

Discovering Worlds of Literacy

Proceedings of the 16th European Conference on Reading
and 1st Ibero-American Forum on Literacies



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Foreword

The Proceedings of the 16th European Conference on Reading and of the 1st Ibero-American Forum on Literacies gather a great part of the papers that were presented in these scientific events which took place at the University of Minho, Braga, Portugal, between the 19th and the 22nd of July, 2009.

During these days near four hundred researchers, teachers, librarians and other professionals, from all continents, met to share their practices, ideas and visions about literacy, with commitment and enthusiasm.

The two events aimed at bringing together multiple worlds (and the corresponding words), and ways of researching, teaching, learning and doing the multiple literacies that characterize the semiotic landscapes of today. This was indeed a great moment for debating experiences on an international level.

Furthermore, the Conference and the Forum represented a meaningful step to reinforce the presence of literacy, in its multiple dimensions and perspectives, in the scientific and professional agendas.

The publishing of these Proceedings aims at the strengthening of such presence. All those who are interested in most of the issues concerning literacy will find here viewpoints, data, and debates that can illuminate dimensions of a reality which is always very complex, as it depends on a multiplicity of factors, political, economic, social, educational and moral. Literacy is a multidimensional issue that can hardly be understood if a comprehensive perspective is not adopted.

The papers in the Proceedings testify the encounter and the significant diversity of theoretical approaches and issues in the field of literacy studies, allowing that the conversation initiated in July, 2009, may be continued and fruitfully sustaining the development of new views, be them of analytical or intervention kind.

The 16th European Conference on Reading was co-organised by Littera, the Portuguese Association for Literacy, the Research Group Literacies – Practices and Discourses in Educational Contexts, from the Research Centre on Education of the University of Minho, together with the International Development in Europe Committee of the International Reading Association. Littera and AELE, the Spanish Association for Reading and Writing, were co-organizers of the 1st Ibero-American Forum on Literacies. It was simultaneously a great challenge and a great pleasure the possibility of unifying efforts to make possible these events.

For the Portuguese partners, mainly for Portuguese researchers, teachers and other literacy professionals, at a time when in Portugal literacy is a key issue, this was seen as an excellent opportunity for discovering worlds of literacy while “being discovered”.

The Editors would like to acknowledge the contributions of the institutions that made these events possible namely the Portuguese Foundation for Science and Technology (FCT), the Unit for Adult Education of the University of Minho (UFAE) and the University of Minho.

A last word of gratitude is also due to Patrícia Ferreira, Ana Gomes, Joana Sousa e Adriana Fischer who helped with the editing of the texts for these Proceedings.

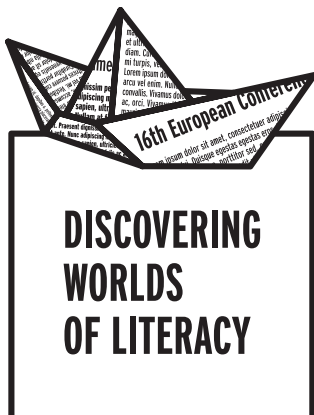
Braga, 2009

The Editors

Maria de Lourdes Dionísio

José António Brandão de Carvalho

Rui M. Vieira de Castro



16TH EUROPEAN CONFERENCE ON READING

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Almeida, Tiago; Silva, Ana Cristina

Portugal

Hipótese silábica e variabilidade intra-figural na fonetização de escritas infantis: da escrita manual para o computador

Neste trabalho pedimos a 30 de crianças de idade pré-escolar que escrevessem uma mesma lista de palavras, primeiro à mão, com lápis e papel e depois num processador de textos. Todos os participantes sabiam escrever o seu nome próprio e diferiam quanto ao nível conceptual. Para a definição do nível conceptual a que pertenciam os participantes escreveram as palavras gato, gatinho, cavalo, hipopótamo e boi. Foram criados 3 grupos experimentais (n = 10) de níveis conceptuais diferentes quanto ao seu pensamento sobre a escrita: silábico com fonetização, silábico-alfabético e alfabético (Ferreiro, 1988; Alves-Martins, 1996).

Os resultados apontam que a estabilidade da escrita de nomes comuns está relacionada com os níveis conceptuais de escrita, indicando ainda que a presença do teclado com todas as letras não é condição suficiente para as crianças fonetizarem mais ou melhor. Constata-se também que na comparação dos pares produzidos se verifica uma maior presença de pares com alternância grafo-fonética nos participantes do nível conceptual silábico-alfabético comparativamente aos participantes dos níveis conceptuais silábico e alfabético. Estas alternâncias grafo-fonética têm um interesse teórico considerável na compreensão da evolução do conhecimento infantil sobre a linguagem escrita.

Altenburg, Erika

Germany

Teaching strategies for individual development of reading literacy

First we have to think about the importance of silent reading. While reading in their individual speed, children could be offered a special training based on linguistic theories about texts. The question is "What makes a text?" Although there are many theories, we could use a simplified text model to get some interesting methods of training. To achieve this, texts could be prepared in a special way. Children could reconstruct a text or find a word which was taken off for example.

Baleiro, Rita

Portugal

New Literacy and Academic Literacy in Higher Education

This paper focuses on presenting a program - the New Literacy – that aims at creating an alternative path for the instruction of reading and writing in the academic community. I follow John Willinsky's proposal as it is presented in his book *The New Literacy: Redefining Reading and Writing in Schools*, first published in 1990. The main motivation for choosing to introduce this program lies strongly on the fact that, although it was written almost twenty years ago, it is extremely current/up-to-date as its principles share some common ground with the Bologna Declaration signed on the 19th June 1999. Overall, the New Literacy proposes to offer a set of reading and writing methods that will shift «the education authority from without, from the experience and knowledge of the teacher, to within, to those qualities of the students» (Willinsky, 1990: 192) with the purpose of promoting a more autonomous and critical attitude from students, which is one of the most important tenets of the Bologna Declaration.

Beach, Sara Ann; Collins, Julie; Ward, Angela

USA; Canada

Opportunities to learn literacy: children's interpretations of teacher practices

Schools are the primary settings where children develop literacy proficiency. One aspect of schools that is hypothesized as leading to that proficiency is opportunity to learn literacy. In recent literature (cf. Boscardin & Aguirre-Munoz, 2006) opportunity to learn in classrooms has been defined narrowly to only include curricular coverage, time, topic emphasis, and teaching strategies. When classrooms are viewed as communities for literacy learning, opportunity to learn becomes more complex, encompassing the literacy events and practices that are privileged and the materials that are available during those events, the amount of challenge, the teacher's expectations, and how much choice learners have. Engagement becomes a learner's choice to accept or decline an invitation to participate in literacy events and activities. This choice, we assert, is predicated on the learner's interpretation of the literacy activities offered in a classroom. This research explores the interpretations of children in grades 4, 5, and 6 of the literacy events and practices that they are offered during reading and writing instruction. Teachers completed a survey of the reading and writing lessons, activities, structures, and materials that they use to support literacy learning. Children in those classrooms were interviewed in focus groups about the purpose of those practices and which practices engage them the most as well as describing good readers/writers. This presentation will discuss the findings of this research, offering suggestions about what classroom practices are opportunities to learn from the perspective of students. Implications for teacher preparation will be discussed.

Bóna, Judit; Imre, Angéla

Hungary

How do Hungarian adults read aloud?

In everyday life we often have to read something out aloud. The way we do this shows how fluently we can read, how proficient readers we are, and whether we can interpret a written text and transpose it into speech.

As far as we know, no survey has so far been conducted on this particular skill amongst Hungarian adult native speakers. The current survey investigates this issue with the help of the Hungarian Spoken Language Database (BEA). 25 males and 25 females aged between 20 and 76 took part in the survey. Each participant had to read the same text aloud, after they had become familiar with the text by reading it silently for themselves. In the recorded readings we analyzed the reading mistakes, speech rate and articulation rate, the location and length of pauses, stress and intonation, and how intelligible and comprehensible the reading was.

The results help us find out what typical mistakes adults tend to make when reading aloud. We can also explore whether it is the reading (decoding) process itself or the pronunciation/articulation or indeed the interpretation of the text that proves to be too difficult for them.

Bourhis, Véronique

France

Construction de la représentation de l'acte lexique chez le jeune enfant en Petite Section de maternelle

Cette contribution s'intéresse l'entrée dans l'écrit du très jeune enfant et propose une réflexion sur la manière dont l'enfant en école maternelle construit ses connaissances et ses premières représentations de l'acte lexique.

Le travail présente la comparaison de la production textuelle orale de deux situations de lecture: l'une en situation de lecture partagée avec l'adulte (celui-ci lit le livre avec l'enfant); l'autre en situation de 'simulacre de lecture' (le même enfant prend un livre et le "lit" à haute voix).

L'analyse du discours et plus particulièrement l'analyse prosodique de ces deux productions (durée, mélodie, pauses, intensité) à l'aide du logiciel Praat montre que très tôt l'enfant est capable d'une

activité métadiscursive ("qu'est-ce que je fais quand je lis?"). En effet, alors qu'il maîtrise en interaction avec l'adulte le langage articulé référentiel, on observe la mise en œuvre de stratégies prosodiques spécifiques associées à l'absence d'un langage articulé lorsqu'il est en train de construire le sens de la tâche à accomplir (simulacre de lecture): la centration de son discours porte alors sur l'objet même de la production verbale, à savoir le concept en train de se construire. Dans une perspective didactique, ces résultats nous conduisent à nous interroger sur le fait qu'à l'école maternelle, particulièrement en classe de Petite Section, ce n'est pas parce qu'on ne la comprend pas que la parole de l'enfant n'est pas signifiante: les indices intonatifs le sont. Quels dispositifs mettre alors en place pour favoriser ces conduites langagières réflexives?

Brooking, Trish

New Zealand

Life-long learning and literacy development: what role does children's literature play?

Life-long learning may seem a nebulous concept; one to which we all aspire, but how? Teachers play a significant role in developing the motivation for life-long learning by providing a stimulating learning environment where children are encouraged to explore their creativity and develop responsibility. In order to be confident, considerate, and successful citizens of the future, children will need to have high levels of self-motivation and nurture a disposition for on-going learning experiences. Where does children's literature fit into this vision? On a continuum of learning, literature produced for children is present from a child's earliest memories. It is logical to capitalise on these early experiences and exploit the pleasure children's literature imbues in learning and discovering worlds of literacy. Throughout schooling, children's literature continues to offer valuable learning experiences in: critical thinking; empathy; vocabulary development; multiliteracies; and most importantly, it serves as a springboard for future reading, and engagement with a variety of texts.

Personalised learning is one way of describing a shift in emphasis in our education system as we respond to twenty-first century challenges. There is an increased focus on high standards, high achievement, and a commitment to life-long learning. With the phasing in of the new curriculum in New Zealand, and the central positioning of the five key competencies (thinking, relating to others, using language, symbols and texts, managing self; and participating and contributing) I am interested in exploring how children's literature can be an effective tool in supporting growth in the competencies, as these competencies for living in an increasingly complex society form a basis for life-long learning. In opening doors to all the learning areas, the key competencies lay the foundation for discovering worlds of literacy. As children's literature can be utilised throughout the curriculum, it can serve as a lively vehicle for competency enrichment, prepare children for the variety of texts they will encounter in the future, and pave the way for mature students to display motivation for life-long learning. This paper will explore specific texts in an attempt to investigate how integration of children's literature within the classroom programme offers alignment with the future focused dispositions for learning reflected in the essential learning competencies.

Bukowiecki, Elaine

USA

Discovering how to be critical readers in varied content subjects

It is often stated that "every teacher is a teacher of reading" (Gray as cited in Vacca, 2002, p. 186). Teachers in each academic discipline must be able to guide students in accessing, analyzing, evaluating, and producing information and ideas. Every student needs to learn effective strategies for reading and writing across the curriculum and to critically evaluate the varied texts used in content area instruction.

In this interactive workshop, participants will discover the rationale for and application of varied and current literacy strategies that can be employed across the content areas and in elementary, middle, and secondary school classrooms. Direct and indirect strategies for teaching vocabulary, reading processes, skill acquisition, study skills, levels of questioning and varied writing forms will be presented and discussed as they apply to different content subjects and materials. Additionally,

workshop participants will learn about and directly practice different critical literacy techniques in order to “disrupt the commonplace [by examining] the written source from multiple perspectives” (McLaughlin & DeVoogd, 2004, p.14). In this way, the reader will move beyond the text’s message to “question, examine, and dispute power relations that may exist between readers and authors” (McLaughlin & DeVoogd, p. 14).

Also, in this workshop, 30 educators at four separate campuses of an international school (prekindergarten to grade 12) will be highlighted as they first learned through two graduate reading and writing courses and then incorporated different critical literacy techniques and reading/ writing strategies into the varied grade levels and content subjects they teach.

Campbell, Terry; Parr, Michelann

Canada

Viewing literacy through a 3-D lens: A ‘four resources’ model for multi-dimensional and multi-contextual readers of the 21st century

Freebody & Luke’s (1990) four resources model identifies four key abilities exemplified by a fully literate citizen: competence in coding and decoding, semantics or meaning-making, pragmatics or everyday literacy, and finally, competence in criticism. This paper builds upon this model as represented by the corresponding “four roles of the reader” and redesigns it in ways that fit multi-dimensional literate persons, including those who are in the process of becoming literate. This is done in the context of a multi-dimensional, multi-contextual ‘world’ conception of literacy whereby it is not enough to possess the aptitudes of coding, decoding, meaning-making, concept-building, and criticism, but we must also consider what it is that we do in terms of our own worlds and those of others. At the core of literacy, in our conceptualization, is the ability to re-vision, transform, design, and build your own world and that of others.

Carignan, Isabelle; Caron, Annabelle

Canada

Comparaison du degré de compréhension à l’écran et sur papier chez des élèves du secondaire

L’intérêt pour les technologies de l’information et de la communication (TIC) continue de transformer le monde de l’éducation (Lou, Abrami et d’Apollonia, 2001), malgré lui. Ce changement dans le domaine éducatif incite à parler de plus en plus de la littératie médiatique, c’est-à-dire l’habileté de lire, d’analyser, d’évaluer et de communiquer à l’aide de divers médias (télévision, texte papier, radio, ordinateur). En effet, il importe maintenant de connaître le mode de fonctionnement des élèves lors de l’utilisation des technologies afin qu’ils puissent réellement tirer profit de leur apprentissage et développer, par le fait même, un jugement critique qui les aidera à devenir des citoyens du monde (Kellner, 2000).

Coutinho, Virgínia; Azevedo, Fernando; Pinto, José Costa

Portugal

Reading literacy in Portugal and in Finland – preliminary study

The results of the international studies PISA and PIRLS raised discussions in many countries about how youngsters are being prepared for a world in permanent changing.

In the last PISA study that occurred in 2006 Portugal was once more below the OECD average showing poor domain in essential abilities such as reading and understanding a text. Today it is recognized that without this knowledge the capacity of intervention in society diminishes and this is an obstacle to strengthen social cohesion and democracy (Duru-Bellat, 2004; Willows, 2002).

Going deeper in the conclusions of the PISA and PIRLS studies we tried to identify the relations of teachers’ qualifications to the students’ success, the importance that teachers give to reading literacy, to the use of literary texts and which instructional methods they use. We compare a

school in Portugal with one in Finland, a country with the highest achievement in reading literacy. Showing some preliminary results we can already say that we found some interesting correlations that makes us conclude for a necessity of rethinking the qualifications of the Portuguese teachers of mother tongue from the 2nd and 3rd cycles and the necessity for further qualifications in children and youth literature as a contribution to the instructional efficiency and efficacy of reading literacy, in Portugal.

Cussac Pomel, Jocelyne

France

Le rôle du contexte dans la psychogenèse de l'écrit : variété interfigurale ou autocopie?

Dans le cadre d'un programme de recherches qui vise à identifier les mécanismes d'écriture du jeune enfant, nous lui demandons d'écrire alors qu'il ne sait pas encore coder l'oral. Il écrit ainsi des lettres avec ce qu'il connaît et comprend de l'écrit. Ferreiro (1988) avance que l'enfant fait alors une hypothèse de variété interfigurale qui l'amène à ne pas écrire la même suite de lettres pour deux mots différents. Nous faisons l'hypothèse que ces variations ne sont pas toujours réalisées pour différencier les mots et qu'elles dépendent du contexte dans lequel elles sont produites. Nous étudions les procédés d'écriture de 117 enfants de 4/6 ans, répartis en 3 groupes. Chaque groupe effectue, à quelques jours d'intervalle, deux des trois tâches suivantes : écrire 4 mots bisyllabiques en liste, en ligne ou sur des feuilles différentes. Les résultats montrent un effet voisinage visuel qui se traduit par des comportements d'autocopie : quand l'enfant voit ce qu'il a déjà écrit, il recopie des suites de 3 ou 4 lettres qui sont dans son champ visuel et/ou utilise la longueur d'une graphie comme unité de mesure pour écrire la suivante. Aussi les principes de variation qualitative et quantitative identifiés par Ferreiro ne relèvent pas d'une seule explication psychogénétique du développement de l'écriture, notamment pour la notion de variation interfigurale, car pour certains enfants nous ne les observons que lorsqu'ils écrivent en liste. Ces résultats remettent en question les conclusions des études basées sur un protocole d'écriture inventée d'énoncés en liste et constituent une contribution à un développement sociopsychogénétique de l'écrit.

Dannecker, Wiebke; Buchmann, Ulrike

Germany

Social contextualisation matters: learning to read with the help of Mentor

Reading together a thrilling book, talking about single words, sentences or the topic of a story or simply feeling confident about understanding a text – these are experiences that young readers should encounter during the process of learning to read. Since the structure of families and the way of using media changed in the last years it cannot be taken for granted that every child has the opportunity to make those fundamental reading experiences. Nonetheless, according to Bettina Hurrelmann (2004) the social contextualisation of reading can be seen as the most important parameter that influences the motivation to read and the frequency of reading. Since this social contextualisation correlates with the social background of the families the question arises how these social disadvantages can be compensated.

The charitable organization Mentor, which was founded in Hanover by Otto Stender five years ago, counts 800 members at the moment and the concept spreads nationwide. Alone in Hanover 147 schools participate and 1100 children between the ages of 7 and 12 are accompanied by so-called mentors during their way of learning to read. Mentor follows the concept of one-by-one teaching. Each mentor works with a child once a week for about half a year. Almost every child improves in the competence of reading and learning in general. In addition, the children develop self-confidence in their own reading abilities.

This presentation will give insights into the concept behind Mentor and the practice of this successful concept.

Dombey, Henrietta

UK

Playing with Phonics Fast and First: Mixed messages in the teaching of early reading in England's primary schools

This paper examines brief samples of whole class reading lessons in a primary school in a town on England's south coast. These 'snapshots' are related to recent governmental initiatives and to England's scores on the PIRLS 2006 survey, in which England scored relatively poorly in terms of both test results and the children's attitudes to reading. The classroom practices presented, which follow governmental advice are then examined against a brief analysis of the sound structure and orthography of English. The paper concludes by recommending ways forward that take proper account of English spelling and place the development of positive attitudes to literacy at the heart of literacy teaching.

Elliott-Johns, Susan E.

Canada

Explorations of teacher educators forming a community of inquiry

This article documents the experience of three teacher educators in a faculty of education in Canada as we worked together to critically revise both the planning and teaching of a language arts course for pre-service teachers, and what happened when we explored related opportunities to examine our own practices as teacher educators, within the "collaborative community of inquiry" that resulted.

Ernestova, Marie

Czech Republic

Understanding neologisms and where they come from

English is now spoken so widely, and by so many cultures, that it is evolving probably faster than it has ever done before. It is a truly global language, the lingua franca of business, politics, education, entertainment and the Internet the world over. Consequently, new words are introduced to the English lexicon every day. Knowing the right words – and the new words – means understanding, social acceptance and influence. It also means pleasure and satisfaction. But words – particularly new ones, old ones with new meanings and putting old ones in the wrong places – can be a source of confusion even among native English speakers. Knowing new words does not really mean just increasing word power – it means keeping in touch with modern society, understanding new terms and new applications of existing words (e. g. 'leverage') or new constructions ('wedded' instead of 'wed' – part of the trend to regularise irregular verbs). At the same time as words are falling into disuse, new ones are being added.

It is paramount, therefore, especially for non-native-speaker teachers working outside an English-speaking environment to keep abreast of these changes through constant and systematic reading of the press and contemporary literature, through listening to the radio and watching undubbed films on TV and videos.

This paper presents the main ways in which new words are currently coined for the English language and is based on experience with our own students, as well as recent research by British linguists using native English speakers.

Espinosa, Natacha

France

Evaluer la compréhension des textes d'élèves de 8-11 ans. Une approche linguistique de ce que les élèves écrivent pour montrer qu'ils comprennent

Notre contribution se propose de mettre en évidence qu'il est possible de relever des indices d'évaluation de la compréhension d'un texte à partir de ce que l'élève peut écrire lorsqu'on lui demande de raconter ce qu'il vient de lire. Notre approche est linguistique et s'appuie sur une conception du lire-écrire qui considère ces deux activités comme des activités langagières (Lentin) et interactives (Giasson).

Notre travail s'appuie sur deux hypothèses :

1. il existe une interaction entre ce que l'enfant lit, ce qu'il comprend/intègre et ce qu'il peut en dire par écrit.
2. il existe différents indices linguistiques dans les réponses écrites des élèves qui permettent de repérer ce que l'élève comprend et retient du texte lu.

Ainsi, l'analyse linguistique que nous proposons de la reformulation écrite du texte par les élèves, s'appuie sur des critères linguistiques appliqués aux textes soumis à l'élève. Notre approche se veut qualitative et nous permet de dégager différents indicateurs de la compréhension des élèves mais aussi de leur degré de littératie (Lafontaine) à partir de ce qu'ils font et non de ce que nous en attendons.

Notre analyse porte sur des données recueillies auprès d'élèves de 8-11 ans qui ont accepté dans le cadre scolaire de répondre à un questionnaire portant sur la compréhension de deux textes narratifs courts.

A travers quelques exemples d'analyses, nous souhaitons dégager diverses stratégies de traitement du texte qui permettent aux élèves de répondre à des questions de compréhension et donc à l'enseignant d'évaluer leur compréhension.

Finzgar, Bozena

Slovenia

Books on holidays

Reading outside is pleasure and why not brighten up your summer by reading a book outside: on swimming pool, in camping places, restaurants, hotels... everywhere... So we sent books on holidays on 8 different places... and succeeded.

Froment, Mireille

France

Restitution d'une histoire en PS de maternelle à partir d'une projection de diapositives: mouvements discursives et «difficile à dire»

A partir de dialogues scolaires en maternelle autour d'albums, on s'attache à décrire la spécificité des types de mouvements (discursifs et interprétatifs) dans ces situations d'apprentissage.

La notion de «mouvement» (François, 1989, 1998) permet de caractériser la façon dont le sens se «travaille» à plusieurs, dans la classe, compte tenu du commun au groupe et de l'hétérogénéité de chacun. Cette hétérogénéité est liée au fait que chaque «enfant-élève» est socialement pluri-appartenant. Chacun replace le discours reçu, l'objet de discours, dans un/plusieurs cadre(s) interprétatif(s) selon un/des fil(s) associatif(s) dont il ne contrôle pas le déroulement. Le mouvement se joue principalement dans les enchaînements, sur le discours de l'autre ou sur son propre discours.

On décrit les mouvements sollicités par l'enseignant et les mouvements spontanés des élèves, mais aussi les différences de mouvements en fonction de l'album de départ. On décrit aussi en quoi certains mouvements discursifs sont aussi mouvements de pensée (notion de travail langagier et cognitif), le travail langagier participant du processus d'apprentissage et d'appropriation des savoirs. On montre en particulier que l'école attend que les élèves prennent une distance, opèrent

un mouvement de «secondarisation» (Bautier & Goigoux, 2004) par rapport à leur expérience et leurs habitudes langagières.

On souligne pour finir le fait que l'analyse des pratiques concrètes dans la classe permet, à partir de la notion de mouvement, de tenir compte de l'enfant-élève, c'est-à-dire tout à la fois d'un commun à tous les enfants et d'une singularité irréductible.

Gessner, Elisabeth

Germany

Vom Event zum Leseprojekt – Vorleseaktivitäten in der Schule Vorlesen wird schick

„Lesen ist wieder in“ frohlockt ein erfahrener Aktivist der Leseförderung und bezieht sich dabei nicht zuletzt auf eine Reihe von erfolgreichen Vorleseaktivitäten in Schulen und Bibliotheken der Region (Pöller 2009). Galt das Vorlesen schon traditionell als ein Königsweg in die Welt der Bücher, so machte es nach PISA eine zusätzlich rasante Karriere. Vorlese-Events aller Art schossen wie Pilze aus dem Boden, nach amerikanischen Vorbild ‚lasen‘ ganze Städte, und zwar an möglichst extravaganen Orten. Politiker, Schauspieler und prominente Sportler wurden zu Vorlesern und Lesepaten, Schüler lasen sich gegenseitig, aber auch in Kindergärten und Altenheimen vor, und als der regelmäßige ‚Vorlesewettbewerb‘ des Deutschen Buchhandels sein 50-jähriges Bestehen feierte, war das dem Bundespräsidenten eine Einladung der 30 besten Vorleser ins Palais Bellevue wert. Bundesweite Kampagnen wie ‚Deutschland liest vor‘ unter Schirmherrschaft der damaligen Kanzlergattin Doris Schröder-Köpf sollten „Kinder und Jugendliche an das Lesen heranzuführen“ und entwickelten dabei erhebliche mediale Durchschlagskraft (vgl. www.deutschland-liest-vor.de)

Gomes, Suzana dos Santos; Castanheira, Maria Lúcia; Green, Judith Lee

Brasil; USA

Literacy practices in secondary school: which learning opportunities do teachers and students create in everyday classroom?

This research aims to analyze the learning opportunities teachers and students create in the classroom to master written language. This is an ethnographic research performed through active observation of subject classes of an 8th grade group of a secondary public Brazilian school. As theoretical-methodological approach, the research adopted the interactional ethnographic perspective in (Castanheira; Crawford; Dixon; Green, 2001); the social-historical approach of the learning and discourse appropriation in (Vygostsky, 1987, 1991); as well as the discursive and dialogic approach in (Bakhtin, 1981; 1992) that suggests the association among interaction, discourse and knowledge. To collect data, observation and classroom ethnographic note taking (Emerson; Fretz; Shaw, 1995), audio and video recordings (Erickson, 1986, 2006), ethnographic interviews (Spradley, 1979; Brenner, 2006) and transcripts and data representation (Ochs, 1979; Koch, 2001; Tannen; Wallat, 2002) were used. The research considers the construction of knowledge in the classroom as a reflection of the complex and multifaceted nature of discursive and interactional practices between teachers and students in their social, cultural, and historical contexts. Results demonstrate that both teachers and students participate in the literacy process in different contextual dimensions that both inform and constitute knowledge construction in the classroom.

Jelenko, Tanja

Slovenija

A creative teacher and methods of teaching

Modern school lays great stress on the pupils/students taking active role in lessons; this cannot be established without a teacher's precise, well-considerate and systematic preliminary preparation of lessons as it is not enough to give word to pupils/students, i.e., to stimulate them with questions and tasks to cooperate when dealing with new subjects, revising subjects, etc. Moreover, even an excellent introductory motivation does not suffice since it often stirs up only initial curiosity, which soon disappears, especially when the whole work in the class is not designed as a project, in which pupils/students know exactly what their task is, what aims they should achieve and also what the significance of their work is.

The lessons should be carefully planned and their objectives presented to pupils/students in a way, which enables to experience them as «achievable».

A creative teacher constantly tries to invent new attractive methods to achieve the lesson's objectives; this article deals with the making of a didactic poster, which aims at mastering of the following skills: comprehensive reading, summarizing, searching for key words, transforming of verbal messages into non-verbal.

Jones, Joanna; Klarenbeek, Sandra

USA

Health and reading: building literacy together

Building on national concerns for the health of school age children, health educators joined with reading educators to support the development of literacy skills while enhancing health instruction. Health skills, like reading skills, need to be practiced in non-threatening situations in order to become automatic lifelong skills. In this three year project, a reading specialist and a health education specialist investigate a collaborative health-reading curriculum.

Using six selected novels in the first year of instruction, literature circles were implemented with thirty-four college children's literature students and replicated with twenty-eight fifth grade students. In the second year, additional literature titles were infused into the instruction as well as additional professional development opportunities were provided for teachers. In the third year, assessment materials were added to this expanding project. The question guiding this investigative project was: Do teachers have sufficient understanding of health standards and reading skills to conduct literature circles that provide a collaborative health-reading curriculum for student?

In most schools across the United States, classroom teachers are the health teachers. Seeing health education as a separate discipline, teachers do not take time to teach it. In order to overcome this perception, the current emphasis within health education is to infuse reading with the health curriculum.

From this project, the researchers found that when teachers select meaningful literature for reading instruction, students establish understandings in two curricula. The literature acted as the catalyst for students in non-threatening situations to practice making decisions about their health and well-being.

Kansy, Helga

Germany

Welcome to the world of German literacy: reflections on teaching adults from culturally diverse backgrounds

Teaching alphabetization courses in Germany is a challenge. Illiteracy is not only a taboo topic but also a negligence of the German government. This paper offers critical reflections on alphabetization in Germany and shares some of the experiences teaching alphabetization under the umbrella of a Volkshochschule (VHS). Overall findings must highlight the failure of the German government in addressing illiteracy. Based on my own teaching experience, I conclude that

alphabetization classes have their own rhythm und timing: teaching adult literacy requires a great deal of time, patience, and individual attention.

Kazadi, Corneille

Canada

Mathématiques et littératie: perspective didactique

La littératie mathématique reflète les aspects culturels des mathématiques dans leur enseignement et dans leur apprentissage. Elle implique une certaine compréhension du langage mathématique qui véhicule la culture mathématique. Les mathématiques sont l'expression d'une force de pensée, de langage et d'action qui s'exprime par des processus pratiquement invisibles pour la plupart d'entre nous. Il est crucial, dans la perspective didactique que chaque élève fasse l'expérience de cette force à son niveau, qu'il comprenne le sens et en perçoive les dangers et les limites afin de démystifier les mathématiques, de se sentir responsable de sa propre formation mathématique et d'appréhender son rôle de futur citoyen (D'Ambrosio, 1998).

Dans ce texte, il est question de clarifier les trois concepts de littératie, de numératie et de littératie mathématique qui sont polysémiques et de proposer la résolution de problèmes comme une activité mathématique susceptible de soutenir la littératie mathématique.

Kuhley, Horst Paul; Gessner, Elisabeth

Germany

Schule - Sprache – Migration

The article presents a new view on different teaching strategies for the teaching of multicultural pupils in Germany's secondary schools. It will show that the label 'migration background' is an inappropriate approach to the very different 'cultural orientations' of pupils with a family history of migration to Germany. In contrast to the beliefs of many supporters of 'intercultural education' it is not enough to support the adherence of young migrants to their 'home-language' in order to help them form their identities. Many young migrants want strong support from the school in their struggle for success in the German society. In that struggle the language standards used in all subjects of the secondary schools in Germany present the biggest problem for young migrants. The article will show how different groups of migrants have different needs for the training of language skills that will help them to be successful in final exams as well as in vocational training and in their lives.

Leclerc, Martine; Moreau, André; Lépine, Martin

Canada

Using Professional Learning Communities to Improve Student Learning in Reading: Better Understanding the Stages of Development

This text presents a framework to situate the developmental stages of schools working as professional learning communities based on the observation grid of the evolution of the school as a professional learning community (OGPLC). This chapter aims at assisting teachers and school administrators in implanting professional learning communities (PLC) in the hopes of improving students' reading abilities. Initially, we will discuss the particular context of French Ontario schools, where this type of functioning seems to be greatly encouraged. Furthermore, we will define what a professional learning community implies. A distinction will also be established to compare the functioning of traditional schools and professional learning communities. Lastly, the three developmental stages of schools working as professional learning communities will be presented as well as illustrated using the (OGPLC) grid.

Lépine, Martin

Canada

Enquête sur les pratiques déclarées et les difficultés rencontrées dans l'enseignement de la littérature à l'école primaire québécoise

L'amateur, selon l'étymologie, c'est celui qui aime. En matière de formation littéraire scolaire, il conviendrait de faire de chaque élève des amateurs éclairés de littérature (Dumortier, 2001, 2005, 2009), des amateurs qui arrivent à comprendre, à interpréter et à apprécier des œuvres. Cependant, il semble qu'à l'école, le temps passé à lire et les attitudes positives envers la lecture diminuent plus les écoliers avancent dans leur parcours scolaire (Baudelot, Cartier & Detrez, 1999; Lebrun & Baribeau, 2003; McKenna, Kear & Ellsworth, 1995). La didactique de la littérature, champ de recherche en émergence (Fourtanier, Langlade & Rouxel, 2001) dans lequel nous nous inscrivons, se préoccupe, en plus de l'histoire de la discipline, de ses finalités et de ses fondements, des conditions, des instruments et des démarches liées aux pratiques scolaires. Les travaux dans ce domaine visent donc, pour les écoliers du primaire en particulier, d'apprendre à comprendre et d'initier au plaisir de lire de la littérature (Tauveron, 2001a). Cependant, il reste à voir pourquoi tant d'enseignants semblent, selon certains chercheurs (Rosier & Dufays, 2003), résister aux recherches didactiques innovantes tournées vers l'acquisition de savoirs littéraires structurés.

Levesque, Jean-Yves; Lavoie, Natalie; Marin, Jessy

Canada

Étayage d'enseignants et écriture en dyades chez de jeunes scripteurs

Afin de favoriser la réussite du plus grand nombre d'élèves, la réforme québécoise des années 2000 reconnaît l'importance des interactions sociales entre élèves dans l'apprentissage. Par ailleurs, au cours des dernières années, des recherches ont mis en évidence que l'étayage semble une stratégie d'enseignement-apprentissage efficace. Toutefois, peu de recherches se sont préoccupées de l'effet d'un étayage auprès des élèves sur la qualité des interactions qui sont produites et la recension des écrits permet de constater que cet objet n'a pas été étudié dans des situations d'écriture avec des jeunes scripteurs. Les objectifs de la recherche sont de mesurer l'effet de l'étayage sur le niveau d'élaboration des interactions entre élèves du premier cycle du primaire dans des tâches d'écriture et de mesurer l'effet du niveau d'élaboration de ces interactions sur les productions écrites. L'échantillon est constitué de 8 classes (4 classes expérimentales et 4 classes témoins) de première année du primaire et 8 classes (4 classes expérimentales et 4 classes témoins) de deuxième année. Le niveau d'élaboration des interactions de même que la qualité des productions écrites sont mesurés avant et après l'expérimentation. Les enseignants des groupes expérimentaux sont entraînés à étayer les interactions des élèves. Pendant l'expérimentation ils font réaliser hebdomadairement une tâche d'écriture aux élèves regroupés en dyades et procèdent à l'étayage des interactions.

Une brève synthèse du contexte problématique et du cadre théorique de la recherche sera exposée. Ensuite, les outils méthodologiques seront présentés ainsi que les résultats. Certaines propositions pédagogiques clôtureront la présentation.

Lobianco, Terezinha

Brasil

The Interaction of Language and Para-language: New Meanings for New Readers

This research explores the new meanings that readers are faced with nowadays when dealing with an extremely diversified written page. It investigates the effect of the interplay of paralinguistic and language on the accessibility of written texts. It examines textual factors that may hinder the reader's understanding of the message.

Although studies of reading comprehension have traditionally concentrated on the language of texts, many written texts also rely on paralinguistic features to convey their messages, and to

complement, illustrate, clarify and organise their content. Hence, it is paramount that a study investigating obstacles for reading comprehension be able to account for the complex web of paralinguistic devices, not only present in every language classroom but also essential for communication in the world today.

A corpus of written texts was composed for the purpose of the study. Verbal protocols and interviews were used to gain access to readers' interpretative processes when dealing with texts from the corpus. They aimed to evince accessibility problems. The application of this procedure both verified the hypotheses and revealed new facts, thus increasing understanding of the factors that contribute to the accessibility of written texts.

Lopes, José M.

Portugal

Reading the pictorial text – A hermeneutical analysis of Paul Delveaux's the Pitzer Museum

After revisiting some of the concepts pertaining to the semiotic analysis of paintings, namely by Louis Marin, a brief history is made about the relations of literary and pictographic texts, from Lessing's Laocoonte to the theoretical works by W. J. T. Mitchel. We then proceed to an indication of the aspects to be taken into account when analysing a figurative painting, and to the analysis of the specific work by Paul Delvaux entitled The Spitzner Museum (1943). One of the characteristics of this analysis is the tentative of finding marks of historicity even in a painting that presents us with a surrealist mode of representation. A comparison between some elements of this painting with similar ones in other works by the same artist is also made.

Martens, Ray; Martens, Prisca

USA

Reading Written and Pictorial Texts

In this paper we report the findings of a study in which we helped students learn to read and integrate the meanings in the pictorial text (illustrations) with the meanings in the written text to construct meaning. The research question we investigated was: How does learning to read the meanings of art in pictorial texts along with reading the meanings in the written text relate to third graders' understandings of stories in picture books? Since the relationship between art and reading is identified as a neglected area of research (Kiefer, 1995; Sipe, 2008), understanding the interconnections between art and reading and how they can be brought together to support learning is critical.

Martinez, Gilda; Laster, Barbara; Conte, Betty

USA

Message Boards: A Springboard to Literacy

The Message Board activity is a voluntary sharing of important events on large or small chalkboards by Pre-Kindergarten students, teachers and parents. It encourages children to be active participants in language learning. It is a variation of the traditional show and tell activity.

To begin this multiple case qualitative study, a preschool teacher took pictures every day over the past ten years of all the Message Boards written by her students. She placed the pictures in a log, recorded the oral messages next to the pictures, and noted the dates and students' names. In 2007, outside researchers (from Towson University) interviewed the teacher and the students about the message boards. The outside researchers also observed Message Boards in action and collected documents from the teacher related to Message Boards, such as the logs, children's observation records, and the curriculum. By doing so, data triangulation was created, which is essential for effectively examining case studies in qualitative research (Stake, 2000).

The logs were analyzed, coded for key phrases (Flick, 2002), words, or picto-writing, and patterns that evolved were studied to note student progress (Bogdan & Biklen, 2003). Charts were created

to segregate the data by: native English speakers, English Language Learners, and year - 1997 vs. 2007. The Message Boards were then analyzed to determine: literacy development, similarities and differences among English language learners and native English speakers, and how Message Boards compared in 1997 to 2007. The results will be reported in this poster presentation.

Martins, Maria da Esperança

Portugal

Mother tongue textbooks and the acquisition/development of reading comprehension competences

Reading comprehension holds a key position in the building of the future of both individuals and societies, since regular reading habits contribute towards an active and reflective exercise of citizenship.

International and national studies on literacy have been recently conducted in order to assess the proficiency of the measures taken to improve reading comprehension in modern societies. In spite of all the efforts, the Portuguese population shows little changes since the first results obtained more than ten years ago.

New studies centred on strategies and resources for teaching/learning reading comprehension try to identify and characterise the problems, in order to find suitable solutions.

Research on teaching/learning reading comprehension has shown that textbooks can present characteristics that are an obstacle to the development of motivated, competent and critical readers.

Our study intends to determine the influence that textbooks used for the teaching of Portuguese as a mother tongue have on the acquisition/development of reading comprehension competences by the students.

Therefore, our main aims are: i) to draw a reader's profile based on the acquisition/development of reading comprehension competences which promote academic success and social integration; ii) to analyse textbooks associated to the teaching/learning of Portuguese as a mother tongue in order to assess their adequacy in the acquisition/development of transversal reading comprehension competences during the attendance of compulsory education and iii) to define essential principles for the designing of textbooks capable of supporting a teaching/learning process which encourages the acquisition/development of such transversal competences.

Moreau, André C.; Leclerc, Martine; Québec

Canada

Learning data underlying interventions based on the reading needs of students

The present document describes the results of the first phase of a joint research project aimed at exploring the evolution of learning in reading ability by students from the first to the third grade in eight schools located in a Canadian minority community. The objective is a better understanding of the impact on students of the implementation of new teaching strategies based on three factors: a) teaching strategies for reading, based on the Guide to Effective Reading Instruction (OME, 2003), b) the use of learning data to facilitate an informed selection of literacy intervention strategies, and c) working as a professional learning community. The results and their analysis place the emphasis on the use of learning data underlying interventions centred on the reading needs of the student.

Morgado, Margarida

Portugal

Visualising Europe: Visual Literacy and Intercultural European Education Project

Presentation of the Visualising Europe: Visual Literacy and Intercultural European Education project, developed under the Comenius/Socrates framework, from the perspective of its theoretical

rational and its materials. The project puts forward an integrated approach for the development of visual literacy and intercultural education and offers materials that integrate means to negotiate multiple cultures, languages, (visual) texts and inter-texts, the local and the global. The visual texts in the Pupils' Workbooks 1 and 2 are taken as cultural artifacts that communicate meaning while being culturally specific materials. The methodology for the analysis of visual texts includes recognising what is being represented (the natural theme), understanding the symbolic content, the visual text type and its function, as well as understanding the cultural contexts of its production and consumption. To look is proposed as a cultural practice in which production, consumption, beliefs and meanings that lookers carry onto a particular visual text are important as a means of meaning making and 'constructing' a particular worldview. Using the notion of constructivism, the Project, which aims at developing ways of seeing and at inviting young people (6 to 12 year-olds) to get actively involved in meaning making of their surrounding worlds, presupposes that learners should be active in order to develop their own ways of seeing, interpreting and explaining why they see the way they do. This way the skills they develop may be transferrable to situations that require interaction and negotiation with other cultures.

Mourão, Sandie

Portugal

Multilingual use of the multimodal: picture books in an English language class

The paper presents the findings of a pilot project investigating the use of English picture books in pre-school English classes in Portugal. Picture books representing parallel and interdependent storytelling models were used during read aloud sessions. Transcripts of the audio recordings of these read alouds were analysed and categorised according to the utterances prompted by the verbal or the visual. Results show that foreign language production is extended when both the verbal and visual in picture books are used for language input and that children are more actively involved in meaning making. Implications are discussed.

Parker, Karen L.; Parker, Leonard W.

USA

Comprehension with character: lessons from Newbery Books

The inclusion of literature-based character education provides an additional dimension to reading methods courses. Newbery books provide sufficient depth to allow comprehension beyond the literal level and include moral dilemmas and strong characters to teach character education naturally.

Piasecki, Peter

Germany

Erfassung und Entwicklung des Leseverständnisses von Tabellen, Graphiken und technisch strukturierten Zeichnungen – Eine Untersuchung bei Jugendlichen und jungen Erwachsenen mit Behinderungen in Ausbildung

Die Lese- Rechtschreibschwäche (LRS) weist auf mangelnde Kompetenzen vor allem von Kindern und Jugendlichen innerhalb der Primar- und Sekundarstufe I hin, geschriebene Texte altersangemessen zu verstehen, zu schreiben, zu nutzen und über sie zu reflektieren. Während der Berufsausbildung, in der Alterstufe von etwa 16 bis 24 Jahren, treten neben jetzt stärker geforderten berufsbezogenen Lese- und Rechtschreibkompetenzen zusätzliche berufsbezogene Lesekompetenzanforderungen im Umgang mit Tabellenwerken, graphischen Darstellungen und Technischen Zeichnungen hinzu. Hierbei geht es einerseits um das Leseverständnis auf Grund bestimmter Fragen zur Anwendung von Tabellen und Graphiken, andererseits aber auch um die Anfertigung von aussagegenauen Zeichnungen und Skizzen.

Während es in der neuesten Literatur inzwischen vereinzelt Konzepte zur berufsbezogenen Lese- und Rechtschreibförderung in der Berufsausbildung und im Arbeitsleben gibt, wird der Aspekt des Leseverständnisses von über die Texte hinausgehenden kommunikationsbezogenen Inhalten nur in ersten Ansätzen punktuell beachtet und erforscht. In dem geplanten Paper sollen deshalb erste diagnostische Ansätze zur Förderung dieses spezifischen Leseverständnisses vorgestellt werden, die sich auf Auszubildende in den Berufen für Menschen mit Lernbehinderungen beziehen und die die Berufsfelder Metalltechnik sowie Ernährung und Hauswirtschaft betreffen. Die Untersuchungen finden statt im Rahmen eines vom Bundesministerium für Bildung und Forschung (BMBF) unterstützten Forschungs- und Entwicklungsprojektes, welches im Rahmen eines Verbundvorhabens zwischen der TU Dortmund und dem CJD Dortmund, wo über 250 junge Menschen mit Behinderungen eine Berufsausbildung durchlaufen, realisiert wird.

Diagnostic and development of reading comprehension for tables, graphs and technical drawings – A study with young people with handicaps in vocational training

In 2007 the German Federal Ministry of Education and Research invited tenders for a programme in the field of literacy and basic education for adults.

In cooperation the Technical University Dortmund and the Christian Youth Village Foundation in Dortmund will therefore realize a project from 2008 to 2010 for the improvement of chances in prevocational and vocational training as well as to help young adults in their first steps in working life.

Rackwitz, Rüdiger-Philipp

Germany

Dialogue-based diagnostics of reading and orthographic development of illiterate adolescents and adults: concepts, methods and materials to assess and follow-up their skills and development.

According to estimates in Germany about four million adolescents and adults with German as their first language are considered to be functionally illiterate. Approximately 20,000 of them are currently attending courses at adult education centres to learn reading and writing. The skills and competences of the participants of such courses usually vary a lot. Consequently, their teachers must not only be able to arrange differentiated learning situations and to offer a rich variety of learning materials, which meet the individual skills and competences. To do so, they must also be able to assess the individual reading and writing competences of each student and to interpret them in order to find out how to stimulate and support their further development. Such a diagnosis can be efficient only, if the learners are given the opportunity to express their own views on the progress of their performance and on the adequacy of their learning and development opportunities.

The aim of the joint research project PROFESS (www.profess-projekt.de), funded by the German Federal Ministry of Education and Research, is to develop and evaluate a Master Study Programme "Alphabetisation and Basic Education" for the education and training of teachers and counsellors of adolescent and adult illiterates. Within the project a group of researchers at the University of Siegen and the University of Education in Schwäbisch Gmünd is developing and evaluating concepts, methods and materials for dialogue-based diagnostics of reading and orthographic development as well as a training module preparing for their professional use for the Master Study Programme, which will be presented and explained within the poster presentation.

Reulier, Jocelyn

France

La compréhension en lecture: Le rôle des interactions entre pairs dans le développement de la métacognition

Notre recherche doctorale prend son ancrage d'une part, dans l'analyse comparée des Instructions Officielles de La France et du Québec, d'autre part, dans des constats effectués par des évaluations

internationales sur les compétences des élèves de fin de primaire en lecture, et enfin, dans des modèles d'enseignement-apprentissage de la compréhension en lecture validés notamment par des chercheurs nord-américains et français. Elle s'intéresse tout particulièrement aux aspects métacognitifs relatifs aux difficultés de compréhension de lecture et se réfère au modèle de l'enseignement réciproque proposé par Palincsar et Brown (1984) dont la validité en regard de l'amélioration de la compréhension en lecture des élèves en difficulté est reconnue. Néanmoins, même si ces études ont permis de révéler que les interactions entre pairs portant sur des stratégies métacognitives permettaient aux élèves en difficulté de progresser, elles visaient principalement à déterminer la validité du modèle sans pour autant apporter des éléments de compréhension sur la nature des interactions dans le développement de la métacognition. L'inédit de notre recherche repose sur l'élaboration d'un dispositif plus adapté aux réalités de classe et centré sur les stratégies métacognitives puis permettra d'acquérir une meilleure compréhension de l'articulation entre les interactions sociales entre pairs, la métacognition et l'accès au sens de l'écrit d'élèves initialement reconnus en difficulté de compréhension. La question de recherche est la suivante: en quoi les interactions entre pairs permettent de développer la métacognition et font progresser l'élève initialement en difficulté de lecture? Du fait des concepts mentionnés ci-avant, le cadre épistémologique est l'approche socioconstructiviste.

Sá, Cristina Manuela

Portugal

Teaching Portuguese for the development of transversal competences

Modern education emphasizes the importance of developing competences essential to life in an ever changing society.

Teaching the mother tongue contributes to the development of transversal competences, which play a primordial role in success at school and in social and professional contexts.

Reading and writing are included in this set of competences.

Otherwise, one must recognize that the teaching of all the other subjects may contribute to a better performance in reading and writing, because all the verbal intercourse between teachers and pupils takes place in the mother tongue. So, teachers of all the other subjects should recognize this role and act according to it for the benefit of their pupils.

Thus, we conducted a series of studies leading to the presentation of PhD and Master dissertations and centred in the analysis of the principal features of this issue.

Some of them concern the conceptions of the actors involved in the process (teachers, pupils, people in charge in the schools, supervisors, teacher trainees). Others deal with the analysis of instruments devoted to the transversal approach of the teaching of mother tongue. Some of them are focused on the design and assessment of classroom practices leading to a new kind of curricular management contributing to an effective development of transversal competences while learning the mother tongue.

These studies (and others still taking place) produced some tips to strengthen the contribution of school for a better preparation for life.

Stanké, Brigitte

Canada

Rôle de la mémoire lexicale orthographique dans l'acquisition de l'orthographe lexicale

Trois études ont été réalisées afin de démontrer que l'acquisition des connaissances lexicales orthographiques acquises de façon implicite et explicite dépendrait de différentes capacités cognitives indépendantes, dont notamment la capacité de mémoire lexicale orthographique (rétention à long terme).

Ces trois études ont été menées auprès d'une population d'enfants franco-québécois, issus d'un groupe initial de 338 enfants, suivis de la fin de la maternelle à la fin de la deuxième année. Diverses tâches ont été soumises aux participants au cours de cette étude longitudinale, avant l'apprentissage du langage écrit, et lors de cet apprentissage. Les tâches visaient à évaluer le niveau des connaissances orthographiques implicites (maternelle) et explicites (première et

deuxième année) ainsi que la contribution respective des facteurs cognitifs (traitement phonologique, traitement visuoattentionnel et mémoire lexicale orthographique à court et à long termes). Ces études sont les premières, à notre connaissance, à examiner le rôle de la mémoire lexicale orthographique sur l'acquisition ultérieure des connaissances orthographiques implicites et explicites à la fin du premier cycle du primaire.

Stellakis, Nektarios; Kondyli, Marianna

Greece

Children's utilization of written language in meaningful situations: literacy events in role play contexts

In this paper, the participation of preschool aged children (4, 5 – 6 years old) in literacy events during "free choice" activities in play corners in a kindergarten class is investigated.

Play, and especially role play, seems to be the most meaningful activity for children through which they are motivated to be engaged in authentic literacy events. It seems that only in these communicative contexts children's reservoir of literacy knowledge becomes fully activated. Data collected through an ethnographic observational approach in a Greek kindergarten during a four week period empirically support the assumptions about the emergence of literacy as situated practice, and more specifically the reinforcement of literacy throughout role play. The communicative purposes into a specific context (scenario) enact children's situated literacy practices and, therefore, enhance the socio-semiotic recourses of literacy events as social interaction.

Observation of children's reading and writing in context initiated by them not only provides evidence of their knowledge about the symbolic nature of written language and of the purposes it is used for, but also illustrates the significance of pre-school education in the development of early literacy, by supporting children's investigation and engagement with written language.

