

## Formation of literary readers in a Primary II School in the city of Redenção-CE

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### Abstract

The research aims to investigate aspects of the formation of readers and literary reading, in classes of Elementary II, of a Municipal Public School in Redenção, Ceará. We analyzed the national and school documents for the teaching and learning of literature, the textbooks of the Fundamental II of Portuguese Language; the teacher's methodologies in her literature classes, and the dialogue with her students. The study is qualitative, with an exploratory purpose and a case study method. However, the effective mediation of the teacher in the classroom, by promoting contact with diversified works, authors, and literary genres, contributes satisfactorily to the formation of readers, although it is still necessary to implement literary projects and encourage adolescents to read at home.

**Keywords:** Reader formation. Literary reader. School Literature. Aesthetics of Reception. Reception method.

### Formação de leitor literário numa Escola Primária II na cidade de Redenção-CE

### Resumo

A pesquisa objetiva investigar aspectos da formação do leitor e da leitura literária, nas turmas de Ensino Fundamental II, de uma Escola Pública Municipal em Redenção, no Ceará. Analisaram-se os documentos nacionais e da Escola para o ensino e aprendizagem da literatura, os livros didáticos do Fundamental II de Língua Portuguesa; metodologias da professora regente, em suas aulas de literatura, e o diálogo com os seus estudantes. O estudo é qualitativo, de objetivo exploratório e método estudo de caso. Verificou-se que os livros didáticos dos últimos anos do Ensino Fundamental II apresentam uma menor presença da literatura no ensino, contudo, a mediação efetiva do professor, em sala de aula, ao promover o contato com diversificadas obras, autores e gêneros literários, contribui de forma satisfatória para a formação do leitor, embora, ainda se faz necessário a implementação de projetos literários, e a realização da leitura em casa pelos adolescentes.

**Palavras-chave:** Formação do leitor. Leitor literário. Literatura na Escola. Estética da Recepção. Método recepcional.



## 1 Introduction

The present research was born from the experience of the Observation Internship in Literature, a curricular component of the Literature-Portuguese Language course, at the Universidade da Integração internacional da Lusofonia Afro-Brasileira (UNILAB), between the months of November and December/2019, in a Primary School II, located in the Antônio Diogo district, in the city of Redenção-CE<sup>1</sup>.

The study was motivated from the production of an internship report (Portfolio), in which information and impressions about how teaching and learning of Literature occur, observing the following: the school management documents (Projeto Político Pedagógico/PPP) to understand what place literature occupies, in the school context and, for that, the study is also guided by the reflections of Faria(2017), Gavião (2016), Aguiar(2011) and Mesquita (2019); interview with the regent teacher about her teaching methodology for literature, in the classroom; interview with Primary II students, and observation of the didactic material of the Primary II grades (corresponding to the 6th, 7th, 8th and 9th grades).

Also as theoretical support on literary reader training, this research uses studies on Aesthetics of reception (BORDINI; AGUIAR,1993) and Anzolin (2018); reflections on literary mediation by Aguiar and Silva (1998); history of reading training in Brazil (LAJOLO, ZILBERMAN, 2019); and History of Literature (ZILBERMAN, 2015); literary literacy (COSSON, 2009) and, also, references on the theme (formation of literary reader), with Aguiar (2011) and in the National Curricular Parameters (PCNS) of Portuguese Language (1998)

This study has a diagnostic bias, as it does not intervene directly in reality, and proposes to analyze aspects of reader training and literary reading at the School-object of this evaluation, being organized into topics and subdivisions, which will be described below.

## 2 The formation of the reader and literary reading

<sup>1</sup> Município localizado no Norte do Ceará, e na microrregião do Maciço de Baturité-CE. A cidade de Redenção apresenta uma estimativa de 29.146 habitantes em 2020, segundo o Instituto Brasileiro de Geografia e Estatística (2020)





Mesquita (2019, p.38) considers that the exercise of Literary Reading should be one of the main aspects to be contemplated by Education, due to the influence that this reading can cause in the human being, in all aspects of his life, taking into account his humanitarian formation, awakening to human feelings, emotions, in the act of reading, contemplation of the beautiful, the pleasure of reading, with the end in itself, character formation, and for allowing to experience life situations, through books, being, therefore, necessary the use of literary books in School.

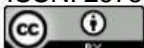
According to Vera Teixeira de Aguiar (2011, p.107), the increase of readers is directly related to the School's function as a promoter of reading. Law 5.692/71 reformed Elementary and Secondary Education and reinforced the use of children's literature in educational institutions.

According to Aguiar (2011, p.108), the formation of readers begins with the lullabies that lull them as babies, because contact with the word, from an early age, stimulates linguistic sensitivity and, gradually, contact with words approaches the written text and literature. Thus, the importance of the family's role in this formation stands out.

