through its reading experience, according to Staiger's definition:

We begin here by examining the use of the term. In dictionaries we find pathos translated as "experience, misfortune, suffering, passion" and many other expressions. Cicero opines that the word literally means "morbus" (illness), but prefers to use the more modern expression "perturbed" (disturbance) [...] Man is moved by passions. This is why Aristotle in his Rhetoric (T, 7) demands of a good speech that it be faithful to the subject, appropriate to the circumstances, and, furthermore, "pathetic," that is, it act on the passions, overpowering man.(Staiger,1977, p. 62).

As much as it has been theorized about this method to encourage canonical reading to students, through research, it was observed that the aesthetic pleasure of





staging promoted by pathos was not highlighted. In this way, the didactic sequence will be developed, with a specific method for the transposition of genres, delimiting all the steps to be considered central to the adaptation of the genres..

## 2 Methodology

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The method used for the research occurred in two distinct moments. The first was the theoretical development of the pedagogical practice. For this, several books on theories of structuralist literary analysis were consulted. The second moment was to apply the technique developed in the discipline of Portuguese Language/Literature. This practice was developed in the third year of integrated technical courses in Informatics and Electrotechnics of IFSULDEMINAS, Poços de Caldas, MG. The didactic sequence developed was incorporated into the syllabus of the mediating teacher, respecting the bases (curricular matrix) of the courses.

In all, an estimated 60 students were involved - 30 from each class, with an average age of 17. The students were encouraged both by a video (explanatory) from the researcher teacher, and by the regular literature teacher (mediator) throughout the application. The evaluation and analysis of the steps (during the application) were done through the dialogues and virtual meetings. The works received were evaluated according to the specific skills and competencies (EM13LP13), BNCC, Languages and its Technologies of High School, namely:

Plan, produce, revise, edit, rewrite and evaluate written and multisemiotic texts, considering its suitability to the conditions of production of the text, with regard to the social place to be assumed and the image one intends to convey about oneself, the intended reader, the vehicle and media in which the text or cultural production will circulate, the immediate and more general socio-historical context, the textual genre in question and its regularities, the linguistic variety appropriate to this context, and the use of knowledge of notational aspects (standard spelling, adequate punctuation, nominal and verbal agreement mechanisms, verbal regency, etc. ), whenever the context requires it (BNCC, 2017, p. 500-501)

## 3 Results and Discussion



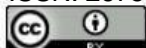


It is necessary for the teacher to understand, in a general way, the whole of each project to be worked on in the classroom. The general view allows for the division of each moment, the distribution of the number of classes needed, the design of strategies, in case he/she feels he/she needs more time, and the intervention and positioning that aligns the groups and classes involved.

### 3.1 Development and Structure of the Didactic Sequence - Modules

This sequence follows a model, a pattern, but we know that on a daily basis we can (re)organize and adapt according to our needs, situations, and (different) realities that will certainly arise along the way. For example, when planning this project, the final module, as we will see below, would be the staging of the short stories adapted for theatrical language (optional). The presentation could take place in the classroom, in the schoolyard, in a festival in partnership with the art teacher (interdisciplinary), or any other event in the school, neighborhood, city. However, Pandemic (Covid-19) emerged during the year 2020 and the application of this sequence needed to be adapted to remote classes, through google classroom. In a quick way, here is the original Teaching Sequence (without adaptation) broken down into 7 modules, designed by the teacher-researcher Máisa Melo - and each module is also a lesson:

**Module 1** - Explain about narrative and dramatic genres, specifying their similarities and differences, that is, the meaning of narrator, narrative focus, characters, time, space, speeches and their transpositions, in both genres. The dramatic genre tells a story, presenting it through a beginning that will be disturbed by a conflict, which will reach a climax, reaching an ending. 1- Comedy: aims to criticize the flaws of the human being and of society, exploring them through ridiculous and funny situations. The characters, normally, are expressed through stereotypes. 2- Tragedy: explores tragic events, expressing adversity and suffering that the main character goes through, and whose ending is always fatal, that is, with no resolution of the conflict, provoking terror



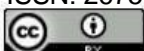


and pity in the audience. 3- Tragicomedy: It combines characteristics of the two previous genres, because tragic subjects are approached, portraying the misfortunes of the characters, combined with comical elements, or touches of humor. Normally, every dramatic text is written to be staged. 4- Drama: are presented through the resources of tragedy, such as suffering, but, with a difference, it does not have a tragic ending, because it presents a resolution of the conflict.