Streelasky, Jodi

Canada

Preschool children's use of photography to document their out-of-school literacy practices and partners

This paper will present data from an action research study that occurred over an entire school year in an inner-city early childhood Canadian classroom. In this study, photography was used to elicit the children's views of their meaning-making practices in their homes; including documenting the role of guiding lights (Padmore, 1994) in their out-of-school lives. Each child was given a digital camera for a one-week timeframe to document the objects, people, and practices that play a role in shaping his/her home literacy life. This sociocultural research was informed by emerging work in multimodalities (e.g., Jewitt & Kress, 2003; Kress & van Leeuwen, 1996, 2001) which argues that as children develop as social beings, both language symbol systems and multiple symbol systems (e.g., pictorial, digital) play an important role in their lives. This study looked at the ways children and their families defined literacy through particular ways of acting, believing, and valuing literacy, and how through the use of photographs, young children were provided with opportunities to document what it means to be literate from their own perspectives. The intention of this research was to analyze how children's photographs can inform primary classroom teachers about the meaning-making practices utilized by students in their homes, and how the relationship of home to school literacy can be explored.

Strong, Mary W.; Wood, Geralee

USA

Using Journaling Attributes to Improve Struggling Sixth Grade Readers' Response to the Comprehension of Narrative Text

The purpose of the study was to determine if teacher directed journaling activities could help struggling sixth grade readers understand and remember narrative text. The teacher taught the following journaling response attributes to her struggling students: how to predict of what events might occur, how students could connect to the materials, vocabulary enrichment, how to develop opinions and questions, how to clarify their own text misconceptions, how to determine character and thematic insights, and author's technique. Students were given instruction in journal response attributes before, during, and after they were engaged in reading appropriate narrative texts.

Student journal response entries were examined to assess the type of statements used by the students. Results indicated that there was an increase in the quantity and quality of journal responses.

Tabakovska, Natasa Blazeska; Janusheva, Violeta

Republic of Macedonia

Group work and assessment: effects of individual work on group success

Many projects in Macedonia have enriched the educational system with techniques and strategies that offer the teacher powerful tools to improve everyday educational practice and to perform effective teaching. It is a fact that active methodology has found fertile ground in Macedonia, i.e. teachers have implemented active methodology in their everyday practice. It is a fact that this implementation has brought many new directions which shape the way teachers should think about the positive aspects of active methodology.

The implementation of active methodology has put new questions and challenges to the teachers. In this session, we want to stress the meaning of the group work, i.e. when the students are performing an activity to understand some specific content in the class. Group work is very strong tool to animate the students and to put them into an active role. Our researches and our everyday practice has shown that our concern should be to question the way we asses (formative or summative) not only the results of the group work, but also the results of the individual work in the group. Teachers need to ask questions about how will we asses all of the students within the group – how will teachers know that everyone in the group has given his or her maximum, that everyone has done what was expected and that he or she – and nobody else – has done that individual's work in the group.

Thoughts about this complex question encouraged us to examine and analyze it very deeply and to offer some possible ways to resolve this issue. We propose that our suggestions will provide solutions to some of the dilemmas of teachers have about group work.

Temur, Turan

Turkey

The process of development of mother tongue laboratory

Reading laboratory is the place where academic studies are conducted in order to identify reading miscues of the students with reading disability, describe identified miscues and decrease such reading miscues. In such laboratories, beside learners with reading disability, also other students sometimes join activities such as reading comprehension, using reading strategies, informative acts and practices in several types of reading in small or larger groups. Considering the functional structure thereof, the laboratories can be said to serve two main goals: first of all, to identify developmental level of students' reading skills; secondly, to carry out exercises to improve reading comprehension skills. It was decided to establish a laboratory in the Private Maya College with an eye to accomplish abovementioned objectives. The Project, which can be considered as a distinctive laboratory for developing mother tongue, is composed of two basic processes: (a) the

process of analysis, (b) the process of development. The former aims to photograph the development process of students' language skills while the latter aims to support individuals, if needed, with further exercises related with learning language. Main challenges met in the process of establishing a reading laboratory can be listed as follows: the lack of a standard scale for analyzing reading, that the libraries are not eligible for reading exercises, lack of reading specialists to facilitate reading exercises, that readability of children's books cannot be identified, and that basic vocabulary lists cannot be drawn up.

Todorov, Nada

Serbia

Function of libraries and internet in purpose of achieving learning while implementation of Bologna process

Modern library, with its technical support, gives exceptional possibilities for quicker gathering of data while studying. Because the studies in Bologna process are assuming efficient studying and mostly one-semester exams, the research on the gathering of material necessary for students learning was not taken – solely over the internet, immediate work in library, or combining sources. The basis of this work will be research on attitudes of students of Pedagogical faculty in Sombor and Faculty of technical sciences in Novi Sad (II, III, IV year of study, sample 150 + 150 students, questionnaire method). The research will take place at the end of December 2008. Hypothesis of research is: students of Technical faculty are using internet more than library, while the situation with students of Pedagogical faculty is inverse. The dependent variable will be success of students. Under hypothesis of research will be: 1) students of humanitarian faculties are using more immediate work in library, 2) students of technical sciences are more using data from the internet, 3) the level of achievement in the year before was not contingent upon the way of work. The data will be processed by parallel statistical, analitic-synthetical and descriptive method.

Valerie, Lynda

USA

Impact of on-line writing groups in a National Writing Project Invitational Summer Institute

The National Writing Project (NWP) has made a positive impact on student writing across NWP sites as compared to the writing of students whose teachers were not participants (Eldman-Aadah, & Sterling & Buchanan & LeMahieu & Friedrich, 2006). A key component of NWP training includes an extensive Invitational Summer Institute (ISI) in which teachers experience long-term face to face writing interactions with their colleagues for both personal and professional writing. Requests to maintain a reflective learning community beyond the Invitational Summer Institute have been consistently made by the NWP fellows at Central Connecticut State University. This investigation explores the impact of online writing workgroups as an aid to maintaining and enhancing the professional community developed in the ISI.

Teachers will be asked to do the following on a monthly basis:

- 1) Submit a piece of writing for response,
- 2) Provide feedback to others within group,
- 3) Reflect on their writing as it connects to classroom practice.

The data will be qualitatively analyzed and will include online writing responses and artifacts and participant interviews in light of the following research questions:

- 1) What are the supports and challenges of establishing and maintaining an online learning community of writers?
- 2) What are the benefits and drawbacks to the members of the group?
- 3) In what ways if any does this experience impact their teaching of writing?
- 4) How can we use what we have learned to address the need for teachers to continue to be part of a learning community beyond the Summer Institute?

Zsigmond, Istvan

Romania

Role of conditional knowledge in conscious reading: the integrative model of metacognition

The central role of metacognitive processes in conscious reading is well-demonstrated by now. However, there are still problematic aspects regarding the concept of metacognition: what makes a process metacognitive? How could we firmly distinct metacognitive processes from cognitive ones? The answers to these questions will define the way we construct intervention programs for improving reading comprehension. If we want to teach metacognitive strategies to use in reading, and to prompt the using of these processes in order to improve reading comprehension, we have to formulate a precise definition of metacognitive processes.

In order to answer these questions I have created the Integrated Model of Metacognition (IMM). The model builds on current models of metacognition and of problem solving. Theories and results of previous researches regarding the role of declarative and procedural knowledge in thinking processes are considered as well. I present IMM-based arguments that conditional components make strategies metacognitive, so this kind of knowledge can be used to differentiate metacognitive processes from cognitive ones. Although there are several researches arguing for the role of conditional knowledge, the IMM is a model which incorporates this kind of knowledge in metacognitive processes, and in problem-solving processes in general. IMM is well-suited for modelling the role of metacognitive processes in conscious reading.

According to IMM, teaching conditional knowledge in conjunction to procedural ones is the key ingredient of any metacognition-based teaching comprehension educational program.

Hipótese silábica e variabilidade intra-figural na fonetização de escritas infantis: da escrita manual para o computador.

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1. A estabilidade gráfica como processo evolutivo

A obrigação de escrever uma mesma palavra da mesma forma não foi uma condição inicial nos sistemas de escrita alfabéticos, nem mesmo para os nomes próprios. Diversos estudos (Desbordes, 1995; Catach, 1996; Diaz, 2001; Blanche Benveniste, 2002, cit. Molinari, 2007) indicam a existência de uma evolução progressiva nos sistemas de escrita até se definir um padrão de estabilidade gráfica e fonética dos diferentes códigos. Do ponto de vista histórico a variação gráfica nunca foi considerada um obstáculo à compreensão da mensagem escrita, ainda assim a escrita evolui na direcção de uma crescente estabilidade gráfica para facilitar a legibilidade a um público mais alargado.

Ao considerarmos estas breves referências sobre a evolução história da estabilidade gráfica da escrita facilmente percebemos que a forma como se escreve hoje em dia não resulta de um ponto de partida estabelecido desde logo, mas sim, de um processo evolutivo com etapas graduais e progressivas que nos conduziram aos sistemas de escrita contemporâneos (Molinari & Ferreiro, 2007).

Do ponto de vista evolutivo, se considerarmos a escrita como um utensílio humano, característico da produção cultural enquanto espécie, a progressiva estabilização gráfica, ao longo do tempo, pode ser encarada como uma parte da “filogenese” do Homem. Da mesma forma que este processo se deu num âmbito mais alargado (toda a espécie), também se dá na apropriação individual da escrita (indivíduo). Assim, poderemos considerar que uma parte da “ontogénese” da descoberta da escrita, pela criança (indivíduo), passa também pela apropriação que a mesma sequência de letras codifica uma mesma palavra (Alves Martins, 1996).

Assume-se então que, também para a criança, a estabilidade gráfica da escrita é uma conquista e não um ponto de partida (Molinari & Ferreiro, 2007).

O estudo de Molinari (2007) avança com uma análise pioneira da evolução da estabilidade gráfica da escrita em crianças de idade pré-escolar. O seu objectivo foi analisar, pormenorizadamente, as letras usadas na produção de pares de palavras

(primeiro manualmente e, posteriormente, a computador), identificando e classificando diferentes modos de produção quanto à estabilidade gráfica dos pares produzidos.

Os resultados da autora (op. cit.) indicam que os precursores da estabilidade, na produção escrita de nomes comuns, estão relacionados com os níveis conceptuais e que tal estabilidade se inicia a partir do nível silábico com fonetização, obtendo-se, quase na totalidade, no início do período alfabético.

A evolução das produções com estabilidade, segundo Molinari e Ferreiro (2007), não se pode caracterizar como sendo um desenvolvimento linear e contínuo, traduzido por uma acumulação paulatina de letras com valor sonoro convencional.

Molinari e Ferreiro (2007) classificam quatro tipos de identidade gráfica que podem surgir nas produções escritas de crianças em idade pré-escolar:

a) *Sem identidade*: pares cuja semelhança entre as palavras produzidas nos dois momentos de escrita é nula, ou seja, não existe qualquer proximidade entre os dois momentos de produção. Este tipo de escrita aparece com maior frequência nas produções das crianças pré-silábicas (por exemplo na palavra PATO, a criança escreve numa primeira produção I (pa), Y (to) e numa segunda produção O (pa), E (to));

b) *Identidade parcial*: pares cuja semelhança entre as palavras produzidas nos dois momentos de escrita é próxima, ou seja, existem letras que se repetem nos dois momentos de produção. Contudo, as diferenças verificadas entre os pares não podem ser nas letras pertinentes, apenas nas outras (por exemplo na palavra PATO, a criança escreve numa primeira produção P (pa), Y (to) e numa segunda produção P (pa), E (to));

c) *Identidade total*: pares cuja semelhança entre as palavras produzidas nos dois momentos de escrita é total, ou seja, existem total concordância nas letras mobilizadas nos dois momentos de produção (por exemplo na palavra PATO, a criança escreve numa primeira produção P (pa), T (to) e numa segunda produção P (pa), T (to));

d) *Alternância grafo-fonética*: pares cuja a semelhança entre as palavras produzidas nos dois momentos de escrita é próxima, ou seja, existem letras que se repetem nos dois momentos de produção, embora se verifiquem variações na mobilização de pelo menos uma letra pertinente entre os pares (por exemplo na palavra PATO, a criança escreve numa primeira produção P (pa), T (to) e numa segunda produção A (pa), T (to).

O estudo das alternâncias grafo-fonéticas através da utilização do computador e do processador de textos, revelam-se particularmente interessantes pela potencialidades de análise que oferece em relação os modos de evolução infantis em relação á escrita. Com esta metodologia Molinari (2007) conseguiu diferenciar as formas de produção escrita, realizadas manualmente e em computador.

2. Utilização do computador na apropriação da escrita.

Existem poucos estudos que relacionem a escrita manual e a escrita em computador com os níveis conceptuais relativos à linguagem escrita introduzidos por Ferreiro e Teberosky (1986). Consequentemente não existem certezas se a utilização do processador de textos traz vantagens as crianças pequenas como as trazem para escritores mais experientes. Mas também não existem indícios para pensar que a iniciação à linguagem escrita, realizada através da utilização do teclado de processador de textos, seja um obstáculo para a criança. Pelo contrário, diversos estudos apontam algumas tendências favoráveis quando o computador é utilizado na iniciação à linguagem escrita (Haugland, 1992; Shilling, 1997) .

Shilling (1997) considera que a interação precoce com o processador de textos pode oferecer à criança boas oportunidades para aprender o sistema de escrita, quando utilizado em práticas de produção similares à da prática social e em contexto educativo.

Também Piazza e Riggs (1984) descobriram que, através da exploração da linguagem escrita com processador de textos, em contextos lúdicos, a criança descobre relações entre os grafemas e os fonemas e começa a formular a suas próprias hipóteses. Recentemente, o estudo de Molinari (2007) refere que o computador, nomeadamente, o teclado e o processador de textos são instrumentos importantes, com uma função educativa precisa, que possibilitam um amplo espaço de decisão para os alunos, pois oferecem a oportunidade de interagir com todas as letras (Molinari & Ferreiro, 2007).

Naturalmente, devemos colocar a questão se será mais fácil ou difícil, do ponto de vista infantil, a produção de escrita mediante a utilização do computador.

3. Objecto de estudo e questões de investigação

O objecto de estudo deste trabalho é o processo de construção da estabilidade gráfica na produção escrita de nomes comuns, por parte de crianças em idade pré-escolar. Assim, pretendeu-se analisar a natureza das variações e as identidades que existem no processo de estabilização gráfica das produções escritas infantis.

Investigações anteriores (Alves-Martins, 1996; Ferreiro & Teberosky, 1986; Ferreiro, 1988) em espanhol e em português, indicam que no começo das produções escritas alfabéticas as palavras com sílabas CV do tipo “bala” e “rato” apresentem estabilidade gráfica. A criança tende a representar as mesmas letras na mesma ordem cada vez que escreve as palavras.

Ferreiro e Zamudio (*in press*, cit. Molinari, 2007), referem que esta aquisição apresenta formas distintas noutras estruturas silábicas, por exemplo nas sílabas CCV e CVC. A estabilidade obtida nas sílabas CV não se transfere de imediato a

estruturas silábicas mais complexas. A estabilidade gráfica da escrita - tal como sucede com outras conquistas infantis - parece resulta dum processo de aproximações sucessivas, isto é, duma conquista conceptual, cuja história é necessário explorar nos níveis conceptuais precedentes.

Diversas investigações (Ferreiro & Teberosky, 1986; Alves-Martins, 1996) permitiram evidenciar várias etapas na evolução conceptual infantil sobre a natureza da linguagem escrita. Neste percurso destacam-se as escritas infantis não determinadas por critérios linguísticos e a evolução para escritas determinadas por critérios linguísticos, primeiro com as escritas silábicas onde se estabelece uma correspondência termo a termo entre as letras a escrever e as sílabas das palavras e depois procedendo a uma análise que vai para além da sílaba, com as escritas silábico-alfabéticas e alfabéticas.

Desde os primeiros momento evolutivos as crianças constroem critérios quantitativos e qualitativos para diferenciarem as suas produções escritas e, assim, garantirem que palavras diferentes são representadas de formas diferentes. Nestes trabalhos, e noutros realizados no âmbito da psicogénese da linguagem escrita, a ênfase está colocada na forma como as variações quantitativas e qualitativas são utilizadas para garantir produções escritas de palavras diferentes. A exigência de colocar letras diferentes, ou de mudar a ordem das mesmas, não implica que as crianças utilizem as mesmas letras na mesma ordem para dizerem o mesmo.

Assim, com a presente investigação pretendeu-se estudar o seguinte problema: *de que maneira estes critérios qualitativos e quantitativos podem influenciar a escrita das crianças quando se trata de escrever a mesma palavra em momentos sucessivos - pares de palavras - sem consulta entre versões.*

Procurámos analisar os critérios que as crianças usam quando enfrentam a tarefa de produzir uma lista idêntica de palavras (analisadas como pares) com instrumentos distintos e a maneira como sucede esse confronto nos diferentes níveis conceptuais de escrita infantil.

Assim definiram-se, de acordo com o estudo de Molinari (2007) e as investigações prévias de Ferreiro e Teberosky (1986), Alves-Martins (1996) as seguintes questões de estudo:

- a. Será que estabilidade grafo-fonética na escrita de nomes comuns estará relacionada com os níveis conceptuais de escrita?;
- b. Será que a estabilidade grafo-fonética na escrita de nomes comuns será maior quanto mais avançado será o nível conceptual?;
- c. Será que a estabilidade grafo-fonética tenderá a ser plena no início do período alfabético?;
- d. Será que a estabilidade grafo-fonética não aparecerá como um sucessivo acréscimo de letras foneticamente pertinentes?

4. Metodologia

4.1. Participantes

Neste estudo seleccionamos aleatoriamente 30 crianças com idades compreendidas entre os 5 e os 6 anos, cuja média de idades era de 71,24 meses e 3,05 meses de desvio padrão. Estas crianças pertenciam à classe média e frequentavam 4 jardins-de-infância dos concelhos de Cascais e Sintra, cada turma com a sua educadora que trabalhavam do mesmo modo ao longo do ano. Desde os três anos que todas as crianças seleccionadas frequentavam a mesma escola. A recolha dos dados deu-se nos meses de Maio e Junho e cada criança participou individualmente (investigador-criança), num ambiente tranquilo e isolado no jardim-de-infância.

Para seleccionar os participantes do nosso estudo, realizámos uma entrevista com três tarefas:

- a. Escrever o nome próprio de forma convencional sem recurso a cartão;
- b. A escrita com lápis e papel de cinco substantivos comuns (*gato, gatinho, hipopótamo, cavalo e boi*) para definir o nível de conceptualizações das crianças de acordo com a perspectiva psicogenética;
- c. A escrita em computador de um conjunto de palavras, escolhidas pelas crianças, para verificar se utilizavam de forma adequada as funções de teclar, apagar e mudar de linha recorrendo à tecla enter. Caso as crianças desconhecessem alguma destas funções, o investigador mostrava como se fazia e solicitava que repetissem nas palavras seguintes.

Depois de seleccionados os participantes foram divididos em 3 grupos de 10 elementos cada, consoante os níveis conceptuais definidos por Alves Martins (1996). Assim, estabelecemos 3 grupos experimentais em que a condição seguida foi os níveis de conceptualização: crianças com escritas silábicas com fonetização (as quais escreviam uma letra pertinente e convencional por sílaba;) crianças com escritas silábico-alfabéticas (as quais representavam com letras pertinentes todos fonemas de algumas sílabas, mas que em outras sílabas da mesma palavra escreviam apenas uma letra) e; crianças com escritas alfabéticas (as quais representavam com letras pertinentes todos os fonemas das palavras).

4.2. Desing Experimental

A situação experimental foi delineada com base nos estudos de Molinari (2007). Foi pedido às crianças que escrevessem uma lista de nomes comuns, sendo que faziam-no primeiro manualmente e logo de seguida com o processador de textos "Word".

Situação experimental

Escrita de uma lista de nomes comuns por parte das crianças em dois momentos

imediatamente sucessivos (produção manual primeiro e com processador de texto depois); comparação e interpretação de ambas as listas produzidas.

Aos participantes foi pedido a seguinte sequência de tarefas:

Produção de uma lista de compras em dois momentos distintos, primeiro de forma manual e depois com um processador de texto, sem consulta entre as versões.

- i. A produção manual foi efectuada com lápis e papel a partir de uma lista de palavras que formavam uma lista de compras. O material utilizado foi cedido pelo investigador, ou seja, quando o participante iniciava a tarefa de escrita tinha à sua disposição dois lápis (caso o bico de um se partisse), uma borracha e uma folha A4 dividida horizontalmente com 6 linhas (uma para cada palavra ditada);
- ii. Produção em computador da mesma lista de palavras logo depois da escrita manual, com fonte Verdana, tamanho dezasseis, “zoom” cem por cento, teclado bloqueado em letra maiúscula. A lista de palavra escritas manualmente não estava ao alcance dos participantes e nunca as consultaram entre os momentos de escrita.

Propusemos às crianças que escrevessem da melhor maneira possível um conjunto de palavras apresentadas oralmente. As palavras foram ditadas uma a uma e com tempo suficiente para que as crianças conseguissem escrever. Por vezes as crianças solicitavam informações sobre as letras a escrever e nunca foi prestada qualquer resposta explícita sobre o nome ou o som das letras.

Durante a recolha dos dados fomos solicitando que as crianças dessem algumas justificações sobre as decisões que tomavam na escrita das palavras. Paralelamente, solicitámos sempre que as crianças assinalassem e lessem cada palavra depois de finalizada (por exemplo, “mostra-me onde está escrito vinho. Lê e aponta com o dedo o que estás a ler”).

Foram seleccionados um conjunto de substantivos comuns pertencentes aos mesmo campo pragmático (lista de compras para realizar num hipermercado) sem referência a modelos externos, ou seja, todas as palavras escolhidas nunca foram ensinadas previamente, nem mostradas por escrito nas situações de produção.

As palavras tinham um número variável de sílabas (entre 2 a 4 sílabas), com predomínio de palavras dissilábicas e trissilábicas. Quanto à estrutura das sílabas, estas eram CV, CCV e CVC. As palavras seleccionadas foram partilhadas num estudo internacional que incluía a língua Italiana e Espanhola, sendo ditadas às crianças pela seguinte ordem:

SALAME (trissílabo com sílabas CV);

VINHO (dissilábico com estrutura CV e digrafo na segunda sílaba);

CARNE (dissílabo com estrutura CV na segunda sílaba e estrutura CVC na primeira);

POLENTA (trissílabo com estrutura CV na primeira e terceira sílaba e estrutura CVC na segunda sílaba com vogal nasal);

RAVIOLI (polissílabo com estrutura CV na primeira, segunda e quarta sílabas e estrutura V na terceira sílaba);

FRUTA (dissílabo com estrutura CCV na primeira sílaba e estrutura CV na segunda sílaba);

BRÓCOLOS (trissílabo com estrutura CCV na segunda sílaba, estrutura CV na segunda sílaba, e estrutura CVC na terceira sílaba);

CADERNO (trissílabo com estrutura CV na primeira e terceira sílabas e estrutura CVC na segunda sílaba);

4.3. Análise e Classificação dos Dados

Trabalhámos sobre 240 pares de palavras escritas, primeiro manualmente e posteriormente a computador. Em cada grupo de crianças (definido em função do nível conceptual) foram escritos 80 pares de palavras, todas iguais nos diferentes grupos experimentais.

Na análise dos pares considerámos aspectos gráficos, grafo-fonéticos e ortográficos. De acordo com Gak (1976, cit. Molinari 2007) o sistema gráfico refere-se ao meio de que uma língua dispõe para expressar os sons, estabelecendo relações abstractas entre sons e letras, enquanto o sistema ortográfico se relaciona com regras que determinam o emprego de letras segundo as circunstâncias. As possibilidades de selecção entre grafias diferentes para expressar um mesmo som estão determinadas pelo sistema gráfico mas, os casos em que uma determinada grafia se impõe, impedindo a escolha de outras igualmente possíveis, é do domínio ortográfico.

Nas definições propostas por Gak, o sistema gráfico inclui tanto aspectos gráficos como grafo-fonéticos da escrita. Para a análise dos nossos dados - seguindo Ferreira (2001) - optámos pela diferenciação de ambos os termos. Desta forma, quando nos referimos a aspectos gráficos da escrita, aludimos ao conjunto de formas-letras utilizadas pelas crianças nas suas produções. Quando nos referimos a aspectos grafo-fonéticos da escrita, aludimos às regras de correspondência entre sequências gráficas e sequências sonoras, onde se reorganiza o aspecto gráfico com referência ao outro sistema (o das unidade sonoras) (Ferreira, 2001). Assim, teremos, potencialmente, pares sem identidade, pares com identidade parcial, pares com identidade total e, pares com alternância grafo-fonética (Molinari, 2007).

Relembremos as classificações possíveis quanto à identidade dos pares (Molinari, 2007): pares sem identidade; pares com identidade parcial; pares com identidade total; pares com alternância grafo-fonética; e as classificações possíveis para os participantes quanto aos níveis conceptuais (Alves Martins, 1996): silábicos com fonetização; silábico-alfabéticos; e, alfabéticos.

5. Resultados

De forma a melhor fazer uma leitura dos dados realizou-se uma análise estatística com uma ANOVA (distribuição normal e variância > 0,05) onde foram comparados os diferentes tipos de identidade na lista de variáveis dependentes e os grupos de participantes como factor. Os resultados que se apresentam de seguida são referentes a essa análise e posterior post-hoc (tabela 1).

Tabela 1 - Média, desvio padrão, máximos e mínimos do tipo de identidade por grupo de participantes.

Tipo de Identidade	Grupo	N	Média	D.P.	Máximo	Mínimo	Total
					Limite Inferior	Limite Superior	
Identidade Total	Silábico com fonetização	10	4,40	1,713	2	7	44
	Silábico – Alfabético	10	3,10	0,876	2	5	31
	Alfabético	10	5,50	1,354	2	7	55
	Total	30	4,33	1,647	2	7	130
Identidade Parcial	Silábico com fonetização	10	0,90	1,287	0	4	9
	Silábico – Alfabético	10	0,80	0,632	0	2	8
	Alfabético	10	1,20	0,919	0	3	12
	Total	30	0,97	0,964	0	4	29
Alternância Grafo-Fonética	Silábico com fonetização	10	2,70	1,252	1	5	27
	Silábico – Alfabético	10	4,10	0,568	3	5	41
	Alfabético	10	1,30	0,823	0	3	13
	Total	30	2,70	1,466	0	5	81

Relativamente aos pares com identidade total, verifica-se que existem diferenças significativas entres os grupos [$F(2,27) = 7,83, p = 0,002$]. Uma análise mais detalhada através do *post hoc* permite verificar que essas diferenças são significativas apenas entre os participantes dos grupos silábico-alfabético e alfabético ($p = 0,001$). No fundo, estes dados mostram que os participantes de nível conceptual alfabético produzem significativamente mais pares com identidade total do que os participantes de nível conceptual silábico-alfabético.

Entre os restantes grupos não se encontram diferenças estatisticamente significativas, embora o número de pares com identidade total seja superior nos participantes de nível conceptual silábico, quando comparados com os participantes de nível conceptual silábico alfabético e, inferior, quando comparados com os participantes de nível conceptual alfabético.

Considerando os pares com identidade parcial, verifica-se que não existem diferenças significativas entre os grupos [$F(2,27) = 0,43, p = 0,45$].

Quanto aos pares com alternância grafo-fonética, voltam a encontrar-se

diferenças estatisticamente significativas entre os grupos [$F(2,27) = 22,91, p < 0,001$]. Estas diferenças verificam-se entre todos os grupos, sendo que os participantes com nível conceptual silábico-alfabético produziram significativamente mais pares deste tipo quando comparados com os participantes dos níveis conceptuais silábico ($p = 0,006$) e alfabético ($p < 0,001$). Também os participantes dos grupo silábico efectuaram significativamente mais pares com alternância grafo-fonética do que os participantes de nível conceptual alfabético ($p = 0,006$).

6. Discussão

O que se verifica é que os participantes do nível silábico com fonetização parecem ter maior estabilidade gráfica nas produções escritas que os participantes do nível conceptual silábico-alfabético. Por outro lado, uma vez adquirido o conhecimento necessário para começarem a escrever palavras alfabéticas, o nível de estabilidade aumenta. Neste contexto, surge, um pensamento mais estruturado e, conseqüentemente, menos duvidoso quanto às letras a mobilizar para escrever as palavras.

O que parece estar por trás da instabilidade verificada no nível silábico-alfabético é precisamente a dificuldade em articular e coordenar a análise metalinguística com as letras a mobilizar. Por isso mesmo se reforça a ideia que, embora se verifiquem mudanças qualitativas significativas entre os diferentes níveis conceptuais, as escritas de nível silábico-alfabético parecem sugerir a existência de oscilações nos procedimentos de escrita. Estes resultados estão assim de acordo com a primeira questão de estudo colocada, **confirmando que a estabilidade da escrita de nomes comuns está relacionada com os níveis conceptuais de escrita**. Contudo, não se verifica que **estabilidade gráfica da escrita de nomes comuns seja maior quanto mais avançado for o nível conceptual**, evidência suportada pelos resultados obtidos pelos participantes do nível conceptual silábico-alfabético.

As outras duas questões de investigação (c e d) também são respondidas afirmativamente, pois verifica-se que a **evolução das produções com estabilidade não se caracteriza como uma acumulação gradual de letras com valor sonoro pertinente** e que **a estabilidade grafo-fonética tende a ser plena no início do período alfabético**. Todas as questões de estudo seguem os resultados obtidos por Molinari (2007).

Relativamente ao número de letras verifica-se os participantes do nível conceptual silábico-alfabético mobilizaram significativamente mais letras do que as crianças do grupo silábico. No entanto, embora o número de letras correctamente mobilizadas seja muito superior ao verificado pelos participantes do nível silábico o

que se verifica, relativamente à estabilidade das produções escritas é o inverso, ou seja, o número de pares com alternância grafo-fonética no nível silábico-alfabético é superior enquanto no nível silábico com fonetização o que prevalece são os pares com identidade total. Portanto, podemos considerar que, de facto, a criança ao mobilizar um maior número de letras pertinentes para escrever as palavras, não implica necessariamente que a estabilidade das suas produções aumente (Molinari, 2007). Tais resultados parecem corroborar o trabalho de Ferreiro (2004) ao sugerir que, mais importante do que a capacidade da criança em mobilizar as letras pertinentes para as palavras que tenta escrever, é a forma como relaciona estes dois sistemas autónomos (linguagem escrita e linguagem oral). Ou seja, não é apenas a identificação dos componentes do oral que importa, mas também a relação que a criança estabelece entre a escrita e a oralidade e, a posterior transição que a criança faz da análise do oral para os procedimentos de escrita (Byrne & Fielding-Barnley, 1990).

Os resultados obtidos parecem sugerir que o avanço e o desenvolvimento das hipóteses infantis sobre a escrita não se dá pelo simples acréscimo de sons convencionais na produção escrita de palavras, que vai no mesmo sentido dos dados obtidos por Molinari (2007). A autora (op.cit) considera que a ideia dum desenvolvimento linear, por acréscimo de valores convencionais até cobrir a identidade total das palavras, não constitui uma descrição consistente com o que de facto se verifica no processo de apropriação da lógica subjacente à codificação escrita.

Pelo contrário, parece existir um processo de exploração cuja expressão máxima são as escrita com alternâncias grafo-fonéticas no nível silábico-alfabético. De facto, parece que a frequência de alternâncias grafo-fonéticas nas produções escritas da criança, dentro da sua hipótese conceptual, permite que esta se consciencialize da possibilidade de codificar a escrita de forma diferente, mas igualmente pertinente.

Estas alternâncias grafo-fonéticas sugerem as dificuldades infantis em coordenar as habilidades metalinguísticas com as letras a mobilizar. Parece ser um procedimento pelo qual a criança explora as diferenças entre as representações gráficas dos componentes consonantais e vocálicos das unidades silábicas pertinentes, evoluindo não só numa perspectiva conceptual mas também no sentido da gradual apropriação do princípio alfabético. Dá-se a confrontação entre habilidades particularmente difíceis de coordenar entre si, nomeadamente entre as competências de análise e as noções infantis sobre a estrutura da escrita.

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Teaching Strategies for individual development of reading literacy

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It is very important for children and all young people in our schools, to become very competent in reading literacy. We can build their competence up by making them interested in reading, so that they like to pick up a book etc. All sorts of texts which are presented, must be meaningful to them, because motivation is very important to develop reading competence. But besides this there are some linguistic aspects about texts which help us to find interesting tasks for reading, to find a new approach to the understanding of a text. That means, we can transform some linguistic aspects into teaching strategies. These strategies can help us to develop the individual reading competence of pupils with a special training.

First I want to remind you of the meaning of “reading literacy”, then I want to show you what makes a text and afterwards I want to explain to you, how teachers can use this knowledge at school to initiate special methods fitting to all texts.

What does “Reading literacy” mean?

This expression is internationally used. It is the expression which is basically set for the international and national reading studies such as PIRLS, PISA and IGLU.

It is a pragmatic definition, which means, that you need this competence, this ability, for your whole life, for many different activities. You don't only need it to join every thing about literacy, you need it to understand all texts, to get along with your everyday life.

What does “reading” mean in this context for actual school lessons?

I want to try a small experiment with you. I would like to ask somebody to start reading this text aloud.

Vulpes et uva
Fame coacta vulpes alta in vinea.
Uvam petebat summis saliens viribus.
Quam tangerent non potuit,
discedens ait :
« Non dum matura est ;
nolo acerbam sumere. »

You can read this text aloud and it sounds quite correct. For the people who know some Latin it sounds like an acceptable reading of a story. But maybe you cannot tell the story. The reason is, that you could do the pronunciation, but you

don't know the words, the way to build a sentence etc. (By the way, it is the story of the fox and the grapes which hang too high and therefore the fox says, that they are too sour.)

In our country the concept of "reading literacy" is not accepted by all teachers. Some teachers even think, that there is a technical aspect to reading on the one side and on the other side there is the meaning of a text, the sense. Goodman mentioned this in America a long time ago (and notes it nowadays again). He wrote:

reading is construction of meaning during a transaction between the reader and the text. It is making sense of print. But some people define reading "as rapid accurate, automatic word recognition with meaning the by-product." (Goodman 1986/2005, S. 89).

When children read without any idea of the sense of the text, some people call this "barking at prints". It is significant, that teachers who always tell children to read aloud, to read an unknown text aloud, are making a great mistake. Every child reading a text must get to the sense. Therefore everybody starts reading silently, because everybody has a different demand of time. "Children need time to mature; rushing them is counter-productive." (Goodman 1986/2005, S. 38). Therefore the method of reading at school should be the individual silent reading (as you do it at home).

To find interesting tasks for silent reading, to develop reading competence, some knowledge of linguistics can be helpful.

What makes a text?

Although there are many theories, we could use a simplified text model to get some interesting methods of training.

It is a fact that every text has a beginning and an end. And all sentences within are connected. The way they are connected is quite different. The three types of connections are:

- syntactic connections like words and their representatives (pronouns) or the articles like "a" and "the". (*A man* drives a car. *The man* is quite old. *He* loves driving.)
- semantic connections like "to swim" and "lake" (I want to *swim*. I will go to the nearby *lake*.)
- pragmatic connections. That means the different parts of a text must also be connected.

When you connect on the semantic or pragmatic level, you must also imagine, that you must get an idea of the meaning. And the meaning of one word can be quite different. That depends on the context.

If you, as a reader, did all this connecting and imaging, you will find out what the text means, you get to the consequence, to the consistency, of the text. Is it a text to laugh about or to think about or ...

Text as a structure of instructions for a reader

	Connections	References	Consequence
Syntax	X		
Semantics	X	X	
Pragmatics	X	X	X

You could try to find the right sequence of these sentences :

They went to the swimming pool.

Come out of the water, immediately!

A mouse and an elephant were good friends.

I want to see if you are wearing my swimsuit!

When the mouse could not find it's swimsuit,
it shouted to the elephant:

You will find the beginning immediately. And then you can connect the other sentences. In the end, there must be the last sentence "...if you are wearing my swimsuit!" because it is a funny story, a joke. And the point makes the end!

A mouse and an elephant were *good friends*.
They *went together* to the *swimming* pool.

When the mouse could not find it's *swimsuit*,
it *shouted* to the elephant:
"*Come* out of the *water*, immediately!

I want to see if you are wearing my *swimsuit!*"

Which methodical ways can be used as a training for reading competence?

There are some methods to « open up » a text.

Methods of training, methods to "open up" a text

Reconstruction of a text

When we look at the **text-model**, we find out that the methods are situated at different places. If we **reconstruct** a text, we look at the **connections** of a text.

Teacher's preparation

The teacher has to choose a short text of 5 to 12 sentences (depending on the age of the children) or a poem and mix the sentences or the verses. Then the children cut the pieces out of a copy and try to put them together in the right way. It is useful to work in pairs, so the students can discuss their ideas.

Student's work

The students will think a lot about the connections of a text.

When they read the small parts or the sentences, they get an idea which general information the text will give them. Then they have to choose and to decide, which sentence is the beginning, which sentence follows next and so on to the end.

There is only one right decision. There is no creative moment in it, because you reconstruct the text, you go the way backwards, which the writer went forward.

Example of a worksheet

The task is to find out the right sequence of the verses

Aren't we lucky the seasons are four?

Think of a year with one less ...or one more!

One is the Springmouse who turns on the showers.

Then comes the Summer who paints in the flowers.

The Fallmouse is next with walnuts and wheat.

And Winter is lastwith little cold feet.

Who scatters snowflakes? Who melts the ice?

Who spoils the weather? Who makes it nice?

Who grows the four-leaf clovers in June?

Who dims the daylight? Who lights the moon?

Four little field mice who live in the sky,

Four little field mice.....like you and I.

The solution

The right sequence is: At first the questions, then the answer:

Who scatters snowflakes? Who melts the ice?

Who spoils the weather? Who makes it nice?

Who grows the four-leaf clovers in June?

Who dims the daylight? Who lights the moon?

Four little field mice who live in the sky,

Four little field micelike you and I.

Then follows the explanation and the end:

One is the Springmouse who turns on the showers.

Then comes the Summer who paints in the flowers.

The Fallmouse is next with walnuts and wheat.

And Winter is lastwith little cold feet.

Aren't we lucky the seasons are four?

Think of a year with one less ...or one more!

Method: Filling in a missing word

When we look at the **text-model**, we find out, that we get to the text-**consequence** if we realise all instructions given by the connections and the references. If we have understood a text or most parts of it, we could fill in a missing word. It must not be the real word of this text, but it must be a word with a similar meaning, it must fit in.

Teacher's preparation

The teacher makes a copy, blots out a word and gets a worksheet to copy. In our example we took the end of the poem. If you use a picture book you could use a little piece of paper, a "pose it", and put it on the word which should be found out. It's very easy and you get a special task when you present picture-books for reading.

Student's work

The pupils have to read more than one time and they have to think about the whole text and what it means.

Reading task: Find the missing word and discuss the solution

"Aren't we lucky the seasons are four?
Think of a year with one less ...or one _____!"

And the answer of Frederick:
"But Frederick", they said, "you are a poet!"
Fredrick blushed, took a bow, and said shyly, "I _____ it."

To prepare for different tasks you could chose a higher or lower level.
For example:
"Aren't we lucky the seasons are four?
Think of a year with one less ...or _____!"

Thinking about a key-word

Words have different meanings. The decision which special meaning is placed in this special text depends on the context. I believe in every language there are some words that you immediately think about.

Teacher's preparation

At first the teacher chooses a word of the text and presents it.

Student's work

After this the pupils gather all the meanings they can think of. They could do it in small groups or as a couple. And after this real work on language the students get the text to read by themselves. And the task is to find out what the word means in this context or which variety will be found.

Example

I chose "to run". What does it mean?
You can run quickly, I know a running gag.....

In our text we find
"For the winter days are long and many
we'll run out of things to say."
(Picture book Frederick written by Leo Lionni)

If we didn't think of "to run out" we learned something new. Our knowledge of language was extended.

Example

We could think about the meaning of "to turn", there are lots of:
Turn into, turn from; he has turned 50; to turn a corner; he can turn his hand to anything; to turn tail; to turn s.o. against; to turn away; to turn down; to turn in; to turn off; **to turn on**; to turn out; to turn over; to turn up; to turn about.....

In our text it is

"One is the Springmouse who **turns on** the showers.

Summary

When we fill in a missing word, we must have understood a text, we must have perceived its intention, we got to the consequence of it. When we gather the various meanings of a word, when we reflect the meanings of a key-word of a text, we reflect some aspects of language interpretation. The students will develop their language-learning. We get a task for the individual silent reading: The pupils have to search the key-word in the text while reading. Then they have to find out which meaning they find in this context.

You can use all these methods for lots of texts. I will show one text to you. For this text we can use different methods, that means, there might be different methods fitting one text. Maybe you think about different methods for one text for different children, for their individual development.

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New Literacy and Academic Literacy in Higher Education

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This paper focuses on presenting a program - the New Literacy – that aims at creating an alternative path for the instruction of reading and writing in the academic community. I follow John Willinsky's proposal as it is presented in his book *The New Literacy: Redefining Reading and Writing in Schools*, first published in 1990. The main motivation for choosing to introduce this program lies strongly on the fact that, although it was written almost twenty years ago, it is extremely current/up-to-date as its principles share some common ground with the Bologna Declaration signed on the 19th June 1999. Overall, the New Literacy proposes to offer a set of reading and writing methods that will shift «the education authority from without, from the experience and knowledge of the teacher, to within, to those qualities of the students» (Willinsky, 1990: 192) with the purpose of promoting a more autonomous and critical attitude from students, which is one of the most important tenets of the Bologna Declaration. According to the New Literacy arguments, the student is conceived as an active maker of meaning rather than a passive receiver. That is why John Willinsky supports his program extensively on Louise M. Rosenblatt's transactional theory (1938), a theory one can find under the umbrella term of reader-response criticism. Reader-response criticism can be briefly described as the ensemble of those theories of literature which give a central role to the reader as an active agent in the meaning construction process. Reader-response criticism, however, remained largely underdeveloped and unknown until the 1970s (Tompkins, 1980), when the new critical tradition dominated, insisting on the study of the texts for their internal tensions and organic structures and labeling as an «affective fallacy» any attention to the effects of a literary text on readers (Beach, 1993). Recently, however, it has gained more visibility as some researchers have acknowledged the importance of the reader's role in the process of meaning making; in fact, without a reader, a text does not come into existence, does not have meaning nor invoke feelings (Karolides, 2000:5).

The choice of presenting Willinsky's New Literacy was also strongly propelled by the results of a questionnaire survey on reading and studying literature practices that I developed and applied, in 2006, within my PhD research on literary reading at university, which revealed that a large number of these students are still too much

dependent on their teacher's interpretation of the literary texts, and struggling with critically reading and writing as I will disclose later.

Driven by the survey results, I will claim that the application of some of the New Literacy strategies, namely, the emphasis placed on the importance of students to develop more independent work and critical thinking, may contribute to enhance their ability to acquire and develop the necessary skills to achieve academic success, i.e., reading and writing skills, critical skills and cultural skills – which are commonly presented as some of the most relevant for students' academic accomplishment, and eventually, professional success .

I will focus on the following points: firstly, I present the results of the survey mentioned above, secondly, I discuss the links between literacy and university on the grounds of some of the goals of the Bologna Declaration, thirdly, I address the New Literacy program and the issue of academic literacy in higher education, and finally, I suggest how some of the strategies offered by the «New Literacy» can contribute to promote academic literacy in higher education.

Method

Before introducing the 2006 survey results, I will describe in short its aims, its participants and how I applied it. The questionnaire survey was applied to nearly 100 undergraduates of Languages, Literatures and Cultures - Portuguese and English Studies - at Universidade Nova de Lisboa, and it was completed in their English language classes. The questionnaire was designed to identify the respondents' i) extra-curricular reading habits, ii) study and research methods of the literary texts, both inside and outside the classroom, iii) perceptions and convictions about literature, iv) favourite literary genres, and lastly, the students' v) knowledge and appreciation of English and Portuguese classic literary works. In this paper, I will not focus on the answers given to every question in the questionnaire. Instead I will concentrate on the answers that reveal the students' study and research methods because these are the findings that underpin my suggestion of applying some of the New Literacy strategies as we will later on.

Results

The answers to the question «Which methods do you consider most important to study literature in the classroom» unveiled that a large majority of the students - 87% - think that the most important method to study literature is «writing down the lecturer's comments and/or interpretations about the literary texts», and that only half of the students - 52% - considered important to «discuss the reference bibliography on the literary text that they are studying». These answers reflect not

only the students' too strong dependence on the teacher's comments, but also what John Willinsky said about the way literature is usually taught in schools and colleges: «The study of literature [...] has often meant a reverential deference and silence before the mysteries of the great work; at best, one might emulate the teacher's critical comments on the text's meaning and significance» (Willinsky, 1990: 96). The author of *The New Literacy* concludes that this tradition has not contributed much to transform the student's role from «suppliant to advocate in search of what has not been expressed or found before» (Willinsky, 1990: 22).

The students were also asked about their study methods of a literary text. The most common answer was «reading my own notebooks» - an answer supplied by 71% of the respondents, a higher percentage than the answer «reading the whole literary text» which was given by 67% of the respondents. The answers to this question also revealed that 37% of students still study a literary text by reading book summaries. Similar to the answers supplied to the previous question, only approximately a third of the students - 36% - study a literary text by reading reference bibliography on it.

The survey also showed that 76% of the students considered the «replica of the lecturer's ideas on the literary texts» one the five most decisive items to assure a positive mark in the literature subjects and 72% agreed that «to understand what the lecturers expect the students to know about the literary texts» was a key factor to be successful in literature subjects.

These results not only reflect the students' dependent attitude on the lecturers' comments and interpretations of the literary texts, but they also reflect the communication practices in the classroom. In fact, research has disclosed that the conventions of schooling largely determine what students see as appropriate and even normal methods of responding to literature (Marshall, 1996: 393).

Gerald Graff has thoroughly researched this last issue (1987, 2000, 2003), and has concluded that in most situations students respond what they think teachers expect from them, i.e., they write their answers and, ultimately, their interpretations of the literary text according to what they think their teachers want and not according to what they really think. That is probably the main reason why 76% of students answered that the «replica of the lecturer's ideas on the literary texts» is one the top five most decisive items to assure a positive mark in the literature subjects, as it was shown above.

Additionally, 90% of the students agreed that in order to be successful in literature subjects they should «understand what the lecturer says about the literary texts», and 76% consider more important «what the lecturer says about the literary text» than reading and studying the «reference bibliography on the literary text»

(24%). The problem is that in the midst of the task of pleasing the teachers, most students forget what really counts: the creation of an autonomous and mature personal speech – two basic pre-conditions to the development of literacy in general and literary literacy in particular.

Discussion

A decade has passed since the signing of the Bologna Declaration in June 1999 and it is still very common to hear teachers say there is a resistance to active learning among the students especially because they do not act as independent learners and do not develop neither solid critical skills nor self-regulatory behaviours which will not help them to become academically literate students. Moreover, most students are not yet adjusted to the new teaching and learning model proposed by this Declaration. From my own sixteen-year-practice as a lecturer at Algarve University, I have realised that even the recently set tutorial sessions, where students are encouraged to reflect on their individual work and share their readings and questions, do not have regular attendance from students who reject this kind of extra-classroom activities.

According to the Bologna Declaration, students who have completed first cycle qualifications must «have developed those learning skills that are necessary for them to continue to undertake further study with a high degree of autonomy». Furthermore, students must «have the ability to gather and interpret relevant data (usually within their field of study) to inform judgements that include reflection on relevant social, scientific or ethical issues». Comparing these two expected outcomes set by the Bologna Declaration with my 2006 survey, the results are not very optimistic. Most of the students' answers reveal neither a high degree of autonomy nor an ability to gather relevant data within their field of study to inform their critical judgements of literary texts. In fact, the majority of the answers related to study and research methods show that students are still too much dependent on the lecturer's interpretation of the text, and that is exactly what the New Literacy program wishes to change by fostering autonomy and reflection, in other words, academic literacy.

Academic literacy can be defined as a situated social literacy that involves three interrelated aspects, or dimensions: the operational, the cultural and the critical (Green, 1999: 43). These three dimensions should be understood as a whole as each one of them overlaps with the other (Green, 1999: 43) as it is illustrated in Figure 1:

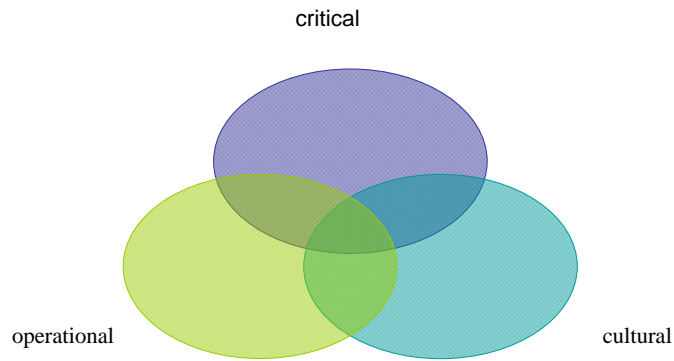


Fig. 1: The three dimensions of academic literacy (Green, 1999: 43)

In simple terms, the «operational» dimension is related with language skills, the «cultural» dimension with the ability to learn and reproduce the academic community discourse, and the «critical» dimension with the ability to read texts knowing that they reflect a specific agenda or/and a particular cultural/historical context.

Overall, the focus on the control over the acquisition of academic literacy shifts between teachers and students. On the one hand, it can be perceived as a challenge for educators because they are the ones who must prepare students for the current and the future society (Green, 1999: 36); on the other hand programs, such as the New Literacy claim that the strategies applied to the teaching of reading and writing should shift control from the teacher to the student (Willinsky, 1990: 8).

The New Literacy wishes to promote this shift by introducing a program of studies that works within two dimensions: the one changing the customary teaching methods that tend to overvalue the teachers' input and the other modifying the students' acquired habits of a neutral and passive recipient (Willinsky, 1990: 22). In other words, the New Literacy proposes a different form of education in reading and writing, shaped as an empowering literacy that aims at stimulating a more individual voice from the student, and to establish a sense of community inside the classroom. And that can be done by implementing a more active and collaborative construction of meaning, where students are seen as a «strong source of meaning in the classroom» (Willinsky, 1990: xviii, 29).

If we compare the main goals of the New Literacy program with the ones set by the Bologna Declaration, where it states that universities must aim at: «preparing students for future careers and for life as active citizens in democratic societies, and support their personal development.» we can observe some common ground

between the Bologna Declaration principles and the New Literacy proposals, namely, because the New Literacy program argues that literacy should be understood not as an isolated skill the student can apply on demand, but as a «social practice that takes certain materials and turns them to certain ends in a given setting, an activity that takes up a place in life, as working on something does» (Willinsky, 1990: 6). The New Literacy program intends to promote students' individual growth and to prepare them for future careers and for life as active citizens in democratic societies by giving the students' control over the text and its meaning, and above all promoting a more independent attitude towards reading and writing.

By reshaping the work in the classroom «around a different form of reading and writing», as Willinsky states (1990: 7), the New Literacy wishes students to become the sources of meaning and experience, and «the teacher, [...] an authority on what needs to be known and done, begins to turn over more of this responsibility to the student and to the meaning that comes from somewhere within the students' work with literacy» (Willinsky, 1990:7).

This leads us to the last point of this paper: how can some of the strategies of the «New Literacy» program contribute to promote academic literacy in higher education?