The individual reads, seeking satisfaction of a need, informative and/or recreational, conditioned by factors such as age, education of the reader, gender and socioeconomic level. Reading interests in childhood, adolescence and adulthood are different, however, as the individual matures, regardless of the stage of human development, reading preferences change. (AGUIAR, 2011, p.112).

However, the school does not pay attention only to the reading preferences of readers, because in order to form readers, the goal is to provoke new reading interests by multiplying reading practices and diversifying the materials available to the public. During the reading process, there is a dialog with the text that allows the discovery and exploration of meanings, including the unsaid, and the broadening of the reader's horizons. Therefore, the greater the contact with literature and books in general, the more the school prepares its students to become competent readers (AGUIAR, 2011, p.114).

As chains of activities dependent on the orientations of the text and certain human faculties, the literary text is constituted in the process of reading by the reader. There are,





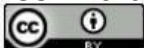
therefore, two poles: the artistic, which refers to the work created by the author, and the aesthetic, whose realization occurs through the effect of the reader's activity, who plays the role of "decoding forum indispensable to the multiple concretizations of the textual structure. In this way, literary reading is defined as the concretization of the artistic object, the work, in aesthetic object, the read text. (AGUIAR, 2007, p.29-30).

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According to Anzolin (2018, p.33-34), the formation of the literary reader in School involves the development of the habit of reading, the possibility of effective access to the book, introduction of readings of different literary genres, including the canons, opportunities in the spaces for reading practices, and the creation of conditions for the literary experience to be continuous and, in this process, is the figure of the teacher.

Still about literary reading in school, Cosson (2009, p.23) argues that it needs to be demanded, without abandoning pleasure, but also with the commitment of knowledge. For this purpose, it is essential that the effective reading of literary texts be placed as central actions in literary practices, and that information from disciplines that contribute to the constitution of readings, such as criticism, theory or literary history have a complementary function, that is, they do not replace the direct contact of the reader with the work. Literary reading should be approached in a dynamic way, by understanding the literary system composed of the system corresponding to the literary canon and the other systems, that is, to recognize the existence of the literary canon and of contemporary works, in a permanent interference, so that the reader can understand how the literary discourse articulates the plurality of language and culture.

Cosson's (2009) perspective is corroborated by Aguiar and Silva (1998), regarding effective literary mediation, which consists in the teacher recognizing that literature has the prominent role in the formation of young people, not treating the literary text as an accessory in the teaching of Portuguese language, respecting the overall development of students and its literary quality. In this sense, the study of literature can use movies and music, but the literary text must remain its essence for reading, production, discussion and criticism, perform the effective reading of the literary work and respect the literary reading





of the student, but without forgetting the indications of the readings of literary traditions, performing guided reading with the students.

Attentive to the focus on the literary reader and literary reading, it is interesting to approach the literary theories that involve the reader, born from the Aesthetics of Reception, by Hans Robert Jauss (1967).

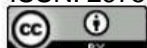
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## 2.1 Aspects of the Aesthetics of Reception

Aesthetics of Reception, by Hans Robert Jauss (1967), is a theory that highlights the reader's participation in the literary system. The reader corresponds to the horizon of possible responses to literary texts, in his interaction with the works, corroborating or transgressing the meanings constructed in the text. In it, as well as in the theories of affect, the reader was seen as the main element of the author-work-reader triad (LAJOLO, ZILBERMAN, 2019, n.p).

The Aesthetics of Reception presents itself as a theory that changes focus in its investigation, because the focus before it, was the text as an immutable structure and, with its proposal, the focus became the reader, being, therefore, a kind of condition of the vitality of literature as a social institution (ZILBERMAN, 2015, p.18).

For this, Jauss, developed the theses of his theory and, in general, they state that the history of literature is manifested through the dialogic relationship between reader and the text, in the act of reading, which generates the reception and the effects of the work on the reader and society, in its different eras, however, the limits of interpretation are in the literary system itself, There is a communication process between the works so that they can be understood by means of the reader's previous knowledge, who has a horizon of expectations that is expanded as his literary experiences continue, and the reconstruction of the horizon of expectations enables the fusion of horizons of reception of the past public with the current public and, thus, successive receptions, which cause the simultaneous reading of works created in different periods with the contemporary ones. And, in conclusion, the formative function of reading has repercussions in social behavior (ZILBERMAN, 2015,p.51-55).



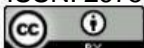


The Reception Theory collaborated with the studies of Comparative Literature, Literary Criticism and the Teaching of Literature (ZILBERMAN, 2015, p.2). Therefore, extending its effects to the teaching of literature, which is the interest of this study, Anzolin (2018,p.41) states that the receptional method, by Bordini and Aguiar (1993), applied in the formation of readers in School, aims to cause the disruption of the horizon of expectations of student-readers and, as a result, its enlargement. To this end, the teacher must offer literary texts in his classes that promote this change, in a continuous process and with the active participation of the students.