The narrative genre is a prose text that tells a story and, like drama, presents a beginning which will suffer a disturbance that will generate a conflict, and this, in turn, will also reach a climax and end in a conclusion. The difference is that the story, in narration, will be told through a narrator. It can come in the form of a novel, a novella and a short story. The novel is a larger story with several interconnected story cores and characters. The novella, too, presents cores, but a little less than the novels. The short story has only one narrative nucleus

In the theatrical language, of the dramatic genre, time is classified as: "time of representation" indicating a present time, divided by temporal units, that is, each scene will last the time necessary for that unit of action. In narration, space can be physical or psychological, that is, it can be expressed through place markings or, the narrative can take place in the psychological of the characters. In the dramatic genre, space is associated with the scenarios in which the characters stage their actions. These scenarios are indicated in the written text through rubrics so that they can be constructed and represented on stage through light, sound, and props.

In the narrative, speeches can be represented in 3 ways: Direct Speech, in which the narrator reproduces the exact speech of the character. This type of speech is usually presented by a declarative verb, a colon and a dash or quotation mark. Indirect Speech: the narrator tells what was said by the character expressed through a main sentence with a declarative verb followed by the integral conjunction "that" (she said that...). Free Indirect Speech: the voice of the character is confused with the voice of the narrator, usually being marked by verbs that take the same forms in both first and third person. For example: the past perfect indicative form of the verb "estar" - "I was", which, without the





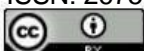
absence of a determinate person by means of a pronoun, it is not possible to distinguish if "I was", in 1st person, or "he was", in 3rd person. On the other hand, the dramatic textual genre, with the absence of the narrator, as stated above, is composed only of Direct Speeches, that is, there are only the exact lines of the characters, expressed by themselves.

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**Module 2** – After selecting the literary text that will be worked on, the activity is introduced with the students. As the text selected was the short story "Feliz Aniversário" by Clarice Lispector, the whole explanation will have it as a model. 1. guided reading, with the class, of the chosen narrative 2. explanation about the author and contextualization of the work. For example: The book "Laços de Família", which contains the short story "Feliz Aniversário", was written in 1960. It is Clarice Lispector's first book of short stories and is a collection of 13 tales, which are interconnected by a theme common to every human universe, the family relationships shaken by their daily routines. In this context, the carioca middle class is dissected in the work. It brings disenchanted and disillusioned characters with the conveniences and interests that undermine the precarious family union.

**Module 3** - Identify the narrative instances in the text to be worked on with students. Detail (slides or text) the following segments: Theme; Time; Space; Narrator; Narrative Focus; Characters and Types of Speech.

**Module 4** - Selection, with indicated markings, of the most representative moments of the work. Here, an observation is made: the adaptation was allowed from another character's point of view - it is noteworthy that in the final verification, through the questionnaire, the students pointed out their taste for textual freedom. It is important to emphasize that the text to be chosen by the teacher (and even if this is the one) has its own particularities, and it is the teacher who decides whether or not to allow this exchange. It is important to point out to the students the points that should be preserved for the adaptation in the transposition to the dramatic text. As well as, the scenarios that must be reproduced (main and secondary), the dialogues (speeches) that must be transposed to direct speech and which fragments of the narrator's voice may compose the rubrics in the theater text.



**Module 5** - Adapted writing of the narrative in theatrical text, from the markings indicated in the selection. The students must choose a sub-genre - there is a summary in the support material - to retell the story. It will be valid if, at this moment, a fragment of the narrative genre (chosen text) is presented to the class through a guided reading, and in this case, the short story "Happy Birthday" and the dramatic text so that they can visualize the structure of their writing. The theater text chosen for this purpose was "Masks" by Menotti del Picchia, especially because it is a short canonical theater text, which will enable a guided reading with the class. There is an example in the support material.

**Module 6** - Receipt of the texts by the students, commented correction and presentation (dramatic reading or acting) of the adaptations. The choice of presentation depends on the planning, schedule, and time available. However, at least the dramatic reading, if it is not possible to stage it, should be done by pairs, trios, or one of the members to close the idea put forth in the textual rewriting. The reading, voice, intonation, the narrative from the perspective of another character, body expression, and many other elements are extremely important as a literary technique and should be taken into consideration at this moment.

**Module 7** – Closing = review of the work, the most relevant points, and those preserved in the adaptations, as well as the development of the activity. What were the difficulties, the challenges, the textual development, the reasons for the choices: the "look" for another character (if any), the option for a certain sub-genre, and other observations that the teacher considers pertinent. This closure aligns the essence of the work with the perceptions of the students, now involved by the story that was read, interpreted, understood, rewritten, narrated, or staged, allowing them to make sense of the learning process.