The New Literacy's proposal to improve and/or develop academic literacy is to make students more self-engaged in literacy, firmly assuming that «[students] are what [they] read and write» and by critically pursuing these acts they can «bring themselves to the text integrating their own meaning and sense with the story or argument that they find there» (Willinsky, 1990: 217). The aim is to end the division between reading and writing as skills students must master and the reverential study of literature.

This New Literacy key-statement is strongly supported by reader-response criticism - namely by Louise M. Rosenblatt's transactional theory, as I have stated above. The New Literacy and the reader-response criticism share the belief in the importance of the reader in the meaning making process. As in the reader-response criticism, in the New Literacy program students are regarded as authors and meaning makers. Thus, students are encouraged to call on their previous knowledge to question and make sense of the text, to make connections between the text and their own understanding of the world and to analytically focus on the form and theme of the text itself, making judgments of value and connections to other texts (Marshall, 1996: 391). Bearing this in mind, I recall, one again, the results of the 2006 survey where only 15% of the students mentioned that «connecting the

text with other texts» was an important factor to get a positive mark in the literature class.

Studying reading and writing in this perspective is to take into account that meaning is created by the interaction of the reader with the text, in a given moment and location, which implies that meaning also results from the interaction of the reader with the community she/he belongs to, e.g. the classroom, that is: «we “make sense” of a new situation or transaction and make new meanings by applying, reorganizing, revising, or extending public and private elements selected from our personal linguistic-experiential reservoir.» (Rosenblatt, [1938] 2005: 5).

It is important to emphasize that this «linguistic-experiential reservoir», similar to what with literacy is a changeable and continuous process. And this echoes what Willinsky's claims that «literacy is not a series of subskills that are mastered and applied in isolated exercises» and that literacy «will not exist in a universal state equally applicable to all situations» (1990: 153). Instead, literacy must be understood as the ability to use language in its written form either in «reading a novel of a favorite author» or «writing a resignation letter» (Willinsky, 1999: 9).

Therefore, the New Literacy program, following on the footsteps of Louise M. Rosenblatt, argues that one of the best ways to promote academic literacy is to let the student improve his or her individual capacity to evoke meaning from the text by leading the students to reflect self-critically on the meaning making process.

Like the reader-response criticism, the New Literacy proposes an alternative sense of reading that rests upon two dimensions of meaning making:

- a) the first one is rooted in the student's experience with the text;
- b) the second is set within the sociability of the classroom setting.

Within this framework, literacy is something to share and language a means for connecting with others, always with the main goal of creating meaning, i.e. understanding the written text (Willinsky, 1990: 79).

Which New Literacy strategies can be applied in the classroom to promote academic literacy?

Reading strategies

- Pre-reading activities – clearly identifying and giving students a sense of purpose and intent for reading and analysing text structure; students should be encouraged to develop an authentic reason to read or write a text (answering a specific question or solving a specific problem within their academic environment). The aim is that instead of reproducing the agenda of problems, issues and questions with respect to specific authors and texts and culture that lecturers mention in class, students develop their own critical interpretation of the texts, even though they should always acknowledge the existence of what was already written about a specific text.
- «During»-reading activities – reviewing and clarifying ideas through questioning in oral and written forms.

- Post-reading activities – summarising and applying information in papers and class-journals to be shared with the class or even with the academic community at large (e.g. conveying their texts and ideas through blogs, posting their texts on shared e-portfolios, publishing their essays on university’s newsletters, posting their texts on the campus placards). These activities, besides showing students that «there is a writing and reading with a meaning that runs beyond the end-of-class bell» (Willinsky, 1990: 210), give them a sense of belongingness as they are sharing in public their thoughts, concerns and opinions (Karolidis, 2000: 283).

Writing

Before presenting the New Literacy’s writing strategies, I must recall that Willinsky claims that writing has often been neglected in classrooms: «Composition was on the edge of the school timetable, and it was at the bottom of the job roster in the English department at the university.» (1990: 28). According to the New Literacy, when students arrive at university they have already developed profitable forms of communication and as they show up with a variety of cultural resources «these diverse forms of capital become a rich source of learning and literacy» (Willinsky, 1990: 32), and their cultural capital should be expressed through writing.

Gerald Graff, already quoted in this paper, shares the same conviction. According to Graff, college students are not taught how to write. Therefore, they learn how to write essays, a very common form of writing at university, through a process of osmosis that starts by listening and reproducing what teachers say in class (2000: 47). I believe this process to be sound and valid, however it should be complemented with the experience of writing essays that result from their personal transaction with the text.

Writing strategies

- Pre-writing activities:
 - a) Brainstorming, i.e., loose thinking and rough writing. According to the New Literacy advocates this is enough to alter the structure of the classroom in the most subtle manners. Concerning this specific strategy, it is worth noting that in my 2006 survey carried out at Universidade Nova, when asked about the best methods to understand and interpret a literary text, students revealed just the opposite of what is suggested by the New Literacy program, as 79% of the students prefer «reading the text on their own», rather than «discussing the text with colleagues and friends.» (21%);
 - b) Teachers should themselves be writers, and provide students with examples of their own writing: «the teachers of writing should write» (Willinsky, 1990: 35).
 - c) Writing should be introduced as an effective way of thinking out problems either in Maths or Literature classes, where literacy serves as both an «expressive» and an «interpretative» vehicle (Willinsky, 1990: 30).
- «During»-writing activities: placing the emphasis on the need to write several essays and texts throughout the academic year, conveys clearly the message that students are primarily engaged in the construction of meaning, «rather than serving as empty jugs waiting to be filled.» (Willinsky, 1990: 30).
- Post-writing activities: going back to the beginning, that is, «after completing a full draft, students should return to a prewriting search for new materials to bolster the piece» (Willinsky, 1990: 39); collaborative conferencing over the students’ written work, after which the students should improve their texts and at last making public the private writing.

To conclude, I start by saying that I fully agree with what J. Zhang says when he states that the problem with students is not «lack of ability, but lack of preparedness» (2003: 14). I will add to Zhang's statement that the problem lies as well in the *lack of critical independent thinking* which I believe may help them become better students. Therefore, some of the premises of the New Literacy program – namely, the emphasis on several and continuous reading and writing activities – may be useful not only for students' academic achievements but for their lives as independent critical thinkers. By being encouraged to write their own meaning of the text, the New Literacy program promotes a more active voice from the students. This however does not mean that students should read and write neglecting the existing reference bibliography. In fact, more than ever, students must be encouraged to read well written and articulated pieces of academic writing (an often neglected practice as the 2006 survey results clearly show), and start from there to build their own interpretations of texts. The aim is to establish a non-neutral, therefore, critical transaction with the text.

As a final remark, I must also add that from my own experience of teaching Portuguese language and culture to a class of undergraduates at the University of Algarve, I have found out that making public the private writing, one of the New Literacy strategies, is an extremely motivating practice for students. In fact, as Willinsky states: «Publication is the principal post-writing activity for the serious writing programs; it is intended to demonstrate a regard for students' work, treating their word as if it counted in the world.» (1990: 187). I discovered and experienced this first handily through the experience of creating a class blog where students could post their texts, and get comments on their texts not only from me, but from their peers. According to some of my students: «the blog was an excellent idea, because it gave us the opportunity to express ourselves through words, and to tell and share our stories with others»; «The idea of creating a blog was very good and having the opportunity to read or reread our texts and our colleagues' texts was enriching», «I think it is important to get to know the ideas of my colleagues, their texts and also other types of information (documents) and have the possibility to show our own ideas, because having feedback from our colleagues gives us strength to continue [writing]», «In my case, it helped to find out that after all writing is not as bad or as difficult as I had imagined, I just had to feel motivated, to be patient and to have ideas.».

Besides the blog experience, I applied another New Literacy strategy: bringing the students' personal experiences to the interpretations of the texts, which gave them the chance, as one of my students wrote, to deal with some of their own personal issues: «After writing my text, and after reading it in class, I felt relieved,

because I conveyed my personal experience and that freed me from a situation that I had to solve, and I solved it in class, so...thank you!»

I conclude by saying that, although the New Literacy pays close attention to the reader's personal interpretation of the text by placing an emphasis on the fact that the meaning results from the reader's transaction with the text, applying the New Literacy's strategies is not the same thing as simply asking students: «How does the poem make you feel?». In my opinion, this would be too simplistic and unrealistic. The New Literacy does not neglect the hard work of selection and reorganization that every text demands from a reader, either while reading it or writing about it. The point is that emphasising the student's response to the text can be a means to diminish the barrier between student and literature and a fruitful practice to motivate students to connect with the texts and be willing to explore different writing strategies.

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Opportunities to learn literacy: children's interpretations of teacher practices

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Schools are the primary settings where children develop literacy proficiency. One aspect of schools that is hypothesized as leading to that proficiency is opportunity to learn literacy. In recent literature (cf. Boscardin & Aguirre-Munoz, et al 2008) opportunity to learn in classrooms has been defined narrowly to only include curricular coverage, time, topic emphasis, and teaching strategies. When classrooms are viewed as communities for literacy learning, opportunity to learn becomes more complex, encompassing the literacy events and practices that are privileged and the materials that are available during those events, the amount of challenge, the teacher's expectations, and how much choice learners have.

The research journey

We became interested in children's opportunities to learn literacy through several previous studies. Young and Beach (1998) in an intensive classroom-based study of first grade children, noted how participation in multiple literacy events and practices at home, in school and in the community, either supported or interrupted children's sense of being literate. This work led to a further study (in both Oklahoma and Saskatchewan), where focal children in fourth grade classrooms were observed in both home and school settings, and then engaged in conversation about their literacy practices. Kevin, one of the boys in the Saskatchewan study, participated in a somewhat unconventional home literacy environment where he wrote stories for three younger siblings, and helped them read his creative narratives that featured them as characters in medieval dramas. In school, however, Kevin barely participated in most language arts activities that mostly featured worksheets and comprehension questions. Kevin's literacy life at home clearly eclipsed his engagement with school. The focal girls were more committed to 'doing school', demonstrating eagerness to take on teacher-assigned tasks. We became interested in the ways children perceived literacy activities as either tasks or invitations, and especially in the different opportunities to learn literacy at home and school. Students' sense of their own literate identity was a mediator of their engagement

and opportunity to learn literacy. We became interested in exploring further the perceptions of upper elementary school children about their own engagement and opportunities to learn in classrooms.

Opportunity to learn and engagement

The traditional view of *opportunity to learn* considers content coverage and exposure, emphasis and level of thinking, resources, and the quality of instructional delivery. Content coverage refers to the instruction of the core curriculum as outlined in the curriculum documents. Content exposure refers to the time allotted for instruction and the depth of exposure to the topics within the curriculum. Content emphasis includes the topics which are emphasized during instruction, as well as the level of thinking, which refers to whether the emphasis during instruction is at the rote level or the abstract and conceptual level. The resources used for instruction include the resources available to the teacher from their teacher preparation, affecting their preparedness to teach the subjects that they are teaching. Resources also include the suitability of the materials used for instruction for the learning tasks and to meet the instructional goals, as well as the availability of the materials to the students. Finally, the quality of the instruction refers to the teaching practices that are evident, the frequency of the learning events, and the types of tasks and experiences that are provided in the classroom.

We reconceptualize opportunity to learn by considering the following factors:

- The learner
 - literate identity
 - literacy background
- The classroom context
 - Privileged literacy practices
 - Degree of challenge
 - Teacher expectations
 - Available literacy material
- The learner's engagement
 - Multi-faceted
 - Persistent
 - Behavioral, cognitive and social involvement in activity scaffolded by teacher practices (Lutz, Guthrie & Davis, 2006)

The learner's engagement is multi-faceted in that it includes cognition, strategy use, and the learner's attitude (Furrer & Skinner, 2003). This engagement is characterized by persistence and focused interaction with the social environment (Furrer & Skinner, 2003), and the student's ability to be able to ask and answer questions within the learning environment (Lutz, Guthrie & Davis, 2006). The learner's engagement is cognitive, affected by their mental investment and their potential and ability to use effortful strategy use and deep thinking during the literacy

process. The engagement is also affective, involving the learner's positive feelings and physical display of emotion in the learning environment; and social, with the learning context allowing the exchange of ideas and interpretations with peers (Lutz, Guthrie and Davis, 2006). Opportunity to learn depends on student's engagement, and is mediated by literate identity and literacy events and practices in a particular learning setting. This intersection of OTL and engagement is demonstrated in student's choice to accept or decline an invitation to participate in literacy events and practices, regarding activities as either meaningful or inauthentic tasks. Engagement becomes a learner's choice to accept or decline an invitation to participate in literacy events and activities. This choice, we assert, is predicated on the learner's interpretation of the literacy activities offered in a classroom.

This research explores the interpretations of children in fourth and sixth grades of the literacy events and practices that they were offered during reading and writing instruction. Teachers completed a survey of the reading and writing lessons, activities, structures, and materials that they use to support literacy learning. Children in those classrooms were interviewed in focus groups about the purpose of those practices and which practices engage them the most, as well as being asked to describe how they believe their teachers identify good readers and writers. This paper will discuss the findings of this research, offer some suggestions about what classroom practices offer opportunities to learn from the perspective of students, and focus on implications for teacher preparation.

Research questions

Children's perceptions and interpretations of the literacy activities in their classrooms provided the data for this paper. Our research questions were:

- How do 4th and 6th grade students interpret the literacy activities that they are offered in their classrooms?
- Which activities do they say are engaging activities or practices?
- How do they say their teachers identify good readers and writers?

Findings

Approximately 160 Oklahoma children in fourth and sixth grades participated in surveys and focus groups. In general, their responses indicated that they perceived that teachers saw literacy as a series of skill-based performances. The nine participating teachers, when asked, stated grand goals for their students, including that the students would love to read and write, understand the English language, improve their literacy skills, and become competent communicators. However, the students themselves believed that teachers were mainly interested in the students'

good handwriting, learning word definitions and high scores on tests. There were important differences between the 'stories' of classroom practice in the language arts classes told by the teachers in the study, and the students' perceptions of their classroom activities and teachers' expectations of them. It may well be that there was a lack of congruence between teachers' beliefs about literacy and their actual classroom practices. Students whose families valued the 'products' of school, such as spelling tests and neatly completed workbook sheets might also assume that these activities define reading and writing. The students, though, had clear ideas about literacy invitations that engaged their interest. Students in the study were engaged when they had opportunities to select their own reading and writing topics, and appreciated time to research on the internet. Interestingly, they also valued "learning conversations" with their teachers, and felt that they had insufficient time to engage in dialogue about their work. The students expressed a desire to read from multiple genres that would broaden their horizons. Additionally, the students looked for challenge and new knowledge in their classroom literacy activities; one assumes from this finding that many students did not find sufficient depth in their literate lives at school.

Implications for teacher education

For us as teacher educators, the implications from this study for our practice are salient. It is evident that we need to support preservice teachers in two broad areas – understanding and connecting with literacy learners, and designing literacy activities that are meaningful beyond classroom walls.

Connecting with learners

Although most teachers would understand the necessity of recognizing the *funds of knowledge* (Gonzalez, Moll & Amanti, 2005) students bring to school with them, it's perhaps less obvious how to gather and build on home experiences, including literacy events and practices. In a recent study, Ward and Epp (2008) encouraged teachers to gather knowledge of students' literacy practices at home and in the community. This was examined through a mixture of surveys, interviews and observations. However, participants in the study were somewhat puzzled as to what to do with this knowledge. Although they found their students' home literacies interesting, there was little evidence that teachers in the study changed their instructional practices. As teacher educators, we need to support preservice teachers in planning literacy events that encourage students to build on their existing interests, skills and competencies. So in the case of Kevin (described earlier in the paper), his teacher, knowing about his deep interest in medieval times and in writing plays and stories, might set up a project where he could research

medieval heraldry, or perhaps write plays which a group of fellow students could perform. Building directly on knowledge of children as competent learners is an excellent first step towards authenticity in classroom activities.

Recognizing authenticity in school literacy practices

The touchstone for authenticity is connection with real world applications. In a socio-cultural view of literacy, where literacy is studied in everyday contexts (for example, Barton, Hamilton & Ivanic, 2000), literacy events and practices always fulfill a function for those involved in them. In the real world, people read and write to get information, persuade others, entertain, access help, and perhaps to escape from the humdrum. In many classrooms, the range of literacy functions is artificially narrowed, so that the audience for all writing becomes the teacher, and purposes for reading do not authentically evolve from the needs and interests of students. School literacies often include genres that have very little connection with literacies in the real world or with students' own choices. Preservice teachers should have the opportunity to practice authentic literacy activities in their own teacher education, perhaps through "invitations to learn" (Van Sluys, 2005) that challenge their own thinking and enable them to follow their own interests.

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How do Hungarian adults read aloud?

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Introduction

In everyday life it often happens that we have to read something out aloud. The success with which we accomplish this task shows how fluently we can read, how proficient readers we are, whether we can interpret a written text and to what extent we are able to transpose it into the spoken medium.

Reading proficiency is based partly on the particular reader's general language comprehension skills and partly on her expertise in decoding a written text (cf. Tóth 2002). Understanding a written text presupposes speaking the relevant language and being familiar with its formal structure. Phonological awareness means the ability of accurately perceiving the speech flow and of discriminating the phonological segments of the given language in it. Knowledge of the relevant syntactic rules makes it possible that words of the various grammatical classes be used in the appropriate order within the clause, whereas their meaning is taken care of by semantic awareness. These three levels of linguistic skills are complemented by background knowledge, the mass of information and experience accumulated in the interactions that one has carried out in one's life. Decoding requires familiarity with the code (letter-to-phoneme correspondences) and an appropriate amount of lexical knowledge. In the case of letter-based writing systems, reading also requires recognition of the alphabetic principle (cf. Perfetti 1999). Psycholinguistic research has confirmed that there are important differences between beginners' and experienced readers' decoding strategies (Ehri & Wilce 1987, Samuels 1994). In the case of the latter, deliberate phonological decoding is preceded by the use of visual and phonological stimuli, and the process also crucially involves automatisms. Furthermore, the two groups also differ in their eye movements (Nodine & Simmons 1974), in their performance in cloze tests (in which they have to supply certain words that have been removed from a text, Mackworth 1977), as well as in the way they utilize graphic information and context (Tóth 2002).. In addition to cognitive factors, the process of reading also crucially involves memory and attention. It is important to note that linguistic comprehension and decoding mutually support one another and neither is sufficient, in itself, for the mechanism of reading to work properly. Consequently, we can state that people who have difficulty in

understanding what they read also necessarily have problems with linguistic comprehension, or decoding, or both.

The comprehension of a text and the quality of reading are influenced by a number of factors. The aim of the actual reading session is one of them. Other relevant factors include the amount of new vs. known information that the text contains (Shebilske & Fischer 1981), the extent to which the reader is able to cover larger chunks of text at a time, the level of conventional order in the text and contextual effects (Erich & Rayner 1981), and the typographical layout of the text to be read (Frase & Schwartz 1979). It is also far from being irrelevant whether the text is read silently or aloud. What is the difference between these two cases? In silent reading, it is primarily the areas of visual processing that are activated, whereas in oral reading, primary activation takes place in the areas of speech processing (Berninger 1996). It has been observed that reading without moving one's lips is an acquired habit; the natural behavior is for the lips to keep moving while the person is reading. Children first learn to read aloud in school, and the phase of silent reading only comes subsequently. Nevertheless, it can often be observed that even older speakers are unable to read aloud routinely and well. Green (1998) observed in children between 10 and 14 years of age that many of them feel uneasy when they have to take turns in reading something out aloud and understand the whole of the text poorly or less well, given that they tend to concentrate on the portions they have to read out themselves, in order to avoid making mistakes in them. Children who are poor readers in general find reading aloud to be an enormous challenge. The author tried to diminish the negative experience of reading by using the RRI (Rapid Retrieval of Information) technique and by having pupils acquire various reading and task solving strategies.

One of the earliest experiments concerning errors committed in reading aloud was conducted by Fairbanks (1937, cited by Tóth 2002: 49). In the research university students were divided into good and poor readers on the basis of their performance in comprehension tasks based on their silent reading. It turned out that, in reading aloud, poor readers committed almost three times as many errors as good readers did (the former committed 5.8 errors per 100 words on average whereas the latter committed 2.1), and the actual errors exhibited a characteristic pattern. In both groups, word replacement was the most frequently occurring error type, but while 51% of poor readers replaced the target word by a word that meant something quite different, none of the good readers did so. Self-correction, on the other hand, occurred with good readers more often than it did with poor readers. Other investigations reported in the literature study reading aloud either in terms of errors committed as a function of the use of contextual information (Biemiller 1970,

Weber 1970, Cohen 1974-1975) or in terms of self-corrections and reading strategies used for avoiding errors (Willows & Ryan 1981, Juel 1980).

Apparently, very few surveys of oral reading have been conducted so far with the participation of adult native speakers of Hungarian, and even those few studies primarily analyzed the success of reading aloud in students of teacher training colleges (cf. Adamikné Jászó 2000). In the present paper, we investigate how Hungarian natives of various ages and occupations can read out a simple text of popular science. Our hypothesis is that most subjects would commit, along with reading errors, also several uncertainty-based errors and interpretation errors. Furthermore, we hypothesize that the quality of reading aloud would depend on the subject's age and occupation/level of education.

Method, material, subjects

Our study is based on fifty samples of speech recording from the Hungarian Spoken Language Database (BEA, cf. <http://www.nytud.hu/dbases/bea/index.html>). The recordings selected come from 25 female and 25 male subjects; their ages range between 20 and 77 years (the youngest woman is 22, the oldest is 77 years old, the youngest man is 20, the oldest man is 71). In terms of their occupation, 25 subjects are teachers/faculty of arts graduates, and 25 subjects do something else for a living.

The subjects' task was to read out a text of popular science that they were allowed to privately read and understand beforehand. The reading sessions took place in a soundproof chamber and were recorded digitally.

In the recordings, we analyzed reading errors; speech rate and articulation rate; the location and length of pauses; stress and intonation; and we evaluated the "quality" of reading, that is, the extent to which the subject was able to read comprehensibly.

We processed a total of 108 minutes (6471123 ms) of recording. Acoustic analyses were performed using Praat 5.0 (Boersma & Weenink 1998); statistical analyses (Pearson's correlation) were performed by SPSS 13.0.

Results

In our subjective evaluation, a mere 42% of the subjects were able to read out the text "comprehendingly and comprehensibly". None of them produced error-free reading; there was a single person (a speech therapist by profession) who committed just a single error, and two subjects committed two each. In the speech production of the other readers, several reading errors, uncertainties, and/or interpretation errors were attested.

A total of 256 reading errors were found in the recording. The proportions of error types can be found in Figure 1.

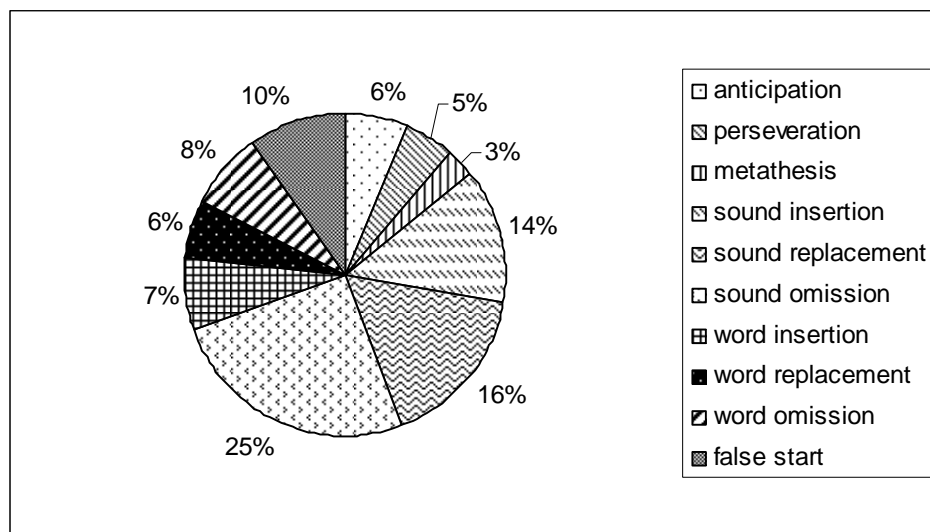


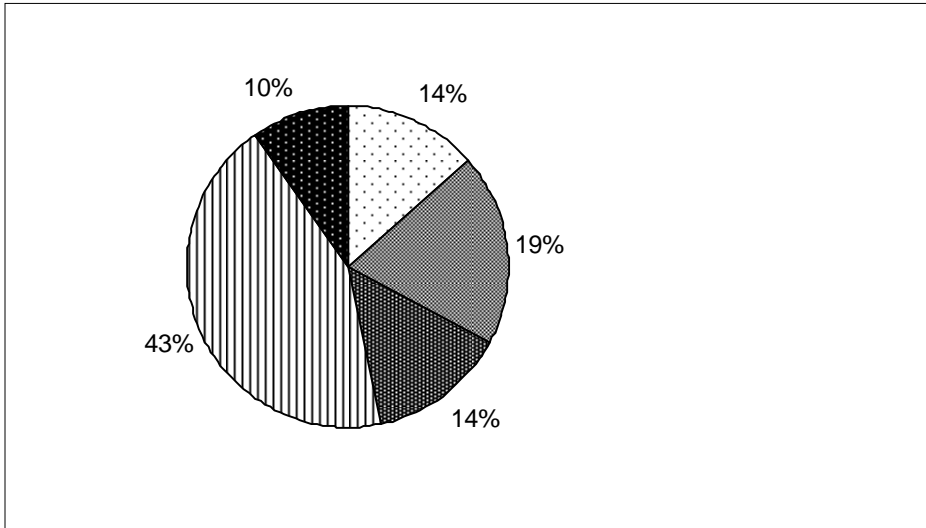
Figure 1
Proportions of various types of reading errors

The largest group of reading errors involved sound/syllable omissions. Of these, the most frequent cases were in which the reader skipped the plural marker (e.g., *piacon* ‘at (the) market’ for *piacokon* ‘at (the) markets’); or the derivational suffix *-hat/-het* ‘may’ was left out (e.g., *károsítja* ‘harms’ for *károsíthatja* ‘may harm’). One plural item was misread by 60% of the subjects (30 persons): they pronounced *mutathatók* ‘ones that can be shown’ for *mutathatók* (a morphophonological variant of the former, meaning the same thing). The reason must have been the frequency of the misread item and the fact that both forms are grammatical in Hungarian.

We found relatively many sound replacements in the recording. In these, the reader replaced a single sound of the target word by some other sound. In most cases, the subject produced a word of either identical or very closely related meaning (for instance, *nem* ‘not’ for *sem* ‘nor’). We have also attested a number of sound replacements in foreignisms like *primőr* ‘primeur, hasting’ or *importált* ‘imported’.

In general, the most numerous errors were found for *mutathatók* (see above) and *megbetegedéseket* ‘morbidities-accusative’. Only 19.9% of the errors (51 items) were subsequently corrected by the speakers.

The subjects produced a total of 73 cases of uncertainty-based disfluency. Their distribution can be seen in Figure 2. The most frequently occurring errors of this type (43% of all cases) were restarts. These occurred primarily in pronouncing lengthier items (e.g., *muta mutatható* □ *mutathatók ki, ahol i ahol immunrendszerei* ‘...can be shown, where immunity...’).



and speech rate ($r = -0,524$; $p \leq 0,001$), that is, older speakers' tempo was significantly slower than that of younger speakers (this squares well with literature data saying that speech tempo becomes slower in old age). Similar results were found for articulation rate ($r = -0,596$; $p \leq 0,001$). However, the single speaker exhibiting the slowest speech rate and articulation rate was not one of the oldest subjects; she was 49 years old.

On average, subjects paused in 15% of their speech time (SD: 8–24%). The number of pauses was between 23 and 75. The highest number of pauses was produced by the speaker who also committed the largest number of errors. The shortest pause lasted 34 ms, the longest lasted 4220 ms. Given that the lung's vital capacity lessens with the progress of age, we thought that the oldest subjects would produce the most and the longest pauses. However, the statistical data did not confirm this hypothesis (neither age and the number of pauses, nor age and the proportion of pauses were significantly correlated). The highest number of pauses (both in absolute numbers and proportionately) was produced by a 27-year-old man whose lack of experience in reading was also signaled by the large number of errors he committed.

The fluency parameter shows how fluent a sample of speech is, that is, how many words are pronounced between two pauses (on average). The higher this number, the more fluent the speech sample is. The fluency parameter of the most fluent sample was 10.3; that of the least fluent speech production was 3.3.

Incorrect pausing (where the speaker pauses at a point where there is no grammatical reason for it and hence the aural comprehension of the text is made more difficult) is taken to be a segmentation error based on failure to comprehend the text, on reading uncertainty, or on being inexperienced in reading aloud. We found a total of 94 segmentation errors. In 43% of these, there was a pause between a possessive noun or an adjective and the noun it modified (e.g., *a környező területek élővilágát* 'the plants and animals of the surrounding area', *daganatos megbetegedéseket okozhatnak* 'they may cause tumorous illnesses'); in 11%, between a definite article and a noun (e.g., *a szezonális termékekétől* 'from that of the seasonal products'); in 6%, within a word (e.g., *kártevők kártevők re* 'for pests pests'); and in 40% of all cases the segmentation error occurred at the clausal level (for instance, there was a pause after a conjunction or before the particle *is* 'too', etc.).

We have found a total of 16 stressing errors. 56% of those (9 errors) occurred in adjective-noun constructions; the speakers stressed the noun rather than the adjective (e.g., **növényvédő SZErek* for *NÖvényvédő szerek* 'pesticide sprays', **fejes SALáta* for *FEjes saláta* 'lettuce'). Stressing errors also occurred in compounds

(e.g., **növényvédőszer-TAR*talmát for *NÖvényvédőszer-tartal*mát ‘its pesticide content-acc’, **vitaminFOR*rás for *Vitaminfor*rás ‘vitamin source’), and even in simple (case-marked) words (e.g., **boltokBAN* for *BOL*tokban ‘in shops’).

In terms of intonation, we classified the samples into four groups of correctly intoned, incorrectly intoned, over-intoned (singsong), and monotonous speech, respectively. The incorrectly intoned samples were neither monotonous nor over-intoned but included cases in which the speaker used an intonation pattern that was not appropriate to the content. In terms of our subjective evaluation, 38% of the speakers used correct intonation throughout, 20% committed some intonation errors, 36% read monotonously, and 6% produced singsong intonation.

Segmentation, stressing, and intonation errors reveal inaccurate comprehension and/or lack of sufficient experience in reading aloud. We have tried to find correlations between occupation (including expected level of reading proficiency) and prosodic features of the samples. The results suggest that roughly three times as many of the teachers or faculty of arts graduates were able to read a text comprehendingly and comprehensibly than of people with other jobs. On the other hand, a high proportion (ca. 32%) of even the former group also failed to solve the task to the expected extent.

Summary and conclusions

In the present study, we tried to find out how well Hungarian adults can read aloud. The results show that many adults have problems already in decoding the text they have to read. Decoding difficulties (reading errors) occur significantly less often if the adult is an experienced speaker/reader; however, such experience does not necessarily entail that the speaker is capable of “comprehending and comprehensible” reading. In many cases, the quality of reading suggests boredom, or it shows that the speaker wants to squeeze through the reading task as quickly as possible.

We had expected that age and occupation (experience) would also influence the quality of reading. As the data reveal, with respect to age, it is only in temporal characteristics that differences can be found. Occupation influenced speech production in that a higher proportion of teachers etc. were able to read correctly. On the other hand, several of them committed quite a few errors and/or produced a poorly interpreted spoken text.

In conclusion, we can say that many Hungarian adults are at the level of less-than-ten-year-olds when it comes to reading out a text aloud.

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Construction de la représentation de l'acte lexique chez le jeune enfant en Petite Section de maternelle

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Introduction

La notion de littéracie contribue à considérer les apprentissages de l'enfant de manière dynamique, en envisageant la complémentarité des quatre grandes habiletés linguistiques que sont le 'parler', le 'lire', l' 'écrire' et le 'comprendre': il s'agit de traiter l'information de manière à apprendre à maîtriser l'écrit dans ses différentes pratiques, ses différents contextes, en tenant compte de l'ensemble des dimensions psychoaffective, développementale, ou encore socioculturelle de l'enfant.

Le parcours de chaque enfant pour accéder à l'écrit est singulier, depuis l'étape où il sait voir s'il y a quelque chose d'écrit quelque part, sur un livre, à celle où, sans savoir vraiment lire, il est capable de saisir bon nombres de messages, du seul fait qu'il est familier du contexte dans lequel ceux-ci apparaissent, notamment à l'école.

Les pratiques de littéracie du très jeune enfant ont été décrites dans la littérature française principalement sous trois angles :

- l'angle socioculturel (Bernardin 1994, Barré de Miniac 2000) C. Barré-de Miniac précise que la notion de rapport à l'écrit suggère « l'idée d'une orientation de la personne à l'égard de l'objet , en l'occurrence d'un objet social, historiquement construit en ce qui concerne l'écriture et à l'égard de la mise en œuvre pratique de cet objet dans la vie personnelle, culturelle, sociale et professionnelle. »

Dans les milieux non culturellement défavorisés (au sens large), le livre est vecteur d'écrit, et ce sans préjuger de la qualité des écrits que les enfants abordent. Très souvent ont lieu dans les familles des situations de lecture partagées : moments de rencontre entre un enfant, un parent et un récit, ou encore entre les membres d'une fratrie. La construction de la représentation de l'écrit passe pour partie par le livre, support physique de trace écrite. Et cette culture de l'écrit détermine la scolarité ultérieure de l'enfant.

- celui de la culture scolaire (Devanne et alii 2000) : Le rôle de l'enseignant est d'organiser culturellement les apprentissages : il doit amener l'enfant à penser en réseaux « dans l'espace - livres » afin d'explorer les différents fonctionnements

narratifs, « dans l'espace - table » afin de développer les interactions lecture - écriture pour construire le sens et produire de écrits.

- celui de la psychologie cognitive, c'est à dire des représentations (entendues comme codages internes de représentations externes) et des processus qui interviennent sur les représentations pour les modifier.

C'est en lien avec les activités d'écriture que les conceptions précoces de l'écrit chez l'enfant sont décrites. Les travaux d'Emilia Ferreiro (1988), de Jaffré (1985) et de Fijalkow (1986, 1992) pour la langue française, ont permis de différencier les étapes qui correspondent à la mise en place du système orthographique chez l'enfant. Pour résumer, l'apparition des tout premiers tracés varie entre 10 mois et 2 ans. Ils sont moteurs et apparaissent avec la marche et avec la première trace signifiante : les fèces correspondant à la maîtrise sphinctérienne. À partir de ce moment, l'entourage donnant à cette activité une dimension relationnelle, l'enfant prend conscience de la trace symbolique. L'aspect représentatif de la trace écrite apparaît entre 2 et 3 ans. L'acte graphique devient intentionnel et à la fin de ce stade apparaissent des dessins plus ou moins reconnaissables dont les "bonhommes tétards" sont parmi les premiers. Entre 3 et 4 ans, c'est l'étape présyllabique iconique puis celle caractérisée par un simulacre d'écriture. L'enfant saisit la différence écriture - dessin et noircit ses pages de lignes irrégulières, boucles et autres zigzags en n'établissant aucune relation entre la longueur du message oral et celle de la chaîne écrite. Les conceptions de l'enfant évolueront vers un stade idéographique pour enfin vers 4/ 5 ans entrer dans l'étape syllabique : la trace produite est relative à la chaîne sonore, des pseudo-lettres apparaissent. L'enfant affine sa conception en faisant correspondre une trace graphique à chaque mot, puis à chaque syllabe, dans les étapes syllabico-alphabétique et enfin alphabétique.

Cependant, peu de travaux se sont intéressés à la manière dont le jeune enfant investissait l'écrit en production avant 5 ans, avant même qu'il ait suffisamment développé sa conscience phonétique pour commencer à acquérir le principe alphabétique.

Le travail présenté correspond à une étude qualitative de l'entrée précoce dans l'écrit et est issu d'une recherche- action menée à l'IUFM de Bretagne dans le département du Morbihan, département pilote pour la scolarisation précoce des enfants de deux ans (classes de TPS, Toute Petite Section de l'école maternelle, 2/3 ans). Son objet principal est l'étude des attitudes et pratiques spontanées des jeunes enfants en classe à partir d'un suivi longitudinal dans une classe de TPS.

I. Cadre de travail et méthode

Notre cadre de travail est au carrefour de plusieurs théories :

- celles issues des travaux relatifs à l'entrée précoce dans l'écrit comme on vient de le voir (Fijalkow, Ferreiro).

- la théorie de l'action conjointe en didactique (Sensevy, Mercier et al 2005, 2007, 2008), didactique entendue au sens large à savoir toute situation dont l'objet est l'enseignement / apprentissage d'un savoir.

La communication en milieu didactique est une spécification de la communication humaine. La théorie de l'action conjointe en didactique (TACD) considère la production des discours du professeur et des élèves comme la manifestation de transactions didactiques dont le savoir est l'objet transactionnel. Ces transactions permettent à la fois la reconnaissance mutuelle des interlocuteurs et la participation à un jeu conjoint, qui consiste à construire et changer le monde au travers de jeux d'apprentissage plus ou moins spécifiques.

- l'interactionnisme social, dans la mouvance des travaux de Vygotski (1934, 1966 édition française).

- les travaux sur la prosodie, dont les chercheurs ont montré qu'elle était porteuse de signification et ce bien avant les premières formes de langage articulé, et plus particulièrement ceux concernant la prosodie et le développement du langage de l'enfant (Halliday, Crystal, Konopczynski 2000, 2003), et ceux concernant la prosodie et l'intersubjectivité (Morel, Danon-Boileau 1998 et la 'Grammaire de l'intonation' : on envisage la manière dont le locuteur s'approprie le dire de l'interlocuteur, l'investit, le fait sien et y répond).

La prosodie

La prosodie se réfère à l'aspect suprasegmental du discours. Elle comprend 4 paramètres :

1) le signal, ou fréquence fondamentale (notée F_0), c'est-à-dire la mélodie de la voix. Selon Morel et Danon Boileau, le signal correspond à la façon dont celui, en tant qu'énonciateur, se représente la pensée de celui auquel il s'adresse.

2) l'intensité, forte versus faible, avec toute la variabilité des degrés intermédiaires. Elle marque la façon dont le locuteur entend gérer son tour de parole et agir sur l'interlocuteur.

3) la durée (durée segmentale et durée syllabique). Les variations de durée traduisent la façon dont la pensée de celui qui parle s'apprête à se dire.

4) la pause, qui permet au parleur d'homogénéiser son propos précédent et à l'écouteur de construire le sens de ce qu'il vent d'entendre.

Les paramètres temporels donnent rythme des échanges et/ou de la lecture et traduisent différents effets tels que le stress.

Méthode

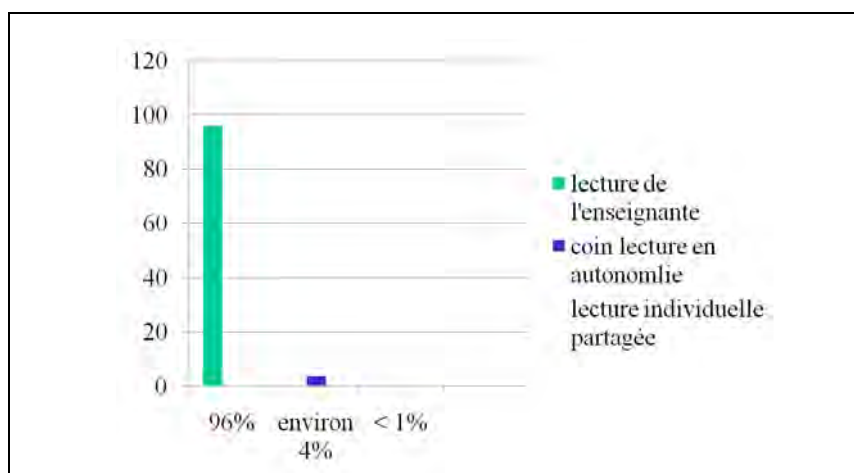
La classe a été filmée chaque mois en situation naturelle. L'enseignante a également tenu pendant deux semaines un cahier de bord où elle a relevé systématiquement le nombre, la durée et l'objet des pratiques de lecture.

Puis les films ont été visionnés et les enregistrements écoutés. La plupart ont fait l'objet d'une transcription écrite « acoustique ». Seuls certains scénarios ont été numérisés et analysés par le logiciel Praat, le traitement étant excessivement complexe et coûteux en temps.

II. Résultats

Les pratiques de classe

Une semaine d'observation en continu de pratiques en lecture d'une classe de Petite section donne des indications sur ce qui se passe hic et nunc, même si ces résultats ne sont qu'un exemple de pratiques : ils sont ponctuels et n'ont pas de valeur en soi ni vocation à la généralisation.



1) On constate que 96% des activités de lecture correspondent à la **lecture de l'enseignante**.

Cette lecture est essentiellement une **lecture offerte**, une lecture plaisir : les enseignements sont nombreux et implicites : acculturation, pratiques sociales de la lecture, sens de la lecture, sens du récit, manière de tenir l'objet livre pour réaliser l'activité...

Dans environ 80% de cette forme de lecture, l'enseignante **enseigne explicitement la compréhension**, sous forme de questions orales auxquelles les enfants doivent répondre en justifiant de leur choix. Si tel n'est pas le cas, c'est

l'enseignante elle-même qui justifie la réponse donnée en se référant aux éléments du texte lus qui permettent la réponse. Les compétences en compréhension travaillées concernent :

- la trame narrative : personnages, déroulement chronologique, déroulement causal, rappel de récit et reformulation ... (Bruner, Fayol, Fijalkow 1992, 1996, Brigaudiot 2000)

- le lexique : explication, synonymie, paraphrase, définition (Plane 2006)

Au plan prosodique: la prosodie participe au travail de compréhension du texte lu. On note nombre de phénomènes déjà décrits dans la littérature, et notamment :

- des **focus** sur les syllabes ou les mots sur lesquels l'enseignant veut faire porter l'attention (Fox 2001)

- le **rôle des pauses** dans la lecture (Candea 2000). La pause permet au parleur d'homogénéiser son propos précédent et de rhématiser ce qui va suivre. Elle permet à l'écouteur de construire le sens de ce qu'il vient d'entendre, de se le représenter.

- la prosodie est également le **vecteur des émotions** (Whitehead et al 2000), particulièrement dans le discours direct du récit lu.

- d'une manière générale, elle traduit permet **expressivité** et **dramatisation** pour améliorer la compréhension (Hudson et al 2005)

2) Les pratiques de lecture des enfants

Pratiques spontanées, elles constituent pour cette classe environ 4% des activités de lecture et se répartissent en 3 groupes :

- Pratiques en autonomie,

sans production textuelle orale de l'enfant. Ces temps de lecture ont généralement lieu dans le coin-bibliothèque de la classe, abondamment fourni, accueillant et bien décoré. L'enseignante expose les livres lus collectivement en classe, ceux dont on parle ou éventuellement ceux qu'elle aimerait faire découvrir , sur un support vertical prévu à cet effet. Les enfants s'installent sur les coussins à différents moment et feuilletent les livres, les « lisent », se racontent l'histoire déjà entendue... On sait que ces pratiques scolaires permettent de réaliser des apprentissages implicites (Gombert 2005, Fayol 2006, Goigoux 2006). Ce sont les plus fréquentes.

- o Pratiques en autonomie avec production textuelle orale

Elles ont très rares, nous n'en avons que deux occurrences. L'enfant prend un livre et le lit spontanément à haute voix.

- Lecture individuelle partagée enfant / enseignante.

C'est une pratique également peu fréquente en classe. L'enseignante et l'enfant construisent ensemble le récit, dans une relation duelle.

Ce sont ces deux pratiques auxquelles nous allons nous intéresser.

Les caractéristiques communes aux deux situations de lecture analysées

- Au plan de la méthodologie, elles ont été enregistrées en situation naturelle, puis numérisées et analysées avec Praat.

Un test de perception basé sur 4 critères : compréhension, objet, débit et comparaison a été ensuite réalisé sur des personnes n'ayant pas assisté à l'enregistrement.

- Ce sont des activités de production textuelle orale :

Produire un discours, c'est linéariser une représentation conceptuelle en une suite organisée. Cette planification aboutit à une mise en mots.

- Ce sont des activités tripolaires :

Dans la perspective de l'interactionnisme social : enfant - outil - action, « l'action est médiatisée par un objet spécifique, socialement élaboré, fruit d'expériences précédentes par lequel l'enfant va pouvoir faire ses expériences »

Le livre médiateur est le lieu de la transformation du comportement : explorer ses possibilités, les enrichir, les transformer, s'engager dans différents schèmes d'utilisation : l'enfant articule ses possibilités avec des situations d'action telle que la tâche à résoudre. Cette appropriation lui permet d'acquérir de nouveaux savoirs.

- Elles correspondent à un changement de mode communicationnel :

Dans un cas, l'enseignante propose la lecture de *Petit Ours Brun* (POB) : c'est un moment de partage, le texte est matériellement présent.

L'autre cas est la lecture « spontanée » de *Spot, le petit chien* (SPOT) : un enfant de CE1 prend le livre et demande au petit enfant « qu'est-ce que c'est ? », puis la maîtresse dit à son jeune élève : « lis le, toi ».

L'histoire existe par les mots de l'enfant, et l'on pourrait s'attendre à un récit narrativisé comme sont capables de la faire les enfants à partir de 3 ans.

• Analyse discursive des productions

Petit Ours Brun (POB) cf annexe 1

- Ancrage de la production : on peut reconstituer le texte complet lors du scénario de lecture partagée. La production est compréhensible par tous (cf test de perception annexe 3)
- Ancrage énonciatif (il/je) : récit + discours direct (en 76 c)
- Alternance des tours de parole : Quel est le point de vue adopté ? celui de la mère, de l'enfant ? de POB, du papa ? On est dans le mouvement du discours – récit, dans la co-construction.
- Ancrage temporel (moment de l'évènement par rapport au moment de l'énonciation.)

- Emploi des formes verbales : écrit oralisé dans le récit jeune enfant avec emploi du passé composé, à la fois temps de discours et également marque l'accompli par rapport au moment de l'énonciation. Le temps employé est donc bien adaptée au récit dialogué, (l'imparfait aurait été employé dans un récit).

Spot (cf annexe 2)

Spot est un « simulacre » de lecture, entendu comme production orale textuelle : l'enfant prend un livre et construit l'histoire à haute voix.

- ancrage de la production au plan de la réception : situation de production textuelle orale, pas de texte de base. La production n'est pas compréhensible par tous (cf test de perception, annexe 3).
- ancrage énonciatif : récit
- ancrage temporel : présent de narration : c'est un chien qui fait un câlin + passé composé (33Cd : il est parti)

(Le test de perception vise à recueillir l'appréciation de plusieurs écouteurs des deux situations de lecture mère-enfant. 4 critères sont évalués : la compréhension des productions, l'objet supposé, le débit et la longueur des productions.

Le test a été réalisé auprès de 6 adultes dans un contexte extra-familial. L'écoute des 2 extraits a été réalisée à partir des fichiers audio sous wave. Il a été précisé aux participants qu'ils allaient écouter deux extraits de production orale.)

- **Analyse instrumentale des paramètres prosodiques :**

La question se pose de savoir quelles sont les stratégies prosodiques de l'enfant en situation de lecture autonome ou partagée. Sont-elles identiques à celles de l'enseignante qui lit une histoire à la classe ou différentes ?

Les tableaux comparatifs ci-dessous présentent l'étude des 4 paramètres intonatifs.

1) **Fréquence fondamentale :**

POB	SPOT
<p>1/ La mélodie porte des effets de contraste qui correspondent à des non régularités par rapport à l'intonation de base :</p> <p>2/ les tours de parole 73, 75, 76, qui représentent 3 tours de parole sur 10 soit 30 % présentent une caractéristique particulière : la fréquence fondamentale est non modulée, l'intensité est élevée : or l'oreille interprète une modulation de la mélodie alors que la courbe est plate.</p> <p>→ Ces situations prosodiques recouvrent les situations où l'adulte pose à l'enfant des questions de compréhension.</p> <p>Contraste entre Fo plat = travail de compréhension en train de se faire</p> <p>Fo modulé = lecture expressive (allongement, focalisation)</p> <p>Centration sur l'activité de production.</p> <p>3) répétitions de patterns prosodiques :</p> <p>m 71 : oui</p> <p>c 71 : oui</p> <p>sous forme de répétition écholalique</p> <p>on remarque donc une centration sur l'activité de production : la répétition permet à l'enfant de marquer son retrait du dialogue en relançant la discussion.</p>	<p>1/ En interaction (début du scénario), on note une utilisation différenciée de la prosodie avec expression de focalisations (c 30), semblable à celles d'une lecture adulte.</p> <p>2/ En production de texte oral : tout au long de la production Fo très modulée avec nombre de focalisations.</p> <p>→ production vocale caractérisée par l+ Fo +. Celle ci signifie chez l'adulte l'opposition convergence / discordance (le locuteur entend conserver la parole et bannir toute velléité d'interruption de la part d'un écouteur dont il anticipe le désaccord ou l'ignorance)</p> <p>Ici, elle signifie la rupture, le repliement sur soi pour résoudre la tâche langagière et complexifier la représentation sous jacente.</p> <p>Il y a focalisation sur l'analyse de la tâche, centration sur l'objet d'apprentissage. (relève des métaprocessus).</p>

2) La durée

Durée moyenne des énoncés	POB	SPOT
m	141.41 cs	141.11 cs
c	119 cs	138.85 cs
Durée moyenne des syllabes		
m	28.7	25.91
c	32	37.2

La durée moyenne des énoncés est sensiblement identique dans les deux productions de l'adulte. Elle est plus longue chez l'enfant lors de la situation SPOT. La durée syllabique est sensiblement plus courte chez l'adulte lors de la situation Spot et plus longue chez l'enfant. Cependant, à l'audition, le débit paraît plus rapide dans la situation SPOT que dans POB.

3) Les pauses

	POB	SPOT
pauses de passation de parole	11 occurrences : 10 tours de parole (dont 2 allongements syllabiques et 2 pauses d'appel sans réponse)	5 occurrences (dont 3 allongements syllabiques)
<p>Ces pauses correspondent à la mise en place d'un espace intersubjectif marqué par la dévolution de la parole à l'autre. Elles varient en fonction de l'acte de langage produit : Allongement final = assertif, Pause : directif</p> <p>La centration est sur la production en tant qu'activité. (ce qui se fait en se disant).</p>		
pauses homogénéisation	POB	SPOT
Pauses unificatrices :	10 occurrences	1 occurrence (33c.m)<204>
Pauses de rupture	1 occurrence	aucune
<p>Les pauses unificatrices ont une fonction énonciative : elles unifient ce qui précède en une sorte de continuum thématique et rhématise ce qui va suivre.</p> <p>Les pauses de rupture marquent le changement radical de construction syntaxique ou d'orientation argumentative. Elles annulent la valeur de ce qui précède.</p> <p>Elles correspondent à une centration sur le produit de l'activité. (ce qui se dit).</p>		
Pauses non structurantes de l'énoncé oral	POB	SPOT
	aucune	Toutes en 33c (sauf cf 153)
<p>Ces pauses marquent le travail de formulation dans une perspective énonciative. L'utilisation en discours de cette stratégie suggère un changement de focalisation qui fait passer d'une centration sur l'activité de production à une centration sur la production en tant qu'objet (relève des métaprocessus : ce qui se pense, se construit sur ce qui se fait).</p>		

4) L'intensité (I)

POB

SPOT

Registre mère : médium

Registre très élevé I +++

Registre enfant : supérieur

mais peu de variations.