Aguiar and Bordini (1993, p.26 ) state that the reception is the need for the reader to be open to the new, the different, the concretization, which means satisfying the student's horizon with texts already known in order to update it, and to promote the rupture, in the sense of providing the opportunity for contact with texts that renew this cultural horizon and promote a distancing, and the questioning, which is the reevaluation of needs, interests, and behaviors in the face of the experience achieved with literary reading; and the assimilation, which is the re-signification of the experiential universe and the adoption of new meanings.

In view of the above, the theories of reader reception and reader formation constitute as paths for the teaching of literature with a focus on literary reading in Schools.

In teaching, Faria (2017, p. 60-61) exposes some strategies for an effective literary reading mediation, among them, the mediation should be procedural, that is, it should start before school life and after leaving school; the contact with the literary text does not need to be attached to the age group of the work or any other type of rule, but to the sensibility of the reader to receive it; the mediator teacher must respect the students' interests and work to increase them, and this moment includes the act of reading, as well as the interventions that take place before, during, and after reading; the approximation between the context of the work and the student's world reading, the mediation, and the use of literary texts as a means of communication. post-reading activities that may or may not contribute to young people's contact with literature.





Considering the stimulus of literary reading at School, through a creative pedagogy in teaching, the teacher can also bring to their work environment more popular genres that are accessible to teenagers, such as music, soap operas, movies, television series, comics, and others, to promote the approach to literary texts themselves, from other languages and, thus, the young reader may realize how literary texts and other arts are interconnected (FARIA, 2017, p.63).

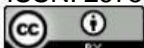
However, the work of the mediating teacher goes beyond bringing the reader closer to a literary work, because the teacher can provoke, question, and use other methods that lead students to make inferences from other readings, interaction between readings, and they will be able to move smoothly in the universe of juvenile or mass literature, as in the texts of the literary canon (FARIA, 2017, p.61)

That said, the national documents that guide pedagogical practices cannot be ignored, and each school has its own pedagogical project, which can be more or less aligned with the national documents, depending on the school's needs and vision. This will be discussed below.

## 2.2 National and School documents about literary reading at school

For the National Curricular Parameters (PCNS, 1998, p.71), the School has the role of exploring in the literary text, the functionality of the work's constituent elements and their relationship with its creation context. The proposed literary education consists in the development of actions that relate to literary reception and creation, cultural forms of society. It aims to expand the modes of reading, so that there is a gradual transition from sporadic reading of works of a particular genre, era, author to more extensive reading, that the reader is able to establish increasingly closer links between different texts, and build references about the functioning of literature with the cultural whole.

For the above-mentioned documents, Elementary II (6th, 7th, 8th and 9th grades) has a decisive role in the formation of readers, since it is during this phase that students become instigate them to continue reading, or give up, because they can't meet the reading demands requested by the school. Therefore, the school has the task of organizing itself

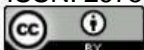




around an educational project that is committed to mediating the passage from the reader of easy texts (children's or infant-juvenile texts) to the reader of more complex texts, such as those circulating in literature and newspapers (NATIONAL CURRICULAR PARAMETERS, 1998, p.70).

8 The National Curricular Parameters (PCNS) incorporate, in their pedagogical proposals for literary reading in school, the assumptions of the Aesthetic Theory of Reception, by Jauss (1967) and the receptive method, by Bordini and Aguiar (1993), because the work takes, as a starting point, the works appreciated by students, for the construction of dialogues between entertainment texts and more complex texts, i.e., that are not yet in the horizon of students' expectations. The documents also emphasize that the purpose of literary education is not to develop a historiography, but to develop proposals that relate literary reception and creation to the cultural forms of society (NATIONAL CURRICULAR PARAMETERS, 1998, p.71).

The formation of readers is also found in the National Curricular Parameters (1998, p.72 ), and recommends that forming readers requires favorable conditions, such as the existence of a library that offers a varied collection, and the teacher mediator of literary reading should provide moments of free reading in which he/she also reads, in order to create a reading circle to talk about what was read and share the literary experience; the teacher should also plan regular reading activities that do not involve a set of tasks to be done and assure his students that, in these cases, reading by itself is also a job; the teacher should also allow students to choose their readings as a free component, because otherwise they will abandon reading when they leave school; finally, the school needs to have an organization around the policy of training readers, so that it involves the whole school community in a coherent project of All school work focused on reading, since this component is worked on by all the areas of knowledge. The National Curricular Parameters (PCNs, 1998, p.54-57) list oral and written literary genres. The oral genres that are privileged for listening and reading practice are literary texts, whose examples are: cordel, causos and similar, dramatic text, and song. The written genres are the short story, novel, novella, chronicle, poem and dramatic text. As for listening to oral genres, the document







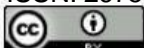
recommends that students need to be able to identify the particular forms of oral literary genres that are distinct from everyday speech, and for reading literary written texts, students are expected to recognize the different expressive resources used in the production of a text and their role in establishing the style of the text itself or of its author.