## 3 2 Application of the Didactic Sequence

The starting point was a questionnaire to understand the profile of the students and if the proposal would be well received through google doc forms. This data was sent by the IFSULDEMINAS platform, through the technology department, and after being



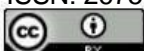


answered and returned, it was analyzed and refined in order to plan the next steps. In view of the results and with a considerable acceptance by the students, we organized ourselves for the practice in the classroom.

Thus, the application of the activity was adapted to the restrictions due to the Covid-19 Pandemic. We adopted the strategy of recording the classes and posting them on google classrom, and within this environment, the teachers started teaching their classes. The following changes were made: through a video lesson, the work that the students would develop was explained. In the recorded video, the image and voice of the researcher teacher appear in the top right corner, and the explanatory slides appear in the middle. The concepts of literary and theatrical texts, the subgenres with examples, the work *Feliz Aniversário*, the author Clarice Lispector, and the instructions for the execution of the adaptations - described in modules 1 to 5 - are resumed. The texts of the support materials were sent: summaries of the subgenres, models of adapted theater texts, the complete short story "*Feliz Aniversário*", the slides without the video (Appendix D), and a worksheet with a header and instructions on how to send the works, including a copy to the researcher's e-mail.

We received 20 adaptation works: 19 in pairs and 1 in trios, totaling 41 students involved, with a response rate of 68.7%. From the students of the 3rd year of the Integrated Computer Science course we got 9 texts with the following subgenres: 1 farce, 5 comedies and 3 tragedies. And from the Integrated Electrical Engineering course: 11 works, presented (subgenres): 1 farce, 6 comedies and 4 tragedies. After reading these works, the students received another form called "Post-application form" to evaluate the didactic sequence.

For the regular literature teacher who accompanied the activity: "as for the receptivity from the students, it was very good because we work with short stories", because the students had already worked with her on "Happy Birthday". The regular teacher also emphasized the point in which the literary genres and the narrative were worked through the eyes of another character. According to her, for some students, the transposition of the narrative and the choice of vocabulary was, at first, a small difficulty, but once clarified





and exemplified, it dissolved. Other learners presented strangeness about how they could retell under the look of another character.

She reinforced that there was "freedom of creation" and that just by not knowing the characters (because they were not described in the story), they would have all the support to create at will, and something that at first was a little difficult to understand, became a great ally for the construction of the new plot under the prism of another character.

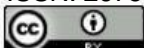
Working in pairs was important, because it facilitated the discussion of ideas, since in larger groups it is complicated to reach a common denominator. Even more, because they could choose colleagues with whom they had affinities, and doing it remotely would be more practical and easier. Araujo et al (2021) also emphasize the importance of this "exchange of knowledge" along the joint journey, in the collective development, in the discovery of skills and student autonomy itself, even more in times of remote learning.

### 3 3 Perfil cultural dos estudantes e avaliação da sequência didática

0214):

[...]the research indicates that adolescents, especially in the process of finishing high school, besides reading "works of the moment, disseminated by the media", have as works cited as preferred, "[...] largely [...] the same 'classics' regularly pointed out by teachers or requested by vestibulares (Brazilian college entrance exams)". As the scholar discusses, this fact signals the role of the school "[...] in the construction of literary taste and in the formation of 'reading communities', consisting not only of students, but also of other people who relate to them and have access to books". It is observed that even with the difficulties and limitations of the work with literature in school, it still manages to play a relevant role with respect to access and broad training of readers (SANFELICI and SILVA, 2015, p.18).

In view of these indexes, they were asked to mention works they had access to and enjoyed, and books such as "The Sound and the Fury" by William Faulkner, "Don Quixote" by Miguel de Cervantes and "20,000 Leagues Under the Sea" by Jules Verne, canonical works of Universal Literature, were mentioned. Regarding the fact that they like to write, it was noticed that there was a fear among the students: 51.9% of them chose





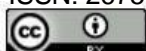
the answer "it depends", but only 14.8% said no, to the detriment of 33.3% who said "yes", and they were asked to justify their predilections. There were those who said that free writing is interesting, but that it is difficult to write the essays required for college entrance exams. Some stated that they write when they are inspired, or that they choose to approach topics about which they have some knowledge. Others said that writing is essential in their lives, because it is a possible way to freely express what they feel.