Valeur peu significative au plan de la production textuelle.

III. Analyse

En lecture partagée (POB), on note une centration sur l'activité de lecture et la formulation : pauses de passation de parole, pauses d'homogénéisation, F0 plat + intensité élevée.) Lorsque l'enfant construit le récit et exerce sa compréhension, les courbes de Fo sont plates tandis que l'intensité est dans une plage élevée. La compréhension du récit se produit ainsi à plusieurs voix.

Pendant le « simulacre de lecture » (SPOT), l'enfant élabore mentalement ce qu'il va dire en conscientisant les fonctions et la nature de l'écrit : présences de pauses non structurantes de l'énoncé oral, Fo élevée et I moyenne non modulée.

Quand la production textuelle est caractérisée par I forte, Fo modulée, il y a travail réflexif sur une représentation en train de se modifier.

Déjà, à deux ans et demi, les variations de durée, les pauses et les variations du fondamental permettent de caractériser les 3 niveaux de centration lors du travail de production : une centration sur le produit de l'activité (le texte), une centration sur la production et enfin une centration sur l'objet « production ». On est dans ce cas dans la construction d'un dispositif métalangagier.

L'analyse prosodique de deux productions textuelles orales issues d'une transposition exigeant un changement de mode communicationnel nous renseigne donc sur quelques stratégies de l'enfant qui commence à maîtriser le langage articulé pour entrer dans le monde de l'écrit. Loin de s'exclure, ces stratégies se complètent.

Les variations prosodiques montrent que l'activité de production verbale orale se différencie notamment en fonction de la nature de la tâche langagière que le jeune enfant montre qu'il veut accomplir. Autrement dit, la production verbale proprement dite met en œuvre une activité de catégorisation implicite de la situation de production, et comporte donc un niveau métadiscursif ou métacommunicationnel.

La comparaison des paramètres prosodiques des deux situations fait apparaître que la situation SPOT constitue, par ses caractéristiques intonatives et prosodiques, un simulacre de lecture. Nous voyons dans ce simulacre de lecture une stratégie d'auto-apprentissage analogue à celle que les enfants utilisent spontanément pour s'approprier la production d'écrit (simulacres d'écriture).

Dans la mesure où nous postulons que les paramètres prosodiques renseignent sur la construction de compétences lectorales, un parallèle peut être suggéré avec le langage égocentrique, entendu au sens de Vygotski : le langage est dès la naissance communication avec autrui, pour devenir un instrument de communication avec soi-même, dont la forme la plus aboutie est le langage intériorisé de l'adulte, et dont le langage égocentrique n'est qu'une étape intermédiaire : « la fonction du langage intérieur conduit inexorablement et systématiquement à ce que le langage égocentrique, qui au début ne se distingue du langage social que sous le rapport fonctionnel, peu à peu, à mesure que progresse la différenciation fonctionnelle, se modifie aussi dans sa structure, aboutissant à terme à l'élimination complète de la syntaxe du langage oral. [...] Il manifeste une tendance toujours plus grande au raccourci, à l'affaiblissement de l'articulation syntaxique, à la condensation.[...] Dans le langage intérieur, il n'est jamais besoin de prononcer intégralement les mots. Nous saisissons à l'intention même que nous en avons le mot que nous devons prononcer.(PL p 477 - 479) »

Le simulacre de lecture est un soliloque : il procède d'une autonomisation permettant que se construisent les capacités réflexives propres à la pensée consciente. Cette conscience métadiscursive impose à l'enfant une double tâche requérant d'une part l'analyse de la tâche à accomplir et d'autre part le contrôle cognitif de l'utilisation de cette connaissance, son résultat (la mise en mots). Se centrant sur la première tâche, ni la mise en mots ni la structure prosodique de l'énoncé ne sont préservées, au profit de la construction de la représentation de l'acte lexique.

Conclusion

En classe, la diversification des modalités de lecture est susceptible de favoriser tel ou tel comportement. Les jeunes enfants s'investissent dans différentes pratiques, et les liens noués avec le texte sont multiples. Si les plus fréquents sont les liens personnels avec le texte lu (les connexions entre leur vie et l'histoire racontée), les liens affectifs (les sentiments provoqués par l'histoire), les liens méta discursifs (cognitifs) sont à favoriser : il s'agit donc de stimuler en classe la plus grande diversité des pratiques et de solliciter notamment chez les tout petits les dispositifs de lecture en autonomie et de lecture interactive à deux. Car ce n'est pas parce qu'on ne la comprend pas que la parole du jeune enfant n'est pas porteuse de signification.

Références

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- Corbenois M., Devanne B., Dupuy E. Martel M. (2000) *Apprentissages de la langue et conduites culturelles*, Bordas.

Annexe 1 Petit Ours Brun

m:dis / 27/ qu'est ce qu'il dit papa ours :(all=34)
68 c: il dit c'est un ballo:n /22/
m: il dit: oh regarde le§ ballon
69 c:§ mais c'était pas un ballon, / 51/ c'est la lune
m: et oui./ 211/ c'est drôle /100/ elle m'a§ / 138/ s suivi ::: /277/
70 c: §suivi
m: est ce qu'elle va venir aussi dans ma chambre / 316/? Oui /81/
71 c: oui./28/
m: elle est encore là! /120/ elle est gentille la lune. /203/ oh! /127/ qu'est ce qu'elle a fait la lune?/ 64/
72 c: elle a caché all +/ 43/
m: et oui, elle est cachée
m: mais pourquoi elle est partie? /21/ pourquoi chloé elle est partie? /142/
73 c: parce que on la voit pas.
m: non, elle est cachée derrière quoi? /48/
74 c: les/ les tua (= nuages)
m: et oui, derrière les nuages. /35/ ça y est! /143/ la voilà encore
75 c: la voilà /36/
m: je voudrais bien l'attraper! / 87/ J'aime bien la lune /24/ c'est joli sa lumière /65/ Et qu'est ce qu'il dit papa ours? /208/
Chut, bonsoir petit ours br §un!/100/ et gros dodo! /51/
76 c: do /150/
moi, ça fini tout à l'heure/98/ . Enco(re)! /317/
l'a plus /201/
encore /94/
m : mais non, j'arrête.

Annexe 2, Spot : "simulacre" de lecture.

Conventions de transcription :

E1 = élève de CE1, m = maîtresse, c = enfant
/ / = durée des pauses P = Pause
::= allongement syllabique (xxx) = syllabe non prononcée
[xxx] = phonétique §ça chevauchement des interlocuteurs
MAJ = forte intensité

E1: C'est quoi ça?
30 c: c'est l'histoi de mon ami :: (algt final) /48 /
E1: oui: et ça?
31 c: c'est un chien qui fait un câlin :: (allong) /65/
o: oui, tu fais un câlin à ton chien /40 / et ça? / 77 /
32 c: enco(re) / P 67/ tu veux plus te mettre assi (se) /168/
m: et puis quelle / raconte le toi /89/
33 c :
a. non [oe] [oe] toi /89/
< m inaudible>
b. il est [pa] [te] (=par terre) [e] [si :::::] allong + /287/
c. il est [pati]il est /173/
d.il est parti le [ti]::::: allong + 78
e. il court il est pas là il cou ::::rt /74/
f. il est pas là du tout là /153/
g. il est encore [e] [ou] /127/
h. il était là qui [brou] /74/
i. et a a dit [brou] /40/
j.il est là il dit / 45/ brou /42/ [ou] /95/
k. il fait quoi ? i :::l a fait quoi ? /80/
l. il fait ça./60/
m. allez /32/ tu IIS /204/
n. maman tu lis §ça /38/
m : qu?
m : oui
34c : lis ça : tu lis ?

Life-long Learning and Literacy Development: what role does children's literature play?

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New Zealand along with many other countries, aims to provide an education system which will meet the needs of future citizens. Today's children are tomorrow's leaders. A cliché admittedly, but nonetheless, a vibrant education is an essential early pathway for later success. Learning is not confined to the school years yet the concept of oft quoted life-long learning remains somewhat nebulous. Preparing children for a world where the pace of social and economic change is rapid, presents significant challenges for educators and requires a pedagogical shift in practice.

What will a life-long learner look like?

Literacy development is an essential tool for learner empowerment. Our abilities in literacy enable us to apply our learning and address the challenges of technological and social change. Future literacy requirements befitting a life-long learner, will include the following: the ability to be curious and reflective; creative; empathetic and confident; self-directed and ethical. Effective communication skills are the vehicle in which these attributes of life-long learning are developed. Creative, curious and critical thinkers will be in a position to respond to the exponential capacity of computing technology to double (currently) every two years. In contrast to the digital immigrant, Generation X, the digital native, demonstrates a high degree of technological flexibility. Flexible

New Zealand Response

In recognition of the personal and interpersonal qualities needed for future success, the New Zealand Ministry of Education issued its revised curriculum in 2007 with the primary aim of developing learners who realize their potential. The New Zealand curriculum places an emphasis on learners who will develop their potential to be confident, creative, connected, actively involved, and life-long learners. The document acknowledges a world of rapidly changing technologies where globalization and cultural

What can a literature based curriculum offer?

Literature plays a significant role in situating one's life in the broader social context. A literature based curriculum offers both challenge and enjoyment. Regular literature related discussion not only develops oral literacy but contributes to a classroom of thoughtful student discourse; such a classroom environment values student agency and makes connections with students' lives. Examination of multicultural and postcolonial literature invites exposure to a variety of viewpoints and challenge to one's own world view. As students engage with rich multicultural text they begin to develop appreciation both for their own culture and the cultures of other students. (Craft, Al-Hazza, Bucher, K. 2008). In its capacity to encourage readers to experiment with new types of text, literature relies on imaginative engagement on the part of students and astute text selection on the part of the teacher. Individuals who can continue to exercise their imagination are those who will be better prepared for future challenges. Teachers play a significant role in developing the motivation for life-long learning by providing a stimulating learning environment where children are encouraged to explore their creativity and develop responsibility.

Dispositions for learning and children's literature

As teachers mediate literature to children, the Key Competencies can be foregrounded in the learning process. Teachers capitalize on students' early literacy experiences of nursery rhymes and storytelling. They recognize the enjoyment children's literature imbues in discovering new worlds of literacy accomplishment. For example the picture books of well known British author Anthony Browne reveal rich verbal and visual interplay which assist children of all ages to discover new and challenging adventures in thinking. Rich text selection offers readers valuable learning experiences in critical literacy, empathy, and vocabulary development. Children's literature is a vehicle for engaging with new literacies as the reader/viewer is often required to examine different meanings of multi-layered narratives. A critical and problem solving approach to reading, enhances opportunities for developing into a confident learner, one who can own, express and critique opinions, and one who is well positioned for life-long learning. Furthermore, literature serves as a springboard for consolidating future reading habits and engaging with a variety of texts.

The opportunities teachers provide for learners to engage with digital media promote literacy engagement. Book club blogs and podcasting book reviews enhance

peer review and individual responsibility. Larson's study (2009) on empowering readers in on-line learning communities demonstrated how within the technology-rich environment students were invited to think more deeply about literature by relying on each other for 'guidance, support and construction of knowledge'. (p. 648). Promoting positive attitudes to reading enhances dispositions for learning. Research studies suggest significant correlation between attitude to reading and literacy achievement. The NZCER longitudinal study involving five hundred children *Competent Children, Competent Learners* provides a comprehensive picture of how children learn. One key finding concluded that *the enjoyment of reading - not just being able to read - is a really good indicator of life-long learning, over and above the usual suspects related to socio-economic well-being.* (Wylie, C. 2009, p.9). The National Education Monitoring Project (NEMP) provides subject rotational assessments using national samples of schools and students to show what Year 4 and Year 8 students know and can do. In support of a literature based curriculum, it is interesting to note that in 2004 the two favourite reading activities in school were silent reading and listening to the teacher reading. Year 4 students viewed reading as a technical task, whereas Year 8 students placed greater emphasis on enjoying reading and choosing the right book. Teacher selection or recommendation of, appropriate texts is central to the sustained integration of children's literature as a means of strengthening competency growth.

Further research studies yield relevant data. The PIRLS mean reading score for New Zealand students (532) was significantly higher than the international PIRLS scale mean (500). Students, who report reading for enjoyment and reading stories or novels every day, generally achieved higher reading scores. (www.educationcounts.govt.nz) In the Best Evidence Synthesis (BES) on effective pedagogy (2008) Sinnema and Aitken identified four mechanisms for effective teaching, all of which can be incorporated in a programme which foregrounds literature as a catalyst for complex literacy progression. The four mechanisms identified are: making connections to student lives; aligning experiences to important outcomes; building and sustaining a learning community; and designing experiences that interest students. What better place than the learning community which constitutes the classroom, to forge learning experiences -experiences which exercise students' imagination and empower them to become critical, creative and caring adults who will confidently engage with the Multiliteracies of the future. Juliet Twist urges teachers to help readers pay attention to detail in order to engage with big ideas. That microcosm of society, our classroom 'is one where students believe in the beauty of literature, believe in its potential to

illuminate their understanding of what goes on in the social sphere, and to change lives and even societies'. (2008, p. 32).

Literature and the Imagination

The imaginative power of story has always, and will continue to, colonise the 'country' of the mind. Albert Einstein stated *I am enough of an artist to draw freely upon my imagination. Imagination is more important than knowledge. Knowledge is limited. Imagination encircles the world.* This paper will refer to a selection of texts which illustrate how literature helps expand students' thinking and provides enjoyable interaction with text. The first two, published mid-way through the twentieth century, are imbued by their contemporary norms relating to family structure, gender and culture. In Russell Hoban's *The Mouse and His Child*, memory and desire underscore this narrative about a clockwork mouse and his child and their search, via many perilous encounters, for sanctuary in the beautiful dolls' house they had once known. The internal logic of the fantasy is convincingly established so that when the action transfers to the junkyard and the tramp moves into the frame once more, it is not just for the repair of the toy, but for its restoration of spirit. Language constructs meaning and assists the reader's imaginative response through use of repetition and the encoding of class and gender signifiers. The poetic and playful nature of the prose, coupled with the juxtaposition of sounds, lends chilling intensity to the narrative. The beauty of the snow and the sounds of Christmas bells are accompanied by the ominous cawing of crows. Such images probe and heighten awareness of constructions of beauty and squalor. The balance between dependence and self-reliance is explored through the mouse child's experiences and the motifs of fragmentation and reinvention which are developed. The law of motion as it pertains to the wind-ups is subject to adjustment with the circular, exchanged for the 'lurch' forward. The mouse child progresses backwards into the future, facing the past. Qualities of perseverance, kindness and self-awareness are encoded within the narrative discourse, all qualities needed by twenty-first century literate individuals.

Like Russell Hoban, the New Zealand writer Witi Ihimaera is a powerful story teller. Dorothy Butler, a recognized New Zealand writer and critic stresses the central role of storying....*we cannot make sense of our lives except by devising narratives to explain and construct, to deliberate on the past, consider the present and speculate on the future, and that our dreams and daydreams reflect, modify, reinforce and are part of this purpose. Storying is, indeed, a primary function of mind.* (1992, p.13).Witi Ihimaera

is a Maori New Zealand writer whose novella *The Halcyon Summer* is set against a background of political unrest over land issues. Three children are sent to stay with their grand-aunt who lives in a remote part of New Zealand – the year is 1950. The narrative is focalized through Tama so that his discovery of *this* history being *his* legacy and *this* place being *his* place positions the reader towards an awareness of the protagonist's inner conflict. (Ihimaera, 1994, p.120). The fabled kingfisher connotation of the title with the suggestion of calm weather during the bird's incubation mirrors the exhilarating summer before Tama moves beyond the edge of childhood. Tama's own horizons undergo subtle shifts in perspective including initiation into traditional cultural practices such as fishing without rods and sustainability of food source by returning the first catch. A story such as *The Halcyon Summer* with its bucolic overtones offers a layered and nuanced discourse which conveys the sense of exploration at its core. The nature of the search encompasses both challenge and lament.

Each of these texts can be utilized to probe thinking and do what Hipkins (2008) suggests when she poses the question *how do we help students transform what they can already do, so that a much wider and deeper repertoire of thinking competencies comes within their reach?* (p.36). Literature offers the opportunity for deep learning. Like readers themselves, reader interpretation is varied. Using a critical literacy approach enables readers to take an active involvement in text to allow for multiple interpretations. Researchers acknowledge that students' interpretations of text will be influenced by their cultural and social backgrounds, something a critical literacy approach endorses. (Au, K. 1998). Postmodern theory and cultural relativism rely on a diversity of response and interpretation. Guy Claxon's (2008) latest book with its advice to replace "is" statements with "could" statements is in alignment with literature's goal of helping students 'weave nets of deeper meaning as they make new connections between ideas or strengthen existing connections' and develop more complex ways of using language, symbols and texts. (Hipkins, 2008, p. 37)

Success in literacy is contingent upon knowing how texts work. The competencies of managing self and relating to others are enhanced when students are encouraged to develop questions thereby bringing an inquiring perspective to their reading, an ability to problematise, and a willingness to share personal responses and insights. Text related conversations alert readers to characters' perceived motivations, background experiences and relationships. These conversations can sometimes disrupt our own ways of thinking and encourage us to examine our beliefs and values. Literature challenges us to reflect on why we think and respond the way we do. Dame Marie Clay

has stressed the importance of focused conversations which support students in developing autonomy in their literacy progress. She observed *if we use something like the conversation model in our teaching and think about how to link into the listener's knowledge every time we hold a conversation, we might be more helpful to children, and from our model they might learn how to make connections for themselves. Encouraging young people to talk more about their understandings is one way of helping them make connections.* (Clay, 1998, p.32).

Three recent New Zealand publications promote lively conversations, and for many readers they have prompted explicit engagement with the competency Participating and Contributing. ***Sting*** by Raymond Huber is an animal fantasy written from the point of view of a young honey bee named Ziggy. His mission is to discover how other bees live and to unravel his identity. Although a fantasy adventure, like all notable fantasy it succeeds in weaving reality through the text. Nonetheless the narrative imparts significant bee knowledge (without being didactic) which reveals a complex GPS navigational system and a language of symbols. The honey provides insights into their flight patterns producing a unique geochemical footprint of the area it was produced. Bee facts along with a spelling bee are situated at the end of the narrative but still inhabiting it under the guise of Dr Sophie Domisse's Guide to Bees. The writing style uses humour to illuminate tensions and create ways of exposing conflict within safe perimeters. Manipulation of language through word play and puns intensifies the verbal humour. The incongruity of a talking bee creates a range of comic effects. Ziggy, a verbal as well as a physical acrobat, wants to exert some independence and control over his life. In constructing a first person narrative, Huber directs the discourse towards a cautionary view of adults, and empathy with Ziggy. In addition to its robust yet fun-filled narrative structure, this text lends itself to conversations related to environmental awareness and the decline of bees as the planet's ultimate pollinators. Further research can inspire active community engagement with projects such as tree and flower planting. Local community resources form an invaluable asset in literacy exploration as each school develops its own unique ways of involving members of the local community in children's learning. Maintaining a productive, shared relationship with families helps to cement reading interest and literacy progression.

Space Gum by Tania Roxborough is a contemporary adventure mystery narrative punctuated with nuanced humour ranging from melodrama to pithy interior monologue. Protagonist Carl lives with his mum (counselor), dad (science teacher) and big sister.

The fast-paced narrative moves from an ex-NASA scientist giving Carl a mystery gift to issues surrounding corporate power, commercial sensitivities and environmental concerns. The plot grows intrigue in a skillfully crafted manner. Written in the present tense, it conveys immediacy and uses complex plot devices to foreshadow danger. Space, with its associated themes of exploration, mystery and pushing the limits of human endeavour, works as a metaphor for Carl's personal quest for understanding, challenge and adventure. He is adept at pushing boundaries, and his family may sometimes be cast in *his* production of events as alien life forms. But he is enterprising and intuitive, all qualities which stand him in good stead for dealing with the range of situations he will encounter. As a text it offers potential for engaging children's interest and sharpening their ability to articulate their ideas about thematic content.

Another text which entices readers to think in more complex ways is *Recycled* by Sandy McKay. The first person narration propels eco-warrior Colin's mantra 'reduce, re-use, re-cycle' into the reader's consciousness. Colin is committed and persuasive and these character attributes provide a high spirited and playfully constructed narrative which succeeds in exploring the dynamic of family relationships in a compelling way. As the Key Competencies are intended to have personal relevance by being situated in authentic contexts, a text such as *Recycled* integrates learning with its factual information 'clip-on' at the beginning of each chapter. The explicit positioning of facts and the beguiling elements of story combine to heighten emotionally engaged learning as they discover new doorways to literacy.

Educator David Sobel (2008) argues that linking curriculum with an engagement in the real world not only provides students with thinking skills, but also helps them grow into responsible citizens and stewards of the earth. *Recycled* with its recipes for construction of a worm farm and how to make recycled paper, and a host of other stories play their part in motivating students' awareness of the environment. Local schools have developed school gardens and planted native trees. One student from Otago Girls High School noted *Young people are so important in environmental issues because they've got so much creativity. And they take action, whereas adults just talk about it.*

Exposure to literature builds agency and encourages students to voice and justify their opinions. *Effective Literacy Practice* (2003) advises that in order to foster independent and recreational reading and writing, teachers need to offer plenty of variety and guide students towards selecting wisely, with picture books at all levels being included. Picture books contain their own set of conceptual challenges in written

and visual communication and are ideal sites for sharpening perceptions of socio-political structures. Debate on what constitutes authentic representation of culture provides opportunities for research and increased awareness of author / illustrator bias. *You and Me: Our Place* by Leonie Norrington and Dee Huxley depicts Aboriginal cultural practice in terms of ecological knowledge. All the marine creatures mentioned in the book are used as food sources by indigenous peoples. The pastel and coloured pencil medium conveys energy. Detail related to traditional cultural fishing practices (spear, netting) extends the written text and creates a world in which the old and new cultures co-exist and where the children move seamlessly between the two. As Sipe (1998, p.107) has pointed out 'Picture books allow children to have multiple experiences as they engage in creating new meanings and constructing new worlds.'

Offering a rich site for experimentation in its representation of pictorial, cultural and linguistic codes, the picture book continues to re-define itself in relation to its audience. Re-workings of fairytale and elements of intertextuality reside in *Goldilocks* by David Jones, *The Three Fishing Brothers* by Ben Galbraith, and *The Little Kowhai Tree* by Witi Ihimaera. Each of these texts challenges the reader through playful transaction between text and image. Colour symbolism, graphic style of illustration and visual metaphors all contribute to dialogue which privileges imagination and raises questions about the nature of the world we live in. Implicit in both texts by Galbraith and Ihimaera are ecological considerations, yet story quality and the artistic aesthetic are never compromised. Galbraith's collage artwork and die-cut, peep-through portholes open the way for analysis of the illustrative 'grammar' (colour, line, texture, balance, medium/mixed media.....) and its interplay with the verbal code.

This duality of the picture book, with its verbal and visual representations, coupled with the use of ironic tone and ruptured narrative, imply a reader who is visually literate and willing to take an active role in constructing meaning. Margaret Mahy, winner of the Hans Christian Andersen Award in 2006 writes in a highly visual way, with her picture book stories featuring larger than life characters and great dramatic potential. *The Great White Man Eating Shark* is a variant on the boy who cried wolf. Norvin is like an archetypal mythical trickster, intent on keeping the tasty Caramel Cove to himself. He succeeds in upsetting the established order of humans and animals – for a time. Like a child to a lollypop, the 'real' shark is attracted to wannabe shark Norvin. Mahy's wry humour and whimsical extravagance signal her mastery of a complex medium. In her words *I think that a story travels along an arc, in that it begins as a private speculation in the writer's head; it goes out into the world and gets published and it becomes a*

public thing and somewhere along the line the reader picks up the book and takes the story into their head; and so it goes from one particular sort of privacy into another. The story the reader reads is probably never quite the story the writer felt they were writing, because the reader will bring all sorts of judgments and experiences which the writer can't anticipate. (Mahy, M. 2006).

This paper has argued that children's literature offers a rich site for discovering worlds of literacy. Literacy as social practice, situated in social contexts is a definition shared by contemporary researchers in the field of literacy (Luke 1993, Gee 1990). As children's books reflect the culture and time of their production, they offer wide scope for exploration and growth in the competencies required for the twenty-first century. Multi-layered meanings are constructed by readers in distinctive ways. Interrogation of text enhances analytical capability and challenges thinking practices. Empathy and an ability to relate to others and confidence in the way we express ourselves, will help in our efforts to participate and contribute to society. Responding to the challenges of the future will require individuals who can think with imagination and purpose. In opening doors to all the learning areas, the key competencies lay the foundation for discovering worlds of literacy. As children's literature can be utilized throughout the curriculum, it can serve as a lively vehicle for competency enrichment, prepare children for the variety of texts they will encounter in the future, and pave the way for mature students to display motivation for life-long learning. Integration of children's literature within the classroom programme can offer explicit alignment with the future focused dispositions for learning reflected in the essential learning competencies. The challenge for educators is to make children's literature a core pedagogical component of their literacy toolbox.

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Discovering how to be critical readers in varied content subjects

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In today's world, people of all ages are confronted with vast amounts of information, both in print and electronic formats, they need to read and understand. Thus, it is most important for educators of all content subjects to teach their students how to critically analyze, evaluate, and discuss the varied texts they are reading in order to "disrupt the commonplace by examining the written source from multiple perspectives" (McLaughlin & DeVogd, 2004, p. 14). In this way, the reader will move beyond the text's message to "question, examine, and dispute power relations that may exist between readers and authors" (McLaughlin & DeVogd, p. 14).

I will now describe the content of a graduate reading course in which 30 teachers and school administrators discovered how to become critical readers themselves and, in turn, were taught the skills to impart critical literacy practices to the students with whom they work. These novice and experienced educators worked in a preschool, two elementary schools, and in a combined middle/secondary school. Many of the teachers taught all subjects in self-contained classrooms, while others instructed their students in specific content subjects – mathematics, science, social studies, foreign languages, and the creative arts.

The Setting for This Graduate Course

This 3-credit graduate reading course was part of a 30-credit Master's Degree in Education Program that was offered through a well established and large state college, located in the northeastern United States. All of courses in this Master's Degree Program were taught at one of the campuses of a private, international school, situated in an expansive capital city of a Latin American country. The school consisted of three separate campuses and four schools: Campus 1, a preschool (infants to age four); Campus 2, an elementary school (kindergarten-grade 5); and Campus 3, an elementary school (kindergarten-grade 5) and a middle-secondary school (grades 6-12).

Many of the students who attended this international school were from upper socioeconomic class families. These students' families paid a high annual tuition for their children to attend this non-residential school. Other students were from lower socioeconomic class homes and attended this school on full scholarships. A third group of children who attended this school were ambassadors' children and

represented various countries in the world. These students' families also paid an annual tuition for their children to attend this school.

The educators who worked at this international school were as diverse as the students they taught. Some were natives of this Latin American country, while others were originally from the United States, South America, Canada, and the Caribbean. Each educator brought his/her own teaching style, culture, and language to daily interactions with his/her students and to his/her interplay with each other and me, the instructor of this graduate reading course. It was this diverse graduate student composition that caused our class to be most interesting and enjoyable.

While the educators at this international school had to follow the educational standards of this Latin American country, they could create their own curriculum and choose their own texts for their students to use. Therefore, these educators were very enthusiastic to learn new and innovative critical reading and content-area literacy strategies they could incorporate into their daily instruction. Since three languages were spoken at this school (Spanish, French, and English), quite often the teachers' lessons were tri-lingual. It was most interesting to watch these educators, both in our graduate class and in their own teaching assignments, converse very easily in these three languages.

This Graduate Reading Course

This graduate reading course entitled "A Critical View of Reading Across the Content Areas" took place for nine days, with a five-hour class each evening and an eight-hour session each Saturday and Sunday for two weekends. The course objectives involved the educators practicing how to critically read, analyze, and evaluate different text genres; learning various strategies for teaching literacy skills in all content subjects; and applying the critical reading and literacy skills they were learning and practicing in class to their own work in the schools. Each class was quite interactive as the educators participated in, first-hand, the critical reading and content-area literacy activities they would be eventually teaching to the students in their own classrooms and schools. The educators concluded each class by writing an electronic journal reflection regarding the new learning they acquired during the particular class and by orally sharing these journal entries with each other. The final, culminating project for this course was an integrated thematic unit, in which the educators developed a series of connected lessons that reflected a particular content subject and a certain grade level. At our last class, these educators demonstrated their students' learning during the thematic lessons as they shared actual examples of the students' work as well as presented highlights of the units by means of PowerPoint presentations.

Defining Critical Literacy

The educators in this graduate course and I began our work together by discussing varied definitions of critical literacy. Each graduate student thought about this question: “What is critical literacy, and how can it be included in content area literacy teaching?” After individually thinking about the answer to this question for a few minutes, pairs of educators shared their single thoughts with each other and then their paired discussion with the whole class. Next, we talked about what various literacy experts have written about critical literacy. We discovered that “becoming critically literate means developing a sense that literacy is for taking social action, and awareness of how people use literacy for their own ends” (Dozier, Johnston, & Rogers, 2006, p. 18). We learned that readers should not accept the printed word without questioning the author’s purpose for writing the text, the particular perspective the author is representing, and any other voices or perspectives that are not expressed in the text. The reader becomes a “text critic” and views the text “as a tool of institutional shaping of discourses and social practices” (Freebody & Luke, 1990 as cited in Stevens & Bean, 2007). Therefore, in order to teach their students how to become critical readers, “teachers must become critically literate themselves, value social justice, and have a sense of the cultural contexts in which they work” (Dozier, Johnston, & Rogers, p. 18). When both teachers and students engage in critically examining and discussing different texts, they begin to ask questions about language and power, about people and lifestyles, about morality and ethics, and about the advantaged and disadvantaged (McLaughlin & DeVogd, 2004, p. 16).

Critical Literacy Practices

Besides discussing expert definitions regarding critical literacy, the educators in this course also read and talked about the text, *Critical Literacy: Enhancing Students’ Comprehension of Texts* (McLaughlin & DeVogd, 2004), as well as participated in a critical literacy practice during each class session. The educators interacted with fiction, traditional literature (fairy tales), newspaper editorials, magazines, and short stories. They responded to this literature orally through discussions and in writing through co-authored texts. They worked with the whole class together, individually, with partners, and in small groups. Through participation in these class activities, each educator gradually viewed him/herself as a critical reader and began to see that a reader of any age should not accept a text in the manner which it is written but should question the action/information in the text as well as the author’s purpose, point of view, and language. The educators appeared to enjoy taking part in these critical literacy practices and looked forward to implementing grade-level appropriate

versions of these activities in their own work settings. (Table 1 includes four examples of critical literacy activities in which these educators participated during class sessions.)

Table 1
Examples of Critical Literacy Practices

Problem Posing (McLaughlin & DeVogd, 2004): The course instructor read a fiction picture book to the class. In small groups, the educators discussed this book using these questions. Who is in the text situation? Who is missing? Whose voices are represented? Who is the hero of the book? Whose perspective does the author favor? Whose voices are marginalized or discounted? What are the intentions of the author? What does the author want the reader to think? What would an alternative text say? How can the reader use the text information to promote equity?

Switching (McLaughlin & DeVogd, 2004): The educators worked in small groups. Each group chose a different fairy tale to read and discuss. Next, each group rewrote the fairy tale by using one or more of the following “switches” or changes to the original text: Gender, theme, setting, body-style, clothing, emotion, ethnicity/race, language, relationship/organization. Then the group discussed both the revised and original texts by means of these questions. How did the text change with the switch? Why did the author of the original fairy tale choose not to report certain information? What did the author of the original fairy tale want us to believe? What can we do to promote a just understanding of this topic? Finally, each group presented their revised version of the fairy tale to the whole class.

Books That Disrupt the Common Place and Provide Multiple Points of View (McLaughlin & DeVogd, 2004): The educators worked in small groups. Each group read and discussed a book that “disrupts the commonplace” and provides multiple points of view, using the following questions. How does the book disrupt the commonplace? How many points of view are represented in the book? How are these points of view represented? What is the theme presented in this book? How is this theme presented? What must the reader do in order to understand the book? Are there any points of view eliminated from this book? Then each group shared their book and discussion with the whole class. Sample books that disrupt the commonplace and provide multiple points of view are: *Click, Clack, Moo – Cows That Type* (Cronin, 2000); *Black and White* (Macaulay, 1990); *The Stinky Cheese Man and Other Fairly Stupid Tales* (Sieczka & Smith, 1992).

Juxtapositioning (McLaughlin & DeVogd, 2004): Each educator worked with one other educator. Each pair was given two editorials from *USA Today*, which were written about the same topic but reflected two different points of view. After each educator read his/her editorial, the partners analyzed the editorials, pointing out any author bias, and how each author represented his/her point of view. Each pair of students then shared their editorials and discussion with the whole class.

Relevant literacy practices for content area teaching and learning

Along with learning about, practicing, and subsequently implementing various critical literacy activities, the educators in this graduate course also had the opportunity to be engaged with different literacy strategies they could ultimately employ in all content subjects in their own classrooms and schools. Thus, each of our course sessions involved instruction and learning regarding both critical and content-area literacy practices. The educators soon discovered that “providing students with

multiple opportunities to construct meaning in [content subjects] enhances their content knowledge and promotes a deeper conceptual understanding of it” (Stephens & Brown, 2005, p. 2). Many of these content-area practices were found in one of our course texts, *A Handbook of Content Literacy Strategies* by Elaine Stephens and Jean Brown, while others were from varied professional sources introduced by me, the course instructor. Since many of these literacy strategies were new to these course participants, these teachers and administrators were eager to incorporate these literacy activities into their own daily content-subject lessons.

The first course activity regarding content-area literacy instruction involved the examination of the structures and features of nonfiction texts. Each educator brought to class either a content-area textbook or a nonfiction book used in his/her own teaching. They examined these texts for features to determine accuracy such as the dust jacket, copyright date, and author’s credentials; organization structures (enumerative, sequential, chronological, compare/contrast, cause/effect, question/answer, narrative); writing style including clarity, coherence, organization, language, voice, and tone; access features such as table of contents, headings/subheadings, glossaries, and indexes; and visual information (diagrams, graphs, tables, maps, for example) (Kristo & Bamford, 2004, pp.54-55). The educators soon discovered a variety of text genres can form the basis for content-area teaching and learning. These text genres include, but are not limited to, concept books, photographic essays, life cycle books, biographies, how-to books, survey books, journals/diaries, reference books, and informational picture books (Kristo & Bamford, pp. 58-59). Once this examination and discussion of various content-area texts were complete, the course participants were ready to learn about various literacy strategies regarding prior knowledge activation, vocabulary instruction, comprehension, and discussion.

Using grade-level appropriate textbooks and fiction/nonfiction texts from their own classrooms, these educators practiced first-hand various literacy strategies to include in content-area instruction. First, these educators discovered the value of activating students’ prior knowledge and using their prior experiences with different topics, concepts, and text genres as aids to understanding the new texts they are reading. Second, since the vocabulary found in content textbooks and nonfiction texts can be difficult, dense, and unfamiliar to many students, various vocabulary instructional activities were modeled, presented, and practiced by the graduate students in this course. Third, these educators were introduced to varied graphic organizers, self-questioning techniques, visualization strategies, and discussion formats in order to enhance text meaning and insure understanding of the texts their students are reading and the topics their students are studying. After actively

learning about and participating in these different literacy techniques that could be easily incorporated into all content subjects, these educators quickly discovered that “teachers who make content literacy a priority understand how students learn...[and] help students learn content while developing the literacy and thinking skills necessary to become independent, lifelong learners” (Stephens & Brown, 2005, p. 2). (Examples of varied prior knowledge, vocabulary, comprehension, and discussion strategies presented and practiced in class are found in Table 2.)

Table 2

Examples of Prior Knowledge, Vocabulary, Comprehension, and Discussion Techniques

Selected Prior Knowledge Techniques:

- KWL Strategy (Ogle, 1986): Students brainstorm information on a three-columned chart regarding what they know and what they want to learn about a particular topic. After studying/reading about the topic, the students add information to the third column on the chart about what they learned about the topic.

What I Know	What I Want to Find Out	What I Learned

- Semantic Mapping (Heimlich & Pittleman, 1986): Students complete a chart before and after reading/studying a topic, with a main concept in the center of the chart and information categories regarding the topic in various sections of the chart.

<u>Information Category</u>	<u>Information Category</u>
_____	_____
_____	_____
<u>Main Topic</u>	
<u>Information Category</u>	<u>Information Category</u>
_____	_____

- Anticipation/Reaction Guide (Tierney, Readence, & Dishner, 1995): The teacher writes five/six statements regarding a topic the students will be studying. The students read and respond to each statement before/after reading.

<u>Before Reading</u>	<u>After Reading</u>
_____	_____
_____	_____
_____	_____
_____	_____
1. Statement	
2. Statement	
3. Statement	
4. Statement	

Write “T” for true and “F” for false.

Table 2 (Continued)

Examples of Prior Knowledge, Vocabulary, Comprehension, and Discussion Techniques

Selected Vocabulary Techniques:

- Concept of Definition Map (McLaughlin & Allen, 2002): Students will complete a chart before, during, or after reading, defining and stating examples of a particular concept.

	<u>What is it?</u>	
<u>A Comparison</u>	_____	<u>What is it like?</u>
_____		_____
_____		_____
 <u>Concept</u> _____		
 <u>What are some examples?</u> _____		

- Sensory Language Chart (Allen, 1999): After reading a text, students will find phrases, word, and/or sentences that evoke each of the five senses.

<u>Sight:</u>	_____
<u>Sound:</u>	_____
<u>Smell:</u>	_____
<u>Taste:</u>	_____
<u>Touch:</u>	_____

- List-Group-Label (Maring, Furman, & Blum-Anderson, 1985): Students will brainstorm a list of words associated with a particular topic. Students will put these words into related categories and label the categories.

Brainstormed List of Words:

<u>Category One</u>	<u>Category Two</u>	<u>Category Three</u>
_____	_____	_____
_____	_____	_____
_____	_____	_____

Selected Reading Comprehension Strategies:

- Story Maps: During and/or after the reading of a narrative text, students add information from the text to this story grammar map. Students could create a predictive story map before reading and compare this to the actual text after reading. Categories for this story map are: Setting, Characters, Problem, Goal, Plot, Resolution.
- Story Frames: During and/or after reading, students will create a chart with relevant information from the text. Students use this information from the chart to summarize the text. Story frames can be created for both fiction and nonfiction texts.

Selected Reading Comprehension Strategies (Continued):

- Story Frame for Fiction:

Somebody	Wanted	But	So

- Story Frame for Nonfiction:

Something	Happened	So	Then

- Self-Questioning (Harvey & Goudvis, 2000): Before reading fiction or nonfiction texts, students look at the text cover/title and record any questions they may have. While reading, students use a highlighter or Post-It notes to mark parts of the text where their questions occurred. The students then can record their questions and possible answers.

Table 2 (Continued)

Examples of Prior Knowledge, Vocabulary, Comprehension, and Discussion Techniques

- Visualization Techniques:
 - 4 Drawing Connections (McLaughlin & Allen, 2002): Students draw and write about a connection they had while reading a text.
 - 4 Open-Mind Portraits (Tompkins, 2001): Students create a portrait of a character from a text or a famous person from a biography. The students will write key information from the text about the character/famous person.
 - 4 Sketch-to-Stretch (Short, Harste, & Burke, 1996): After reading or listening to a text, students draw what the text means to them. The students share their drawings in small groups.
- Discussion Techniques:
 - 4 Content Circles: In small groups, students discuss the nonfiction text they have read. Students can write about this text first and share this writing in the Content Circle.
 - 4 Discussion Continuum (Stephen & Brown, 1994 as cited in Stephens & Brown, 2005): This technique provides a structured format for a whole-class discussion. A controversial topic is chosen, and the students place their initials somewhere along the continuum to represent their opinions of this topic. This continuum is then used to guide the class discussion.
 - 4 Save the Last Word for Me

Study Skills Strategies:

After learning about, taking part in, and discussing different prior knowledge, vocabulary, comprehension, and discussion techniques, the educators in this course and I turned our focus on selected study skills strategies. While study skills are associated more with middle- and secondary-school learners, varied skills for garnering information from a text are also important for primary- and intermediate-grade students to know as well since “for years..., students...have been asked to pick out the most important information..., to highlight essential ideas, to isolate supporting details, and to read for specific information” (Harvey & Goudvis, 2007, p. 155). As a graduate class, we brainstormed a list of relevant studying techniques which included note-taking, skimming/scanning, text highlighting, and outlining. The middle-school and secondary-school teachers added test-taking strategies to the list as cumulative tests at the conclusion of particular units of study were included in their content curricula. We also discussed individual text reading and the value of coding texts in order to self-monitor comprehension (Harvey, 1998, p. 73). Harvey suggests the following codes: “* [asterisk] for interesting, BK for background knowledge, ? for a question, C for confused, I for important, L for learning something new, W for wondering something, and S for surprising information” (pp. 73-74). I emphasized that while different study skills are used independently by intermediate-grade to secondary students, children in the primary grades can engage in many of these same study skills by means of teacher-facilitated, whole-class activities, often with enlarged texts (big books). The teachers in this graduate course and I

concluded our focus on study skills with a small-group, grade level activity, in which the educators planned possible study skills strategies they could employ with their own students.

Post-Reading Activities

“Extending [content-area] reading through writing, art, drama, an(empp, an(empp, amakt,)-6(.0012

What the students learned from this graduate reading course

Each of the 30 educators enrolled in this graduate reading course had the opportunity through course activities and class sessions to learn first-hand about the importance of including literacy skills in different content-area instruction. Likewise, for subsequent course assignments, these teachers, administrators, and school specialists were able to create classroom/school lessons which integrated literacy strategies into the varied content subjects they teach and/or supervise/support. For the preschool and elementary school educators involved in this course, this inclusion of literacy skills into content teaching and learning was rather automatic and natural as they were accustomed to teaching all content subjects during one school day. However, for the middle- and secondary-school educators, especially those who teach mathematics, history, music, economics, French, and psychology, the inclusion of literacy tasks into a specific content area was something they never actually thought about doing before taking this course. Here are examples of lessons three middle-school/secondary-school educators planned and taught to their students after participating in similar course activities. First, a tenth-grade mathematics instructor had his students write/solve their own math problems as well create individual concept maps in order to understand and learn the Pythagorean Theorem. Second, the middle/secondary school principal went into a world history class in his school and taught the students how to complete a word bank and make different connections (Harvey & Goudvis, 2000, 2007) in order to better comprehend the cultural contributions of the ancient Greeks. Finally, a middle/secondary school French teacher employed the brainstorming technique (Brown, Phillips, & Stephens, 1993) and the K-W-L Plus strategy (Carr & Ogle, 1997) as he activated his students' prior knowledge regarding different forms of government practiced in France throughout history. Each of these educators as well as the primary- and elementary-grade teachers now agreed with Stephens and Brown (2005) that listening, speaking, and viewing contribute significantly to learning subject matter" (p. 4). (Table 4 depicts other examples of literacy activities being incorporated into content subject instruction.)

Table 4**Selected Literacy Skills Integrated into Content-Area Instruction**

Grade	Content Area	Topic	Literacy Activity
Second Grade	Music	Music Composition	Prior Knowledge Activation: KWL Chart, Quick Write
Kindergarten	Science	Dinosaurs	Oral and Written Explanations of Different Dinosaur Eras
Tenth Grade	Mathematics	Parabolas	Writing and Solving Own Parabola Problems
Sixth Grade	Science	Global Warming	Prior Knowledge Activation: Anticipation/Reaction Guide
Eighth Grade	Spanish	Immigration	Question of the Day; Paired Guided Reading; Writing letters to book characters
High School	Economics	Principles of Marketing	Concept Map; Venn Diagram; Analogies
Third Grade	Language Arts	Reciprocity	Concept of Definition Map; Readers Theatre; Comparing Two Stories
Seventh Grade	Mathematics	Algebra	KWL Chart; Concept Circle

In addition to discovering the educational value of incorporating literacy practices into different content subjects, these 30 educators learned how to be critical readers of varied texts and to teach their students how to critically read and question texts and authors. These educators quickly realized “part of critical literacy requires stepping outside one’s self and the social and linguistic structures in which one is immersed...[in order to] view their current...views of learners, teaching, and parent involvement as temporary” (Dozier, Johnston, & Rogers, 2006, p. 18). Since these teachers, administrators, and specialists enrolled in this course spoke a variety of languages and had differing cultural backgrounds, our class discussions were rich with diverse thoughts and points of view. Throughout our nine-day course, the educators’ ideas of reading, texts, and literacy changed as they gradually discovered the true meaning of the text is not found in the words of the author alone but rather includes an interaction between the reader, the text, and the author. At the conclusion of each of our nine class sessions, each educator wrote an electronic journal response regarding the new learning their acquired from that class. As these educators became more critical readers themselves, they truly saw the value of teaching their students to be critical readers as well. Thus, these educators’ growth as critical readers was clearly reflected in their daily journal entries. These educators now had a redefined knowledge of what teaching, learning, and literacy are all about. (Table 5 illustrates these educators changing views of literacy and learning throughout this nine-day course.)

Table 5

Representative Educators' Journal Responses From Our First and Last Course Sessions

First Journal Entry	Last Journal Entry
"From our introductory opening discussion, I learned it is important for all of us as readers to consider all points of view....Behind all reading is background knowledge. A large part of our mission from now on will be to guide...the student for the reading."	"At the beginning of the course, it was really hard for me to understand the point of view of the author. But in the last strategy we did today, I found out it was easier for me. This course made me think beyond."
"The information I learned about in today's class is very interesting and useful for my teaching. This first class gave me a new perspective about the way to teach reading comprehension in my French class."	"As an administrator it is great to hear the excitement for the staff, anxious to transition some of our new materials into their classrooms. Our group has already met and started putting together critical strategies...for a 10 th grade math class."
"To enforce critical reading, I believe it is important to educate the reader into reading between the lines and really get a grasp of where the author is coming from, sort of a brief history lesson."	"I feel like in this course I learned a lot of helpful information. I will definitely be taking with me many useful strategies to help my students look at a text from a more critical perspective."

Final thoughts

Taking part in this graduate reading course was a wonderful learning experience for me and for the 30 educators who participated in this course. It was exciting for me to watch the instructional skills and pedagogical knowledge of these course participants truly be transformed as they planned and integrated various literacy practices into the different content subjects they teach. Additionally, these educators appeared to discover the value of critical reading and thus invited their students to have insightful interactions with the texts they were reading and discussing. Each educator appeared to change into a more thoughtful reader, thinker, and teacher. The class activities and discussions we participated in brought us all to a new level of literacy learning and teaching. As the course instructor, I couldn't ask for more!

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Viewing literacy through a 3-D lens: A ‘four resources’ model for multi-dimensional and multi-contextual readers of the 21st century

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Freebody & Luke’s (1990) four resources model identifies four key abilities exemplified by a fully literate citizen: competence in coding and decoding, semantics or meaning-making, pragmatics or everyday literacy, and finally, competence in criticism. This paper builds upon this model as represented by the corresponding “four roles of the reader” and redesigns it in ways that fit multi-dimensional literate persons, including those who are in the process of becoming literate. This is done in the context of a multi-dimensional, multi-contextual ‘world’ conception of literacy whereby it is not enough to possess the aptitudes of coding, decoding, meaning-making, concept-building, and criticism, but we must also consider what it is that we do in terms of our own worlds and those of others. At the core of literacy, in our conceptualization, is the ability to re-vision, transform, design, and build your own world and that of others.

The background setting for this revisionary undertaking is the ever-changing landscape of how we conceptualize literacy. It is no longer sufficient to define literacy in two-dimensional terms, as in the reception and expression of information through reading and writing. When we consider what counts as being fully literate in the 21st century, it clearly amounts to more than being able to read and write individual words on a page. Literacy, for today’s generation of literacy learners includes the ability to make meaning from, and communicate through, a wide variety of texts from the experiential to the printed to the digital. “Literacy is about reading, making sense of, and transforming events, art, expression, life, essentially the world” (Parr & Campbell, 2007, p. 65). As we see it, the third dimension essentially extends the reception and expression of information into re-vision and transformation.

Luke and Freebody’s four resources model has gained substantial acceptance both in the research and in the classroom. It is comprehensive and recognizes the diversity of strategies, roles, and skills required of readers. As we made use of the model and reviewed curriculum documents grounded in its model, we began to question how it fit with our conceptualization of literacy. This study was motivated by the following types of questions:

- How are the realities of new literacies redefining our conceptualizations of what counts as literacy?
- How are new literacies influencing the way new members of our communities become literate?
- How does this, in turn, inform how we teach literacies?
- What are the implications for the preparation of literacy teachers?

Although this paper does not explicitly answer all of the above questions, it can be viewed establishing some groundwork. The approach suggested here is to consider how to adapt the four resources model in order to investigate these questions. The idea is to recognize ways in which new literacies may influence how new members of our communities become literate, and how this, in turn, should inform how we teach literacies. Building on the Freebody & Luke model, ways of refashioning it are suggested, while attempting to remain true to its original spirit.

Luke & Freebody have stated that their four resources have taken on a “life of their own”: “Foucault reminds us that texts and discourses have a way of taking on a life of their own.... So it isn’t surprising that the four categories have taken on such a life of their own through teachers’, teacher educators’, and researchers’ work...” (Luke & Freebody, 1999). It is not surprising, therefore, that we would see the roles from a different slant, responsive to the way that we teach and the way that we view literacy. In our view, the four roles are ever-present, drawn upon as needed when needed, regardless of whether we are listening, speaking, reading, writing, viewing, or representing. Each role is continually influenced by who we are as literate beings, the experiences that we have had, the worlds and contexts within which we live.

Over the years, we have made use of the model in our research, our writing, and our practice. And just as Freebody and Luke (1999) applied, modified, and explicated the model, so too did we, in our minds transforming the model into a three-dimensional model that made use of the role of text architect.

At this time, we were unaware that Luke and Freebody, in an online chat (1999) discussed replacing ‘role’ (which implies a pre-existing something someone ‘fits into’) with ‘family of practices.’ ‘Family’ is interpreted as something dynamic, where the members are constantly being redeveloped, recombined, and articulated in relation to one another on an ongoing basis, and ‘practices’ are seen as being “performed, negotiated, achieved or ‘done’.” Luke and Freebody’s ‘family of practices’ deals predominantly with reading and writing, where the model we propose extends across the six language arts, seeing transformation, design, creation, and re-vision as the goals of literacy learner, thus the metaphorical view of literacy learner as text architect. Viewing the literacy learner as text architect allows us to acknowledge a repertoire or menu of practices required of three-dimensional and even multi-dimensional, multi-tasking, multi-contextual literacy learners.

Before we proceed any further, let us present our conceptualization of literacy upon which this 3-D model is built. In our view, literacy is composed of **W**ords, which represent our traditional inheritances; **O**rality, reflecting the nature of oral language; **R**e-vision or transformation which is the ability to envision a world slightly different than the one within which you are engaged; **L**iteracies which include the complexity of texts and practices we require as literate beings; and **D**iscourses which acknowledge the diversity of literate beings and the contexts within which they live and breathe texts. Literacy, therefore, is a W.O.R.L.D. view (Parr & Campbell, 2007).

This view is not new to this century, as it is based in part on Freire's (1987) view of words as symbols of value, power, and freedom for real individuals in real situations, where literacy is more than reading. This perspective is summed up clearly in the following statement.