For the practice of oral and written texts, the above-mentioned document proposes working with the genres in oral language, song and dramatic texts; and in written language, chronicles, short stories, and poems (NATIONAL CURRICULAR PARAMETERS, 1998, p.57).

The other document, Political Pedagogical Project (PPP, 2017), is referred to in informal dialogue with the school principal, who informed that the document was prepared to be used for four years, but, in the year of its elaboration, the PPP still did not match what is in the Curricular Common National Base (2017)[ As for the Curricular Common National Base (2017), in informal dialogue with the principal (R. S.S, she informed that the school documents, used since 2017, are not yet referenced in the BNCC, however, as the documents are renewed every four years, in the present year 2021, the School plans to insert the National Common Curricular Base (2017) as a reference for its documents.]. According to this research, the School's PPP does not mention proposals for literature in the classroom, only in the library.

### 3 Methodology

The research is basic, with an exploratory objective with the application of bibliographic, documental and case study procedures. For data collection, an interview was conducted guided by the application of an open questionnaire with the teacher and an interview with three students from the Elementary School. The questionnaire for the teacher had as questions: 1- How do you prepare your classes for the teaching of literature? 2- What are the methodological dynamics used? 3-What are the projects developed at school in the area of literature? and 4-What are your reading recommendations for the students? As for the questionnaire applied in the interviews with





the students, the questions were: 1- What do you think about school? 2- What do you think about the subject of Portuguese Language and Literature? 3- Are there reading practices and how are they performed? and 4- What are the activities you perform at school regarding Literature? The answers from the interviews were transcribed manually and then were analyzed. The final stage of the research collection, consisted of access to the textbooks and notes from them for the analysis of the material, and the analysis of the interviews about literature in the classroom. The school visits lasted an average of four weeks. The third phase, as described by Zanelli (2002, p.86 apud FREITAS, JABBOUR, 2010), is the articulation of the data found with the theoretical references and the assumptions that guide the research, so that the findings are consistent. The fourth phase, in turn, was the analysis of the results found.

## 4 Results and discussion

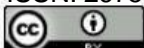
### Literary Reading in School

Based on the observation at the school and the collection at the field school, the present research presents as results the analysis of the Portuguese language textbooks for the Elementary II grades, the interview with the regular teacher, and an interview with three students.

#### 4.1 Analysis of the textbook used

Regarding literary reading in the EMEIEF C.P School applied to Fundamental II, we used as initial basis, the texts and proposed activities of the textbooks of the Portuguese Language collection (2015), authored by William Roberto Cereja and Thereza Cochar Magalhães for the 6th, 7th, 8th, and 9th grades of elementary school, used in the school.

The 6th grade book has a strong focus on literature. Chapter 1 begins with the complete story, The Three Feathers, by Jacob Grimm, and the questions about the text explore the elements of the narrative, such as recognizing the characters and the spaces in which the events occur. There are also questions about interpreting and understanding





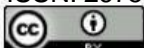
the plot, the characters' attitudes. The chapter also presents a short biography of the author Jacob Grimm, as a permanence of the model in which the author's biography and his work are related. There is also a short explanatory section on the concepts of protagonist and secondary characters. After the literary questions, there are questions about the language of the text, such as the number of paragraphs and an explanation about interrogative, declarative, exclamatory and imperative clauses.

In the same chapter, the movie "The Secret Garden" by Agnieszka Holland is presented, and the book explores comparative questions between the already worked short story The Three Feathers and the movie production. These questions explore content of comparative analysis between the characters in the story and the movie, and ask for the students' worldview and opinions to reflect on values and relationship in society.

Thus, the textbook used in the School works objective 1 expressed in the Common National Curricular Base (BNCC, 2017, p.187) for the 6th and 7th grades of Elementary School, which is to establish intertextuality between texts, whose expected skill is the analysis between literary texts and between these and other arts such as cinema, theater, music, visual and media arts and, thus, the ability to perceive inferences and explicit and implicit references between literary works and other arts.

Unit 1 explores the elements of narrative (characters, time, space, narrator, plot, and the ending), the concept of the hero, generative conflict, and the differences between narrator-personage and narrator-observer. It then works on the textual production of the marvelous tale, with guidance on the stages of planning and revision and rewriting of the literary sub-genre, and suggestions for existing character types and their own situations. The activity of creating the textual genre is in accordance with the guidelines of the Common National Curricular Base (BNCC) in relation to the written production axis, which cites the creation of literary genres such as the short story, considering the elements plot, character, space, time, and narrator.