Next, the questionnaire prioritized the students' liking for theater, 77.8% of the answers were affirmative about enjoying the show, and most of them declared they attend plays at least once a month. Moreover, 63% of the students commented that they had acted in some play, and, when they were asked, in the next question, about the plays in which they had played some part, names like "The Hunchback of Notre Dame"; "The Phantom of Urca"; "Alice's mission"; "The life of Luiz Gonzaga"; "The diamond of Grão Mogol"; "The farce of a deceitful prince" were brought up.

In the social, historical, and educational scenario of teenagers the taste for literary art is restricted, because there are other distractions, mainly, the technological ones of contemporaneity that plague the time of access to books, however, it was surprising the percentage of students who expressed contact with the dramatic art.

Therefore, it can be noticed that the cultural activities in which these students routinely participate are diversified, but, as pointed out by the answers' chart, the elected one was the habit of reading, with 74.1% of preference. And then, to finish this pre-questionnaire, it was asked if they would like to build a script of a play and interpret it, through a narrative text which they should adapt to present a show and, 59.3% of the students answered "yes".

After the theoretical structuring of this didactic sequence, there was its application which, as mentioned, was intended for students enrolled in integrated education, specifically in the Electrotechnical and Computer Science courses. After the development of the work with the students, another questionnaire was prepared - a brief survey - to





analyze the results, which consisted in addressing the insights of these students linked to the practice of SD.

Then, the questions were directed to the execution of the didactic sequence in order to understand their perception of this method of studying literary narrative. The tabulation of the answers revealed that 88.9% of the students liked to have elaborated their own theatrical script from the chosen short story. 55.6% of the students chose to adapt the text "Happy Birthday" to the theatrical subgenre of Comedy; 22.2% to Tragedy; 11.1% to Farce and 11.1% to Auto. 77.8% of the students felt like staging the play adapted by themselves, to the detriment of 22.2% who did not. The students worked, in a varied way, the look under the narrative, choosing different characters to tell the story adapted to the dramatic genre.

Some preferred to retell the plot from the point of view of the bitter daughter who took care of the birthday girl, Dona Zilda: "I wrote from Zilda's 'look', because she is the daughter who takes care of the troubled mother, so I thought of approaching her vision from the party"; others opted for the look of Dona Anita, the birthday girl herself; still others decided to bring the look of Jonga, the dead son of the birthday girl: "We wrote the story from the look of dona Anita's dead son (Jonga), because even though he is a passing character in the story, he could be used as an omniscient narrator in the play, so that the scenes would become more interesting for the audience." And, some selected a more general look, prioritizing a bit of each character.

All these students' perceptions about the work are extremely interesting to this work, as it reveals the students' engagement with the text, which contributes significantly to their learning, not only literary and artistic, but also of the Portuguese language itself, as stated by Silva (2015), apud Bakhtin (1999):

Working with theater in the classroom, leading the student to both watch and interpret, enables spaces for the employment of social practice, which underpins the teaching of Portuguese language and literature: "It is in the process of social interaction that the word means, the act of speech is social in nature" (SILVA, 2014, p.17)





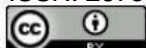
At the end of the survey, comments, criticisms, and suggestions were left open for the students to position themselves regarding the experience in developing the project and, in general, they liked to participate in the didactic sequence, although some pointed out a certain degree of difficulty: "It was a difficult experience, but afterwards it was fun, showing that all the effort was worth it. They gave their opinions about the support materials and the deadline. And most of them agreed and felt satisfied, as follows: "I thought that the materials given were enough for us to develop the activity". Another comment: "Regarding the deadline, you should check with the students themselves, for example, sometimes there are many activities to hand in together. However, the deadline was good and so was the explanation of the activity. In short, they saw it as a fun learning experience, expressing the desire to use this type of literary study in other works.

#### 4 Final considerations

With this work one can realize the importance of working with traditional, canonical texts, from renowned authors, from consistent works in a lighter, more fluid way that makes sense to the students. Something that, in the first moment, can pass a textual complexity, a distancing to the students. However, through research, when we make the student an integral part in the process of learning construction, a protagonist and co-creator, he responds in a significant way, because that moment had meaning.

There were various contacts with the source text up to its final (produced and adapted) text, without losing, at any moment, the relationship with the main work and what the author Clarice Lispector wanted to tell, to transmit.

Certainly, after checking the data - through the on-line forms - before and after the transformation and adaptation of the short story "Feliz Aniversário" into a theatrical text, analysis and evaluation of the proposal's fulfillment through the texts received and the testimony of the applying teacher. It is possible to work in the classroom with canonical, traditional, and classic texts, as long as there is time and engagement for the learner to become more involved in the process of learning construction.



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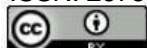
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