"Literacy ...is about how we communicate in society. It is about social practices and relationships, about knowledge, language, and culture. Literacy... finds its place in our lives alongside other ways of communicating. Indeed, literacy itself takes many forms on paper, on the computer screen, on TV, on posters and signs. Those who use literacy take it for granted, but those who cannot use it are excluded from much communication in today's world. Indeed, it is the excluded who can best appreciate the notion of "literacy as freedom." (UNESCO, 2003, p. 1)

Words

According to Freire (1987), words come from the "'word universe' of people who are leaning, expressing their language, their anxieties, fears, demands, and dreams" (p. 35). Literacy develops by reading the word and the world simultaneously, each one influencing the other; reading and writing words enable learners to read and write their worlds. Literacy cannot be reduced to words; words are used as reflections of reality and as transforming that reality.

Orality

Oral literacy is no longer thought to be distinct from 'letter literacy.' Listening to and speaking the word are natural precursors and accompaniments to reading and writing, viewing and representing the word. Hearing and saying the word and the ability to communicate effectively in a wide variety of cultural and social contexts are part and parcel of being fully literate beings.

Re-Vision

Consider "re-visioning" as the centre of reading beyond the word, where revision is the ability to critically see the past and the present and imagine a different future. It involves another way of seeing and doing, grounded in historical practices of the past and present and looking toward a different and better future (Kellner, 2004, p. 10).

Learners who do not have the “cultural capital” (Bourdieu & Passeron, 1977), “funds of knowledge” (Moll, Amanta, Geff, & Gonzalez, 1992), or “ways with words” (Heath, 1983) are often oppressed and their voices silenced in the process of education and therefore the development of literacy. “This dimension of re-vision is one of social action and empowerment of individuals through literacy” (Parr & Campbell, 2007, pp. 71-73).

Literacies

The concepts of multiple literacies and multiple modalities (New London Group, 2000), as well as multiple intelligences (Gardner, 1999) fit with a conceptualization of literacy as involving the multiple language arts of listening, speaking, reading, writing, viewing, representing, and navigating. This is a view that recognizes that there is no one conceptualization of literacy. There are multiple literacies just as there are multiple ways of knowing and showing what one knows. Multiple realities are reflected in the diversity of learners, classrooms, schools, and social and cultural contexts for the teaching and learning of literacy practices. Readers and writers construct and create meanings from and through a variety of texts: through story and information, in print, media, music, sound effects, and digital texts. There are complex interrelationships in these ever-changing contexts. The connections made through multiliteracies interface with our social realities. This leads to the next dimension of the World view, Discourses.

Discourses

The dimension referred to as ‘discourses’ is based on the idea that language as communication is embedded in social interactions, in “ways of being in the world, or forms of life which integrate words, acts, values, beliefs, attitudes, social identities, as well as gestures, glances, body positions, and clothes” (Gee, 1990, in Wilkinson, 1999, p. 142). This concept recognizes that understanding learners, texts, and contexts are critical when teaching language and literacies. Localized and contextualized communication and dialogue are always at the core of meaning making. What does this multi-dimensional, W.O.R.L.D. conceptualization of literacy mean in the context of literacy practices? How does this inform our knowledge of how young learners become literate? In other words, how does this inform our teaching? This is where a closer look at the four resources model in consideration of Luke and Freebody’s re-visioning (1999) taken in the context of a W.O.R.L.D. view of literacy can be helpful.

In Luke and Freebody’s 1999 re-vision (online document), they made reference to a repertoire of practices that allow learners, as they engage in reading and writing activities, to

- break the code of written texts by recognizing and using their fundamental features, including alphabet, sounds in words, spelling, and structural conventions and patterns;
- participate in understanding and composing meaningful written, visual, and spoken texts, taking into account each text's interior meaning systems in relation to their available knowledge and their experiences of other cultural discourses, texts, and meaning systems;
- use texts functionally by traversing and negotiating the labor and social relations around them -- that is, by knowing about and acting on the different cultural and social functions that various texts perform inside and outside school, and understanding that these functions shape the way texts are structured, their tone, their degree of formality, and their sequence of components;
- critically analyze and transform texts by acting on knowledge that texts are not ideologically natural or neutral -- that they represent particular points of views while silencing others and influence people's ideas -- and that their designs and discourses can be critiqued and redesigned in novel and hybrid ways.

We are not disputing what Luke and Freebody have offered. In fact, we are more than agreeable, particularly as we see the practices of transforming and designing in the fourth bullet. What we are instead suggesting is that these roles are not unique to reading and writing; given the changing nature of literacy, it is critical to re-vision what this family of practices means within the context of the other four language arts – listening, speaking, viewing, and representing, as these are increasingly competing with reading and writing. In our view, therefore, the literacy learner is a text architect.

Re-visioning the literacy learner as text architect

Let's assume that as young learners emerge into literacy in their diverse communities, they do not learn one role at time in a linear fashion. As they learn code-breaking or word-solving skills, they are simultaneously making meaning from texts of all types, building knowledge and concepts based on previous knowledge. As well, they are creating their own texts, using what they know and are able to do with texts, and learning about how and why texts are created. All of these processes occur through complex interconnections with other learners and teachers in a wide variety of contexts from very informal social settings to formal 'school' instruction. Connections between listening, speaking, reading, writing, viewing, and representing are implicit and seamless. The view that early literacy develops in a non-linear, recursive fashion takes into account the multimodal nature of much emergent reading and writing (Labbo, 1996, Kress, 1997), and is widely supported by research on literature-based instruction (Morrow & Gambrell, 2000). If learners are to become fully literate beings by engaging in literacy practices, they must from the outset be creators and designers, thus the necessity to have the role of text architect at the core of all instruction.

Architects, in our view, simultaneously and seamlessly gather and express information through listening, speaking, reading, writing, viewing, and representing. Not one art is valued and privileged more than any other. Architects envision in the world in three dimensions, but represent it in two; this is no different from what we

typically require of literacy learners, particularly within the context of standardized assessment that values reading and writing. Architects are creators and designers, capable of transforming the landscape of the world as they absorb, interpret, manipulate, and integrate multiple sources of information, not unlike literacy learners who must be creators and designers of multiple and diverse texts, natural extensions of text critics.

We view text architects as the fundamental goal of all literacy learning. Due to the changing nature of literacy, literacy learners of the 21st century will require the skills of a text architect, quickly learning, assimilating, critiquing, and making sense of “new technical stuff” (Lankshear & Knobel, 2006) in conjunction with basic code breaking in increasingly diverse landscapes. Re-vision and transformation should not simply be one of the roles of the literacy learner, they should be at the heart of literacy learning and development. Text architects coordinate in a fluent way a range of practices extended from those of Luke and Freebody (1990); these include, and are likely not limited to code-breaker, concept builder, meaning-maker, and critical inquirer (see Figure 1 for a detailed description of the practices associated with each role).

Figure 1: Roles of the Text Architect

<p>The Text Architect as Code-Breaker</p> <ul style="list-style-type: none"> • Draws on a repertoire of known and familiar texts when solving codes • Continuously develops a coded vocabulary that allows access into a variety of texts • Uses a variety of code-breaking practices (word solving, media, experiential, social, etc.) appropriate to a variety of texts • Recognizes and uses diverse information to aid comprehension • Demonstrates continuous awareness of personal code-breaking practices 	<p>The Text Architect as Concept Builder</p> <ul style="list-style-type: none"> • Selects texts for a variety of purposes • Identifies purposes and goals for text encounters • Adjusts strategies and rate to match the text form and the purpose of text encounter • Knows and uses the structures and features of a variety of text forms to aid comprehension • Uses language conventions (for example, punctuation) and text features to aid in comprehension • Recognizes the text creator’s voice in a text • Thinks meta-cognitively to make meaning • Demonstrates a continuous awareness of one’s own concept building practices
<p>The Text Architect as Meaning-Maker</p> <ul style="list-style-type: none"> • Establishes a purpose for text encounters • Recognizes that encounters with text always involve a search for meaning • Knows and applies a variety of comprehension strategies • Self-monitors while encountering text, recognizing when comprehension breaks down, and taking steps to restore it and taking steps to restore it • Sustains comprehension and maintains interest over extended periods of time • Responds to texts in a variety of ways • Demonstrates a continuous awareness of one’s own meaning-making practices 	<p>The Text Architect as Critical Inquirer</p> <ul style="list-style-type: none"> • Recognizes literacy as a transaction between text consumer, text creator, and literacy community • Builds on and revises ideas, information, and perspectives in texts • Engages in critical thinking, critical consciousness, critical literacy/inquiry • Recognizes points of view, omissions, and multiple perspectives • Recognizes the impact of context, experience, and discourse • Makes judgments regarding the reasonableness, appropriateness, and validity of language and information within texts • Demonstrates a continuous and critical awareness of personal subjectivities, points of view, perspectives, and practices

(adapted from Parr & Campbell, 2007. p. 236)

The “family of practices” outlined in this chart is adapted from Freebody and Luke (1990; 1999) and the Ontario Ministry of Education (2004). We have built upon both sources, adjusting the roles of literacy learners to fit a multi-dimensional vision of reading and a W.O.R.L.D. view of literacy. These four roles intersect dynamically and develop recursively through engagement and encounters with a variety of texts in a multitude of contexts where literacy learners interact with teachers and other literacy learners.

Conclusion

New literacies have changed the landscape to extend the language arts of reading, writing, listening, speaking, viewing, and representing to include that of ‘navigating’. Traditional conceptualizations of comprehending, when interpreted as being able to recall events and understand information extracted from texts, do not sufficiently capture the skills and strategies required when navigating websites or complex visual instructions for a computer program, video game, features on a mobile phone, even lived experiences. Literacy learners must be navigators, critical inquirers, and text architect in addition to decoders, concept builders, and meaning-makers. In addition, they must be able to make quick critical judgments about the validity of information presented.

“Little comprehension is likely to result if an individual wanders aimlessly through a piece of text. Instead adequate comprehension is the product of a journey guided by a pre-specified destination. Like travelers, successful [literacy learners] sometimes slow down or even stop, perhaps to think about something of interest. Like travelers, too, they may encounter problems that need to be remedied before their reading proceeds. Throughout all this, the destination – that is, the purpose of the [text encounter] – is not forgotten.” (Durkin, 2004, p. 295)

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Comparaison du degré de compréhension à l'écran et sur papier chez des élèves du secondaire

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Problématique

L'intérêt pour les technologies de l'information et de la communication (TIC) continue de transformer le monde de l'éducation (Lou, Abrami et d'Apollonia, 2001), malgré lui. Ce changement dans le domaine éducatif incite à parler de plus en plus de la littératie médiatique, c'est-à-dire l'habileté de lire, d'analyser, d'évaluer et de communiquer à l'aide de divers médias (télévision, texte papier, radio, ordinateur). En effet, il importe maintenant de connaître le mode de fonctionnement des élèves lors de l'utilisation des technologies afin qu'ils puissent réellement tirer profit de leur apprentissage et développer, par le fait même, un jugement critique qui les aidera à devenir des citoyens du monde (Kellner, 2000).

En 1996, au Canada, le ministère de l'Éducation du Québec (MEQ) a mis sur pied un projet pour l'introduction des TIC dans les écoles; il s'agissait de la mesure 50590. Lors de l'avènement de cette mesure, les enseignants ont dû accepter, malgré eux, des changements dans leur façon de voir l'enseignement pour suivre la vague technologique, mais également pour s'ajuster à l'évolution des jeunes auxquels ils enseignent. Selon Boyer et Lebrun (2004), les adolescents passeraient maintenant « 33,24 heures par semaine devant un ordinateur, incluant les heures consacrées au téléchargement de fichiers » (p. 135). Il s'agit d'un fait important à considérer car, avec l'existence des TIC dans les écoles, les enseignants auront éventuellement comme mandat non seulement d'enseigner la lecture-compréhension sur papier, mais aussi celles à l'écran afin que les élèves puissent devenir des cyberlecteurs plus efficaces.

Par contre, même si les élèves semblent lire de plus en plus à l'écran (Carignan, 2007), les enseignants n'ont aucun document en main, aucune ressource disponible pour enseigner la lecture-compréhension à l'écran. Il semble donc important d'en connaître davantage au sujet du mode de fonctionnement des élèves lors de la lecture-compréhension à l'écran et sur papier. Fonctionnent-ils de la même façon sur les deux formes de documents? Puisque les élèves semblent lire davantage à l'écran, ont-ils une meilleure compréhension lors de la lecture sur cette forme de document? À l'instar de Rouet (1993), il est possible de croire que la lecture à l'écran, et plus

particulièrement d'un hypertexte, « exige des stratégies de lecture spécifiques, dont la maîtrise demande du temps » (p. 36). En effet, les élèves ne procèdent pas nécessairement de la même façon lors de la lecture sur le texte papier et lors de la lecture à l'écran.

Dans un autre ordre d'idées, de nombreuses recherches ont été réalisées concernant le texte argumentatif en général. Il est cependant possible de remarquer que les recherches portant sur la compréhension du texte argumentatif en soit, peu importe la forme de documents lue, sont plutôt rares. De surcroit, ces recherches ont été plus particulièrement menées au niveau universitaire. C'est le cas de l'étude de Larson, Britt et Larson (2004) qui s'est intéressée à la capacité des étudiants universitaires à comprendre des textes argumentatifs et aux facteurs qui influencent la mise en pratique de cette compétence.

Dans le but d'en connaître davantage à propos de la compréhension des textes argumentatifs, l'objectif de cette recherche sera donc d'évaluer et de comparer le degré de compréhension en lecture de documents textuels de type argumentatif à l'écran et sur papier chez des élèves de 1^{re} et de 3^e secondaire. La réalisation de cet objectif permettra de savoir s'il existe une évolution du degré de compréhension en lecture à l'écran chez les élèves du secondaire.

Cadre de référence

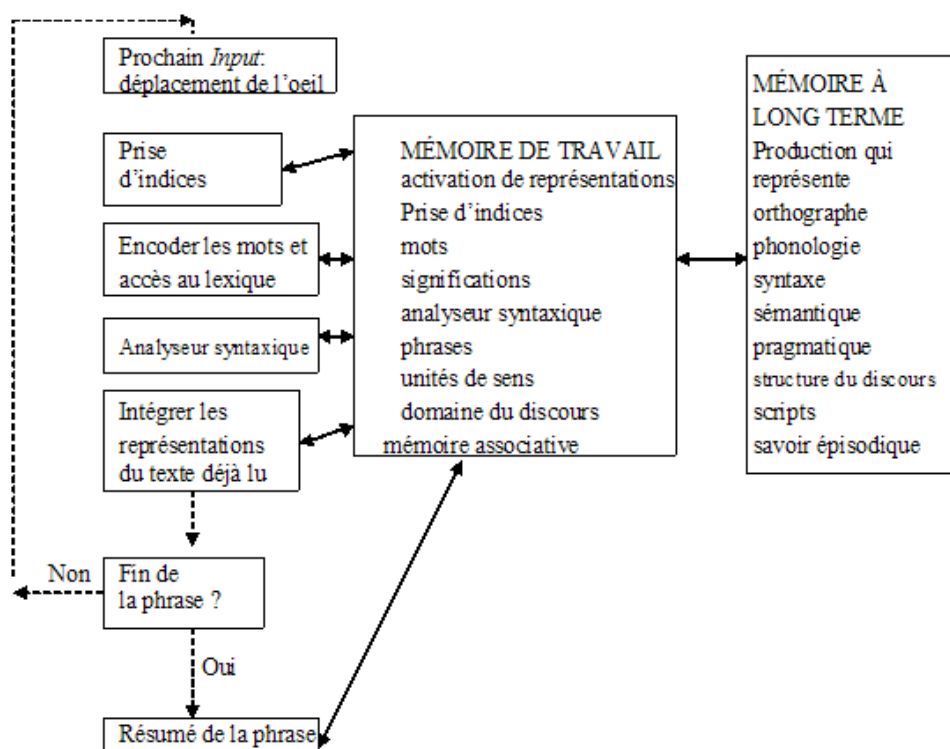
Le terme « lecture-compréhension » est utilisé par Eme et Rouet (2001, 2002) et par Gombert et Fayol (1995). C'est ce terme qui sera privilégié, mais nous considérons tout de même « lecture-compréhension » et « compréhension en lecture » comme étant des synonymes. Voici donc une définition de ce concept d'un angle inspiré du cognitivisme ainsi que la description de ce qu'est un texte à composante argumentative.

La lecture-compréhension ou la compréhension en lecture

La lecture est un acte de création permanente. (Pennac, 1992). Le lecteur novice doit développer ses stratégies de compréhension (car il est en phase d'acquisition) et le lecteur expert doit constamment les évaluer et les réguler. La lecture-compréhension est un processus actif de construction de sens qui favorise l'interaction entre les connaissances antérieures du lecteur, ses connaissances sur le monde (scripts), les processus de lecture et les stratégies mobilisés, la structure des textes et ses composantes, etc. De surcroit, la lecture-compréhension est possible grâce à la construction des significations possibles d'un texte grâce au lecteur qui interprète et effectue un calcul syntaxique et sémantique intraphrastique et interphrastique

(Gombert et Fayol, 1995). Conséquemment, sans compréhension, il n'y a pas de lecture signifiante possible (Korabiak et Mete, 2004).

Le modèle de compréhension en lecture privilégié ici est celui de Just et Carpenter (1980). Ceux-ci ont été les premiers à analyser les mouvements oculaires au début des années 1980 pour déterminer ce que le lecteur expert fait lorsqu'il lit. Leur modèle est d'ailleurs l'un des plus cités dans les écrits à propos de la compréhension en lecture, car il est interactif et présente les processus de lecture au niveau des mots, des unités de sens et des phrases. Nous ne ferons pas de présentation détaillée du modèle dans cet article. Toutefois, voici le modèle en question :



Texte argumentatif (ou à composante argumentative)

Le texte argumentatif poursuit le but de défendre une thèse à l'aide d'arguments et d'exemples (Adam, 1992). Nous optons donc pour un texte argumentatif lorsque nous désirons persuader le lecteur d'adopter un point de vue (Adam, 1992; Chartrand, 1993; Ntirampeba, 2003; Petitjean, 1989; Tutescu, 2003), l'encourager à agir d'une certaine façon ou justifier sa propre manière de penser ou d'agir. Un « discours argumentatif vise donc à intervenir sur les opinions, attitudes, comportements d'un interlocuteur ou d'un auditoire en rendant crédible ou acceptable un énoncé

(conclusion) appuyé selon des modalités diverses sur un autre (argument/donnée/raison) » (Adam, 1992, p. 104).

Il existe plusieurs schémas pouvant représenter le texte argumentatif. En voici quelques exemples :

- 1) le texte peut comporter une thèse, une antithèse et une synthèse permettant de conclure en adoptant un point de vue X (De Koninck, 2005).
- 2) le texte peut comporter un problème, sa solution ainsi qu'une prise de position soutenue par au moins un argument (Chartrand, 1993).
- 3) l'organisation textuelle du texte argumentatif peut être construite comme suit : Raisons → Conclusion (Apothéloz, Brandt et Quiroz, 1989).

Méthodologie

Dans cette section, nous allons aborder la façon dont les sujets ont été sélectionnés, les deux formes de documents lues par les sujets, l'outil méthodologique utilisé ainsi que l'analyse des données.

Sélection des sujets

Dans le but de choisir les sujets, trois groupes de première secondaire (12-13 ans) et quatre groupes de troisième secondaire (14-15 ans) ont dû remplir un questionnaire. Notamment, nous tentions de connaître les habiletés des sujets à travailler à l'écran. À partir des questionnaires, il a été possible de sélectionner 12 sujets de première secondaire (groupe 1) et 12 sujets de 3^e secondaire (groupe 2) 1) ayant été scolarisés en français depuis le primaire; 2) ayant un ordinateur PC et Internet à la maison; 3) passant plusieurs heures par semaine devant l'ordinateur; 4) se considérant à l'aise avec l'ordinateur; 5) étant considérés forts en compréhension en lecture par leur enseignante de français.

Formes de documents de type argumentatif

Deux formes de documents ont été lues par les deux groupes de sujets, soit le texte papier et l'hypertexte. En quelques mots, du point de vue structurel, le texte papier est un document textuel non numérisé ayant une structure linéaire (Carignan, 2007). L'hypertexte, quant à lui, est un document textuel numérisé non linéaire composé de nœuds et d'hyperliens qu'il est possible d'activer sur différents niveaux pour avoir accès à l'information (Bélisle, 1998; Briatte, 1997; Clément, 1994; Rouet, 1993; Slatin, 1990). Les hypertextes créés possèdent deux niveaux : le niveau du texte de base et le niveau 1. Le niveau 1 est l'information contenue après avoir activé un hyperlien.

Les formes de documents étaient de type argumentatif et respectaient la structure argumentative prototypique minimale : thèse, antithèse et synthèse (Adam, 1992). Trois thèmes étaient possibles, soit l'avortement, l'euthanasie et la peine de

mort. Ces thèmes ont été choisis, car ils sont toujours actuels et ne demandent pas nécessairement de connaissances spécifiques. Chaque sujet a lu deux formes de documents différentes (texte papier et hypertexte) sur deux thèmes différents, au hasard.

Degré de complexité des formes de documents

Une validation préalable du niveau de difficulté des trois textes a été réalisée grâce à l'analyse propositionnelle de Kintsch et van Dijk (1978). La moyenne des trois documents a été de 267 micropropositions (plus ou moins 14 %). Plus le nombre de micropropositions est élevé, plus le texte risque d'être complexe et de comporter des éléments de détails. De surcroît, la moyenne du nombre de mots pour les trois documents était de 773 mots (plus ou moins 33 mots).

Outil méthodologique : la technique de rappel

Dans cette recherche descriptive et exploratoire, un outil méthodologique a été utilisé, soit la technique de rappel. Il a été demandé aux sujets de faire un résumé écrit de 200 mots du texte papier et de l'hypertexte qu'ils ont lus. Le résumé écrit a été choisi (et non le résumé oral), car l'écriture favorise le contrôle de la longueur du résumé et ne requiert pas la transcription écrite du verbatim. Selon Johnson (1983), la technique de rappel serait la méthode la plus intéressante pour mesurer la compréhension. Nous constatons que de nombreux auteurs ont utilisé la tâche de rappel dans leur recherche pour évaluer la compréhension en lecture (notamment Bransford et Johnson, 1972; Coirier et Passerault, 1990; Kardash et Scholes, 1995; Brassart, 1996; Golder et Coirier, 1996). Le résumé écrit permet d'obtenir des énoncés tirés littéralement du texte, des énoncés non littéraux et des ajouts en lien avec les connaissances antérieures (Coirier, Gaonac'h et Passerault, 1996).

Analyse des données

L'analyse des données a été réalisée grâce à l'analyse macropropositionnelle (van Dijk et Kintsch, 1983). Ce type d'analyse permet de réduire la microstructure des textes (donc de retirer les éléments textuels qui sont trop détaillés) et de créer des macropropositions (en somme, les idées les plus importantes du texte).

Nous avons demandé à des lecteurs experts de surligner les idées les plus importantes des trois textes (avortement, euthanasie et peine de mort), selon eux. Dans ce cas, nous avons pu créer, pour chaque thème abordé, un résumé-modèle (Brassart, 1996) et une grille des idées principales. Par la suite, chaque résumé écrit par les sujets a été examiné à l'aide de la grille d'analyse des idées principales. Cette grille a permis de déterminer le degré de compréhension de chacun des sujets sur les deux formes de documents.

Résultats et discussion

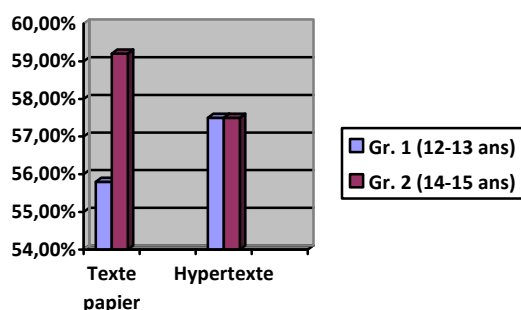
Dans un premier temps, le degré de compréhension des sujets sur le texte papier sera abordé. Dans un deuxième temps, il sera question du degré de compréhension des sujets sur l'hypertexte. Enfin, le temps de lecture, sur les deux formes de documents sera évoqué.

Degré de compréhension sur le texte papier

Le degré de compréhension du groupe 1 (12-13 ans) a été, en moyenne, de 55,8 % avec un écart-type de 14,4. Quant au groupe 2 (14-15 ans), la moyenne est de 59,2 % avec un écart-type de 14,4. Le degré de compréhension semble meilleur chez les sujets du groupe 2. Il est possible de faire un lien avec le fait que les sujets ont deux années de scolarité de plus. Pourtant, les résultats suivants empêchent de croire en cette supposition.

Degré de compréhension sur l'hypertexte

Le degré de compréhension sur l'hypertexte est de 57,5 %, en moyenne, pour le groupe 1 (12-13 ans), avec un écart-type de 17,1. En ce qui a trait au groupe 2 (14-15 ans), la moyenne est de 57,5 % avec un écart-type de 16,03). Le degré de compréhension est donc équivalent lors de la lecture sur l'hypertexte pour les 2 groupes. Voici un graphique représentant les résultats du degré de compréhension sur le texte papier et sur l'hypertexte :



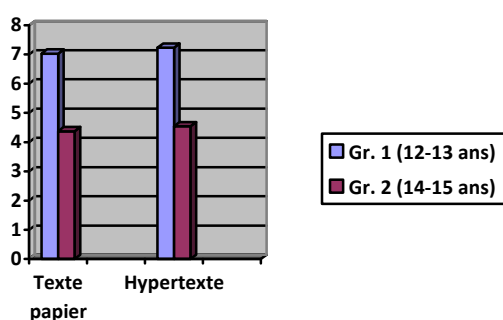
Constats et explications

À la lumière des résultats, il est possible de constater que les sujets du groupe 1 (12-13 ans) semblent mieux comprendre à l'écran (lecture hypertextuelle). Il peut s'agir alors d'un transfert de stratégies du papier à l'hypertexte. Une autre explication possible : les sujets ont créé leurs propres stratégies de compensation à l'écran. Il s'agit cependant de possibilités. D'un autre côté, les sujets du groupe 2 (14-15 ans) semblent mieux comprendre sur le texte papier. Il semble possible de comprendre ce résultat par le fait que les sujets ont peut-être développé de meilleures stratégies de lecture sur le texte papier, car elles sont enseignées explicitement à l'école. En effet, le

texte papier (comme les manuels scolaires) fait partie de la vie de tous les jours dans les classes du secondaire.

Temps de lecture

Lors de la lecture du texte papier, le groupe 1 (12-13 ans) a obtenu un temps moyen de lecture de 7 minutes et 3 secondes avec un écart-type de 2,24. Quant au groupe 2 (14-15 ans), le temps moyen de lecture a été de 4 minutes et 37 secondes avec un écart-type de 1,07. Pour ce qui est de l'hypertexte, le temps de lecture moyen pour le groupe 1 (12-13 ans) a été de 7 minutes et 23 secondes (écart-type de 2,35) et de 4 minutes et 54 secondes (écart-type de 1,54) pour le groupe 2 (14-15 ans). Voici une comparaison des temps de lecture des deux groupes :



Constats et explications

Le temps de lecture est presque deux fois plus grand pour les sujets du groupe 1 (12-13 ans). Ceci peut s'expliquer par le fait qu'ils sont plus jeunes. Dans ce cas, il est bien entendu que leur fluidité en lecture est moins grande puisque leur vocabulaire n'est pas aussi développé et élaboré que les élèves ayant deux années de scolarité de plus (groupe 2). Il a été possible de le constater dans le résumé écrit puisque les sujets écrivaient parfois des mots inventés qui ressemblaient aux mots du texte (ex. : *eunathasie*). Ils ne se rappelaient tout simplement plus comment l'écrire ou ce que ce mot voulait dire; il s'agit cependant d'une possibilité. Par ailleurs, le temps de lecture, pour les deux groupes, est un peu plus grand sur l'hypertexte. Pour le groupe 1, la lecture est 3 % plus lente sur l'hypertexte; pour le groupe 2, elle est 4 % plus lente. Conséquemment, la lecture semble « un peu » plus lente à l'écran.

Ces résultats peuvent questionner ceux de Gosse, Gunn et Swinkels (2002) et de Nielsen (1997). Ces chercheurs ont constaté que la lecture à l'écran est de 25 à 30 % plus lente que celle sur papier. Il est bien entendu qu'il faut tenir compte du fait que les méthodologies utilisées sont différentes d'une recherche à l'autre et également que ces recherches ont eu lieu il y a plus de sept ans. Les enfants et les adolescents ont eu le temps depuis d'être davantage à l'aise et de développer diverses stratégies pour lire adéquatement à l'écran même s'ils n'ont pas encore d'enseignement explicite à l'école.

Quoi qu'il en soit, plusieurs chercheurs croient que la charge cognitive est plus grande à l'écran (Colombi et Baccino, 2004; Gosse *et al.*, 2002), ce qui est tout à fait plausible puisque, lorsque le lecteur active un hyperlien, il doit constamment garder en tête le contenu informationnel lu auparavant pour faire des liens et activer par le fait même les processus nécessaires à la compréhension.

Conclusion

Il a été possible de constater que, dans la majorité des cas, les élèves ne font pas de plan pour écrire leur résumé. Est-ce par paresse? Parce qu'ils ne l'ont pas appris? Parce qu'ils n'ont pas développé ce réflexe? Il est malheureusement impossible d'en être certain. Quoi qu'il en soit, le résumé écrit des sujets respecte une partie de la structure du texte argumentatif. En effet, dans la plupart des cas, le résumé comportait une partie pour les arguments « pour » et une partie pour les arguments « contre ». Toutefois, très souvent, il n'y avait ni introduction ni conclusion. Il semble plausible de croire que les sujets ont en quelque sorte « jeté en désordre » leurs idées sur papier de peur d'oublier les informations lues, car ils n'avaient plus accès au document textuel lors du rappel écrit.

En résumé, les résultats ont montré que les sujets du groupe 1 (12-13 ans) semblent avoir mieux compris sur l'hypertexte. Pour ce qui est du groupe 2 (14-15 ans), les sujets semblent avoir mieux compris sur le texte papier. En comparant les deux groupes, il est cependant possible de se rendre compte que l'hypertexte semble compris de façon équivalente, ce qui peut paraître surprenant étant donné le fait que les sujets des deux groupes ont deux ans d'écart relativement à l'âge. Quant au texte papier, il semble mieux compris par le groupe 2 (14-15 ans). Puisque ces résultats ne nous permettent aucunement de généraliser ces affirmations étant donné la petite taille de l'échantillon, il serait intéressant d'élaborer cette recherche auprès de sujets plus nombreux.

Limites de la recherche

Dans le cadre du déroulement de ces deux recherches, on peut noter certaines différences. Par exemple, lors de la deuxième recherche, la chercheuse a été accompagnée d'une auxiliaire de recherche contrairement à la première cueillette des données. Aussi, nous pourrions présumer que l'analyse macropropositionnelle a été un peu plus sévère lors de la première recherche, qui s'adressait à des élèves de troisième secondaire. Finalement, dans le cadre des deux recherches, il y eut des accords interjuges, mais en ayant recours à des juges différents.

Plus de deux années se sont écoulées entre les deux recherches. Aussi, nous ignorons si ce laps de temps est assez important pour influencer en quelque sorte les résultats de notre recherche. Toutefois, étant donné le nombre restreint de recherches qui s'intéressent à notre objet, nous ne pouvons pas mesurer précisément cet effet. Aussi, nous ne pouvons qu'évoquer ce fait.

De plus, les sujets de cette recherche sont exclusivement de sexe féminin. Il pourrait être intéressant de comparer nos résultats à un échantillon d'individus de sexe masculin. Cela permettrait de vérifier s'il existe une différence entre les deux sexes à propos du degré de compréhension à l'écran et sur papier chez des élèves du secondaire.

De surcroît, étant donné le caractère relativement courant de la lecture à l'écran, il peut sembler surprenant de voir si peu de recherches actuelles à propos de cet objet. Certains résultats sont maintenant publiés, mais ne sont pas légions. Toutefois, il est très stimulant pour un chercheur d'innover et de pousser ses recherches dans une voie aussi particulière.

En conclusion, cette recherche évolue et soulève de nombreux questionnements au fur et à mesure que nous colligeons les résultats. Il pourrait être intéressant de relever des données selon le degré de compréhension à l'écran et sur papier chez des élèves du primaire et du secondaire selon les sexes, mais aussi de comparer le degré de compréhension de différents types de textes narratifs, explicatifs, argumentatifs à l'écran et sur papier.

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Reading literacy in Portugal and in Finland – preliminary study

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Introduction

This paper includes part of a research project that is being developed under the general theme of *Reading literacy – a comparative study between Portuguese and Finish schools*. The main objective of this research is to reflect about the differences in educational achievement between Portuguese and Finish students of the 6th and the 9th grade of schooling, trying to identify the Finish educational conditions that are most important for this success. At the same time, we intend to identify those ones that can be replicated in Portugal to fight illiteracy and underachievement.

We intend also to give a special place to literary literacy, presupposing that literature includes and gives significance to the procedures of literacy (Azevedo, 2006), and we intend also to investigate if the levels of literacy of Portugal and Finland are related to teachers qualifications and literacy practices in the classroom.

For this purpose we selected several schools in Portugal and in Finland and applied different questionnaires to teachers, students, parents and schools to understand what perspectives and differences are at play between Portuguese and Finish educational systems.

What we will discuss today is a preliminary study that is allowing us to find out ways and gestures, pathways and crossroads assumed by the different teachers of a school in the north of Portugal and another in the north of Finland that will lead us to other perspectives and strands in pursuing the general objective of the entire study.

We focused our research on the backgrounds for high literacy achievements such as teachers' qualifications and competences for teaching literature, reading habits and attitudes towards reading, instructional reading practices and with these tools we started this comparison hoping to bring greater clarity and insight to educational policies and practices through a process of critical questioning.

At the beginning of our research we hypothesized reasons for the high literacy levels of the finish students compared with the Portuguese ones. Some of these assumptions were:

1. Finish teachers possess higher qualifications for teaching literacy and literary literacy.
2. Finish teachers' attitudes towards reading are different from the Portuguese ones.
3. The amount of time spent in reading activities is different in the schools of the study.
4. The reading practices and methods are different in the two schools.

Our research indicated that our assumptions were right however insufficient to give us an exact idea of the Finish students' success in the PISA studies. Therefore we have to continue collecting more data broadening the scope of the study, joining more schools, teachers and students to strengthen the conclusions.

Theoretical framework

The importance of international comparisons

Governments all over the world recognize that education has a central role to play in building nations and sustaining countries' economic, social and cultural development. We also know now that good performance in literacy is a strong predictor of employment prospects and of a good quality of life (Duru- Bellat, 2004).

As such, an important concern is to be able to identify children who reach differential levels of achievement and what is the profile of those who do achieve at an adequate level and why. (Postlethwaite, 2004:27)

This concern was taking into practice by OECD (Organization for Economic Co-operation and Development) and IEA (International Association for the Evaluation of Educational Achievement) that started several years ago a systematic measurement of students' achievement in different subjects including reading literacy through two important international surveys PISA and PIRLS.

The importance of reading and reading literacy has been demonstrated by these studies and this importance is measured by the quantity of countries that more and more join these studies.

This importance is based also in the recognition that the different governments of OECD countries and their education ministries have given to the fight against educational failure, through the promotion of literacy, being reading literacy, as central in the curriculum, one of the literacies that give considerable competences to personal and society development (Durut-Bellat, 2004; Neves, & Borges, 2007; Willows, 2002).

However, the challenges of comparing individuals, groups and nations are overwhelming. What is learned by these comparisons depends in no small measure on how researchers understand what makes each individual or group unique, and what makes each cultural context different from the others: "(...) *without these*

understandings, data can be easily misunderstand and generalizations sometimes oversimplified.” (Topping, 2006:588).

Nevertheless international comparisons are a field of study in expansion and “(...) cannot be limited to one particular discipline, such as philosophy of education, the sociology of education or the history of education. Rather it draws on concerns and methods of the humanities and the social sciences in the study of diverse geographical regions.” (Kubow & Fossum, 2007:19)

Therefore, studying education in a multi perspective will help us interpret the educational phenomena more fully in order to analyse and explain educational polices and practices.

The Programme for International Student Assessment (PISA) in which Portugal has been participating since 2000 showed that Portuguese students stand below the OECD average and far below Finland students who stand in the first places in 2000 and 2003 and in the second place in 2006.

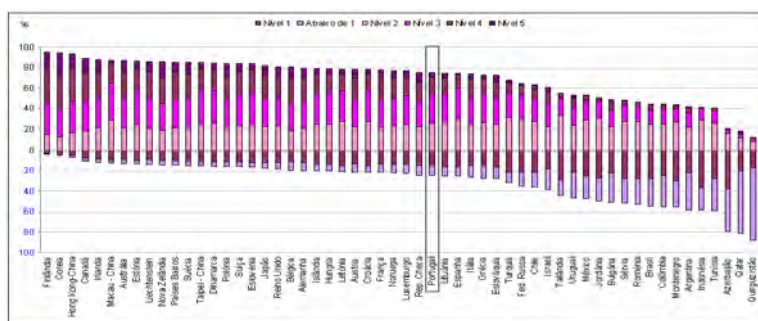


Fig.1 – Website Portuguese Education Ministry, 2008

Summing up the values of underachievement in Portugal and in Finland we realize that Portugal scored 48% in levels -1, 1 and 2 and Finland only 21%. In OECD countries, on average, 10% of students achieved proficiency level which means level 5.

	Level – 1	Level 1	Level 2	Level 3	Level 4	Level 5
Portugal	8%	14%	26%	30%	18%	4%
Finland	1%	5%	15%	32%	33%	15%

Fig.2 – Distribution of students per literacy level OECD, 2004 (adapted)

Teachers as promoters of high achievement

Research shows that children do better with better educated teachers. (Brozo, & Simpson, 2003; Fitzharris, Blake, & Crawford, 2008; Flynt & Brozo, 2009).

Intensive instruction of teachers can prepare them to teach reading comprehension strategically and such teaching can lead students to greater

awareness of what it means to be a strategic reader and to the goal of improved comprehension.

Also, researchers consistently report that teacher preparation in programs with an integrated vision does indeed have a positive effect in students' achievement. (Commission on Excellence in Elementary Teacher Preparation for Reading Instruction, 2007:2)

Williams (2002:255) stated also that

Teaching comprehension strategies effectively in the natural setting of the classroom involves a level of proficiency and flexibility that often requires substantial and intensive teacher preparation.

Other researchers as Anderson (2002); Boyle et al. (2003); Craig, Kraft & du Plessis (1998); Hanushek (1992); Lewin & Stuart (2003); Ndoye (2004); Rivkin et al (1998); Sedel (2004); Verspoor (2006) and organizations as well as research projects such as UNESCO (2004); UNESCO (2006); UNICEF (2000); USAID (2002); USAID/EQUIP1 (2004) stated that teacher quality is a predictor of learner achievement and that the effects of teacher quality on educational outcomes can be more important than learners' background characteristics, such as economic position, reduced class sizes or even teacher salaries.

The same opinion has the Iowa Department of Education, (2005 – 2006:1):

Teachers with (...) qualifications have more responsive interactions with children, provide richer language and cognitive experiences and are less authoritarian.

Also, it is stressed by academics that the importance teachers give to reading literacy, (Cunningham & Stanovich, 2003) expressed in the time devoted to reading is as well a condition for high student achievement. Children need to read a lot to become good readers and if teachers don't provide time and space to read in the classroom or as homework and if they don't expand the reading activities beyond the obvious they are not being promoters of high achievement.

Teachers must consider reading activities the most important part in the classroom curriculum. However research shows that less than 10% of the time students are in school today is actually spent in reading (Allington, 2006). Grabe & Stoller (2002:35) emphasise also that "*Students learn to read by reading A LOT, yet reading a lot is not the emphasis of most reading curricula*". These ideas are followed by Cunningham (2005:88) who states that:

(...) you don't get good at anything unless you do a lot of it. You don't become a good musician if you only play at your weekly lesson when someone is standing over you making you practice. No one has ever become a good athlete who didn't practice regularly. Likewise, children who read only when they have no choice will not become good readers.

Research also shows that when different types of students at various grade levels are given authentic literature as the core of their reading program, their achievement is higher and they have more positive attitudes about reading and writing (Morrow, 1992; Tunnell & Jacobs, 1989).

The use of literary texts is then a positive influence in student's achievement and they as readers respond in a less naïf position obtaining competences of high order thinking that Ortega (2003:34) points out to be a useful tool to provide more competent readers.

The evidence suggests also that comparing a text-book approach to the study of the language and a literature-based approach the results revealed that the last one has a statistically significant gain in achievement either in the acquisition of social studies concepts as well as in science (Guthrie & Wigfield, 1997) and is a positive inductor of reading motivation with developmental readers, remedial readers, as well as with ordinary readers.

Also the results of several studies indicate the positive effect that story book reading and contact with the literary texts as a regular classroom practice has on children's achievement in various aspects of literacy development (Azevedo, 1996; Bus, Van Ijzendoorn, & Pellegrini, 1995; Kirsch, de Jong, Lafontaine, McQueen, Mendelovits, & Monseur, 2002; Snow, 2002).

Furthermore, research shows a direct link between teaching reading practices and children's learning (National Institute of Child Health and Human Development, 2000). Similarly the National Center to Improve the Tools of Educators (1996:1) referred some strategies to develop fluent and reflexive reading which include:

“ (...) help children learn to read fluently by requiring them to read new stories and reread old stories every day; help children extend their experience with the words, language, and ideas in books by interactively reading harder texts with them and to them every day; relate information in books to other events of interest to children, such as holidays, pets, siblings, and games; engage children in discussion of the topics; help students identify the main ideas presented in the text, as well as the supporting detail.”

Finally in this research project we explored the relations between teachers' attitudes, their expectations and the love for books. Mathewson (2004); Fisher, Frey & Lapp (2009) tell us that teachers' attitudes and motivation are central in students' positive reading habits.

Research methods and findings

The study was conducted in one Portuguese school from the north of Portugal in a city called Vila Real and in one Finish school from Rovaniemi, in the North of Finland. Both schools have similar environments. They are situated in small cities

and have students from the Kindergarten to the 9th grade. However, they have a different number of students and teachers because Portuguese schools tend to be bigger than Finish schools.

The collection of data was made through a questionnaire which drew items from the PIRLS 2006 Study (Mullis, Kennedy, Martin, & Sainsbury, 2006) and was given to the teachers of mother tongue of the two schools. We managed to obtain responses from all the teachers (7 Finish and 8 Portuguese teachers) which was a good result. The questionnaire collected data about teachers' qualifications, especially for teaching literacy, about their attitudes towards reading, about the time students spend in reading activities and about instructional activities for teaching literature.

Data collection	Number of questions	Questions content
Teachers' qualifications	3	<ol style="list-style-type: none"> 1. Teachers' qualifications 2. Teachers qualifications for teaching literature 3. Teachers' qualifications in Children and youth literature
Attitudes towards reading	5	<ol style="list-style-type: none"> 1. Information given to students about the latest books 2. Information given to parents about the importance of reading 3. Teachers' personal reading 4. Teachers' knowledge about children and youth literature 5. Teachers' expectations on students' becoming good readers
Time students spend in reading activities	4	<ol style="list-style-type: none"> 1. Class time spent in developing reading competences 2. Reading assignment as homework 3. How often teachers goes/sends students to the library 4. How many books students read at school
Instructional activities for teaching literature	3	<ol style="list-style-type: none"> 1. Presentation of literary texts through books and/or school books 2. Reading practices in the classroom 3. Information to parents about importance of reading

Fig. 3 - Overview of the Teacher Questionnaire

The major goal of our research was to discover reasons for the high literacy levels of the finish students compared with the Portuguese ones. The first assumption was that Finish teachers possess higher qualifications for teaching literacy and literary literacy. Like other researchers, we thought that quality teachers would result in a better educational achievement and we were right in our

assumption. All Finish teachers have a master level for teaching and Portuguese teachers have only a graduate level.

We discovered also that all Finish teachers questioned put a strong emphasis in the study of Literature and Children and Youth Literature in their academic studies. On the other hand, there were some Portuguese teachers who didn't study Literature and Children and Youth Literature in their academic studies. When we asked them about their attendance to Seminars or Conferences, the majority of Finish teachers said they attended at least one conference/Seminar on Literature/Children and Youth Literature in the last two years. All the Teachers of the Portuguese school had no attendance at all.

The second assumption we established was that Finish teachers' attitudes towards reading were different from the Portuguese ones. We hoped that these questions would give some insight into the respondents' ideological perspectives on which they might build their approach to the use of children's literature in the classroom and to its importance. We discovered that Finish teachers possess a higher knowledge about contemporary Children and Youth literature; they regularly inform their students' parents about the importance of reading and most of them read everyday. Unfortunately, Portuguese teachers give less attention to these details and only one of them made an approach to their students' parents. Also, the majority of Finish teachers have high expectations on students becoming good readers contrasting with Portuguese teachers who expect less from their students and presume that only half of them will become good readers.

The amount of time spent in reading activities at school was the third of our assumptions. We were right again on our presumption that Finish teachers give a lot more time and space to reading: Finish teachers spend more class time in developing reading competences, assign more reading as homework and go with students or send them to the library more often. In addition, the Finish school students read between 5 to 8 books a year and Portuguese students read between 2 and 5 books a year.

Finally our last assumption was that reading practices and methods are different in the two schools. Our assumption was confirmed and we discovered that when studying a text Finish teachers use more, as teaching practices, the identification of the main ideas, inference, motivation activities to reading and silent reading. On the contrary, Portuguese teachers use more reading aloud and written comprehension activities. Finish teachers tend to offer students literary texts through the reading of books contrasting with Portuguese teachers who tend to use more texts from the school book when reading.

Conclusions

These findings raised some questions about teacher education, in Portugal, in what concerns the importance of expanding teachers' knowledge of Children's and Youth Literature and literary theory. As the study showed many Portuguese teachers admitted a limited knowledge of literature for children and youth and this fact call the attention to the necessity of filling this vacuum by reviewing undergraduate programs.

At the same time teachers should be encouraged to improve their standards to establish quality and excellence in their teaching, through the acquisition of higher degrees and giving a stronger emphasis on continuing education and life-long learning.

Not only would this acquisition develop new significative competences in teachers and positive attitudes towards reading and to literature in many ways, but would also have a strong impact in students' achievement expressed in test scores and on children's' motivation to read.

The importance of investing in teacher quality for improving national achievement is then the major conclusion of this preliminary study also validated by Villegas-Reimer, (2003:29) from UNESCO when states that:

“Successful professional development opportunities for teachers have a significant positive effect on students' performance and learning. (...) the professional development of teachers should be considered as a key factor, and this at the same time must feature as an element in a larger reform.”

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Le rôle du contexte dans la psychogenèse de l'écrit – Variété interfigurale ou autocopie?

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Quand on demande au jeune enfant d'écrire alors qu'il n'a pas encore compris qu'il doit coder l'oral, il invente des écritures, il forme des suites aléatoires avec les lettres qu'il connaît (Besse, 1988 ; Chomsky, 1975 ; Fijalkow et Fijalkow, 1991 ; Ferreiro et Gomez Palacio, 1988 ; Jaffré, 1989). On appelle cette conception de l'écrit, conception visuelle car l'enfant cherche à symboliser directement le sens. Ces premières découvertes à propos de l'écrit relèvent à la fois de son développement psychologique (psychogenèse) et de la sollicitation de son environnement familial ou scolaire. L'impact du contexte est déterminant car c'est lui qui procure à l'enfant le matériau pour écrire et les interactions avec les pairs ou les adultes pour élaborer des hypothèses sur le fonctionnement de l'écrit. Ce sont les recherches socioconstructivistes qui nous apprennent que les conditions dans lesquelles se trouve l'enfant qui apprend à écrire sont tout aussi importantes que la psychogenèse.

Problématique

Dans la lignée des thèses socioconstructivistes EURED¹, nous étudions le développement de la langue écrite chez l'enfant dans sa complexité dans le but « [...] de voir si l'entrée dans l'écrit est un processus unique ou est susceptible de varier en fonction du contexte. » (Fijalkow, 1998, pp.78).



Illustration 1: Julio, corpus Ferreiro

Voici la production de Julio, issu du corpus de Ferreiro (Illustration 1). Si on analyse sa production à l'aide des concepts psychogénétiques de Ferreiro, voici ce que cela pourrait donner :

Julio écrit la phrase *el gato bebe leche* (le chat boit du lait) plus longue que le mot *gato* (chat). De plus, il reprend pour ainsi dire les mêmes lettres pour écrire *gato* que pour le début de la phrase qui commence

par *el gato*. Julio semble donc savoir faire référence à l'oral au moins en ce qui

¹ Équipe Universitaire de Recherche en Éducation et Didactique de l'Université de Toulouse Le Mirail 2

concerne la quantité de lettres (beaucoup de lettres pour un énoncé long et peu de lettres pour un énoncé court). Puis, il écrit le mot *mariposa* (*papillon*) en reprenant exactement les mêmes lettres que pour *gato* plus une. Pour ce mot, nous pouvons faire l'hypothèse que Julio fait encore référence à l'oral (davantage de lettres parce que l'énoncé est plus long). Par contre l'hypothèse du référent ne tient pas : un papillon n'est pas plus grand qu'un chat. Puis, il écrit le mot *caballo* (*cheval*) en reprenant les mêmes lettres que pour *mariposa*, plus deux. Ici, c'est l'hypothèse orale qui ne tient plus, alors que l'hypothèse du référent devient plausible : un cheval est bien plus grand qu'un papillon. Enfin, il écrit le mot *pez* (*poisson*) en reprenant cette fois exactement les mêmes lettres que pour *caballo*, mais en changeant l'ordre des trois dernières. Aucune des deux hypothèses ne tient plus. Nous pouvons alors nous référer à la notion de variation interfigurale (Ferreiro, 1988) : Julio reprend les mêmes lettres dans des positions différentes pour signifier que le mot est différent du précédent.

Un tel patchwork de traitements s'accommode mal avec l'impression première que donne la production de Julio qui est dans son ensemble relativement homogène (les graphies successives ont tendance à s'allonger, la quantité de lettres augmentant d'un mot à l'autre) et suscite alors une autre interprétation. Julio n'appliquerait qu'une seule règle d'écriture pour différencier les mots : le mot suivant est plus long que le précédent. Ce type de règle ne met l'écrit en relation ni avec l'oral, ni avec la signification du mot, mais avec une tâche où toutes les conditions sont réunies pour que l'enfant puisse se référer à ce qu'il a déjà écrit afin d'écrire le mot suivant, puisqu'on lui demande d'écrire les mots sur une même feuille, les uns en dessous. Si bien que les graphies de Julio auraient sans doute, une toute autre apparence s'il devait les écrire sans voir les précédentes.

C'est précisément l'effet de la nature de la tâche d'écriture que nous nous proposons d'étudier afin d'élargir le champ explicatif des procédés d'écriture des jeunes enfants. Partant de l'hypothèse que les graphies enfantines ne sont pas composées de lettres totalement aléatoires et qu'elles varient quand la tâche change, nous pensons qu'un des procédés d'écriture que l'enfant utilise consiste à s'autocopier, c'est-à-dire à s'appuyer uniquement sur l'écrit antérieur qu'il a sous les yeux, conformément à une démarche reposant sur l'information visuelle. Autrement dit, les variations pour différencier les graphies ne sont pas réalisées uniquement en fonction de leur signification, mais elles peuvent être également dépendantes du contexte dans lequel elles sont produites. Nous développons ici l'une des questions que nous nous sommes posées : Quand il peut voir les mots qu'il vient d'écrire, le mot suivant est-il écrit avec des lettres qu'il a déjà écrites ?