It was also observed that the 6th grade level works with the texts in the classroom, exploring the meanings of the text and bringing information about literature.

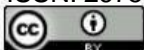




In Unit 2, the book brings a series of suggestions of literary texts and other languages, such as movies and also suggests literature in comics. The complete text worked on is a chronicle entitled *Menino de cidade*, by Paulo Mendes Campos, with questions about understanding the plot and interpretation, impressions of the narrator-personage and the students' opinion. And as the text deals with the love that the character, a boy, had for animals, the painting "The stowaway", by Norman Rockwell, is presented in the topic "Crossing languages". The image shows a boy hiding a dog in his suitcase, hence the name "stowaway". Thus, the questions contained in the book are comparative analysis between the chronicle and the picture.

The 7th grade book also presents a variety of literary texts, using more critical language. One example is the text "Open letter to Spiderman", by Lourenço Diaféria, in the book *A morte sem colete* (1983). The text is a letter from a boy to Spider-Man, explaining why his father also "climbed the walls", an associative metaphor of excessive preoccupation with a difficult situation in allusion to the hero character Spider-Man. The boy also talks about his father being angry, just like Huck and this happens because in reality, his father is unemployed and with many bills to pay. So, the boy writes the letter in the structure of a resume from his father for him to be admitted as a "Superhero", since he also climbs the walls.

The questions around this text emphasize comprehension, interpretation of the meaning of metaphors with cultural knowledge, and elicits the student's critical positioning regarding social problems, as appears in question 03- In the first paragraph of the text, the sender states that Spiderman "would do very well" in Brazil. Deduce: From this statement, what is the sender's assessment of our country? And in the question 04) The sender writes to Spider-Man because of a problem that is occurring with the country. A) What triggers this problem? B) What play is made in the text by the use of expression "climb the walls". We can see that question 04 works on the student's social critical reading through the referential processes built in his childhood and adolescence, which blend with the figurative language of the text in allusion to aspects of social reality, and in item A, leads the student to think about the cause of the problem, contributing to form socially active subjects.





The 8th grade book considerably reduces the focus on literature, since the chapters present a non-literary text, such as "The brain in new transformation", by Suzana Herculano - Houzel, neuroscientist, published in the magazine *Superinteressante*, to perform the intertextuality with a literary text such as the poem "Cantigas de adolescer", by the poet Elias José. Literature was less worked on, since there is a predominance of textual genres such as the advertisement, scientific disclosure text, and seminar. After this exercise, there is a chapter that asks for the production of a chronicle, but there is little explanation on how to write this genre. However, in Unit 1, there is a poem by Chico Anysio "O menino", and the activity requests the textual production of the dramatic text (CEREJA, MAGALHÃES, 2015, p.101)

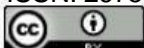
The 9th grade book, the focus on literature is even much smaller, as it works more with semantics, discourse in the language in focus, and grammar through the textual genres such as the ruled debate in public, editorial, opinion article, and dissertative-argumentative text. Even so, the literary genre that appears the most is the short story. In Unit 2, chapter 1, whose theme is "First Love", the short story was "Clandestine Happiness" (1971), by Clarice Lispector; in chapter 2, the short story "Love has no age" appears; and in chapter 3, the short story "The Visit" (2010), by Walcyr Carrasco.

In Unit 3 "Ser Jovem", in its chapter 1 "O brilho do consumo", from page 142 to 145 teaches about verse and its musical resources: Verb and stanza, Metrics, Rhyme and Rhythm.

The questions about the short story "Clandestine Happiness" by Clarice Lispector are about understanding and interpreting the text initially, and then the exercises work on language in relation to the meaning of the text. At the end, it asks for the textual production of the short story and presents the structure of the plot, consisting of Introduction, Complication, Climax and Ending, and on page 75, deals specifically with the conflict.

The last part of the chapter presents the beginning of three short stories by Brazilian writers and asks the students to choose one of them to continue the narrative.

It appears that the teaching material of the Fundamental II has presented a greater focus on literature in the 6th and 7th grades, especially in the 6th grade, highlighting that





the 7th grade already introduces critical issues in literary texts, and in the 8th and 9th grades, that is, the fundamental grades of the Fundamental II there is a decline in the teaching of literature in the final grades of the Fundamental II, a fact confirmed in the dialogue with the librarian teacher, because students, at this stage, do less book borrowing in the library, and the Portuguese Language and Literature teacher explained that this occurs because there is greater pressure on students in the 9th grade, and the preparation starts from the 8th grade, for good performance in external tests and the goals set by the schools.