Méthodologie

L'échantillon

L'échantillon est constitué à partir de 176 enfants de 4 et 5 ans, scolarisés en moyenne et grande section de maternelle, dans trois écoles (en milieu semi-urbain et urbain). Les 117 élèves retenus sont sélectionnés à l'aide d'un pré-test (écriture de 4 mots) qui vise à repérer les enfants faisant un traitement visuel majoritaire de l'écrit et utilisant principalement des lettres conventionnelles. Les 117 enfants de l'échantillon font donc soit un traitement visuel total, soit un traitement visuel majoritaire.

Le test d'écriture inventée

Les enfants écrivent une série de 4 mots appartenant au même champ sémantique et dont la longueur de la chaîne orale ne varie pas. Pour cela, nous disposons de photos d'animaux en couleur, les plus réalistes possible (avec rapport de taille approché) et illustrant 4 mots bisyllabiques. Nous demandons à l'enfant d'écrire son prénom, puis les quatre noms d'animaux proposés par l'intermédiaire des photos. Nous lui demandons d'identifier (verbalisation) l'animal et d'écrire son nom : *Ecris lapin*. Il s'agit donc d'un seul mot, non accompagné du déterminant.

Le plan expérimental

tâche	mots en liste	mots en ligne	mots isolés
mots isolés	condition exp. 1 isolés / liste 26 GS/13 MS		
mots en liste		condition exp. 2 liste / ligne 26 GS/13 MS	
mots en ligne			condition exp. 3 ligne / isolés 26 GS/13 MS

Illustration 2: Plan expérimental

l'écriture en liste est supposée favoriser l'autocopie et l'écriture en ligne est supposée neutre, n'interdisant pas l'autocopie et ne la facilitant pas non plus. Les 117 enfants sont distribués en 3 groupes composés chacun de 26 enfants de grande section et 13 enfants de moyenne section, chacun des groupes effectuant deux tâches à quelques jours de distance : un groupe écrit les mots en liste, puis en ligne, un groupe écrit les mots en liste, puis en isolé, un groupe écrit les mots en isolé, puis en ligne. Pour contrôler des éventuels effets d'ordre et d'apprentissage, l'ordre de passation des tâches est aléatoire, ainsi que l'ordre d'écriture des mots. A ces trois tâches, correspondent ainsi trois conditions expérimentales : Condition expérimentale 1 / L'enfant écrit une série de 4 mots, en liste sur une même feuille

Nous demandons aux enfants d'écrire les mots dans trois conditions expérimentales (en liste, en ligne et en mots isolés, Illustration 2). L'écriture en mots isolés exclut l'autocopie,

(consigne : *les uns en dessous des autres*). L'enfant a donc la possibilité de s'appuyer sur le voisinage visuel, dans l'axe vertical. Condition expérimentale 2 / L'enfant écrit une série de 4 mots, en ligne sur une même feuille (consigne : *les uns à côté des autres*), si l'enfant n'a pas assez d'une feuille, une nouvelle feuille est ajoutée à la suite. L'enfant a donc la possibilité de s'appuyer sur le voisinage visuel, dans l'axe horizontal. Condition expérimentale 3 / L'enfant écrit une série de 4 mots, sur une feuille différente pour chaque mot. L'enfant n'a donc pas la possibilité de s'appuyer sur le voisinage visuel. Six enfants passent des tests plus nombreux, avec d'autres mots et des entretiens plus complets afin d'étayer les procédés observés, les entretiens sont enregistrés en audio, puis retranscrits. Certains sont filmés et permettent d'analyser méthodiquement les gestes et les regards.

Résultats

De façon générale, les observations faites lors des passations nous montrent que le comportement de copie est fréquent chez les enfants qui, ne sachant comment écrire, sont à la recherche d'un modèle. Ils cherchent alors dans leur environnement proche : les affichages, les productions de leurs pairs et... leur propre production.

Les reprises de lettres

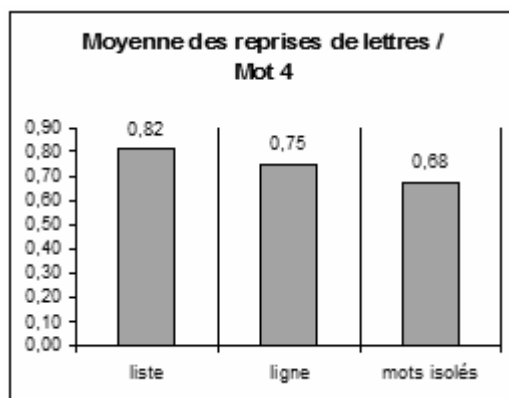


Illustration 3: Moyenne de reprises de lettres

On observe tout d'abord une tendance à davantage de reprises de lettres en liste qu'en mots isolés (liste : moy. =0,58, ligne : moy.=0,57, mots isolés : moy. =0,53 ($F(3, N=768) = 2,370$; tendance, Illustration 3). Ce résultat devient significatif pour le quatrième mot (liste : moy. =0,82, ligne : 0,75, mots isolés : moy. =0,68). Les résultats montrent donc que les enfants reprennent des lettres

déjà écrites quand ils écrivent en liste, particulièrement en fin de tâche (et particulièrement pour ceux qui font un traitement visuel de l'écrit). Ces résultats peuvent s'expliquer par le fait que l'enfant qui a une conception visuelle de l'écrit écrit selon des règles de variation interne et inter-relationnelle (Ferreiro, 1988). En éloignement visuel, il serait contraint de rechercher sans cesse de nouvelles lettres, tandis qu'en voisinage visuel et particulièrement en liste, il peut facilement varier la position des lettres déjà utilisées.

Les productions de Sajipan nous éclairent sur la façon dont la tâche influence la variation qualitative (Illustration 4).



Illustration 4: Sajipan, écriture en liste

En liste, Sajipan utilise un corpus de 9 lettres CTDVJUIPQ. Il assure la différenciation entre les écritures principalement en variations interfigurales. Pour la 1ère graphie, il écrit 5 lettres différentes CTDVJ, pour la 2ème, il reprend 2 lettres et en introduit 2 nouvelles UI, pour la 3ème, il reprend 5 lettres et en introduit une, le P et pour la 4ème, il reprend 6 lettres et en introduit encore une, le Q. A mesure que Sajipan écrit, il introduit donc moins de lettres (5-2-1-1).

En mots isolés, Sajipan utilise un corpus de 13 lettres UTVQOPRSAN dont 3 pseudo-lettres (Illustration 5). Il assure la différenciation entre les

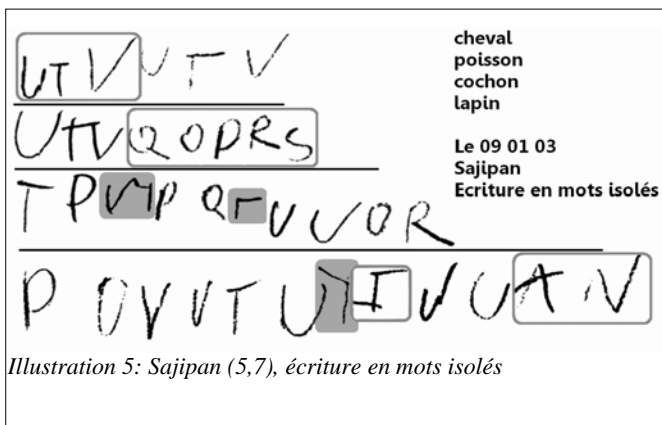


Illustration 5: Sajipan (5,7), écriture en mots isolés

écritures en changeant de procédé pour chaque graphie. Pour la 1ère, il écrit 3 lettres UTV qu'il écrit une seconde fois. Pour la 2ème, il reprend encore la suite de 3 lettres et introduit une suite alphabétique de 5 lettres. Pour la 3ème, il reprend 8 lettres et

introduit 2 pseudo-lettres. Enfin pour la 4ème, il reprend 8 lettres et introduit 1 autre pseudo-lettre et 3 lettres de son prénom JAN. A mesure que Sajipan écrit, il introduit donc régulièrement des nouvelles lettres (3-5-2-4).

L'écriture en liste lui permet de jouer avec la position des lettres alors que l'écriture en mots isolés l'incite à introduire de nouvelles lettres, au risque de produire des pseudo-lettres. Cet ajout de nouveaux signes plus ou moins maîtrisés graphiquement témoignent de la difficulté de l'enfant, en éloignement visuel, de savoir quelle lettre il peut ou non reprendre. L'enfant préfère écrire un nouveau signe pour être sûr de différencier les écritures.

Les reprises de suite de lettres

Nous observons encore davantage de reprises en liste pour les suites d'au moins 4

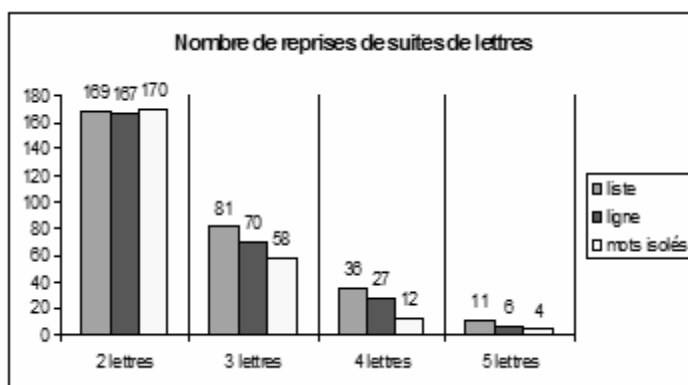


Illustration 6: Nombre de reprises de suites de lettres

lettres (liste =36, ligne = 24, mots isolés =12 (F (3, N=768) =4,406 ; $p < .05$)), (Illustration 6). L'écriture en liste favorise donc le procédé de variation qualitative qui consiste à reprendre une suite en permutant les lettres. Ce résultat peut s'expliquer

également par l'effet du champ visuel qui permet à l'enfant de reprendre facilement des lettres des graphies précédentes quand il écrit en liste. Nous pouvons également supposer que l'enfant qui reprend une suite de lettres en les changeant de position, le fait dans l'intention de différencier les graphies.

Pour illustrer ce résultat, voici la production en liste de Djamilia (Illustration 7).

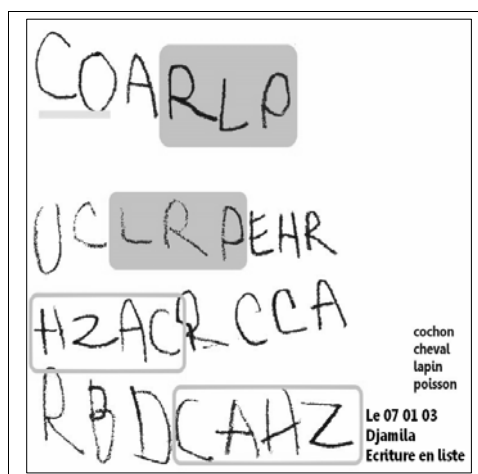


Illustration 7: Djamilia (5,0), écriture en liste

Elle fait un traitement visuel majoritaire des mots, hormis pour le 1er (*cochon*) pour lequel elle écrit deux lettres/son CO, puis une suite de lettres : ARLP. Pour la 2ème graphie, elle introduit 5 lettres et reprend la suite RLP en la permutant LRP. Pour la 3ème graphie, elle introduit 1 nouvelle lettre H et écrit HZACRCCA. Pour la 4ème graphie, elle introduit 2 nouvelles lettres BD et reprend encore une suite qu'elle permute : CAHZ.

L'enfant peut aussi reprendre des suites de lettres des graphies précédentes pour composer une nouvelle graphie.

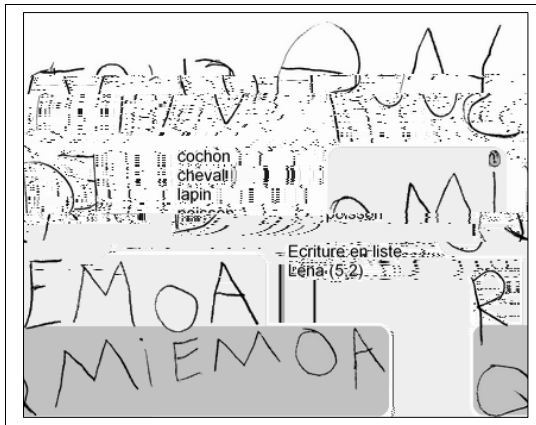


Illustration 8: Léna (5,2), écriture en liste

Par exemple, Léna profite du voisinage visuel pour fabriquer un mot uniquement avec des suites de lettres prélevées dans les graphies précédentes (Illustration 8). Elle reprend ainsi la suite de lettres QMI de la 2ème graphie et la suite EMOA de la 3ème pour composer la 4ème. Ici le procédé d'autocopie témoigne d'un niveau de conscience avancé. C'est un moyen pour Léna de répondre à l'exigence de variété

qualitative, tout en faisant l'économie de recherche de nouvelles lettres.

Les procédés d'autocopie

Quand il écrit en liste, l'enfant dispose d'une grande variété de procédés d'autocopie pour différencier les graphies.



Illustration 9: Steve (5,7), écriture en liste

La production de Steve montre à quel point le voisinage visuel peut être exploité par l'enfant en copiant sa propre production (Illustration 9). En liste, Steve produit des variations interfigurales finement différenciées en combinant les procédés d'autocopie. Les graphies sont toutes les quatre constituées du même nombre de lettres (4) et terminées par un point, mais la différence de taille crée l'illusion de 2 mots courts et 2 mots longs. Steve utilise les 3 mêmes signes ONI pour écrire les 2 premières graphies et les différencie en permutant NI en IN. Puis il utilise seulement 2 signes NU pour écrire les 2 graphies

suivantes en jouant également sur leur position pour ne pas produire la même suite. Steve recourt à toutes les ressources du voisinage visuel dans l'axe vertical : reprises de lettres et permutations, nombre égal de lettres et même longueur 2 à 2 des graphies.

Notre dernier exemple illustre la propension des enfants à écrire en liste et à s'autocopier. Samuel doit écrire les 4 mots en ligne. Il écrit la suite UVOEYYY pour la 1ère graphie. Puis, probablement à court d'idée, il pioche des lettres repérées sur une affiche de la salle *Le Bal des Animaux* pour la seconde graphie BALIDESUANM. Il écrit ensuite SUILEBDBO pour la 3ème graphie. C'est alors que Samuel écrit la 4ème graphie en dessous de la 3ème alors qu'il ne manque pas de

place pour l'écrire à côté. Il écrit les 2 lettres VO et termine la graphie en autocopie : il reprend les 7 dernières lettres de la graphie précédente en changeant leur position. Il permute les 3 premières lettres ILE en LEI, reproduit la lettre B à la même place et permute à nouveau les trois dernières lettres DBO en BDO. On voit que Samuel glisse lui-même de la ligne à la liste et que cette modification du contexte l'incite à s'autocopier. Il est vraisemblable que le comportement de Samuel soit de nouveau lié à sa difficulté pour trouver de nouvelles lettres.

Conclusion

Que les productions enfantines varient autant quand le contexte varie, relativise l'explication psychogénétique du développement de l'écriture pour des notions comme la variation interfigurale décrites par Ferreiro (1988) car nous ne l'observons pour certains enfants uniquement quand ils écrivent en liste. Ils utilisent les mêmes lettres dans un ordre différent parce que les deux graphies sont à écrire en liste, l'une en dessous de l'autre et qu'ils profitent de ce voisinage visuel pour s'autocopier. De façon générale, nos observations plaident en faveur d'un processus cognitif d'entrée dans l'écrit plus contextuel et individuel (Fijalkow et Fijalkow, 1991) qu'étapiste. Elles ont aussi des implications pour les méthodologies basées sur un protocole d'écriture inventée. En effet, la plupart de ces études privilégient, sans intention particulière, l'écriture des mots en liste, tâche qui, nous l'avons montré, favorise les comportements d'autocopie. Il y a donc nécessité d'une grande prudence dans l'interprétation de ces écritures.

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Social Contextualisation Matters: Supporting Literacy with the Help of *Mentor e.V.*

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Introduction – Sharing Reading Experiences

Reading a thrilling book together, talking about words or sentences, discussing the topic of a story or simply feeling confident about understanding a text - these are fundamental experiences every young reader should encounter while learning to read. With changing family structures and media use over the past few years, this cannot, however, be taken for granted anymore.

The German results of the PISA study indicate that the social background of a child is decisive for his or her overall success at school (Artelt et.al. 2001, 127). Consequently, the question arises how to counter these unequal learning opportunities and how to move forwards with literacy as a matter of pedagogical philosophy and practice. Since this problem also pertains to other OECD-states, this is a topic teachers, politicians and researchers from countries around the world might be interested in. For instance, in April 2009, Prince Charles met with *Mentor e.V.* founder Otto Stender in Berlin to learn more about the concept behind this innovative reading programme.

Mentor e.V. is a charitable organisation that supports literacy development. The programme depends on volunteers who are willing to help socially disadvantaged pupils. Based upon the ambitious idea of one man from Hanover, the programme combines several theoretical approaches to the development of reading competence. By pairing a reading expert with a student, this programme confers the benefits associated with collaborative learning. The concept also involves embedding reading in a social context. Observations indicate that almost every child improves his or her reading competence and learning abilities in general. In addition, the children develop self-confidence in their own reading abilities.

This article gives an overview of the theoretical concepts behind *Mentor e.V.* as well as of organisational matters and the practical issues of this successful programme.

***Mentor e.V.* – from a Sparking Idea to an Innovative Concept**

Mentor e.V. was founded seven years ago by Otto Stender, a bookseller from Hanover, following findings from the PISA study that more than 40 percent of the German fifteen-year-olds do not read for pleasure. *Mentor e.V.* aims at the compensation of social disadvantages and their influence on learning abilities. During an interview in his book shop in June 2009, Otto Stender proudly told us that *Mentor e.V.* currently counts 950 members. In Hanover alone, participation rates stand at 159 schools and approximately 1350 children between the ages of 7 and 16 who are accompanied by trained mentors on their path to literacy. The concept has been taken up in other parts of Germany leading to the recent institution of a national umbrella organisation.

Mentor e.V. follows the concept of one-by-one teaching. Teachers choose those pupils who have difficulties in reading and need special support. A basic prerequisite is that the particular pupil is eager to improve his or her reading competence. Each mentor works with the given child for one hour per week for the duration of approximately six months. During this time, children receive individual responses to their reading difficulties and benefit from the time spent reading interesting books, listening to stories read out loud to them, or discussing the topic of a certain book.

For an example of a mentoring session, visit the following link: <http://www3.ndr.de/sendungen/kulturjournal/videos/kjlesehelfer100.html> (29.06.09). This video provides insights into the practical work of *Mentor e.V.*. Samir, an eight-year-old student from Albania, has reading difficulties in class. His parents do not have time to read with him in his spare time. Gerlind Fenner, a former primary school teacher, decided to volunteer in the *Mentor e.V.* programme and now meets with Samir once a week for about an hour. They meet in Samir's classroom and spend the time reading and talking. Samir may ask questions about the meaning of individual words or whole sentences, or they talk about the subject matter or problems discussed in the text. In doing so, Mrs. Fenner assists the process of reading and understanding the text. The discussions about the text reveal to Mrs. Fenner if Samir understood the text correctly, enabling her to deal with Samir's individual reading problems.

Social Contextualisation Matters

Even before children learn to read, they experience reading: in the shape of bed-time-stories, picture books or nursery rhymes they sing with their playmates. The importance of such communication prior to and during the acquisition of literary competencies (*prä- und paraliterarische Kommunikation*) (Hurrelmann 2003, 9) lies

in it being embedded in a social context. Parents talk with their children about what they just read and may discuss the meaning of a word or a sentence. During this phase of reading socialisation, reading processes are closely bound to personal relationships (Elias 2003, 59). Thus, communication about picture books, texts or songs embodies an interactive process that can be seen as an exchange of cultural knowledge, especially as far as literary stories or traditional songs are concerned. Thus, it may be argued that even children participate in the cultural discourse of a society (Hurrelmann 2002b, 14).

Similarly, post-reading communication (*Anschlusskommunikation*, a term coined by Bettina Hurrelmann), is important because it supports children's reading experiences through attention and appreciation (Hurrelmann 2004, 49). This in turn is likely to lead to an increase in the willingness to read in general. That's why, according to Hurrelmann (2004), the social contextualisation of reading can be seen as the most important parameter to influence the motivation to read and the frequency of reading. Hence, *post-reading communication* intensifies reading comprehension and motivates children to read (Rosebrock & Nix 2008, 23).

Consequently, the activity of reading may be envisaged as more than simply a cognitive process. Instead, it must be looked at in its entirety - as a personal experience on the one hand and a socially embedded activity on the other. Reading involves both affective components and the integration of world-knowledge. Therefore, reading may be understood as a combined top-down and bottom-up process (Rosebrock 2003, 170). The reader's mental construction of a text consists of his or her knowledge, experiences and emotions as well as of the information given in the text (Rosebrock & Nix 2008, 21). Additionally, readers contribute the ability to reflect upon the experiences of themselves and others.

Given that the social contextualisation of reading experiences correlates with the social background of a child, especially with regard to the appreciation of books and reading in general and the amount of books available to a child, it seems necessary that the education at school strives to compensate social disadvantages (Hurrelmann 2004, 50). However, against the background of financial cuts and growing classroom sizes, this is often too great a demand on teachers and schools. Although *Mentor e.V.* does not conceive of itself as a provider of private tuition, the *Mentor* programme does try to close the gap left behind by institutional education, through the work of ambitious individuals who take on social responsibility.

Reciprocal Teaching – Leading the Way to Reading Competence

In Greek mythology, Mentor was a friend of Ulysses helping the struggling seafarer to survive his wanderings. Nowadays, a mentor is someone who advises and helps an entrusted novice. Since learning to read can occasionally be something of an odyssey, it is quite helpful to have someone at one's side for advice and support.

Starting from the principle of reciprocal teaching and learning, *Mentor e.V.* brings together a reading expert and a novice who collaborate in order to understand a particular text, may it be a newspaper article or a children's book. The expert initiates, organizes and arranges the setting of the reading procedure and assist whenever questions or uncertainties arise by employing the techniques of questioning, summarizing or anticipating (Baurmann & Müller 2002, 45).

Based upon the assumption that collaborative learning influences the process and the outcomes of learning positively, Brown & Palincsar invented reciprocal teaching in 1982. The concept aims at the self-monitoring of the pupils' reading comprehension process (Streblow 2004, 291). The experts function as reading-masters, who show how they read and what kind of activities and strategies they use in order to understand a text. Additionally, the experts may accompany their own reading process by thinking out loud (Rosebrock & Nix 2008, 68). Reciprocal teaching is just one example out of several possible collaborative learning strategies. *Reading-pilots* (Lese-piloten) or *reading-scouts* (Lese-Scouts) similarly refer to the idea of reciprocal reading, or paired reading. However, in these cases, beginners or pupils with reading difficulties work with advanced pupils instead of trained mentors (Rupp & Boelmann 2007, 143).

To summarize, through engagement in collaborative reading activities struggling readers may increase their reading competence while experiencing the social contextualisation of reading. This is very important for the development of reading motivation and socialisation because of the appreciation of reading as a social practice in general and the development of personal reading abilities and experiences in particular. Thus, *Mentor e.V.* does not only focus on the development of reading skills. Instead, the programme takes into account the reading process as a whole, i.e. includes the personal and social aspects of it. These aspects are part of the reading competence models by Bettina Hurrelmann (2002, 2004) and Cornelia Rosebrock (2003, 2008) which were designed in response to the PISA model. While the PISA model focuses on the competencies a child should acquire in order to cope with life's future demands adequately (Artelt/Stanat/et.al. 2004, 141), Hurrelmann and Rosebrock's models stress the importance of the social contextualisation of reading. The authors argue that reading has to be seen as an important social practice every child has the right to participate in. Accordingly, *Mentor e.V.* stresses

the support and integration of socially disadvantaged children in Germany by increasing their competence in reading, followed by an increase of their learning opportunities in general.

Reading Motivation – Intrigued by Reading

Research into reading motivation indicates that the gratification of having understood a text outweighs any other gratification one might hope to achieve from reading a text, such as gathering information, or the emotional involvement in a story (Möller & Schiefele 2004, 116). Thus, the confidence in being able to read and understand a text is decisive for the motivation to read a text. The confidence in succeeding to understand a text and the self-concept of oneself as a good reader leads to better results in reading competence. By improving reading confidence, this self-concept becomes habitual and therefore a stable determinant of reading motivation.

Because the understanding of oneself as a reader influences reading motivation and the frequency of reading in general, all pupils should encounter the experience of 'I can succeed in reading and understanding a text'. Therefore, by helping pupils with their reading difficulties, mentors enable struggling readers to experience the success of understanding a sentence or a whole story. These experiences are crucial for the students' reading socialisation and contribute to the development of a habitual reading motivation.

When children become 'bookworms'...

When children become 'bookworms', they develop in language, knowledge and self-confidence (Otto Stender).

Some of the children participating in the Mentor programme encounter books on a library shelf or the enjoyment of owning a book for the first time in their life. Additionally, they experience reading not just as a task in class but as a leisure-time pursuit.

Often, the books read at school differ from the books the pupils would choose for private reading (Elias & Hurrelmann 1998, 6). It can be seen as an enormous advantage that the mentors can take the individual interests of the mentees into account. As an empirical study shows, when pupils are free to choose whatever story they like to read most, girls and boys alike would opt for texts that convey suspense or deal with adventure (Plath & Richter 2005, 74). When choosing books that are interesting to the children, their motivation to read ought to increase.

There has been no systematic collection of empirical data on the *Mentor e.V.* programme to date. However, observations based on mentors' and schools' reports indicate a substantial increase in the mentees' reading competence. Nearly all

children enrolled in the programme achieve better school grades. For instance, Vanessa (19) started from a lower education level (secondary modern school) and is now preparing to do her A-Levels. Furthermore, they develop a positive self-concept with regard to their reading abilities. The experience of reading and understanding a text on your own strengthens the understanding of yourself as a competent reader (Rosebrock & Nix 2008, 22), and the children in the programme start feeling more self-confident about their own reading competence. Thus, the concept can be referred to the reading competence model designed by Rosebrock & Nix in 2008. By accompanying the process of reading in a paired reading situation, the mentors help the students in identifying words and sentences. They guide the procedure of making sense on the level of local and global coherence of a text. With the help of additional reading tasks or by talking about the text the students learn to perceive the way a text is written on the level of super-structures. Their cognitive understanding is supported which may influence the individual reading motivation of a certain child by experiencing that he or she is able to understand a text. Gradually, the children learn to rely on their own reading abilities and develop a positive self-concept with regard to their reading competence. Finally, since the reading situation is embedded in a social context, young readers become familiar with reading as a social practice (Rosebrock & Nix 2008, 16).

Organisational Matters – Things to Keep in Mind

The *Mentor* programme for helping students from poor social backgrounds by developing literacy is financed by *Mentor e.V.* through the members' charitable contributions, and by individual sponsors. The region of Hanover funds the secretary's work. The contact between schools and mentors is coordinated by volunteers. *Mentor e.V.* also collaborates with the public libraries in Hanover, affording participants of the *Mentor* programme the opportunity to hold books for a longer period of time.

In order to increase the public visibility of the organisation and the programme, Otto Stender has asked prominent figures in public culture for their support. Thus, for example, Doris Dörrie, a famous film director, became one of the patrons of this programme. The programme recently won the Family Award of the Ministry for Working and Social Affairs.

The mentors in the programme work on a voluntary basis in close collaboration with the teachers. They are interested in helping socially disadvantaged children and are willing to take on responsibility for the literary development and the reading competence of the children entrusted to them. Working as a mentor does not require much time. Mentors are asked to be available

to meet once a week with their mentees for about 45-60 minutes. The mentoring continues for at least six months. Mentors are trained at special seminars that are offered by the Academy for Reading Development (*Akademie für Leseförderung*) in Hanover. These workshops focus on the theoretical background of the reading process and recommend appropriate texts as well as providing exercises, work sheets and other materials.

A brochure entitled *Eine Idee macht Schule* and a flyer (both in German), as well as a dedicated website (www.mentor-leselernhelfer.de) can provide further information about the project's aims, results so far and organisational matters .

Conclusion – Spreading *Mentor e.V.* around the World

Starting from the ambition of a single man to support struggling readers the concept behind *Mentor e.V.* can be regarded as very convincing since it is firmly based on current theory. As argued above, the social contextualisation of reading in particular seems to be an important factor for the improvement of the children's reading abilities. Time spent reading also contributes to children's understanding of being embedded in society's cultural knowledge and practice. Almost incidentally, young readers also gain a habitual motivation to read. The empirical data gathered so far indicate that the reading programme is indeed very successful.

Although the problem of low literacy does not apply to all OECD countries in equal measure, it seems beneficial to spread the concept of *Mentor e.V.*. The idea of volunteers working in schools to help children learn to read could be worth disseminating against the background of financial cuts in the education system. With the help of charitable organizations such as *Mentor e.V.*, education can become accessible and affordable for all children. This serves to equalise the learning opportunities of every pupil independent of his or her social background.

To date, there are few empirical data about the success of this concept available. Given the *empirical turn* in the field of teaching and learning, society's demands with regard to the effectiveness of theoretical implications have increased. Thus, further academic research could provide empirical data that proves the theoretical claims discussed in this article.

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Playing with phonics fast and first: mixed messages in the teaching of early reading in England's primary schools

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Introduction

England used to be noted for the variety of its practice in the teaching of young children, particularly in the teaching of reading. But for the last twelve years the teaching of reading and writing in England's primary schools has been tightly prescribed. Governmental agencies have not just laid down what children should learn in general terms but have closely specified, term by term what children shall be taught, at each of three levels of word, sentence and text, in lists containing as many as 23 items per term for a single level.

The testing that goes with this 'Primary National Strategy' has created high levels of anxiety in both teachers and children, particular in poor urban areas, where children's scores stubbornly refuse to rise. Concern has been voiced about such matters as the teaching focus on extracts rather than whole texts and the loss of creativity in primary classrooms. Those in charge of the Primary National Strategy have responded by loosening the prescription somewhat, and asking for teachers' classroom plans to extend over a longer timeframe.

This paper explores the effects of these pressures on two classrooms in a school in the south of England. It opens with a snapshot of literacy teaching in a Reception classroom in June 2008, then sets this against the bigger picture of England's PIRLS scores. Government moves since 2001 are then presented and their effects on Foundation Stage Classrooms, such as those examined in this paper, are discussed. The paper then turns to the inherently problematic nature of learning to read in English, before presenting a possible way forward.

Snapshot 1: working with letters and sounds in Reception

We are in the Reception class of a primary school in a between 4 and 5 years old. This is the last year of the Foundation Stage, which spans the voluntary nursery years (from 3 up) and Reception. It is conceived of as a separate stage from the rest of primary education, in principle to ensure that these very young children are taught in an age-appropriate way.

This school is not in a wealthy area and it scores high on the official index of social deprivation. It has also seen much immigration in recent years: the children in the school have 33 home languages between them. But it has a stable staff. It is

now early June, just after the summer half-term, and these Reception children have been in school since September, so they have had time to get to know each other and their teacher and her concerns. The children are well practiced in phonics, which, for this school as for most others in England, is a major cause of concern.

As we look around the classroom, we can see that it is well supplied with electronic equipment: the electronic whiteboard is a central feature and two computers are available for use by the children. Books are less evident, although there is a small bookshelf in a corner.



Figure 1: Reading words from the seashore

In the two and a half terms, which have stretched over some nine months, that these children have been in school, they have been taught:

- three letters a week in the autumn term
- blends and digraphs since the new year (e.g. 'cl' and 'sh')
- to blend the phonemes the letters represent to form words (e.g. sh-e-ll)
- to split spoken words into phonemes and spell them
- to recognise on sight 30 'tricky words' – high frequency words with irregular spelling (e.g. 'the' and 'said').

Yesterday they had a trip to the beach, so today their teacher has been reading them a 'big book' about the beach. The focus is on word identification. As we watch, they are working with the words 'stick', 'stone', 'starfish', 'shell', 'seaweed' and 'feather'. Despite all their phonics training, they seem to be having problems and need considerable prompting to identify these words.



Figure 2: Writing words from the seashore

Miss X announces that it's time for writing. The children are split into groups of five, with each group sitting round a table, although the children work individually. They do not appear to have a purpose for this writing, other than pleasing their teacher. Each child has to list at least two objects the waves bring to the shore, on a sheet where the teacher's writing says: "The waves come in. They bring me ...". With some prompting and reference to words on the board, they all manage to do this.

So what have these children learned?

- They children are 'further on' in their phonics learning than their predecessors were at a similar age, only a few years ago.
- They are confidently handling consonant digraphs, and some can blend consonants to 'read' and write words such as 'glad' and 'trip'.
- They have also learned a number of 'tricky words', such as 'the' and 'was'.
- They have not been taught to look for rhyming patterns in words, or to guess from context.
- They have learned that reading and writing are more about getting it right than about making meaning from text.

But they have also had other experience of reading and writing. They have heard their teacher read a story each day and have taken at least three books home every week to share with family members. They have not made much use of the books in the classroom book corner. Nor have they made much use of the writing table, in principle open for them to use in their free time. Perhaps they have not learned that reading and writing can be used for their own purposes. But there has been some spontaneous writing – in the role play area, which is currently a café, we can see notices saying 'open' and 'no smocig'.

The bigger picture: PIRLS 2006 results

England did not do well in the PIRLS 2006 survey. England's average scale score for reading dropped to 539 (from 553 in 2001) and her rank order fell to 13/29 (from 3/36 in 2001). In percentage terms England's drop in reading score was exceeded only by Romania and Morocco, while 13 countries improved their scores. The fall in England's performance was evident across the ability range (Twist et al., 2007).

The figures for attitudes to reading of England's children are particularly shocking. Only 40% had a positive attitude to reading, while 15% had a negative attitude (a decline from 44% and 13% in 2001). This meant that England came 23rd from the top, out of the 29 countries. Attitudes matter. As Twist et al. observe: "... there is a positive association between attitude to reading and reading attainment." (Twist et al., 2007, p.v).

Governmental initiatives

Yet there have been governmental moves to respond to earlier indications of problems of attitude and narrowness of expectations. Since 2001 there have been official moves to: place more emphasis on creativity in education, urging schools to "be creative and innovative in how they teach and run the school." (PNS, 2003, p.4) and also to persuade children to read more through the promotion of reading for pleasure and development of a reading culture (www.literacytrust.org.uk/readingconnects/).

But the Government has also placed an increasing focus on the technical aspects of learning to read in the early stages. It commissioned and accepted *The Rose Report*, a review of the teaching of early reading, led by Jim Rose HMI (Rose, 2006). This concludes that by the time children are five years old they should have experienced "high quality, systematic phonic work...preceded by pre-reading activities". *The Rose Report* also states that "The knowledge, skills and understanding that constitute high quality phonic work should be taught as the prime approach in learning to decode (to read) and to encode (to write/spell)." So the governmental messages have been mixed.

A detailed guide to phonics teaching for children aged 4 and up, *Letters and Sounds* (PNS, 2007), has been sent to every primary school. This has been supported by extensive In-Service work on how to implement it in the classroom. Phonic knowledge has been included in the *Early Learning Goals* for children in the Foundation Stage (aged 3 – 5 years). These 'goals' specify, for example that children at the end of the primary school Reception Year (i.e. from 4 years 11 months to 5 years 10 months old) should:

- hear and say sounds in words in the order in which they occur,
- link sounds to letters, naming and sounding the letters of the alphabet.

Now the government seems to be changing direction:

“the next stage in improving schools will be based on a much more tailored approach” (DCFS, 2009).

This means that they propose to close down the Primary National Strategy. However, every primary school will still be expected to teach daily ‘literacy hours’. And “in the early years, centrally funded support may need to continue.” (DCFS 2009)

The effects of these developments on Foundation Stage classrooms

These days, reading and writing are primarily taught and learned as technical exercises. ‘Sounding out’ unknown words letter by letter is the only permitted approach to identifying words. To do this, English spelling is presented as a complex set of sound-symbol relations at the level of the phoneme, with some additional ‘tricky words’. And becoming an independent reader is presented as a matter of learning and following the phonic rules (and some ‘tricky words’).

Is this the way to reverse the falling PIRLS scores?

Contrary views

The last analysis of the 1997-1999 data of the large EPPE study has shown no positive association between lessons in reading and writing for 3 to 5 year olds and their subsequent scores on literacy tests at 6-7 (Curtis 14.7.08). Strong protests have been voiced by professionals in Early Years education asking for these compulsory learning requirements to be changed to voluntary guidance.

“Young children should also have the right to be protected from an imposed system which harnesses their development to prescribed targets, and which may well force them into inappropriate early learning.” (Letter signed by over 30 individuals distinguished in the fields of early education, children’s literature and children’s mental health. *The Times* 24.7,08)

Learning to read in English is problematic

One possible reason for the governmental emphasis on early literacy learning could be a recognition that learning to read in English is not easy. If it takes longer than learning to read in Italian, for example, it could be right to start earlier. But we should first examine what is special about English. There are two principal aspects to this difficulty. The first is the phonological complexity of English. Where Spanish and Italian syllables tend to be C+V in structure (e.g. ‘ca/sa’, ‘vi/no’), English syllables

(like German and Polish) tend to be complex (e.g. 'string', 'glimpse'). This means that it is harder for children to develop the phonemic awareness that is necessary for learning to read.

The second difficulty is the orthographic inconsistency of English. Common words use:

- multiple spellings of the same phoneme: 'sh' in 'sheep', 's' in 'sure', 'ss' in 'passion', 'ch' in 'chef', 'c' in 'ocean', 'ti' in 'station'
- multiple pronunciations of the same spelling: 'a' in 'tap' and 'tall' 'one' in 'lone', 'gone' and 'one', 'read' in 'read' and 'read'

You might consider how many the letter 'a' represents in the sentence "*Many cats were falling past another gate.*"

The implications for teaching young children to read in English

The orthographic inconsistency of English is recognised in the government's *Letters and Sounds*, which has a helpful set of tables to show the major sound/symbol variations. But the implications for teaching are not explored. Like many others around the world, Spanish and Italian children develop awareness of phonemes easily and have a consistent spelling system to learn. So in Spain and Italy, when you are teaching children to identify written words, it makes sense to focus chiefly on matching letters and sounds.

But in England, we need to think carefully about how we teach children to read English, not pretend it's like Italian.

Snapshot 2: 'sounding out' words in Year

Let's visit the Year 1 class next to Miss X's Reception class. The children are a year older, between five and six. Their teacher has a poem for them to read on a large piece of paper, also about treasures from the sea, this week's school theme. With the perhaps misguided intention of making the task easier, their teacher, Mrs Y, is taking them through the hard words before they attempt the poem as a whole. She's helping them to 'sound out' the word 'treasure'. As becomes painfully clear, the vowel letters break the rules the children have learned and the 's' represents neither the /s/ of 'sit' nor the /z/ of 'is'. So after correctly identifying the /tr/ sound, they stumble through this hugely difficult word, corrected at every stage by Mrs Y, who ends the process by declaring despairingly of the final 'e' "I don't know why that's there!".



Figure 3: Tackling difficult words grapheme by grapheme

You have to know very many complex rules before you can work out 'treasure', if you rely on synthetic phonics to do it. But these children are familiar with the word 'measure' from their activities in numeracy. If they had been allowed to use analogy with this familiar word, 'treasure' would have been much less problematic.

Such problems are far from unique to this classroom or this school. Throughout England, children are being taught to the many ways in which individual phonemes can be represented in graphemes (e.g. the phoneme /f/ can be represented by the graphemes 'f', 'ph' and 'gh' for example). They are taught to identify written words grapheme by grapheme. Teachers and children who stick rigidly to this recommended approach find themselves in the kind of mess shown in Mrs Y's classroom

Ways forward

Rhyme and analogy as a supplementary strategy

Many of the regularities in English orthography operate at the level of rhyme. Many words that can't be 'sounded out' in classic fashion, phoneme by phoneme fall into rhyming groups, with consistent spelling patterns, such as 'fast' and 'past', 'cold' and 'sold', 'measure' and 'treasure'.

'Flexible unit size'

Unless they are very obedient, children learning to read in English wisely use more strategies than 'sounding out'. Brown and Deavers (1999) claim that, unlike those learning to read in more consistent orthographies, children who learn to read effectively in English adopt 'flexible unit size' strategies. They work some words out letter by letter, and others using larger units, such as the rimes 'ast', 'old and 'easure'. But most children in England have to do this for themselves: they are not taught it in school. Goswami argues that "English children might ... benefit from 'flexible unit size' teaching". (Goswami 2008 p. 71)

Guessing in context

A young reader may be defeated by a word such as 'lose', since 'sounding it out' doesn't work and there's no appropriate analogy. A careful guess in context is likely to help. Re-reading up to the problem word with an expectant intonation, and articulation of the initial letter can often help. So can reading past the problem word, before returning to it. However, guessing should be guided by the beginning letters of the word and by careful consideration of the fit with the established context. But, as decades of work by Ken and Yetta Goodman have shown, guessing is essential to learning to read in English (Goodman, 1967; Goodman and Goodman, 1977; Goodman et al., 2005).

Tackling the problem of attitude

England's *Sure Start* and *Book Start* programmes for pre-school children have put books into the homes of all involved. Their parents have learned to enjoy sharing books with their children. We have an abundance of wonderful books for children – old and new. But our ten year olds increasingly dislike reading (and probably writing)

We need to make our primary classrooms places where young children read for their own purposes and extend their enjoyment of life, their knowledge of the world, the lives and dreams of others, the hopes and fears we share and their sense of their own identity, as well as their technical skills.

Young children should experience literacy as a means of enjoying life, communicating with others on matters important to them, finding out about the world and how it works, organising their path through it and engaging with imaginative worlds.

Otherwise England's three, four and five year olds will learn that:

- Learning to read and write is a process of learning rules rather than thinking for yourself.

- Reading and writing are a set of skills and activities you master to make your teacher and parents happy.
- Written texts exist to exemplify phonic rules and test your knowledge of them.
- Meaning, imagination and pleasure have little place in literacy learning.
- School is a boring and confusing place, where you are burdened with tedious and sometimes very difficult tasks.

This adds up to a need to develop 'engaged readers'. These are intrinsically motivated to read for knowledge and enjoyment. They read frequently and widely. They read purposefully and for meaning, believe in their own capability, taking responsibility for their understanding and learning (Guthrie and Cox, 2001). High levels of reading engagement can mitigate the effect of socioeconomic status on attainment, particularly impacts on the attainment of pupils from the lowest socioeconomic groups (Topping et al., 2003). Reading engagement also affects academic attainment across the curriculum. Avid readers develop a better vocabulary, a wider general knowledge and better verbal skills. They 'punch above their weight' across the whole curriculum, outperforming peers with the same basic cognitive ability but who read less widely. (Cunningham and Stanovich, 1998).

Final words

We must support children in a way that fits English spelling. We must also work to help our children become engaged readers and writers, for whom literacy is an integral part of their lives. Otherwise England's ten-year-olds are doomed to slide down the international league tables in terms of both their competence and their attitude to literacy.

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Explorations of teacher educators forming a community of inquiry.

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“A shared vision is not an idea...rather, it is a force in people’s hearts... at its simplest level a shared vision is the answer to the question, “What do we want to create?””

Senge (1994) (p. 206).

Understanding Collaboration in the University Context (Faculty of Education)

Duffy (2002) identifies teacher education in the university setting as presenting some specifically contextual constraints that impact on the work of teacher educators. For example, he cites the need for different professors teaching courses within and across teacher education programs to present cohesion and to be “on the same page” in terms of approaches to philosophy, theory, and ideology. This became evident to each of us, albeit informally, early on in our experience as a language arts teaching ‘team’. We quickly recognized that the kinds of opportunities to work collaboratively, which we had previously taken for granted in our former professional lives, were not nearly as prevalent at the faculty of education.

Being three very experienced teachers and school administrators turned full-time teacher educators, it is perhaps fair to say we consciously straddle two cultures – that of K-12 school systems and that of higher education (Goodlad, 1990). The ongoing evolution of our professional identities, and some of the related dilemmas, is something with which we continue to struggle (and grow). Dilemmas for teacher educators include problematic issues inherent in collaboration and the building of consensus about purpose and goals. Kagan (1990) identifies these problematic issues, for example, the pluralistic nature of the professoriate, the importance of academic freedom, and concerns around loss of autonomy for individual teacher educators. Tensions of this nature have occurred in our own work. However, they have not presented serious concerns in that we consider we are able to *choose* to collaborate. Working together, we have willingly *shared* responsibility for the design and implementation of our common course outline. It is probably fair to state that Kagan’s observations also make a lot of sense to us in the ‘bigger picture’:

If we are to reform teacher education, embedding it in coherent programs, education faculty may have to merge their subjective definitions of teaching and learning; collaboration rather than isolation may have to become the norm

(Kagan, 1990, p. 50)

Over time, we began to acknowledge, more formally, that increased cohesion through collaboration also provided ways for us to promote and facilitate the construction of our pre-service teachers' *own* coherent models of how *they* might teach in schools. We wholeheartedly agree that, "Cohesion doesn't just happen. It takes faculty time and energy" (Duffy, 2002, p.231). By taking a collaborative approach to closely examining not only *what* we were teaching in our language arts courses, but *how* we were teaching, we have been able to (i) foster increased program coherence in our language arts course and (ii) to begin promoting the kind of 'cohesion' between ourselves as members of faculty that Duffy talks about. Our collaboration continues to support the investigation of questions that assist us in understanding much more about our development of pedagogy (as individuals and collectively), i.e., "*teaching and learning about teaching*" (Loughran, 2006, p. 6).

Our individual professional histories include multiple opportunities to work collaboratively with others in a variety of school contexts in communal stewardship of the language and literacy education of public school students (Graham et al, 2001). Furthermore, Darling-Hammond's (2000) understanding of the teacher educator's role resonates with 1) our own views of "developing the capacity to inquire sensitively and systematically into the nature of learning and the effects of teaching" (p. 170), and 2) our experiences of working in diverse "learning teams" where small, collaborative groups of teachers work together in a disciplined way to focus on a central issue over time (Hord, 1997). We each bring individual histories to working collaboratively in our "new" professional context at the university, and rich experiences as former teachers, school administrators, and part-time teacher educators have resulted in our sharing many of the following characteristics (adapted here from Friend and Cook, 2000):

1. A wide range of experience, prior knowledge and skills.
2. An acquired set of ideas, beliefs, values, passions about learning developed over years of successes, dealing with challenging issues and, at times, failure.
3. A need to set goals and find solutions.
4. A flexible learning style gained through the need to adapt to differing learning and teaching contexts, changing curricular and program directives, and varied personalities of colleagues.
5. High expectations for improvement of student learning and teaching methodologies.
6. A realization that we were already very busy, our time filled with planning, teaching, researching and service within the university community.

7. Motivation to continue learning and to be on the leading edge of contemporary educational practice, in order to be accountable for our students' learning.

As new members of a faculty of education, we share a common interest in pursuing the self-study of teacher education practices in the university context. Continuing our respective 'journeys of learning' is a priority; developing and enacting pedagogy for teacher education (Russell & Loughran, 2007), that *includes* collaboration, is integral to that priority.

How did our collaboration come about?

Initially, our decision to collaborate began with the revision of our course outline for a Junior/Intermediate language arts course (Junior/Intermediate, or 'J/I', being school-age students in grades 4-10 in Ontario). Collaboration also grew directly out of questions we had about best practices for teaching *and* 'learning about teaching' (Loughran, 2006). Fundamentally, we each held social-constructivist beliefs based on our knowledge and experiences as teachers and school administrators, and our continuously evolving pedagogy as teacher educators. We believed that a collaboration of this nature could only strengthen and enhance the J/I language arts course, in keeping with the university context of constructivist approaches to education. Therefore, our idiosyncratic expertise and skills were consistently utilized within a collaborative framework. Like Lyons and Pinnell (2001), we saw that:

“... our past experiences and beliefs influence how we interact with others, learn new ideas, and discard or refine old ones. Our personal perspectives are shaped and changed as we engage in cooperative social activity, conversation, and debate with others around common purposes, concerns, and interests. In the process we build new knowledge and extend our understanding” (p.4).

As a result of extensive discussions during our collaborative work, we each brought implicit understandings of collaborative processes from our collective knowledge and experience. Interestingly, we did not initially *plan* to collaborate beyond revisions to the course outline. Rather, our energy and enthusiasm for engaging in further collaboration surfaced and evolved as we progressed in our work together on a more extensively *re-created* course outline. It became increasingly evident that our diverse backgrounds, knowledge and experience, *and* our willingness to collaborate as teacher educators, provided invaluable resources for ongoing work of this nature as members of faculty. **Alison:**

“... Although we had met on occasion the year before to share lesson plans and individually write others, we had not developed a 'collaborative culture' – rather, I think, we were getting to know each other and share what we believed about pre-service education in language and literacy. At our first meeting to discuss collaborating, I think we were open

and willing to talk at a deeper level and reveal underlying beliefs. An atmosphere of trust and relative comfort with my colleagues emerged for me, and I felt we had risen above professional competitiveness, posturing and suspicion. For the first time since beginning to teach at the university level, I felt part of a group of educators, albeit small, who had expressed a common need to collaborate for the benefit of pre-service teachers in the language arts program. Through this collaboration with my colleagues I was part of something larger and more powerful than myself and my (individual) efforts; the collaborative process and its developing synergy broadened and deepened understandings of our responsibilities as teachers (and researchers); we identified essential learning about language arts for teachers entering contemporary J/I classrooms; and, perhaps most significantly, recognized that we were committed to presenting a cohesive and relevant course of study....

A priority was ensuring that pre-service teachers in our classes were receiving cohesive messages about language and literacy education (theory), and experiencing effective pedagogical instruction about language arts (practice) for contemporary classrooms. Furthermore, we wanted to facilitate more effective 'bridging' of theory and practice as they constructed their own knowledge, skills, and instructional strategies consistent with the approach of the Ministry of Education in Ontario:

"Literacy in the twenty-first century involves not a single skill, but a complex interaction of skills and resources that the literate learner draws upon to make meaning from texts of many types..."

Literacy for Learning: The Report of the Expert Panel on Literacy (2004), p. 8.

Therefore, our focus became working together on a reassessment of both content *and* implementation of the J/I language arts course. As a team we worked to foster and increase collegiality in order to a) collaborate, plan and develop a more cohesive course outline, specifying the essential content to be covered; b) include relevant resources and course readings; and c) explore a wide range of issues related to the implementation of an effective teacher education program (e.g., offer rigorous and contemporary course content, explore ways to motivate the disinterested adult learner, promote more effective teaching methods for language arts classes at the faculty, and incorporate more effective uses of technology for teaching and learning). The results of our inquiry, essentially framed by the collaborative processes that brought us together, resulted in a substantial revision of the entire course outline.

Social-constructivist theories of teaching and learning provide a firm foundation for *thinking* about teaching and learning language arts, and we believe experiential learning about current approaches to assessment and evaluation must be woven into topics presented throughout the year. Figure 1 represents an overview of our collaborative 'work in process' as we began to identify and discuss essential characteristics of the course – and how we might best present these essential understandings in our classes. Fig.1 (as adapted from colleague Alison Bell's work),

provided a focus for discussions about how we wanted to further understandings of *learning about teaching*. This framework was utilized throughout the year in order to assist our pre-service teachers in making more explicit ‘connections’ between *theories* and *practices* in teaching and learning.

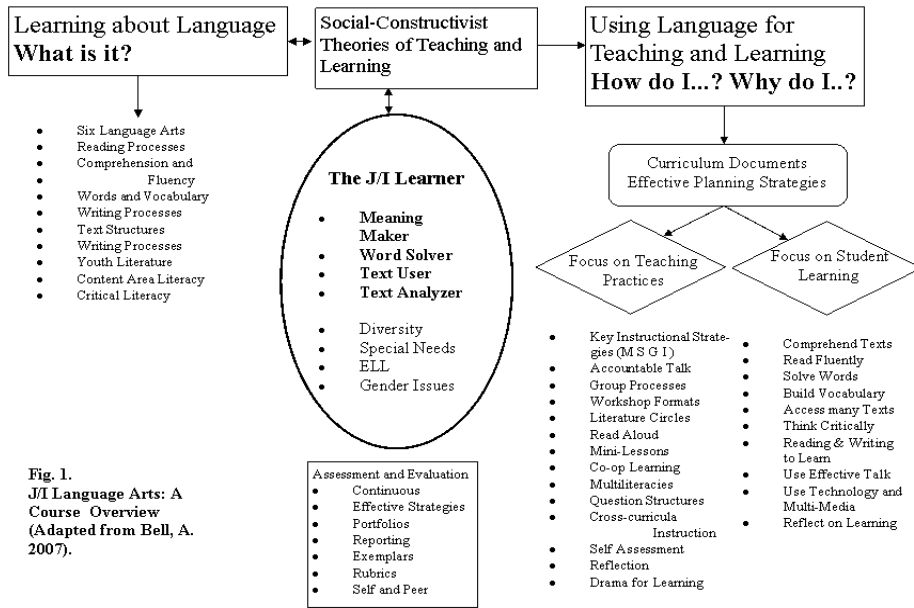


Fig. 1.
J/I Language Arts: A Course Overview (Adapted from Bell, A. 2007).

Fig. 1: Essentials of Teaching & Learning for J/I Language Arts: An Overview

Both dialogue and written reflections served to reveal our shared dissatisfaction with a number of areas in the course outline we had ‘inherited’ as new faculty and, most importantly, our shared interests in re-designing key elements of the course. Specifically, we saw the need to re-conceptualize the program and to teach a course of study that both reflected **current** perspectives *and* attended more closely to the preparation of teachers of J/I language arts for **contemporary** classrooms. For example, we wanted to create more frequent opportunities to spend time in class: a) developing participants’ explicit understandings of critical connections between research and practice; b) developing better understandings of the six essential language arts: reading, writing, speaking, listening, viewing and representing (The Ontario Curriculum, Grades 1-8, 2006); and c) developing repertoires of instructional strategies along with knowledge of related resources for teaching and learning at J/I

levels. As a result, we had to carefully consider what we might do differently in order to try to locate and 'free up' this time in our classes.

Two questions essentially guided and shaped this inquiry: 1) What kinds of issues/concerns are reflected in our collaborative work? and 2) What can we learn from this experience?

Methods

Overview

Our community of inquiry (three language arts professors working collaboratively), began quite informally as we worked together to revise and update the course outline for language arts education that we teach. We are responsible for seven J/I class sections (i.e., Junior/Intermediate, which means Grades 4-10 in Ontario), with between thirty-five and forty teacher candidates in each section. The pre-service teachers in our classes all hold an undergraduate degree, and are completing their B.Ed. degree in a 1-year 'consecutive' teacher education program. The J/I language arts course is a major component of the B.Ed. program, requiring 4 hours of classes per week over 15 weeks (a total of 60 hours during both Fall and Winter terms).

Participants

Taken together, our teaching and administrative experience in K-12 schools exceeds a total of fifty years. However, when conducting this inquiry, the three of us had only taught at the same faculty for less than five years (Anna-Marie, four years; Alison, three years; Susan, two years).

Data Collection & Analysis

During the academic year, 2007-2008, the three of us met regularly (usually 1-2 times a month), to discuss revisions to the course outline, and reasons why we felt these specific changes were necessary. Informal notes recorded the substance and direction of these meetings. Gradually, a 'community of inquiry' began to evolve, even though this had not been a formalized intent when we started meeting. As a result, towards the end of the year our conversations were also tape-recorded and transcribed for analysis, and we shared written vignettes that explored our individual perspectives as participants in, what became, the inquiry reported here.

Significant patterns and themes emerged in the data collected and analyzed for recurring concepts, phrases, connections to critical issues, and discoveries resulting

from our collaboration. Illustrative excerpts included in this article were drawn directly from the data in transcriptions of conversations and written vignettes.

Results

What kinds of issues and concerns were reflected in our inquiry?

Through discussion of our own practices it became evident that we wanted to ‘debrief’ and share ideas about what had gone well the previous year (i.e., when all three of us were teaching the same course simultaneously for the first time), and to explore ideas about what we’d like to change. **Susan:**

“We wanted to revise the course towards what we saw, individually and collectively, as both a relevant and manageable program of studies in the time available. For example, in designing and teaching a relevant and rigorous program of study tailored to prepare J/I teachers of language arts (Grades 4-10 in Ontario), what curriculum **content** constituted ‘essential learnings’? required ‘mastery’? was merely ‘worth knowing’? And how could we more consistently *engage* our students and bridge relationships between relevant research and practice in our language arts course?”

Frequent discussion took place regarding the selection of relevant assigned readings, and the promotion of increased engagement in more meaningful learning experiences related to those readings (L’Allier & Elish-Piper, 2007). While aware of the laments of many of our students who experienced difficulty finding time to read between classes, we also wanted to address their concerns in constructive, supportive ways that promoted what we saw as essential independent study (*beyond* the time available in class).

We delved further into shared perceptions of the need to increase opportunities for more interactive class activities and assignments. Working together as a team clarified our individual efforts to actively promote and encourage similar ‘communities of inquiry’ in our classes, through both the revised course design as a whole, *as well* as in our own approaches to teaching and learning. **Alison:**

“Synergy developed quickly. (We) identified common purposes in a) re-development of the course outline to reflect contemporary issues, the logical development of content knowledge, sequential readings and relevant assignments; and b) to promote and model appropriate teaching strategies in language arts classes at the faculty, to maximize learning for all of our students..... exploration of ideas revealed our individual beliefs and understandings about language learning in the J/I context, as we began to “search each other out” for common beliefs, knowledge, and attitudes. Over time, we discovered we had much in common during our productive exchange of ideas which, in turn, served to enhance re-development of the course outline, the assignments, evaluation criteria and processes, and new directions for implementation of content material...”

Pragmatics related to working collaboratively at the faculty were frequently front and centre in our discussions. **Anna-Marie:**

“One thing I really felt was missing from the J/I language arts department was discussion and sharing of ideas about the actual content of what was being taught in our course (and why)... Teaching is often a solitary endeavour, and it is especially easy to fall into that trap in the university setting as we all teach at different times and on different days. We don't have common times to meet for lunch or even a coffee break, and it's easy for weeks, even months, to pass without seeing each other. To me, the collaborative nature of this little group we've formed is exhilarating.”

Many creative, exciting and innovative aspects of our collaboration as teacher educators began to surface almost ‘intuitively’ as we worked to surmount these logistics (e.g., no common lunch breaks). We began making it a priority to set time aside to meet and talk. Goals set were far less likely to be accomplished without time and other important factors such as our individual self-discipline (e.g., commitment to task), and collective organizational skills (e.g., effective time management, availability to meet, abilities to meet deadlines). In our experience, shared leadership roles evolved over time – and, at times, almost naturally. **Alison:**

“Each member of the collaborative team emerged as a particular leader. Susan was the initiator, organizer and coordinator of our meetings, deadlines, email communications and the process in general. She brought forward important ideas to focus our thinking, researched relevant and current research articles to supplement the course text. She often played “devil's advocate”, raising pertinent questions and thus further challenging our thinking. Anna-Marie brought a longer history and experience with the J/I language arts course at our university. She focused on program delivery and how we could incorporate more effective instructional strategies into our practice. My own role evolved as that of clarifier/connector of ideas, and increased coherence and understanding.”

In retrospect, certain characteristics of our collaboration contributed to accomplishing success when we felt challenged by contextual constraints. For example, time to meet, talk, and plan together is *always* hard to find. So we agreed to do the best we could by making a firm commitment to our collaboration and, literally, allocated time at *regular* intervals to meet, talk, and listen to one another *in person*. We still had to utilize technology frequently (e.g., e-mail and telephone) to sustain communication and move the project forward when it was *not* possible to meet face-to-face. But being prepared to consistently problem-solve around those ever-present ‘logistics’ across busy personal and professional lives, *and* maintaining a priority on reaching consensus on issues/ideas/directions under discussion, emerged as very positive and collegial characteristics of the group. **Susan:**

“I think our ability to work so successfully as a team is, in part, generated by all three of us recognizing the value of reflective practices and teachers as researchers. We each bring diverse knowledge, insights and expertise, varied research interests, and distinct teaching/learning styles to our ‘community of inquiry’, and we continue to learn from, and about, each other. I perceive the shared commitment to working together as providing the foundation for our individual differences as strengths. The synergy present in our collegial approaches to researching our teaching generates rigorous thinking about ways to *continuously* improve our work as teacher educators. For example, respect for the

contributions each of us bring to the joint enterprise of inquiry makes working together far more (satisfying) than “re-inventing the wheel” separately. We regard working *together* as making much more sense to us. Beliefs and common interests in the need for enthusiastic teachers to *model* effective literacy practices in contemporary J/I classrooms clearly drives many of our own instructional decisions as teacher educators – and also results in efforts to explicitly model similar practices in our language arts classes at the faculty...

During our collaboration we drew on technical support from colleagues in our Faculty and Administrative Support Services (FASS), and took every opportunity to tap into their specific expertise. For example, experts in course web-site design became integral to ensuring access to teaching and learning *during and beyond* actual class contact time – something we saw as essential to effective revision and re-presentation of the course. Increased integration of technology into course content and design, with the creative and technical support of our colleagues, only enhances our knowledge, skills, abilities and attitudes as teacher educators.

What have we learned from this experience?

Susan:

“As a direct result of our collaboration this year, I have continued to learn a great deal about teaching and learning in general as well as, specifically, about processes of inquiry in teacher education. Personal/professional reflections contributed a great deal to challenging my thinking about learning and teaching and my pursuit of ‘self-study’. Suffice to say, I am really looking forward to continued dialogue with my colleagues next year as we ‘test-run’ the revised course design and *continue* to discuss refining it, especially in the light of feedback from our pre-service teachers.”

In addressing the question, “*What have we learned?*” as comprehensively as possible, while recognizing our collaborative work as teacher educators is still very much ‘in process’, we notice that patterns and themes in the data were highly consistent with key characteristics of collaborative learning groups (Lyons & Pinnell, 2001):

1. Trust. We developed an unexpressed trust – we believed what we were doing was important; that we were confident our knowledge and expertise would be recognized and appreciated by each group member; that what we had to contribute would be listened to and considered with a professional stance; and that new directions would be a collaborative effort (e.g., that we would successfully reach consensus after dialogue and debate). Initially, we worked together tentatively but, as time progressed, each member revealed specific thoughts, experiences and ideas that initiated deeper conversation in an increasingly tangible atmosphere of trust.

2. Flexible leadership. Leadership within the group revolved quite naturally, depending on who was presenting an idea or direction. While this worked effectively, there was a need for someone to initiate and maintain 'housekeeping' (e.g., times to meet, setting deadlines, bringing discussions to a conclusion, or stating a specific position for consensus building). This role usually fell to the individual who had the specific qualities and skills to sort through the ideas and themes to lead to a conclusion all could agree upon. In this way, leadership roles *fluctuated* according to whom, at different times, *had the clearest notion of what we wanted to accomplish*. This kind of flexible, diverse leadership was critical to the success of our group collaboration because it encouraged sharing and respect for individual ideas that emerged over time. In this way, singular perspectives seldom dominated discussion and/or direction of the project.

3. Shared Responsibility and Credit for Success. Due to busy personal and professional lives, it was often difficult to meet in-person to discuss, write, organize, collate, and revise our ideas and thinking. However, it was important to recognize contributions as being part of the whole regardless of the quantity of input from individual members. We recognized that input to collaborative efforts takes many forms and that 'tallying' perceived effort simply gets in the way of completing the collaborative task. Acknowledgement of the many *different* ways individuals contribute to collaborative processes was vital to our success, thus it was often helpful to review and discuss our notions of shared responsibility for effective collaboration.

4. Time to engage in the collaborative process. In our university milieu, time to meet is usually set aside for the traditional needs of departments and faculty. Time to collaborate on specifics of course content and implementation is generally left up to interested individuals to organize. Professors tend to plan around individual interpretations of course descriptions in the calendar, or rely upon the previous professor's course outline. So, while there are pockets of collaborative work within the faculty, it is not the norm. Many of our colleagues in the faculty regard collaborative course planning as infringing on 'academic freedom' and autonomy. Thus, collaboration often appears unwelcome within the traditional framework of the university community. In our experience, those who engage in collaborative processes consist of very small groups who believe in collaboration, constructivist educational theories, and wish to share in the development of common directions. Collaboration at the faculty requires time to work *with* colleagues (over and above other numerous demands on one's time).

To be successful, our collaboration required a firm time commitment and a common purpose to work towards achieving the goal we had established (i.e., a *collaborative* revision of a cohesive language arts course). For us, 'academic freedom' involves bringing our unique teaching styles and expertise to common, rigorous, and cohesive course content for pre-service teachers.

5. A language for communication. The atmosphere of trust that developed encouraged each member of our group to freely share past teaching experience with the language arts program. Conversations revealed important insights about course content, instructional strategies, purpose of assignments, criteria for assessment and evaluation, and student achievement. Shared values and beliefs about teaching, learning, and collegiality emerged, enabling us to build on shared understandings and clarify thinking. Collaboration also revealed issues that required further exploration, explanation and development. A shared language meant that we could extend our thinking around some problematic issues (e.g., our own effective uses of technology, ways to encourage our students to incorporate technologies into their learning and in demonstrations of knowledge; how best to engage our students in developing understandings of the role language and literacy plays in *all* learning). Once such common language was established, broader understandings of issues and concerns developed and 'synergy' continued to evolve.

6. Respect for diversity. We held many common beliefs and similar perspectives but there were, inevitably, occasions when differences emerged. Differences became an impetus for further exploration and thinking rather than being dismissed as insignificant or unimportant. Respect for diverse viewpoints frequently led to insights, understanding, consensus, and more effective decision-making. Successful collaborative processes require genuine openness to new or differing ideas. Without diverse ideas and alternate perspectives being seen as part of working towards common goals, our collaboration may not have been so successful.

7. Problem solving skills. We had each observed some less than positive student behaviours in language arts classes during our first year of teaching the course together (specifically, off-task behaviours, lack of interest in course content, reluctant participation in both large and small in-class group activities, and inadequate completion of assignments required for assessment). Collaborative processes enabled us to identify and discuss difficulties encountered by framing and illustrating the

problems based on data. We observed these student behaviours often appeared connected to a lack of confidence with language and literacy; negative experiences in previous learning situations; a lack of understanding of the role language and literacy plays in learning across the curriculum; and, at times, individual student teachers' difficulties were attributed to specific challenges with effective reading and/or writing processes.

Proactive steps to try and meet the diverse needs of learners involved reframing the course itself as well as beginning to think much more about our approaches to teaching and learning at the faculty. In hindsight, benefits of collaborating enabled each of us to identify and follow through on necessary changes for our respective classes, and still to be part of the 'team'.

8. A vision of what is possible. Perpetuating what we have always done without considered examination or 'action/reflection', leads to very little progress or change. Collaborative processes have allowed us to examine and make important changes to the J/I language arts course offered by our faculty. Using a team approach, we addressed tension between the realities of accepted practice, and the ideals we espoused (as revealed in our collaborative conversations). This tension encouraged further exploration of our own teaching, and our pre-service teachers' learning. Inquiry into more effective ways to prepare pre-service teachers was the result. Our objective was, initially, quite narrow: 'to review and revise the course outline to reflect the teaching of language arts in contemporary J/I classrooms'. As the collaboration evolved and progressed, this objective became increasingly broad. A shared vision continues to evolve as we work together to successfully implement the course resulting from our collaboration.

Conclusions

Participation in the collaborative process has led to the growing realization that we have embarked on a journey that has only just begun; this is an exciting journey, and one that leads us into deeper, more thoughtful territory as teacher educators. Our immersion in the collaborative process has supported and encouraged increased cohesion that resulted when "collaboration" took hold and re-directed our individual efforts towards a collective effort. Increased perceptions of cohesion have lead to our feeling more comfortable in sharing ideas, lessons, materials and other skills and strategies that strengthen our teaching – *and* our learning about teaching. On reflection, experience to date has also raised levels of confidence regarding numerous decisions we make as

language arts teacher educators. In turn, we are developing an even greater awareness of the need for rigor and relevance in the course we teach, and of the needs of our pre-service teachers in successful completion of both their coursework and teaching practice placements.

An important aspect of our role as teacher educators is to encourage pre-service teachers to develop learning alongside their colleagues in communities of inquiry too. We believe 'social constructivist' approaches to learning ultimately lead to more effective teaching, and emphasize modeling of these beliefs in our work at the faculty (Bainbridge, Heydon & Malicky, 2009).

This includes promoting positive attitudes in our pre-service teachers towards collaborating with their colleagues on teaching and learning in future school contexts. Therefore, we advocate they seek out many, and varied, opportunities to collaborate - and not merely to 'cooperate' – there *is* a difference! Seizing such opportunities will, in turn, lead to opportunities for them to experience full participation in learning communities as *practising* teachers.

Early in the new academic year, we are more focused on essential topics threaded throughout our revised course outline. When planning for class sessions, we carefully consider key concepts and strategies to be learned, but also think deeply about how our pre-service teachers might best learn and understand with relatively limited school experience at this early stage in their program. Perhaps the adage, "the whole is greater than the sum of the parts" best sums up, for us, what the collaborative process has really been about. At the conclusion of the initial collaborative task we set for ourselves (i.e., a general revision of the J/I language arts course), we discovered there was *much* more for us to think about and act upon.

More frequent discussions in class, combined with relevant and contemporary course readings, are providing motivation for collegial collaboration between participants in our classes and, we believe, enabling those pre-service teachers to at least *begin* grappling with many of the complexities inherent in teaching and learning of J/I language arts.

This article documents our own experience with collaboration at the faculty. While a small, collegial group of teacher educators, we are nonetheless passionate about the effective teaching and learning of language arts in the later elementary grades. Thus we continue to refine and enhance our instructional practices with pre-service teachers, and conduct further research into characteristics and contexts of successful collaboration for teaching and learning.

Many important factors contributed to the initial revisions of our course outline and, subsequently, to what became a more 'formalized' collaborative inquiry. The journey continues! In retrospect, perhaps the most energizing and delightful element of our emergent 'community of inquiry' was the powerful synergy created as we worked with, and continued to learn from, ourselves, our colleagues, and our pre-service teachers ... all of whom continue to challenge, question, confirm, and provoke our thinking about teaching and *learning about teaching*. In turn, our advocacy for collaborative work at the faculty has been further enriched and strengthened.

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Understanding neologisms and where they come from

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Introduction

English is a complex language, with many loan words and great flexibility. It is also a global language. Consequently, new words are introduced to the English lexicon every day – there are even websites listing them. Knowing the right words – and the new words - means understanding, social acceptance and influence. It also means pleasure and satisfaction. But words - particularly new ones, old ones with new meanings and putting old ones in the wrong places - can be a source of confusion even among native English speakers.

This paper presents the main ways in which new words are currently coined for the English language and is based on experience with our own students, as well as on recent research by British linguists using native English speakers.

Knowing new words does not really mean just increasing word power – it means keeping in touch with modern society, understanding new terms and new applications of existing words (eg ‚leverage‘, used in a banking context), new constructions (‚wedded‘ instead of ‚wed‘ – part of the trend to regularise irregular verbs). Everyday English seems to be getting simpler (think of Shakespeare’s word power – or Dickens’s), but this may be an illusion: at the same time as words are falling into disuse, new ones are being added – perhaps it is the sentence constructions that are getting simpler (where sentences are used at all!). And incidentally, the average university lecturer today probably has a vocabulary twice the size of Shakespeare’s – but of course the English lexicon is now two or three times what it was in the 16th century and mechanical printing of English was only 100 years old when the bard started writing (Crystal, 2005).

New words

According to J. Ayto (*The Times*, 27 August, 2007), about 900 new words, i.e. neologisms, enter the English language every year. So that a word may become established, first, people in influential positions must use it. Then, people who want to get similar positions in their careers or lives try to adopt the same kind of language. After some time, so many people use such a new word ‘*that it suddenly spreads like wildfire*’. The media play a crucial role in the speed with which new words are spread. As soon as a word has been in existence for some time, and is

used by different sources, it enters public awareness and becomes a candidate for being listed in a dictionary and the language itself. The criteria for entry are not fixed, but, in any case, such a new word usually has to be around for a while before it becomes 'accepted' into the everyday lexicon.

New words come into the language every day, filling gaps and meeting needs that weren't in the extralinguistic reality before. They can be heard on the radio and television and read in the press.

Moreover, new words not only 'come', many also 'go', either because they fall out of fashion or, for many, because they never caught on in the first place. Thomas Nashe, for instance, Elizabethan playwright and wit (late 16th century), is known to have coined over 800 lexemes, many of which, such as *clientry*, *confectionate* and *oblivionize* didn't stand the test of time, although he did successfully contribute *conundrum*, *grandiloquent*, *Latinize*, *silver-tongued* and *Mediterranean*, among many others. David Crystal (2005) regrets the passing of some clever Nashisms, such as *chatmate* (maybe the Internet will bring this back from the dead!), *bodgery* (botched work) and *sparrow-blasting* (having a strange power to effect action-at-a-distance on small, defenseless birds)!

Move forward 450 years, google (there's another new one!) 'neologisms' and up pops the 'Word Spy' website, where the author 'has coined' words such as 'awkword' (a word that is difficult to pronounce), *slackademic* ('a lazy student') and 'anecdotage' (a hybrid of *anecdote* and *dotage* – 'the advanced age at which people endlessly tell boring stories about the good old days'). However, the author of the website then discovered that the word already existed (OED said as long ago as 1835), so he 'coined' the verb 'to self-coin', for the act of coining a word which already exists! Believe me, there are dozens of people out there who seem to have nothing better to do than invent strange new words and wait for them to be picked up by the masses. They don't. Poets may, but words have to be widely used before they earn their place in a respectable dictionary.

There is the on-line, open-source International Dictionary of Neologisms, but again this is largely a forum for contriving and sharing inventions rather than an archive of new words which are acknowledged to have entered the public lexicon. In fact, the vast majority of them will never be used by anyone else! For a more reliable selection of neologisms – ones that have persisted - consult the Oxford Dictionary of New Words.

Where do new words come from?

A thousand years ago, most new words would have come from Old Norse (through the Danish Viking invasions), Old French and (only very few) from Celtic. In the

Middle English period, up to the late sixteenth century, there was a 'lexical explosion' during which the English word pool more than tripled. The primary source was the huge influence of French (after the Norman invasion) on political, legal and cultural vocabularies, and of Latin through academia, science and medicine and the enormous power of the Church. This was the period during which English developed its rich vocabulary and choice of expressions. Consider, for instance, a few of the word alternatives which became available at this time (examples from Crystal, 1995:124):

Anglo-Saxon	French	Latin
ask	question	interrogate
fast	firm	secure
kingly	royal	regal
holy	sacred	consecrated
rise	mount	ascend

Each of these new words then began to collocate separately in particular ways with other words, so that they all developed their own slightly different meanings, nuances and contexts.

Even during the 16th – 17th centuries 'period of consolidation' when Standard English was being developed in response to the need to reduce variability in the written form of the language, the English lexicon, both vernacular and formal, was still growing rapidly. Industrialisation and the expansion of the empire during the 18th and 19th centuries maintained the flow of new words and the 20th century has seen another 'explosion' driven by the dominance of mass media, a huge entertainment industry, multi-national companies and institutions and the dominance of English, in a plethora of different forms, on a global basis.

New technology played a major part in providing neologisms during the last century, from the aviation, automobile, chemical, film and radio industries of the first 50 years, to the space industry of the 60s and 70s and the now dominating influence of computers and the Internet. More recently, youth culture, business, finance and politics have been rich sources of new words and phrases (Crystal, 2005).

Mechanisms of word formation

Most new words actually derive, in one way or another, from existing (either English or borrowed) word roots. One of the exceptions is *laser* (noun, adjective, verb) – one of the few instances in the English language where Americans are unable to replace an 's' with a 'zee' (z)! That's because it's a specialised scientific acronym –

basically a phrasal noun - and you can't therefore change any of the letters. In fact, it ought to be written ,LASER'.

There are seven main ways in which new words arise:

1. **Compounding**, i.e. joining an existing couple of words to make a compound, such as *snail mail*, *road rage*, *late plate*. Some of these patterns are quite productive, such as '...- *challenged*' has been used as a result of political correctness. People can now be

visually-challenged = with impaired sight

vertically-challenged = short, and even dwarfed

linguistically-challenged = prone to ,gaffs" or ,poor command of language'

Software was used from about 1850 to describe woollen and cotton goods, but this usage has virtually disappeared since 1960 when the word was first applied to computer programmes. Its counterpart compound, *hardware*, is much older, but attracted little usage until *hardware stores* (stocking all sorts of tools, and metal goods) sprang up in every American small town during the 19th century. In Britain, on the other hand, the word was rarely used at all until the American term replaced the traditional *ironmongers* from about the 1970s. *Hardware* was also a slang term for ,personal weapons' (guns) in frontier America, but soon entered the military lexicon as *military hardware*. But this story doesn't end there. The military wanted a more euphemistic word for hardware and they found it in the French loan word *materiel*. This was the counterpart of *personnel* and both were changed from adjectives to nouns and adopted by the American military, so that they could **mean** *military hardware* without actually **saying** it!

Compounding is not just a modern phenomenon. It goes back to OE and Old Norse. In fact , it was such a feature in ON poetry that there is a word for it ,to make kennings' (eg expressive ways of describing a ship: *water-wood*, *wave-floater*, *sea-goer*, *water-house*, *sea-steed*). They had over 50 expressions to describe the sea itself. Then in the 16th century, Shakespeare added over 2000 new words to the written lexicon, many of which were compounds (eg *out-craft*, *well-said*, *unimproved*, *rat-catcher*, *fancy-free*, *time-honoured*, *well-read*, *candle-holder*). Not all of Shakespeare's new words survived into the modern lexicon, of course. In fact, about 900 didn't (eg *adoptious*, *agued*, *aidance*, *allayment*, *annexment* (*annexation* is used now). The 17th century saw the coining of *knock-out*, *stand-by* (18th century), *stick-up*, *take-off* (19th), *check-up*, *fly-past*, *airmail*, *sex-discrimination*, *megastore* (20th). (Crystal, 2005)

Many of today's now-popular neologisms will also have used-by dates and will fall out of fashion or be replaced by something else. *Dotcom* is an interesting example (Crystal, 2005): a dotcom company is one that operates mainly through the Internet – eg *google.com* – it is therefore a compound of a punctuation mark and an abbreviation (for ,communication‘)!

Gas-guzzler is a very recent and very topical compound of *gas* (American ,petrol‘) a word which clearly refers to currently popular vehicles with large thirsty engines, such as SUVs (a new acronym) or sports-utility vehicles (a new compound or phrasal noun) (Crystal, 2005).

2. **Blending**, i.e. by joining parts of words together in order to make a new one, such as *I believe there were some **sexsational rockumentaries** about Glastonbury this year:*

sexsational (= sexual + sensational) In fact, it probably means just ,sex‘.

rockumentaries (= rock music + documentary film)

fantabulous (= fantastic + fabulous); i.e. beyond fabulous (Ayto, 1990).

Bollywood. A portmanteau of *Bombay* (the former name of Mumbai) and *Hollywood* to represent the largest film industry in India.

smog (from *smoke* and *fog*).

motel (from *motor* and *hotel*)

brunch (from *breakfast* and *lunch*).

Franglais (broken French spoken clumsily by a native English speaker)

Czenglish (broken English spoken clumsily by a Czech speaker)

As an example of a new word which is probably on the rise, *carmageddon*‘ has actually been around in a very small way for a few years as, for instance, a website name for a car sales yard, or the name of a popular video game, but it may be about to enter mainstream popular usage. The Weekly Guardian newspaper ran an editorial last month lamenting the obsession the British have with automobiles and in particular the environmental irresponsibility of people with big gas-guzzlers and the subtitle ,...carmageddon looms‘ said it all (Weekly Guardian, 20 July 2008)!

3. **Converting** words from one part of speech to another, which has been a popular technique since the Middle Ages, although new converted words may be objected to by some people.

Examples: *to office at home*, *to firewall a computer*, *to fax*, *to email* somebody, *spend* (as a noun), *out* and *surf* (as verbs), *to eyeball someone* (noun to verb).

Leverage. This is a particularly uncouth noun-to-verb conversion. As a noun for almost its entire life, this 13th century word simply means ‘the force applied by the use of a lever’. In the 18th century it was used in the context of ‘political leverage’ (=

influence) and then the word was captured by the business community, first as a noun (1930s) but much more spectacularly in the 1980s after transformation into its clumsy verb form, when 'leveraged buyouts' (speculating using borrowed money) of underperforming companies was rife. For instance, from Morrish (2001): '*The bank has a strong brand and our plans are to leverage this in all our communications*'. Ugh! Edwin Newman wrote a book with the perplexing title '*Strictly Speaking: Will America be the Death of English?*' (W.H. Allen, 1975)... no, I think not: but business and political conversions, derivations and recastings are already doing that very effectively indeed – and even without the intervention of the American tongue!

Nowadays, particularly in the vernacular, many English words now have forms which belong to five or even six of the eight word classes (parts of speech). David Crystal, in a recent blog (<http://david-crystal.blogspot.com/>), takes the example of *round*, which can be an adjective (*the round table*), a noun (*it's your round*), a verb (*we rounded the bend*), an adverb (*we went round*) and a preposition (*round the corner*). '*Whatever*', for instance, is normally used as a pronoun (*Whatever happened?; I'll eat whatever you cook*) but, in recent years, the *wh-* words, *whatever*, *wherever*, *whenever* have all developed independent lives, mainly among the young. So in the following exchange between two people, in which word class would you place *whatever?*....."*What do you want to do now?..."Oh, whatever!"* ! Maybe we need a new word class: 'rude, dismissive retort'! Such is youth-speak, but it's widely used by the oldies now as a put-down or conversation-stopper to replace 'Get lost!'

4. **Deriving** words by adding affixes, i.e. prefixes or suffixes to existing word roots. For instance, there are well over 100 affixes in common use in English (and more than 500 overall). There are suffixes such as *-ness*, *-er*, *-tion*, *-ment* and *-ship* to make nouns, *-al*, *-ive*, *-ous*, etc. to make adjectives, *-ize* or *-ify* to make verbs and *-ly* or *-wise* to make adverbs. Shakespeare was very partial to the *un-* prefix such as *unsorry*, *unyoung*; *uncurse*, *unsex* – a modern one would be *uncool*. Also *arty-crafty* (which is also reduplicative word formation), *vasty*, *plumpy*, *steepy*, or even: *I'm feeling all Olympicy*. Sometimes both the affixes are added at once: *untouristy*, *unChristmas-y* ('*Ted had only died in November, so she was feeling very unchristmassy when the guests arrived*'), *ungimmicky* ('*A large hammer was her distinctly ungimmicky way of getting into the locked drawer*').

This category also includes **new constructions**, where the meaning is retained, but affixes are added or removed. An example is *gotten* (American usage) and *got* (British usage): the meanings are identical and both spellings are acceptable. Neither of these are new words, of course, but one of them must have

been 'new' at some time in the past – and in fact it was *got!* The Middle English spelling was *gotten* and this was embraced in 1786 by Noah Webster in his *American Spelling Book* and, in 1806, by his *magnum opus*: '*A Compendious Dictionary of the English Language*', as one of many means by which he wanted to make the American 'dialect' distinct from British English.

A similar example of a new construction, but which is a **recent** neologism, is the past participle *wedded*. This means the same thing as the Standard English *wed* (as in '*He wed his schooldays sweetheart*'). This shift seems to be part of a current trend which is regularising a number of irregular English verbs. The motivation for this appears to be nothing more than the breakdown of strict editorial controls over spelling (and often grammar too). People use *wedded* because they don't know that *wed* is the 'correct' form of the verb in that context. Either that, or they just don't care (which seems to be increasingly the case)!

Words can also be derived in other ways: eg *doubt* comes from the Latin 'dubitare' (the silent 'b' was left in merely to show its etymology during the development of Standard English in the sixteenth/seventeenth centuries). There are thousands of examples of 'anglicised' Latin and French words in everyday language.

Also, deriving has been going on for centuries. The suffixed adverbs '*necessarily*' and '*prosperously*' date from the late fifteenth century: then Shakespeare derived several, such as '*amazement*' (originally a noun), '*assassination*' (from the already-existing Arabic word for 'hashish-eater'), *rascally*, *unshout*, *unimproved*, *bold-faced*, *cold-blooded*, *far-off*, *full-grown*, *dog-weary* (we now say dog-tired), etc.

Many of these affixes (*con-*, *pre-*, *-ment*, *-tion*, etc) are derived through French, from Latin. Thus, the French suffix *-able* combined with an OE root, eg *knowable*, *findable*, *speakable* or an OE prefix + an OE root and a French suffix, eg *unknowable*. English affixes, such as *-ing* are also used quite often. There are still a great number of root words which have not yet been 'affixed', so the potential for new derived words is still considerable (Crystal, 2005).

Many new verbs have resulted from **back-formation** (i.e. loss of an affix) – eg *edit*, *swindle* (18th century), *shoplift*, *housekeep* (19th century), *sleepwalk*, *namedrop* (20th century). New nouns and adjectives are also regularly coined from proper nouns, for example *Darwinism*, *Leninism*, *Beatlemania*, *Thatcherite*, *Shakespearian*, *Kafkaesque*.

And don't forget the more bizarre examples from Cockney rhyming slang, such as *germaine* (from Germaine Greer – rhymes with 'beer') e.g '*E's been on the germaines all night*'. Cockney rhyming slang is incorporating new 'words' all the time as celebrities come and go – eg "*I couldn't believe the look on his george bush*"

(rhymes with *mush* = face)". Other dialects are also rich sources of new words – and, of course, also old ones that are no longer part of Standard English (e.g. Scots *kirk* (church), *muckle* (big)).

5. **Shortening** words and phrases: quite a lot of new abbreviations, mainly acronyms, have been invented, such as:

asap = as soon as possible

BTW = by the way

yuppy = young upwardly-mobile professional

dinky = double income, no kids yet. This is a modern acronym, but the word has been in existence for a long time as *dinky* can also mean 'small, neat, pretty' eg '*what a dinky little hat*' (prob from Scots 'dink'). Also note Cockney rhyming slang's *dinky doo* (twenty two).

nilky = no income, lots of kids

glam = greying, leisured, affluent and married. *Glam* is more frequently used as a (modern – 1950s) abbreviation for 'glamorous' (although this word is now falling out of fashion)

lombard = lots of money, but rather a dickhead

woopies = well-off old people

There are also huge numbers of shortened words in common usage:

arvo (= afternoon – texting language)

veges/vegies (vegetables)

promos (promotions – as in TV advertisements for merchandise or programmes)

decaf (decaffeinated coffee)

fundie (religious or environmental fundamentalist – the latter more usually now called *greenie*). Take care in the former colonies, though: in Swahili a *fundu* is a 'respected expert'!

Xmas Thought by some to be an 'un-Christian' abbreviation, but it actually derives from the Greek *Xristos*. In 1100 the Anglo Saxon Chronicle records a *Xres maesse* (Morrish, 2001). So who thought it was a new pagan word dating from only about 1850!

wannabe (from want-to-be). Originally American, but now global. A fan who wants to be like their hero. *He's a wannabe rapper.*

Savvy (possibly from French *savez-vous* 'do you understand'). Known since the 18th century, but currently enjoying a resurgence of use in the business and political sectors (*He has political savvy. She doesn't have a degree, but she'd got business savvy.*)

rapt (delighted, or better). Youth-speak originating in Australia in the 1970s and now spreading in Britain and the US. Not to be confused with the 15th century meaning,

carried bodily to heaven', but feelings often run high when you're in a trip in a disco, man – *you'd be rapt*.

6. **Borrowing** words from foreign languages. English is believed to have incorporated loan words from more than 350 languages so far in its 1,500-year history and 80 per cent of English vocabulary is not Anglo-Saxon in origin (Ayto, 2007). Most of them are French (about 30,000) or Latin (about 70,000). However, most of the **grammatical** and **content** words are Old English and in fact, in terms of **frequency of usage**, the first hundred such words are OE (with only two exceptions, depending on who made the list!) and the first French word in this category is No 105!.

French: queue (15th century), bouquet, salon (18th century), acrobat, gourmet (19th century), au pair, questionnaire (20th century).

Other examples from the 20th century: *robot* (Czech), *putsch* (German), *slalom* (Norwegian), *espresso* (Italian), *macho* (Spanish), *sumo*, *sudoku* (Japanese).

And John Morrish (2001) reminds us of the verb *to grok* (to thoroughly understand) is from Martian! Yes, a Robert Heinlein science fiction book from the 1960s, when space-age fever was taking hold. This completely invented word is now firmly entrenched in computer language: *Do you grok this programme?*

To complete this brief survey of loan words, there are those that either have an inappropriate meaning, or else mean nothing at all. This is the world of marketing – of the Volkswagen Rabbit, and the Nissan Avenir Salut (=‘come again hello’), or the Nissan Largo (no, not meant to be Italian for ‘slow’ – they were aiming for ‘lots of space!’), or the Mitsubishi Pajero (which means something rude in Portuguese). ‘Media’ and ‘marketing’ is where words are used more as creative devices, rather than for their communicative value. The Japanese seem to like foreign words, particularly English ones – looks good and adds a touch of class – doesn't matter what they mean!

In Czech, my native tongue, there are also borrowed words like *dzus* (*juice*) and *dzez* (*jazz*) which have been adapted to Czech spelling like loans have been ‘anglicised’ for English (like the Arabic *hashshashin* to *assassin*).

7. **Recasting** existing words to give them new meanings and additional connotations.

For example (Ribes-Gil, 2002):

bad trip = old: an unsuccessful, unenjoyable journey
new: the unpleasant aftermath of a drug-induced state

sad = old: unhappy
new: inadequate or unfashionable

squeeze = old: press hard
new: girlfriend/boyfriend

to hack = old: to chop or kick
new: to access someone else's computer illegally

stand alone = old: to stand up by oneself
new: (*a standalone*) an independent computer not connected to a network

ultimate = old: last, final
new: newest, best

cool = old: tepid
new: in fashion; relaxed, good

shades = old: shadows or subtle colours (eg pastel shades)
new: sunglasses

mobile = old: dangling decoration
new: cellphone

next generation = old: offspring
new: upgraded operating system for computers, etc.

spam = old: tinned luncheon meat, subsequently cut into slices for eating
new: unsolicited commercial email, i.e. junk mail.

to address = old: write a destination and a name of the person to whom a letter is to be delivered on an envelope
new: speak about a particular issue

eggy - Most dictionaries define this as 'like an egg' or 'covered in egg'. But it has recently come to mean 'annoyed' - which is what you'd be if someone hit you with a raw egg! Maybe the explanation is as simple as that - or maybe the new meaning comes from the Old Norse *eggja*, meaning 'cutting edge' - very similar to *edgy* (unsettled, irritable). There again, maybe not! This example shows that it is sometimes difficult to pin down the etymology of neologisms, especially when they have been traced to possible dialect origins. Flavell & Flavell (2000) point out that there are thousands of words with unknown origins (eg *blab*, *beach*, *blight*, *blink*, *blouse*, *bludgeon*, *blunt*, etc, etc).

gay - From the 14th century, this French loan word meant 'happy, cheerful', but in the late 19th century it took on the additional meaning of 'womaniser', so the intended meaning was thereafter dependent on context. Then in the mid-20th century the word was abruptly adopted by homosexual males - and everyone else stopped using it! You can understand now why citizens of the Greek island of Lesbos have recently taken their copyright claim to the European Court!

French gave English many phrasal nouns, but recently English speakers have been doing extraordinarily well inventing their own:

to effect a regime change (= invade)
weapons of mass destruction (= nuclear bombs)
friendly fire or *collateral damage* (= to shoot at or kill your own troops instead of the enemy)

Some words have changed their meaning several times, such as ,silly' (see Flavell & Flavell, 2000). It started life as the Old English *gesoelig*, meaning ,happy'. It was still ,happy' as *seely* in the 13th century, but in the 14th cent. it became ,harmless' and, from the 16th century (as *silly*) it came to mean ,innocent', then ,helpless', then ,humble', ignorant' and finally ,foolish'. So all is not necessarily what it seems when you read Chaucer or Shakespeare!

Conclusion

English is now spoken so widely, and by so many cultures, that it is evolving probably faster than it has ever done before. It is a truly global language, the *lingua franca* of business, politics, education, entertainment and the internet the world over. It is therefore difficult to predict what the English vocabulary will look like 100 years from now – or even 50, but what seems to be certain is that new words will be coined, old words will be combined in new ways, meanings and word classes and will migrate, and obsolete words will sink into obscurity - because these are inherent characteristics of any living language.

It is paramount, therefore, especially for non-native-speaker teachers working outside an English-speaking environment to keep abreast of these changes through constant and systematic reading of the press and contemporary literature, through listening to the radio and watching undubbed films on TV and videos.

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Evaluer la compréhension des textes d'élèves de 8-11 ans. Une approche linguistique de ce que les élèves écrivent pour montrer qu'ils comprennent.

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Notre contribution se propose de mettre en évidence ce qu'il est possible de relever comme indices d'évaluation de la compréhension d'un texte à partir de ce que l'élève peut écrire lorsqu'on lui demande de raconter ce qu'il vient de lire.

Notre étude s'appuie sur la nature indivisible du langage oral et écrit, qui préside au processus d'accès à l'écrit (L. Lentin, C. Blanche-Benveniste). Nous défendons une conception du lire-écrire qui considère ces deux activités comme des activités langagières (L. Lentin, J. Hébard) et interactives (J. Giasson).

Notre approche se veut linguistique et nous permet de dégager différents indicateurs de la compréhension des élèves mais aussi de leur degré de littératie (D. Lafontaine) à partir de ce qu'ils font et non ce que nous en attendons pour nous montrer qu'ils ont compris un texte lu silencieusement.

Notre démarche d'analyse des données est qualitative. Nous ne cherchons pas à proposer un dispositif empirique mais à mettre en évidence ce qu'un enfant fait lorsqu'il répond à des questions de compréhension.

Les travaux épistémologiques sur ce terme ont mis notamment en évidence l'idée que le concept de littératie est un concept plus large que celui d'écriture ou encore celui de lecture. (Pierre, 2003). Tandis qu'Olson (1994) insiste sur l'idée que la littératie a un impact sur la cognition et plus particulièrement sur l'apprentissage de la langue, dont l'écrit est devenu le modèle, D. Lafontaine ajoute qu'elle a « *en outre le mérite de faire référence, de façon positive, à un processus continu de développement de compétences en lecture, ce que ne permet pas le terme d'alphabétisation.* » (2001 : 87-88). Les travaux francophones sur la littératie ont permis de mettre en exergue une nouvelle conception de notre rapport à l'écrit (J. Giasson, R. Pierre, F. Grossman). Pour F. Grossman (1999), le concept de littératie revêt un aspect culturel qui s'ajoute aux aspects sociaux et développementaux des individus. R. Pierre (2003) et G. Chauveau (1997) rappellent que l'apprentissage de la lecture n'a pas le même sens pour les enfants d'aujourd'hui et ceux du début du 20^e siècle pour lesquels la scolarisation n'était pas obligatoire. Pour R. Pierre, le concept de littératie exprime les moyens qu'a un individu pour maîtriser l'écrit qui lui permettra de s'intégrer dans la société, de penser, communiquer, acquérir de nouvelles compétences, partager sa

culture... Autrement dit il manifestera la façon dont un individu peut s'adapter à son environnement et/ou créer de nouvelles connaissances.

Notre étude s'intéresse à la compréhension des textes par de jeunes lecteurs. Comprendre un texte, c'est être capable de lier les informations linguistiques propres au texte avec ses connaissances individuelles. C'est faire appel à des stratégies de prédiction, de confirmation et d'intégration des informations contenues explicitement ou implicitement dans le texte. (Giasson, 1995). Il s'agit donc pour le lecteur de reconstruire un texte en mobilisant ses connaissances culturelles, langagières, faire des hypothèses et anticiper sur la signification du texte écrit.

Notre travail s'articule autour de deux hypothèses :

1. il existe une interaction entre ce que l'enfant lit, ce qu'il comprend/intègre et ce qu'il peut en dire par écrit. A partir de l'interaction qui existe entre ce que l'élève lit et ce qu'il écrit, nous pouvons dégager des indices linguistiques qui nous permettent d'évaluer leur compréhension des textes (Espinosa, 2009).
2. il existe différents indices linguistiques dans les réponses écrites des élèves qui permettent de repérer ce que l'élève comprend et retient du texte lu.

L'étude s'appuie sur une approche linguistique de l'évaluation. Nous étudions en particulier la reformulation écrite du texte par les élèves en observant le degré de reprise que le lecteur fait du texte dans sa propre reformulation. Pour cela, nous envisageons trois critères de proximité que sont :

- la reprise mot pour mot ;
- la reprise avec des modifications et/ou des ajouts
- la non-reprise comportant des ajouts personnels du lecteur.

Il s'agit de repérer les degrés de proximité pour identifier non pas **la** compréhension du texte mais **l'étendue** de la compréhension du texte par l'élève.

Nous avons mis en place un dispositif expérimental d'évaluation, le projet LECole-Logiciel d'Evaluation de la Compréhension en Lecture- (Espinosa, 2003, 2007) contenant :

- deux textes narratifs courts, conçus pour cette recherche, l'un étant la suite de l'autre. Pour pouvoir évaluer ce que les élèves font du texte pour montrer qu'ils ont compris, il est nécessaire d'analyser le texte (Espinosa 2009) :
 - le premier texte retenu pour l'étude, *La maladie de Maxence*, est un texte dont le contenu lexical et syntaxique est proche du fonctionnement langagier des élèves. Il a été conçu à partir de critères linguistiques identifiés par l'équipe du Centre de recherche sur l'acquisition du langage oral et écrit (CRALOE, fondé par L. Lentin en 1970 à l'université Paris III) comme des critères pouvant avoir une incidence sur la compréhension du texte (Aloé, 2001, n°46, p.86-88).
 - le second texte, Maxence (2), qui est une suite du précédent, contient selon les critères retenus, des éléments linguistiques plus éloignés du fonctionnement langagier des enfants.

La maladie de Maxence	Maxence (2)
<p><i>Chaque matin</i>, il met du gel pour faire tenir une houppette comme celle de Tintin dans les bandes dessinées.</p> <p>Maxence est un élève de CE2 de l'école des Bois jolis.</p> <p>Tous les enfants de l'école connaissent Maxence parce que Maxence adore chanter pendant la récréation.</p> <p><i>Mais Maxence</i> est devenu très triste.</p> <p>Aucun copain ne sait pourquoi Maxence ne parle plus beaucoup <i>depuis quelques jours</i>.</p> <p>En effet, un lundi matin, Maxence est arrivé en classe sans faire de sourire et sans sa petite houppette sur la tête.</p> <p>Maxence ne riait plus, il ne jouait plus avec ses copains et surtout il ne chantait plus. Les copains de la classe se posaient beaucoup de questions mais personne n'osait lui demander pourquoi il était triste.</p> <p><i>Alors Maxence</i> restait seul, il se mettait à l'écart, il s'isolait.</p> <p>[...]</p>	<p><i>Ce matin</i>, la maîtresse est quelque peu inquiète : Maxence effectue son retour en classe.</p> <p>Comment devait-elle l'accueillir après cette absence prolongée ?</p> <p><i>En rentrant dans la classe aux murs recouverts d'affichages d'orthographe, de documents géographiques et de chronologies historiques</i>, la jeune femme a eu un pincement au cœur. Le petit malade, ou plutôt le petit guéri, allait-il retrouver ses repères ?</p> <p>Elle s'est dressée sur la pointe des pieds mais n'a pas vu le moindre cheveu de la houppette de son élève tant attendu. <i>Sans attendre plus longtemps</i> elle a guidé les enfants vers la classe. Tous les garnements se sont installés sans bruits.</p> <p>Après avoir jeté un coup d'œil par la fenêtre et vérifié que le garçon n'était toujours pas là, elle mit ses élèves au travail.</p> <p><i>Durant un exercice de conjugaison</i>, elle s'approcha de Marième et lui posa une main chaleureuse sur l'épaule.</p> <p>[...]</p>

Figure 1 : Extraits des deux textes narratifs proposés

Dans ces extraits, nous avons noté en gras le système de référence évoquant le héros de l'histoire et, en plus pour le second texte, la maîtresse. Nous avons souligné les propositions antéposées afin de mettre en valeur l'organisation des phrases. Puis, en italique, nous avons identifié les compléments circonstanciels de temps ainsi que les connecteurs qui induisent l'enchaînement des actions.

Après une ou plusieurs lecture(s) silencieuse(s) du texte, les élèves ont été soumis à des questions qui font appel à différentes stratégies de traitements linguistiques mises en jeu dans la compréhension des textes telles que la recherche d'information (repérage du thème), la cohésion (repérage du système anaphorique, des connecteurs mettant en évidence l'enchaînement des actions), un travail d'inférences, etc. Les élèves avaient la possibilité d'accéder au texte pendant

le travail. Nous avons recueilli les réponses écrites auprès d'élèves du cycle 3 (8-11 ans) dans un contexte scolaire naturel.

Afin d'illustrer les trois degrés de proximité choisis, nous proposons d'étudier comment une élève s'appuie sur le texte lu mais aussi sur les questions qui précèdent la reformulation pour répondre à une question du type « raconte toute l'histoire ». Plusieurs critères linguistiques peuvent être observés (Espinosa, 2009). Pour cet article, nous retenons quatre entrées :

- a. l'étude du système de référence
- b. l'emploi des connecteurs d'une « liste ouverte » (au sens de Riegel et al., 1994)
- c. l'étude de constructions complexes
- d. l'étude des formes lexicales

Etude des réponses de Magali (8 ans 9 mois).

Pour cette communication, nous choisissons d'illustrer notre démarche d'évaluation à partir des corpus recueillis auprès d'une élève de CE2 qui a proposé des réponses assez longues qui nous permettent d'étudier ce qu'elle fait des textes pour montrer ce qu'elle comprend. Le choix n'a pas été motivé par une quelconque échelle de réussite mais par la quantité de réponse fournie afin de pouvoir développer notre démarche d'analyse.

Maxence est un petit garçon de cez qui a, une petite tete ronde de grands yeux verts et des cheveux noirs et cours. Il aime chanter pendant la récréation. Mais un jour maxence se senti seul, il s' isolait. Il avait le cancer du sang. Après les vacances de noel Maxence ne venait plus à l' école. Alors leurs maîtresse décida de leurs dire pourquoi Maxence est apsent. Une élève de la classe, Marième, la mascotte de la classe, décida d' emmener tout les devoirs à Maxence. c' est aussi la maman de la classe. Elle est un peu amoureuse de lui. Mais chuttttt! C' est un secret!