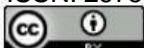
Faria (2017, p.52) argues that the textbook should not be the only means of teaching literature, but since it is often the first contact of students with literary texts, it should be used by teachers in a way that stimulates students' reading curiosity and exploits the book's strongest points, such as presenting in class a varied typology of texts, textual interpretation activities that encourage students to reflect and give their opinions about the texts.

## 4.2 Interview with the regular teacher

The teacher has a degree in Portuguese Language and Literature and Pedagogy, and a post-graduate degree in psycho-pedagogy, and has been teaching for eight years, working until 2018 with Elementary I, and in 2019, after graduating in Portuguese Language and Literature, she started teaching Elementary II.

Regarding the methodology of the regular teacher Rubi[ Fictitious name of the regular teacher to maintain the anonymity of the interviewee. (Verbal information, 2019), in literary reading classes, she analyzes texts in groups, debates in class, approaches literary texts that present a social critique and, before working on the texts, she applies the prediction technique with the class. She also uses films as a pedagogical resource, for example: "The boy who discovered the wind" and "Talented hands". Below is the transcription of the teacher's answer.

Group work for text analysis, classroom debate in the collective. A literary text that works more on social criticism, a specific theme, and before working on the text, I





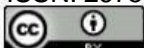
do the prediction, by asking what they already know to access their world knowledge. The title we worked on was "Writing: a vicious craft". I started by drawing attention to the title of the text and worked on the interpretation of the words and what meaning the word "craft" has in this context. The text talked about a poet who had other professions and lived well, but who really liked being a poet. This is a text by Wlisses Tavares. I also take slides to show videos about literature and movies that make the students reflect. I took the movie "The boy who discovered the wind" and this story portrays about a boy who by his taste with studies, he managed to change the reality of society; and the movie "Talented Hands" to show the importance of reading and study (Verbal information, 2019).

The regular teacher also alternates between more traditional and more dynamic classes, as she points out that, in two classes, she took the 9th grade students to write chronicles in the schoolyard:

Some students prefer the traditional method and yesterday, I took the 9th grade students to the courtyard, because the room was hot and this hinders learning. I did this twice, the first time I took the students to apply the chronicle workshops and asked the students to produce a chronicle and the theme involved talking about something that happened in their life or in the life of someone they know. One student wrote five chronicles. I try to alternate between traditional classes with expository lectures and activities, but the dynamic class also has activities. I like to work with songs, to work on interpretation (Verbal information, 2019).

Until August of the 2019 school year, she also worked with the analysis of short stories of authors of Afro-Brazilian literature such as Conceição Evaristo, and African, such as Ondjak, also contextualizing the literary genres lyric, poetic and narrative, minus the dramatic and the poems of the author Carolina Maria de Jesus and her book *Diário de Bitita*(1982) and chronicles of other authors. But starting in September 2019, the teacher adapts her methodologies, due to the students' preparation for the test of the Permanent System of Evaluation of Basic Education of Ceará (SPAECE) and the System of Basic Education Assessment (SAEB). With this, it works literature through quick texts and questions that use the SPAECE descriptors that are closer to literature, such as Descriptor 11: Recognize the elements that compose the narrative and the generating conflict, and Descriptor 21: Recognize the effect resulting from the use of stylistic and morphosyntactic resources. Thus, the use of descriptors makes a more consistent and attentive literary reading impossible.

Regarding the work with the descriptors, she uses the booklet of pedagogical practices of the MAIS PAIC 2019 Training, a material beyond the textbook, for having a





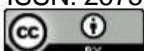
content more directed to the external evaluation tests of the final grade of Elementary II. The teacher reports in the interview, "For this descriptor, I worked with poems for students to recognize the effects of meaning" (Verbal information, 2019).

As for school projects for literature, the third question of the questionnaire applied, the teacher answers that they did not exist in the second semester of the 2019 school year, however, she performs small actions such as taking comic books, because some are attracted only by comics; contemporary books, such as best sellers, horror and suspense, for realizing that most students are not attracted by classic literature. Let's see in the teacher's comment:

Projects at school focused on literature do not exist yet, but I have projects in mind and one of them, I am already implementing, as I bought comic books, superhero comics and contemporary reading, because I try to take more classic books, but they do not attract their reading. So I take more subjects and books from their context, because students have not been stimulated to develop the pleasure of reading, to feel the literary journey (Verbal information ,2019).

In this aspect, according to Faria (2017, p.67), young readers stay away from classical texts due to the lack of reading incentive in childhood, so they consider that canonical reading is slow and difficult, and most plots do not have much action, more present in entertainment readings. They are attracted to narratives that have speed, violence, sexuality and competitiveness, themes that are not determined in the paradigms of classical Brazilian and world literature.

The teacher works in the classroom with some classics, such as books by Machado de Assis, Aluísio de Azevedo, Joaquim Manuel de Macedo, Cecília Meireles, and Clarice Lispector, but she believes that it is necessary to develop techniques to attract children to read Brazilian literature. In addition to taking these books, she shaves and recommends reading short stories from Afro-Brazilian literature and culture. According to her, in a class of 34 8th grade students, only 5 are in the habit of taking the books she indicates in class to read at home, but when she uses the xeroxed books during class, they are interested in following the collective guided reading, that is, this literary literacy strategy has worked better in the classroom context.







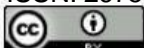
She also informs that she tried to implement a newspaper with the texts of the 8th and 9th grades, but due to the lack of time to guide and the students' autonomy, the project was postponed. "My projects in mind are: Set up a newspaper with 8th and 9th grade texts, however, I realized that they didn't have autonomy and I lacked time to sit with them and plan. I took the book Bitita's Diary and they were enjoying the reading" (Verbal information, 2019).

But, in a more recent conversation [ Conversation with teacher Rubi (Fictitious name) by whatsapp on February 09, 2021 ] aiming to investigate about the students' authorship process, the teacher reports that already in the context of remote classes in 2020, she has been working in her classes some cordéis from the book Brazilian Black Heroines, She asked the students to produce cordéis and one student, including her daughter Diana, 14 years old, produced a videobook of her cordel "Carta para Carolina".

In relation to the questionnaire question: "What are your recommendations for reading to students?", the teacher replied that she recommends several authors and literary genres and subgenres to encourage that reading is also done at home, as explicit in her speech:

I lend books of poems, short stories and contemporary novels to few students in class, because I bring the books and they choose to read at home. In 9th grade, two students borrow the books I bring, out of a class with 34 students in total, and in 8th grade, 5 (five) students took a book and one of the 8th graders said she couldn't finish reading *The Fault in the Stars* because she found it boring. So, I brought comic books and she read them, because she likes the genre. She reads quickly the *Monica's class comics* after doing the activities and she loves to read this kind of literature, she gets sad when I don't take these books (Verbal information, 2019).

As we can see, the head teacher works with various genres and literary works in the classroom, as well as encourages reading at home, it is inferred then that she herself, as a literary reading mediator is also an assiduous reader of literary texts, corroborating what Barros, Bartolini and Silva (2006) say that to be a teacher mediator in literary reading, one needs to be an assiduous reader of literary texts and, in addition, to know the Reading Theory to base his class well and not to err in the reading indications.





Moreover, the regular teacher uses movie adaptations along with their respective best sellers in the classroom and then includes Brazilian literature as a way to promote a break in the expectations horizon of adolescents with the readings of the classics, since the aesthetic experiences are different.

## 4.3 Interview with elementary II students

The interview took place with three students [The names of the students "Pandora," "Amelia," and "Socrates" interviewed are fictitious to protect their identities.

] from the Field School in the school setting in November 2019. The age range of the interviewees comprised 14 and 15 years old, and they were in 8th and 9th grade of Elementary II. The questions corresponded to: 1. What do you think about literature classes?; 2. Are there reading practices and how are they carried out?, and 3. What are the activities you do at school in relation to literature?

For the first question, here is the answer of one of the three students interviewed:

### 1. What do you think about literature classes?

Interview 3:

The Portuguese teacher makes slides and presents examples of Brazilian writers. She brings poems, chronicles, excerpts of classic Brazilian songs, brings a lot about Brazilian culture and great writers. The teacher Rubi encourages us to bring literature books and I like to read Brazilian literature books. (Student Socrates, male, 15 years old, 9th grade, 2019).

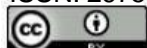
### 2. There are reading practices and how they are performed?

Interview 1: The teacher reads the literary texts and asks what we understand, and shows the main characters. She works with textual interpretation. I picked up two contemporary literature books to read, one of them is about a traveler, and the other tells about the difficulties of a family, but I haven't finished reading them yet. The books are presented in class by slide. I read in class, but at home it is difficult (Pandora student, female, 14 years old, 9th grade, 2019).

Interview 2:

Once the teacher took some sheets of craft paper and worked on reading stories and asked what we understood. She works with textual interpretation. (Student Amelia, female, 14 years old, 8th grade, 2019).

Interview 3:





I really enjoy reading manga at home, getting to know the culture of other countries. Not all students have access to the internet at home and the school here doesn't have these readings, if it did the students could have access to the physical book. From reading so many manga, I plan to create a book in this genre, because with my readings I can broaden my creativity. Of the novels I have read, one of the ones that touched me the most was *The Best of Me* (1984). I also read the book *The Voice of Silence* (2017), because it talks about the reality of bullying. In Portuguese classes, we work on reading through textual genres and descriptors. In my opinion, this school should have better library accessibility, to have a wider variety of books. The teacher Rubi, for example, brought suspense, romance, adventure and comedy books (Student Socrates, male, 15 years old, 9th grade, 2019).

Question 3: What activities do you do at school in relation to literature?

Interview 1:

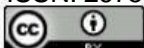
"The classes are always different, she takes the exercises from the workbook home and in the classroom she takes the book and tells stories. She brings the students to the playground to apply dynamics. And she has also shown the movie 'The boy who discovered the wind' and other movies" (Pandora, female student, 14 years old, 9th grade, 2019).

Interview 3:

The contents are presented on slides. There are many dynamics in the literature area that work on the meaning of the texts. The teacher prints the texts and makes groups to compete in a game with dice for the students to answer the questions. She has worked a lot with the descriptors of the Basic Education Evaluation System (SAEB) and the Permanent System of Basic Education Evaluation of Ceará (SPAECE). It has awards with school supplies (Student Socrates, male, 15 years old, 9th grade, 2019).

It can be seen that there is the practice of literary reading in literature classes, and an expansion of the literary repertoire with the introduction of several works that include, besides the literary canon, contemporary literature, Afro-Brazilian literature, and literature written by women, comic books, best-selling novels, and various literary genres, in addition to the dynamic conduct of classes such as guided reading, group dynamics and variety of spaces for conducting the class, such as the playground and encouragement of reading at home, thus occurring a good mediation of literary reading in the classroom.

However, students read little at home, as verified that they also borrow few books from the library. The librarian and the teacher agree that 6th and 7th grade students borrow more books than 8th and especially 9th grade classes, because they are more concerned with external tests such as the Sistema Permanente de Avaliação da Educação Básica do Ceará (SPAECE) and the Sistema de Avaliação da Educação Básica (SAEB).





In addition, the teacher states that adolescents are less attracted to classic literature, and students stated that the School library does not have titles that please them or that are of the teacher's use in the classroom, however, further research is needed on other factors that influence the difficulty of reading for pleasure, or at home.

In this sense, Gavião (2016, p.52) explains that children usually consider reading a fun activity, they like to listen to fantasy stories, but when they reach the period of pre-adolescence and adolescence, reading, in most cases ceases to be a pleasurable activity, and they lose interest, because they no longer listen to stories told so often, by teachers, and are hardly interested in seeking a work alone.

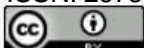
This statement is confirmed in this research when the regular teacher reported that few students can read the assigned works at home, because they prefer reading guided by the teacher, also related to the low demand for books in the library.

## 5 Concluding remarks

The research proposed to investigate how the formation of the reader and literary reading occurs in a Municipal Public School in the city of Redenção-CE based on the theories of reader formation, based on the Aesthetics of Reception and the Method the educational documents National Curriculum Parameters (PCNS) and the Political Pedagogical Project (PPP) of the School Field.

It was observed that the 6th and 7th grade textbooks had a greater focus on literature, but in the 8th and 9th grades, the presence of literary texts is reduced, literary content is more summarized, and the books have a greater emphasis on media and argumentative text genres.

It was found that the literary mediation of the regular teacher enables the reading of texts in the classroom and the expansion of students' contact with different works, authors, and literary genres, through diversified methodologies that attract student participation, such as the use of juvenile literature, and other artistic languages such as the film adaptation of these works, and music, working later on the works of classical Brazilian



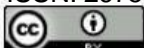


literature, according to the literary mediation strategies proposed by Farias (2017). In addition to best sellers, the teacher also works with works of Afro-Brazilian and African culture and comics, diversifying the literary collection. Most of the books used in literature classes are not available in the library, which draws attention to the need for a greater variety of literary works and genres that meet the demands of the classroom and the students' reading interests, as proposed by the National Curriculum Parameters (PCN, 1998) for reader training, and the comment of the interviewed student, Socrates, about the need for a more diversified collection in the library.

The students in the 8th and 9th grades of Elementary II are the ones who least frequent the library and request books to read at home, which may be related to factors such as the pressure for good results in the SPAECE and SAEB external evaluations, as well as the reduction of literature in the textbooks for these grades, and also in the low interest for literary reading of students in this age group, arising from the lack of incentive for reading in childhood, as stated Farias (2017), and the difficulty to adapt to more complex readings from adolescence, according to the National Curriculum Parameters (PCN, 1998), and also the greater use of the internet by some, as shown in interview 3, to carry out the literary reading practices.

Based on the data collected, literary mediation, when well performed by the teacher, gives new meaning to literature at school, even in the face of limiting factors such as those described above. However, literary reading at home does not occur satisfactorily, with a low rate of readers in Elementary II at the school researched. Therefore, it is up to future research to answer the factors that condition the low adherence of these readers, especially in the 8th and 9th grades, since the formation of readers at school should promote a gradual interest in reading, even after the student completes elementary school.

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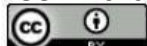
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