Figure 2 : Corpus 1 de Magali

La réponse de l'élève est longue pour une élève de CE2. L'élève raconte l'histoire en restituant un maximum d'informations. L'élève s'appuie sur l'organisation du texte de lecture pour proposer sa propre narration :

- d'abord elle présente le personnage principal selon les aspects physiques et en tant qu'élève comme cela est proposé dans le texte de lecture. Une fois le cadre posé, l'élève introduit l'élément déclencheur qui montre un changement d'état du personnage principal. Il est intéressant de remarquer que l'élève donne rapidement la cause du changement d'état en nommant explicitement la maladie du héros.

Dans le texte de lecture, cette information apparaît au 2/3 de l'histoire. Cette reformulation et cette réorganisation des idées du texte montrent que l'élève a relié les informations entre elles et a su recréer son propre schéma mental du texte.

- ensuite l'élève évoque le questionnement des élèves et présente le personnage de Marième en cumulant la description de ce personnage et son action vis-à-vis du héros alors que dans le texte de lecture ce sont deux passages distincts dans l'histoire. Ce regroupement semble là encore témoigner de la mise en relation des informations qui se recoupent.

Dans la proposition de reformulation de l'élève on retrouve toutes les idées évoquées par le texte, qui correspondent à la trame narrative. Mais on observe une personnalisation, une recréation de l'organisation de ces idées qui témoigne d'une compréhension globale du texte et de son autonomie par rapport au texte lu.

Concernant la proximité avec le texte, nous relevons de nombreuses reprises au texte :

- **le système de référence des personnages :**

- Maxence/garçon, il, lui : système présente dans le texte de lecture ;
- Marième, mascotte de la classe, elle, maman de la classe : système présent dans le texte de lecture mais aussi des ajouts (une élève de la classe) qui expriment le lien d'un personnage avec les autres personnages. Ce lien exprime le travail d'inférence effectué par Magali ;
- Les élèves de la classe ne sont pas mentionnés explicitement par Magali mais uniquement à l'aide du pronom leur (noté « *leurs* » au pluriel dans la réponse de l'élève, comme pour indiquer qu'ils sont plusieurs ?). Cette pronominalisation des personnages illustre un degré d'autonomie linguistique de l'élève par rapport au texte lu.

Le système de référence des personnages employé par l'élève est juste et très proche du texte de lecture dans la variété même des substituts proposés. Cette appropriation par l'élève dans d'autres contextes syntaxiques témoignent d'une prise en charge de l'élève et donc de sa compréhension de la place des personnages dans l'histoire mais aussi des liens qu'ils entretiennent les uns avec les autres.

- **les connecteurs :**

Nous relevons des connecteurs repris du texte de lecture :

- La conjonction de coordination mais qui évoque le déclencheur ;
- Le complément circonstanciel de temps « après les vacances de Noël » ;
- L'adverbe « alors » qui introduit l'action de la maîtresse qui va expliquer le changement d'état et évoquer la maladie du héros.

Nous observons aussi que l'élève a ajouté un connecteur « un jour » pour remplacer celui du texte « un lundi matin ».

L'élève s'appuie sur le texte pour organiser la trame narrative de l'histoire. Elle reprend les connecteurs principaux (logiques et temporels). Lorsqu'elle fait un ajout personnel, le connecteur proposé ne modifie pas le sens de l'histoire. D'ailleurs la précision du jour n'apporte aucune information supplémentaire à l'histoire. L'élève montre ici qu'elle a compris l'enchaînement des actions dans le temps et dans la relation causale.

- les constructions syntaxiques :

Cette étude porte sur les constructions complexes que L. Lentin (1977) a appelées *les Introduceurs de Complexité* (IC). Ils correspondent aux constructions syntaxiques repérées dans des corpus oraux, obtenus à partir d'enregistrements d'interactions individuelles entre un adulte et un enfant de 3 à 7 ans. Ces introduceurs ont été déterminés comme étant les éléments les plus révélateurs de la progression de la complexité syntaxique en français. Ils sont apparus comme « significatifs de la progression de la complexité syntaxique en liaison avec l'articulation du raisonnement dans le langage en voie d'acquisition » par l'équipe de recherche de L. Lentin (1984 : 23). Nous relevons 5 IC dans la réponse de l'élève avec 4 occurrences différentes. Une comparaison avec les IC du texte de lecture permet de remarquer que 3 IC sont présents dans des contextes sémantico-syntaxiques proches (Figure 3):

IC	Constructions dans la réponse de Magali	Constructions du texte
V+Vo	<i>aime chanter</i>	adore chanter
De+Vo	<i>de leurs dire</i>	de leur expliquer
Discours indirect	<i>Dire pourquoi</i>	expliquer pourquoi

Figure 3 : Etude comparative de trois constructions complexes présentes dans le texte de lecture (Texte 1) et dans la réponse de Magali (Corpus 1)

Le quatrième IC est le pronom relatif « qui » employé dans le même contexte sémantique que celui du texte pour décrire physiquement le personnage (Figure 4).

Réponse de Magali	Extrait du texte
<i>Maxence est un petit garçon de CE2 qui a, une petite tête ronde de grands yeux verts et des cheveux noirs et courts.</i>	Maxence est un garçon facile à reconnaître : il a une petite tête toute ronde avec de grands yeux verts et des cheveux noirs et courts.

Figure 4 : Etude comparative de l'emploi de l'IC 'qui' entre le texte de lecture (Texte 1) et la réponse de Magali (Corpus 1)

L'utilisation de l'IC « qui » par l'élève correspond à l'emploi de la virgule dans le texte. Cette étude de l'emploi des IC dans d'autres contextes sémantico-

syntaxiques par l'élève montre que Magali a su saisir les liens que les IC évoquaient dans le texte et a su saisir les enchaînements complexes entre les informations formulées par le texte. Cette « attitude linguistique » témoigne de la compréhension de la formulation langagière du texte mais aussi des compétences langagières de l'élève.

- **les formes lexicales :**

Nous avons relevé quatre exemples de proximité de l'emploi de formes lexicales dans les réponses de Magali avec celles employées dans le texte de lecture (Figure 5).

- | |
|--|
| <ol style="list-style-type: none">1. description physique du héros « <i>une petite tête ronde de grands yeux verts et des cheveux noirs et courts</i> »2. verbe caractéristique « <i>il s'isolait</i> »3. la maladie « <i>le cancer du sang</i> »4. les caractéristiques du personnage de Marième : « <i>mascotte, maman, amoureuse</i> » |
|--|

Figure 5 : Relevé de quatre exemples de formes lexicales employées par Magali (Corpus 1)

Pour tous ces exemples, nous posons l'hypothèse que les questions posées précédemment à la question qui a abouti à cette restitution de l'histoire ont permis de remobiliser les informations et notamment l'utilisation du lexique du texte.

En effet, ces informations ont été mobilisées dans plusieurs questions précédentes :

Apport lexical 1 : Trois questions ont permis d'effectuer un rappel dans une question de type fermé (relever d'information dans le texte, QCM)

Première question : *Relis ce passage et réponds aux questions.* L'élève pouvait relire l'extrait du texte sélectionné par le concepteur et répondait ensuite à trois questions : *Qui est Maxence ? Où se déroule l'histoire ? Pourquoi les enfants connaissent-ils Maxence ?*

Deuxième et troisième questions : *Maxence a (1 réponse) et Maxence est en (1 réponse)*

L'élève sélectionnait une réponse parmi quatre choix proposés.

Apport lexical 2 Une question porte sur une demande d'explication du verbe spécifique « s'isoler ».

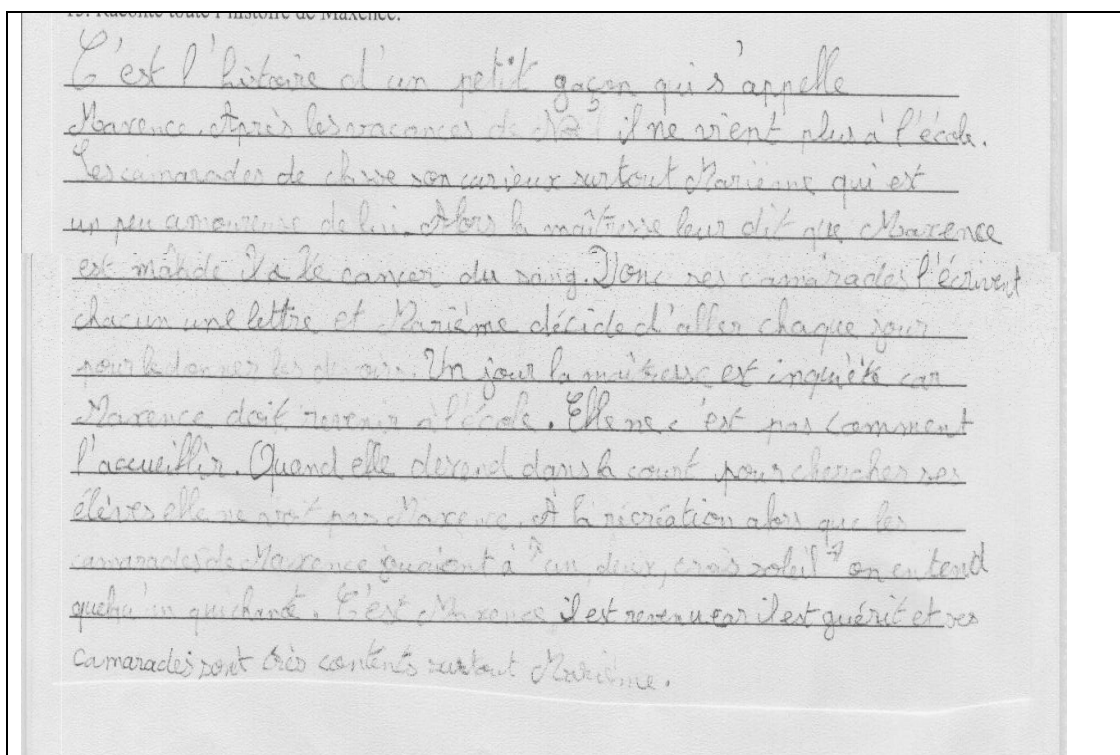
Apport lexical 3 Une question porte sur l'identification du nom de la maladie à partir d'un extrait du texte proposé à côté de la questions.

Apport lexical 4 Une question ouverte implique une description d'un personnage/

Ainsi les reprises lexicales formulées par Magali dans sa restitution du texte

en fin d'activité montrent qu'elle a compris les informations évoquées et a su s'appuyer sur le texte pour les employer dans sa propre narration. Il semblerait aussi que la remobilisation de certaines informations dans le cadre de l'activité d'évaluation permette une meilleure reprise par l'élève

L'étude des réponses de Magali dans le dispositif 2 nous permet d'observer d'une part la compréhension et la mémorisation du texte 1 (lu et travaillé deux semaines avant) et la compréhension du texte 2. Dans le second dispositif, Magali devait raconter toute l'histoire de Maxence. Elle devait donc reformuler les deux textes lus. Nous obtenons le corpus 2 :



C'est l'histoire d'un petit garçon qui s'appelle Maxence. Après les vacances de Noël il ne vient plus à l'école. Les camarades de classe son curieux surtout Marième qui est un peu amoureuse de lui. Alors la maîtresse leur dit que Maxence est malade il a le cancer du sang. Donc ses camarades l'écrivent chacun une lettre et Marième décide d'aller chaque jour pour les donner les devoirs. Un jour la maîtresse est inquiète car Maxence doit revenir à l'école. Elle ne c'est pas comment l'accueillir. Quand elle descend dans la court pour chercher ses élèves elle ne voit pas Maxence. A la récréation alors que les camarades de Maxence jouaient à « un, deux, trois soleil » on entend quelqu'un qui chante. C'est Maxence il est revenu car il est guérit et ses camarades sont très contents surtout Marième.

Figure 6 : Corpus 2 de Magali

La première remarque que nous formulons est que la réponse de l'élève est encore une fois plutôt longue et on note que 7 lignes sur 15 se rattachent au premier texte lu. La mobilisation de sa mémoire est donc forte.

La réponse de Magali dans ce second dispositif reprend la syntaxe de la consigne et des éléments mis en évidence par les questions précédentes comme elle l'avait fait dans le premier dispositif.

- **le système de référence des personnages :**

Le système de référence des personnages employé par Magali est assez proche des deux textes lus mais nous pouvons remarquer qu'elle emploie uniquement les prénoms et les pronoms personnels pour faire référence aux personnages alors que dans le texte 2 l'auteur a employé une plus grande variété de substituts lexicaux. Par exemple, Magali emploie le terme « camarade » à quatre reprises dans sa production alors que celui-ci est employé qu'une seule fois dans chacun des deux textes. Par contre elle n'emploie pas les termes de l'auteur du texte 2 comme : les enfants ou les garnements.

En revanche, elle ajoute un substitut employé dans aucun des textes « *quelqu'un* » qui permet de conserver la notion de surprise voulue par le texte en ne mentionnant pas directement de qu'il s'agit. Cette formulation de l'élève montre qu'elle a compris le texte mais aussi l'intention de l'auteur.

- **les connecteurs :**

Nous relevons un seul connecteur dans la réponse de Magali qui soit présent dans le texte 2, il s'agit de la conjonction de coordination « et ». Les autres connecteurs présents sont ceux déjà utilisés dans la réponse au dispositif 1 et présents dans le texte 1 (Figure 7) :

- après les vacances, alors, car, quand, à
- deux ajouts de l'élève :
 - le complément circonstanciel « un jour » qui évoque le complément circonstanciel du texte 1 « un lundi matin »
 - La conjonction de coordination « donc ». l'utilisation du connecteur « donc » témoigne de la compréhension des éléments mais aussi du lien entre les éléments qui constituent le message du texte et révèle une capacité d'intégration de l'information chez Magali : « **Donc** ses camarades l'écrivent chacun une lettre (...) ». Ce lien n'est pas explicite dans le texte lu mais la production de Magali laisse apparaître une logique des rituels sentimentaux.

	<i>La maladie de Maxence</i>		<i>Maxence (2)</i>	
connecteurs logiques	<i>alors</i>	adv.	<i>et</i>	conj. de coord.
	<i>en effet</i>		<i>puis</i>	
	<i>car</i>	conj. de coord.		
	<i>et</i>			
	<i>mais</i>			
	<i>parce que</i>	conj. de subordination		
	<i>pour que</i>			
	<i>pourquoi</i>	prép.		
<i>pour</i>				
connecteurs temporels	<i>maintenant</i>	adv.	<i>aujourd'hui</i>	adv.
	<i>chaque matin</i>	Compl. circonst.	<i>durant</i>	
	<i>tous les jours</i>		<i>tout à coup</i>	
	<i>un lundi matin</i>	conj. de sub.	<i>ce matin</i>	Compl. circonst.
	<i>jusqu'à ce que</i>		<i>lorsque</i>	conj. de subordination
	<i>quand</i>	prép.	<i>après +GV / après +GN</i>	prép.
	<i>après (les vacances)</i>		<i>en (voyant)</i>	
	<i>pendant</i>			
connecteurs spatiaux	<i>à</i>	prép.	<i>où</i>	conj. Sub.
	<i>dans</i>		<i>dans</i>	prép.
	<i>en</i>		<i>en</i>	
			<i>par</i>	gr. prép.
			<i>vers</i>	
		<i>au milieu de</i>		
occurrences	20		15	

Figure 7 : Relevé des connecteurs dans les deux textes du dispositif LECole

De plus, nous constatons que les nombreux compléments circonstanciels antéposés comme « durant un exercice » ou « en rentrant dans ... » ne sont pas repris par l'élève. Cette non-reprise ne signifie pas que l'élève n'a pas saisi l'information syntaxique de ces compléments puisqu'elle en a proposé d'autres dans sa réponse. Au contraire cette reformulation par l'élève témoigne d'une autonomie par rapport au texte qui correspond aux compétences langagières de l'élève.

- **les constructions syntaxiques :**

Elle contient trois relatives, du discours indirect, des propositions infinitives, une circonstancielle de but (pour + verbe à l'infinitif) et une proposition subordonnée introduite par « quand ». Nous relevons aussi l'ajout de « alors que » introduisant une simultanéité entre deux événements ainsi que des emboitements de

constructions complexes. Une étude comparative (Figure 8) des IC employés par l'élève et présents dans les textes de lecture fait apparaître que Magali emploie 5 IC dans sa réponse au dispositif 1 et 11 IC dans sa réponse au dispositif 2. Cette augmentation des IC montre une meilleure réappropriation du contenu linguistique et de l'organisation des idées des deux textes.

Introduceurs de complexité (IC)			Textes				
Type de constructions	N°	Forme	<i>La maladie de Maxence</i>	<i>Maxence (2)</i>	Réponse D1	Réponse D2	
Complétive dans la dépendance du verbe	Infinitives	10	Verbe + verbe à l'infinitif	9	9	1	1
		17	à + verbe à l'infinitif	2	1		
		18	de + verbe à l'infinitif	5	7	2	1
	Conjonction	5	Que	1	2		
	Discours indirect	13		1		1	2
	Interrogation indirecte	12		6	1		
	Propositions adjectivales	Relatives	3	Qui	2	2	1
22			Que		1		
Quantitative		11			2		
Propositions circonstancielles	Causalité	8	Parce que	4			
	But	19	Pour + verbe à l'infinitif	4	1		2
		15	Pour que	1			
	Temporalité	6	Quand	1			1
		7	Relations temporelles	1	1		1
		20	Gérondif	1	3		
	Comparative	21	Comme + verbe		3		
Divers	Relation de corrélation, opposition	24		1	2		
nombre d'IC différents			14	13	4	7	
Nombre total d'occurrences d'introduceurs de complexité			39	35	5	11	

Figure 8 : Etude comparative des IC employés par Magali et présents dans les deux textes.

- les formes lexicales

Comme pour la réponse au premier dispositif, nous observons que Magali reprend les formes lexicales des textes lus et les emploie dans de nouveaux contextes syntaxiques. Cela indique que l'élève ne restitue pas uniquement par mémorisation mais aussi par intégration. Nous relevons deux ajouts lexicaux qui

nous paraissent significatifs de la compréhension des informations non employées littéralement dans les textes et ont donc été compris grâce à un travail d'inférence effectué par Magali :

- emploi de l'adjectif « curieux » qui fait référence au questionnement des élèves par rapport à l'absence du personnage dans le premier texte ;
- emploi de la locution verbale « être guéri » qui n'est pas explicitement employée par le texte mais qui constitue le dénouement de l'histoire.

Pour conclure

A travers quelques exemples d'analyses, nous avons souhaité montrer que pour évaluer la compréhension en lecture d'un élève il était important d'étudier le texte choisi pour le travail. En effet c'est à partir de celui-ci que nous allons pouvoir repérer ce que l'élève a compris ; concernant les informations du texte dans un premier temps mais aussi, dans une approche linguistique, ce que l'élève fait du texte pour montrer ce qu'il a compris.

Ce travail nous semble nécessaire pour pouvoir évaluer au plus juste non pas la compréhension du texte mais l'étendue de la compréhension du texte par un élève.

Ainsi ce sont la pratique même de lecture par l'élève et la pratique de l'élève dans une activité d'évaluation scolaire qui sont interrogées. Les résultats de cette étude doivent permettre d'aider les enseignants à cerner au plus juste la pratique en lecture et pourquoi pas en écriture des élèves.

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Books on Holidays: motivating people to read in a somewhat different way

Božena Kolman Finžgar

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I come from Slovenia. Slovenia has been an independent state since 1991 (before that it was part of the state of Yugoslavia). Now it is a member state of the European Union (since 2004), with euro as its currency (since 1. 1. 2007).

Thus, Slovenia is a country of quite recent origins, small but most beautiful (one of its fascinating features is that „love“ is integrated right there in its very name). Some useful (numerical) data (statistics): the total population 1.998.079; the capital city Ljubljana population: 265.881; total area in square kilometer: 20.273; the highest peak at Mount Triglav: 2.864; the length of the longest river: 211 kilometers; the total kilometers of coastline to the Adriatic Sea 46.

There is only one island to be found in Slovenia, and that is the Isle of Bled, located in the very neighbourhood of where the Anton Tomaž Linhart Library – the library I come from – is located. Altogether, there are nearly 60 public libraries (like our library) in Slovenia, all of them with numerous subdivisions (or branches) and library vans covering the area.

Anton Tomaž Linhart Library services the needs of the 35,000 local inhabitants of the Radovljica, Bled, Bohinj, and Gorje municipalities, and comprises 12 smaller branches throughout the area. Our library boasts some rather admirable results in what we do, as proved by the statistics, one of them being the circulation per capita: 16.19 of library units loaned by each inhabitant in 2008 (the Slovene average being 12.60). Obviously, our strategic orientation is to motivate everyone to read – for everyone to make reading not only their own need and habit but above all their own joy and pleasure, no matter where or when the occasion may arise.

And this is what we do in the Linhart library in all sorts of ways, for people of a variety of ages. To pre-school children we offer *fairy-tales rucksacks* (with books and sets of hand puppets related to individual fairy tales), we relate fairy tales and stories to them, and we also keep an ongoing cooperation with the local kindergartens. To pupils and highschool students we offer an array of various projects: award-winning quizzes, the *Superbook* contest, the reading campaign *Library – A Universe of Treasures*, the *Inside out* group meetings, the *Night With Andersen* and the *Growing Up Reading Books* projects, alongside with a wide variety of library lessons. For adults, evening events are organized at least once a

week. For the third-age population, monthly presentations of newly-acquired books and books of the month are held during morning hours along with cozy chats with coffee, tea and biscuits offered.

In addition to all that, there are two special features of this motivation programme of ours: *Books on Holidays* and *Summer Reading* reading campaigns.

It all started in August 2005. For a number of years, we had been looking at photos of Paris with the banks of the river Seine turned into a sand beach covered with deckchairs and sunshades ... where the people of Paris would spend their hot summer days. Reading, of course, as it is done on every beach throughout the world. Something similar was done in Ljubljana, the capital of Slovenia: cozy cushions were set on the banks of the river Ljubljanica for visitors to read in the shade of the willow trees there. So we said to ourselves: *Why, how nice it is to be reading stuff outside, in the open, just lying back on a towel, in a nice, cozy chair, somewhere by the sea or a lake, anywhere ...* Where could this be done at our place? True, there are no rivers running through the centres of the local towns, but there are swimming pool complexes, campsites, and lakes!

So the decision was made to send some of our books to the Radovljica Swimming Pool complex for their holidays for all the swimmers and other visitors there to read and thus make the time they spend there more colourful. No library card or ticket would be required, all one would have to do is to stroll up to the book shelves prepared on site. The books would just have to be returned before leaving the premises. If some books were left unfinished but proved to be too interesting not to be read through, they would remain there until the next day, and would still be available at our library, anyway. In this way, no one should have any problems in finishing their read either at the swimming pool or making a loan at the library.

And this is what we did. Our expectations were more than just met: the visitors to the Radovljica swimming pool were so delighted by this new form of reading that by the end of the summer only the summer pool closed for the season, while the books still remained on their holidays, they only »moved« to the indoor swimming pool.

The assortment of these books and magazines on holidays keeps rotating all the time. This kind of rotation takes place three times a year: once when the summer swimming pool is opened, and twice during winter. Who wants to read the same book over and over again! Moreover, the selection varies; in summer, for instance, more picture books are included because these come in handy to mummies (and sometimes even daddies) to read a story or two to their toddlers and make it easier for them to stay out of water long enough to get warm again before they hurry off again to paddle in the water ... Additionally, a number of books in non-Slovene

languages are added to the selection in summer for the sake of visitors from abroad. As a rule, a greater percentage of these collections on holidays is apportioned to books, beside a regular number of interesting magazine volumes. Care is also taken to make the selection of books interesting to all: cardboard and picture books for the youngest, tales of mystery and suspense for children and teenagers, and of course a variety of interesting reads for adults.

Since the books on holidays have been welcomed so enthusiastically by the visitors to the Radovljica swimming pool, they have been supplemented with other sets of books at the Park Hotel and the Grajsko kopališče (= Castle swimming pool complex) at Bled, at the Camping Šobec campsite at Lesce, Camping Danica campsite at Bohinj, Camping Zaka at Bled and Kavarna Kino coffee bar at Radovljica.

And the outdoor reading being such a pleasure, as we all know, deckchairs, upholstered chairs, stools, and small tables are now set in a pleasurable shade of a birch tree in front of the Anton Tomaž Linhart Library at Radovljica each year, starting in the beginning of June, inviting all passers-by to sit down and have a read. To make these sit-downs even more pleasurable to the youngest visitors, picture and colouring books are provided, together with boxes of crayons to draw on paper and coloured chalks to draw on the asphalt floor, with footballs and a pair of goals ... And this is what we call our *Summer Reading*.

As we all know, a picture – or a photo, for that matter – tells a thousand stories. You are all invited to take a look at many more of such photos at our website: www.rad.sik.si.

Restitution d'une histoire en PS de maternelle à partir d'une projection de diapositives : Mouvements discursifs et « difficile à dire »

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I - Introduction

L'album, comme l'a souligné F. Grossmann (2000, p. 94), est un objet spécifique et complexe qui « invente de nouveaux mariages entre le texte et l'image », selon une double polarité qui va de la redondance à l'autonomie des deux composantes.

L'article propose une analyse des échanges maîtresse-élèves au cours de la restitution d'une histoire, s'appuyant sur la notion de « mouvement » (François, 1989, 1998). Les mouvements, dans l'analyse, sont à entendre comme des processus interprétatifs des interactions verbales comme non verbales. Ils sont vus comme des processus *qui ont lieu*, sur la base de contenus discursifs manifestes ou d'arrière-fonds plus ou moins partagés. Non nécessairement intentionnels, ils n'ont d'existence que parce qu'ils se produisent chez un récepteur donné.

On s'attache à décrire les mouvements qui manifestent chez les enfants un « difficile à dire » (Gardin, 2005) lors de la restitution d'une histoire en images, pour suivre les demandes de la maîtresse et entrer dans un genre scolaire dont les normes et attendus sont spécifiques.

Après avoir précisé le cadre d'analyse du discours, la notion de mouvement et de difficile à dire, on présente quelques exemples de mouvements permettant de caractériser plus particulièrement ce dialogue didactique et les attentes scolaires qu'il sous-tend.

On commente simultanément le « difficile à dire » au sens de ce qui résiste à la mise en mots. Ce « difficile à dire » est considéré comme révélateur des « achoppements » dans ce processus d'acculturation à un genre donné.

II - Cadre théorique :

1- *La notion de « mouvement discursif » puise ses sources dans le dialogisme bakhtinien*

La notion de mouvement discursif permet d'interroger la question du sens et de sa circulation, en prenant en compte l'enchaînement des énoncés et non les énoncés isolés. En effet, comme l'écrit François (2005, p. 65), « ce qui va faire sens, ce n'est pas l'énoncé en tant que tel mais son *mouvement* par rapport à ce qui précède, dans le cas d'un enchaînement *in situ* à un interlocuteur réel comme dans le cas du

rapport à une tradition culturelle et à des lecteurs absents ». L'enchaînement peut, en effet, se faire sur l'énoncé d'un interlocuteur présent tout comme sur celui d'un locuteur absent, à distance ou à proximité. Le rapport dialogique, que Bakhtine (1979/1984) distingue de la parole dialogique, parce que plus ample, renvoie à cet ouvert du sens et de l'association dans l'enchaînement, qui est porteur d'un cadre interprétatif non délibérément *choisi*, ni par le locuteur ni par le récepteur. La façon dont un locuteur continue l'énoncé d'un autre (ou le sien propre) est doublement orientée, en tant que réception de l'énoncé d'autrui et en tant que production d'une réponse, ce que condense l'expression bakhtinienne de « compréhension responsive » (Bakhtine, M., [V.N. Volochinov] 1929/1977). En outre, selon Bakhtine, cette « compréhension responsive », comporte un *jugement de valeur*.

Le mouvement discursif rend compte justement de ce qui est repris de l'énoncé reçu et de ce qui est *déplacé* dans la réponse, sur un ou plusieurs plans : qu'il s'agisse du genre, du thème, aussi bien que des catégories lexicogrammaticales.

Précisons toutefois que les mouvements peuvent être des enchaînements sur du non verbal. Dans le cadre de cet article, certains mouvements se font, par exemple, sur l'image ou encore sur l'expérience indépendante de la mise en mots. La complexité du mouvement discursif et de son mode de fonctionnement se manifeste dans les différents types de dialogues, et il est possible de dire que si les situations concrètes sont différentes, c'est justement en fonction de la différence des mouvements qu'on y repère.

2- *Mouvements et différents « difficile à dire »*

Le « difficile à dire » renvoie au travail de B. Gardin (2005) sur les discours syndicaux, il fait état du mode de relation à l'interlocuteur et de la relation du langage à une réalité extra-linguistique qui résiste à la mise en mots. Il en décrit des causes, qui peuvent relever de la qualité de l'interaction ou de la langue elle-même, et des manifestations, comme par exemple, l'inachèvement, le bafouillage, le parler creux....

Dans notre cas, le changement de contexte, le rapport de places particulier maître-élèves, le très jeune âge des enfants et la spécificité de la tâche font que sans que les causes soient radicalement différentes les « difficiles à dire » ont leurs traits spécifiques.

On retient deux principaux lieux de manifestation de « difficile à dire » : le dialogue avec l'adulte qui fait faire (demande, induit) des mouvements *qui ne vont pas de soi* pour les enfants (Qu'est-ce que répondre à la question de la maîtresse ?

qu'est-ce que répondre dans le champ de la question ?). Et puis le difficile à dire qui est plus directement lié à la complexité du à *dire* .

III - Le *Corpus* de reference

L'histoire en diapos sélectionnée est celle d'un Petit Lapin (PL) qui désobéit à son père Lapin. Bien qu'il n'en ait pas le droit, il va jouer dans la forêt et est capturé par une sorcière. La suite de l'histoire est constituée par l'évasion de PL qui doit surmonter une série d'embûches, résoudre des énigmes, savoir utiliser certains éléments de la situation à son profit.

La situation scolaire de restitution a ceci de particulier que l'enfant est sollicité dans le cadre d'un dialogue dont une séance antérieure constitue l'arrière-fond sinon partagé du moins attesté. Précisons que les mouvements ne se font pas sur la seule base du contenu manifeste, mais également sur des arrière-fonds qui sont justement *plus ou moins* partagés.

La situation a un certain degré de contrainte, lié tout à la fois au fait qu'il s'agit d'une tâche scolaire et que la demande est de (re)raconter. Celle-ci ne peut être réduite à une question de conformité entre histoire redite et texte source, c'est une activité d'interprétation. Comment l'histoire (et sans doute plus largement l'histoire telle qu'elle a été racontée lors de la séance précédente avec son atmosphère et ses circonstances propres) et la demande de redire *font-ils sens* pour les élèves ? On souligne le plaisir des enfants par rapport au thème de l'histoire : jeu avec deux sortes de peur, celle qui est liée à la désobéissance et celle qui est liée au personnage « agresseur » de la sorcière.

Une tâche scolaire, au-delà de la demande formulée par la maîtresse (tâche dite), comporte des objectifs d'apprentissage (ou tâche cachée) non explicitement énoncés. Dans le cas de la lecture d'album, la visée de l'enseignant est d'*induire* un certain nombre de mouvements qui affectent une grande diversité de plans : du plan métalinguistique (recherche, définition de lexèmes), à celui du genre qui suppose des mouvements de séquentialisation, de désignation, d'explicitation....

Ces différents mouvements fondent la dynamique discursive et l'activité cognitivo-langagière spécifique du milieu scolaire.

Du point de vue de la maîtresse, il s'agit de re-raconter donc d'une tâche langagière dans laquelle il faut parler *de* l'image / *à partir de* l'image, et du *texte* dans le cadre de l'histoire, en essayant de se rapprocher des attentes du milieu scolaire quant au récit. En effet, le genre scolaire « raconter » est soumis à un certain nombre de contraintes.

Au fur et à mesure que l'histoire se construit, les échanges du dialogue constituent un arrière-fond à partir duquel les relations image-texte évoluent, et

avec elles les types dominants de mouvements et de places discursives. On peut parler de co-construction du sens entre les enfants et la maîtresse. Mais co-construction ne signifie pas convergence (Salazar-Orvig, 2008). D'une part, toute continuité est à la fois élection et exclusion, d'autre part les mouvements de place discursive dessinent une autre relation du locuteur au thème (donc aussi un changement de genre) et à ses interlocuteurs.

La continuité que la maîtresse dessine ne va pas de soi pour ses jeunes élèves. Regardons, à travers quelques exemples, de quel « difficile à dire » cette continuité est faite.

IV - Restitution d'une histoire, mouvements discursifs et difficile à dire

1- Complexité des mouvements entre image et texte pour re-raconter :

Les discours liés aux deux premières diapositives permettent d'observer des mouvements entre deux types d'activité langagière : lire l'image et raconter l'histoire, sans que l'on puisse nettement séparer les deux. Le « modèle » qui se dégage des mouvements effectués par la maîtresse consiste à apprendre aux élèves à ne pas seulement mettre en mots ce qui est montré par l'image (ce qui relèverait d'une description) mais à accentuer *du point de vue de l'histoire* certains éléments. Ce sont les personnages agents (réponse à l'une des questions (« qui ») relatives aux indications dans la terminologie de Labov, 1978), les événements, le nouveau (« et après ? ») et le plaisir du jeu avec la peur (« et alors », évaluation au sens de Labov). Ces mouvements locaux ont ainsi une *portée* globale et même générique dans le sens où ils vont au-delà de cette histoire-là : leur enjeu est le savoir raconter (en milieu scolaire) en proposant un certain type de mise en relation de l'image et du texte, dans une sorte de *narration descriptive* ou *description narrativisée*.

Les mouvements de la maîtresse sur le dire des enfants comme sur l'image nous montrent ainsi une conception du récit, lequel commence par les indications (que faut-il dire pour commencer un récit ?), avec une adaptation à l'âge des enfants de petite section (puisque que la demande ne porte que sur les personnages et non sur l'espace-temps). Cette demande ne va pas de soi pour les enfants. En effet, pour faire identifier les personnages (indications dans le début du récit), la maîtresse initie un échange qui compte 11 tours de parole et elle doit réitérer son questionnement 4 fois (8, 10, 13, 16, en gras dans l'exemple ci-dessous) :

Exemple 1 : *La première diapositive présente une famille lapin dans sa maison* (« Non, non et non ! », gronde papa Lapin, en fronçant les sourcils, « tu n'iras pas dans la forêt, c'est trop dangereux » (le papa lapin a l'index pointé sur PL) :

7-Nils-3 : « non tu vas pas aller dans la forêt + c'est trop dange- (dangereux), parce que y'a la sorcière »

8-Maî-3 : c'est quoi c'est qui là ? <en montrant le lapin>

9-Cle-2 : le loup

10-Maî-4 : qui est-ce qui est sur l'image là ?

11-Emm-1 : le lapin§

12-Nils-4 :§ le la- le papa lapin et ben et ben va pas aller dans la forêt non parce que c'est la sorcière§

13-Maî-5 : §je te demande qui est-ce qui est sur l'image là ?

14-Mat-1 : le lapin

15-Nils-5 : le lapin ++ le lapin

16-Maî-6 : LE lapin ?

17-Cas-1 : [inaudible] + le papa

18-Maî-7 : le papa lapin oui

Cette première diapositive *montre* l'espace-temps et les personnages dans une disposition spécifique que seul le texte permet de préciser. Les élèves reprennent majoritairement les paroles du papa lapin, l'affinité entre personnage et prise de parole étant prégnante pour de jeunes enfants.

La maîtresse fait un mouvement de genre (ou dénivellation) par rapport au discours des enfants. Elle propose, ce faisant, une mise en relation (minime mais indispensable) du texte et de l'image, en ce sens que l'image seule ne nous dit pas le nom des personnages.

Un certain « difficile à dire » se manifeste ici, d'une part, dans cette résistance (non délibérée) ou divergence des enfants, qui conduit la maîtresse à réitérer sa question, d'autre part dans le contenu des réponses (9-Clé-2 : le loup).

Exemple 2 : *la deuxième diapo montre le PL dans la forêt (1° plan de l'image), guetté par une sorcière dissimulée derrière un arbre (2° plan).*

37-Nils-11 : <inspiration d'exclamation> LA SORCIERE ! elle est derrière l'arbre

38-Maî-16 : <en chuchotant> la sorcière est cachée derrière l'arbre

39-Nils-12 : ah oui

40-Maî-17 : mais qu'est-ce que je vois là avec un ballon ?§

41-Nils-13 : §la sorcière

42-Mat-4 : la sorcière

43-Maî-18 : non, avec un petit ballon dans les mains

Brouhaha {lapin}

44-Mat-5 : le p(e)tit lapin

45-Maî-19 : <étonnée> le p(e)tit lapin ! mais qu'est-ce qu'i(l) fait là ?

Ici, les élèves enchaînent sur ce qui fait *événement*, la menace figurée par la sorcière, pourtant très peu visible sur la diapositive, mais actant de premier plan dans la *narration*. On a ici affaire à une autre affinité fréquente dans le récit enfantin : l'accentuation de l'élément nouveau qui s'appuie sur un schème bien connu, ici la transgression et le surgissement d'un danger.

La verbalisation des situations et le travail de séquentialisation sont à l'œuvre dans la suite du dialogue sur la diapo 2 : la maîtresse fait verbaliser la désobéissance et son résultat, en demandant d'explicitier le lien entre les images.

2- *Mouvements montrant des difficultés pour mettre en mots le fil narratif*

Exemple 3 :

48-Maï-20 : tu vas vite hein Nils, pour l'instant moi je vois un petit lapin avec un ballon + qu'est-ce qu'il fait là ce petit lapin avec un ballon ?

49-Nils-15 : ben il a

50-Cor-1 : parce que i(l) veut jouer au ballon hein + parce que moi je cours très vite hein

(...)

53-Cas-2 : il a pas écouté

En 50, Corentin fait un mouvement discursif explicatif concernant le ballon, suivi par association d'un mouvement sur la situation évoquée : l'enfant se laisse ici porter par ses associations *en laissant de côté la tâche* consistant à suivre le déroulement des événements du texte de base. Plus tard dans le déroulement de l'interaction, nous observons à nouveau cette difficulté chez les enfants pour conserver le fil narratif sans se laisser aller à des associations. Les travaux de François (1994) sur le récit enfantin nous montrent cette spécificité du genre fictif-accumulatif à partir de récits spontanés (en particulier récit d'enfants GS de maternelle). « L'enfant, écrit-il, continue l'histoire avec un autre personnage, et un autre thème, de plus en mélangeant les thématiques réalistes et celles de l'imaginaire codé. Du coup, la cohérence globale du texte (début-fin, maintien du personnage principal, résolution de la crise) n'est pas ce qui domine » (1994, p. 189).

Suite à cela, la maîtresse (54-Maï) fait un double mouvement :

- d'abord de rétrospection sur les paroles du papa lapin, qui prennent ainsi la valeur de marquage du début de l'épisode, et donc participent de la séquentialisation :

54-Maï-22 : il a pas écouté son papa, il l'a pas écouté, qu'est-ce qu'il lui avait dit son papa ?

55-Tous : non non non

56-Nils-16 : {la sorcière} [inaudible]

57-Maï-23 : son papa lui a dit ?§

58-Cle-5 : §non

59-Maï-24 : non non non

Ces micro-mouvements s'inscrivent dans un mouvement plus ample qui construit le schème *interdit-transgression*, lequel renvoie à des modalités d'interactions antérieures au langage et joue comme déclencheur et du récit et d'un nouvel épisode.

3- *Mouvements montrant un difficile à dire lié à l'objet de discours*

Exemple 4 (diapo 5) :

Pour s'évader PL a besoin d'une clef qui se trouve à proximité de la souris et la souris a fort envie du fromage auquel peut accéder PL : chaque personnage a un désir, chaque personnage a besoin de l'autre pour le réaliser. Le difficile à dire est lié à cette complexité de l'énonciation du désir des uns et des autres et à une certaine attente de la maîtresse, elle-même corrélée aux normes et attentes de l'école.

De même que dans l'exemple précédent (d'une certaine façon, se met en place une *routine* dans le dialogue scolaire), la maîtresse délimite l'événement (elle en marque le début et la fin) ; elle fait ici minutieusement détailler les différentes étapes du marché conclu entre les personnages et le mode de réalisation de ce marché. Elle initie un mouvement de rétrospection (102) sur le dire des enfants, visant à expliciter les mobiles de la demande de PL. On retrouve ici la notion de valeur attribuée à l'action (Ricœur, 1985) ou d'état mental (Bruner, 1991) à travers cette insistance sur les raisons de faire (but poursuivi, moyen local pour y parvenir) et sur le lien à l'intrigue principale (s'évader) comme sur le lien entre moyens et des buts :

98-Mat-8 : i(l) dit « donne moi la clef petite souris »

99-Nils-26 : i(l) dit donne la clef à le petit lapin +++ pour ouvrir la porte

100-Maî-39 : ouais

101-Tom-1 : le le le fromage

102-Maî-40 : le lapin demande à la p(e)tite souris de lui donner la clef. Bah ! pourquoi il veut la clef le p(e)tit lapin ?

103-Mat-9 : pour ouvrir

103-Nils-27 : parce que i(l) veut ouvrir a a le :

104-Mat-9 : la porte !

105-Maî-41 : ah il va ouvrir la porte!

106-Nils-28 : la porte

107-Cor-6 : oui la porte

Brouhaha

108-Luc-4 : pour sortir de là

109-Maî-42 : [inaudible] pour sortir de là oui, est-ce qu'elle est d'accord la p(e)tite souris pour lui donner la clef ?§

La maîtresse fait expliciter l'action et son corrélat (11 tours de parole). On peut paraphraser Barthes (1985, p 178), qui a détaillé les fonctions élaborées par Propp

(1965), en deux grandes classes de fonctions, les unes distributionnelles, les autres intégratives. « L'achat d'un revolver, écrit-il, a pour corrélat le moment où l'on s'en servira, décrocher le téléphone le moment où l'on raccroche... », et dire que recevoir une clef a comme *corrélat* l'ouverture d'une porte. La reprise théâtralisée du mode du dire des enfants a comme effet un mouvement de contextualisation : ouvrir la porte signifie *ici* sortir de là. La maîtresse fait alors faire un mouvement discursif qui est un changement de focalisation : sur le personnage souris et sur ce qu'elle veut :

Exemple 5 (15 tours de parole).

109-Maî-42 : [inaudible] pour sortir de là oui, est-ce qu'elle est d'accord la p(e)tite souris pour lui donner la clef ?§

110-Nils-29 : §oui

111-Maî-43 : oui

112-Luc-5 : [inaudible] mais que si+++ il lui donne le fromage

113-Mat-10 : [inaudible] il lui donne un bout de fromage après

114-Maî-44 : oui, mais: oui c'est bien Lucas oui [inaudible]

Le difficile à dire est, ici, non seulement l'alternance des personnages (laquelle s'ancre sur des modalités d'interaction antérieures au dialogue), mais la mise en mots de la condition émise par la souris.

V- Conclusion

Les différents types de mouvements apparaissent ainsi comme des façons d'interpréter les textes (ici le dialogue scolaire) et d'en montrer l'élaboration dynamique, telle qu'elle peut être interprétée par le récepteur. Nous pouvons finalement dégager -dans et par l'observation même de ces mouvements- un certain nombre de caractéristiques de l'activité langagière de restitution d'une histoire à partir d'images, en milieu scolaire.

a- Certains mouvements des enfants, en tant que conduites préférentielles ou affinités premières, sont spontanés : ces mouvements correspondent à la réaction verbale des enfants aux images et au(x) texte(s) qu'ils ont entendus antérieurement. Ces affinités premières dans la narration peuvent elles-mêmes être dépendantes d'interactions antérieures au langage, comme on l'a montré à travers l'actualisation du schème interdit-transgression.

b- La maîtresse réagit à son tour aux mouvements spontanés des enfants. Elle leur fait faire des mouvements corrélés au cadre institutionnel, dont la visée est de faire entrer les enfants dans une nouvelle relation aux histoires, dans de nouvelles conduites langagières autour de ces histoires. Cela participe certainement du processus de secondarisation tel que l'a décrit Bautier (2001). Les enfants ont des difficultés, on l'a vu, à poursuivre les mouvements de *genre* proposés par la maîtresse à partir de leurs propres réactions aux images (du récit initié par les enfants à la description de l'image) : nous lions cette difficulté au fait que le mouvement proposé par la maîtresse va contre certaines affinités premières remarquées habituellement dans les narrations des jeunes enfants. Le mouvement (difficile) proposé par la maîtresse consiste en effet ici à véritablement entrer dans le

jeu du dialogue didactique, puisqu'il s'agit de répondre dans le champ de la question et non plus de réagir spontanément à l'image. Ce type de mouvement peut porter tout autant sur de grandes unités (mouvements globaux) que sur des aspects plus locaux. Il met toujours en jeu une certaine conception du genre récit.

c- Les mouvements de thématization de la maîtresse manifestent les attentes de l'école : les enfants montrent, on l'a vu, certaines résistances à enchaîner sur ce type de mouvement. Ce travail langagier apparaît donc comme une élaboration qui suppose du temps ; il est porté par les micro-mouvements. C'est après ces formulations, reformulations, et tâtonnements que l'on arrive par exemple à l'épisode résumable de la désobéissance : un temps que l'on peut qualifier de discursif est nécessaire (l'explicitation occupe une soixantaine de tours de parole). Chacun de ces mouvements a un ancrage sur des modalités d'interaction antérieures au langage et/ou des affinités premières : les changements de genre discursifs peuvent être considérés ici comme des médiateurs entre culture adulte et culture enfantine

Les exemples contribuent à l'explicitation du travail cognitivo-langagier mené en classe. En effet, l'école attend que les élèves construisent une distance (effectuent un mouvement de « secondarisation » (Bautier & Goigoux, 2004) par rapport à leur expérience et leurs habitudes langagières, ce qui est proprement constitutif d'un processus d'apprentissage et d'appropriation des savoirs et de l'entrée de l'enfant-élève dans une nouvelle culture.

La notion de mouvement, simultanément mise en œuvre avec celle de « difficile à dire » permet d'éclairer le travail cognitivo-langagier engagé dans les dialogues en classe, d'en montrer le lent et patient cheminement.

Conventions de transcription :

Transcription orthographique.

Pour permettre un repérage rapide dans le corpus, les tours de parole sont numérotés, dans leur ordre de succession. Le chiffre qui suit les trois premières lettres du nom rend compte du nombre de tours de parole de ce locuteur, à ce moment du dialogue. Le signe + indique une pause, dont la longueur est proportionnelle au nombre de croix ; le soulignement indique un chevauchement ; entre parenthèses, les phonèmes non prononcés par les locuteurs ; entre crochets (<...>), des indications portant sur le non verbal.

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Vom Event zum Leseprojekt – Vorleseaktivitäten in der Schule

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Vorlesen wird schick

„Lesen ist wieder in“ frohlockt ein erfahrener Aktivist der Leseförderung und bezieht sich dabei nicht zuletzt auf eine Reihe von erfolgreichen Vorleseaktivitäten in Schulen und Bibliotheken der Region (Pöller 2009). Galt das Vorlesen schon traditionell als ein Königsweg in die Welt der Bücher, so machte es nach PISA eine zusätzlich rasante Karriere. Vorlese-Events aller Art schossen wie Pilze aus dem Boden, nach amerikanischen Vorbild ‚lasen‘ ganze Städte, und zwar an möglichst extravaganten Orten. Politiker, Schauspieler und prominente Sportler wurden zu Vorlesern und Lesepaten, Schüler lasen sich gegenseitig, aber auch in Kindergärten und Altenheimen vor, und als der regelmäßige ‚Vorlesewettbewerb‘ des Deutschen Buchhandels sein 50-jähriges Bestehen feierte, war das dem Bundespräsidenten eine Einladung der 30 besten Vorleser ins Palais Bellevue wert. Bundesweite Kampagnen wie ‚Deutschland liest vor‘ unter Schirmherrschaft der damaligen Kanzlergattin Doris Schröder-Köpf sollten „Kinder und Jugendliche an das Lesen heranführen“ und entwickelten dabei erhebliche mediale Durchschlagkraft (vgl. www.deutschland-liest-vor.de)

Der ganz große Hype ist inzwischen vorbei, um die spektakulären Hochglanz-Kampagnen ist es ruhiger geworden. Die Welle der Vorlese-Begeisterung hat weder die jugendliche Freizeitwelt revolutioniert noch die Lesekompetenz unserer Schülerinnen und Schüler entscheidend gesteigert. Doch hat sie in der schulischen Praxis Spuren hinterlassen und Aktivitäten initiiert, die eine Würdigung und positive Weiterentwicklung verdienen. Lesenächte, Literaturcafés, Poetry-Slams und Autorenlesungen gehören in vielen Schulen inzwischen zum pädagogischen Repertoire, manchmal als singuläre ‚Events‘, zunehmend aber auch als gedachte Eckpunkte eines schulischen Lesekonzepts. Darüber hinaus gibt es ein ganzes Heer von mehr oder weniger gut geschulten, zumeist jedoch sehr engagierten ehrenamtlichen Vorlesern wie beispielsweise die ‚Lesepaten‘ und ‚Lesescouts‘ der Stiftung Lesen oder die nach einem Konzept von Gerd Bräuer ausgebildeten Schüler-Vorleser/innen (vgl. Bräuer, 2008).

Es braucht allerdings einen langen Atem, um aus solchen begrüßenswerten Ansätzen nachhaltige Konzepte zu entwickeln, es braucht eine systematische Bestandsaufnahme des Vorhandenen und vor allem eine substantielle Unterstützung der Akteure im pädagogischen Alltag. Denn auch der

lesebegeistertste Lehrer, die idealistischste Vorleserin werden irgendwann ‚ausbrennen‘, wenn sie im schulischen Alltagsbetrieb Einzelkämpfer bleiben und sich allein gelassen fühlen. Auch das Vorlesen benötigt verlässliche Strukturen und eine realistische Eingrenzung seiner Möglichkeiten, um das zu leisten, was im schulischen Rahmen vorrangige Zielrichtung jeglicher Leseförderung sein sollte: Dass möglichst viele unserer Schülerinnen und Schüler möglichst oft **aktiv** und **verstehend selbst lesen wollen** – und **können**.

Vom Zuhörer zum Leser – (k)ein einfacher Weg?

Viele Vorlese-Initiativen leiden noch immer an einem Theoriedefizit: Der Zusammenhang von Freude an Geschichten, Lesemotivation und Lesekompetenz scheint kaum hergeleitet, ebenso wenig die Verbindung zwischen der zunächst **passiven** Rezeptionshaltung der Kinder beim Vorlesen und der Bereitschaft sowie Fähigkeit zum **aktiven** Akt des Selbst-Lesens. Während gerade die voraussetzungslose Zuwendung des Vorlesenden, die nichts fordert, sondern nur ein kuscheliges Ambiente anbietet und das Abtauchen in fremde Geschichten erlaubt, für Kinder den primären Reiz der Vorlesesituation ausmacht, ist der aktive Leseakt erst einmal anstrengend und mit Mühe verbunden. Man braucht Unterstützung und viel Übung, um selbst flüssig lesen und die gelesenen Texte dann auch noch verstehen zu können. Aus eifrigen Zuhörern müssen nicht unbedingt gute Leser werden – von selbst und automatisch funktioniert das schon mal gar nicht.

Die Studie „Vorlesen im Kinderalltag“

Es gehört zu den Verdiensten der Studie „Vorlesen im Kinderalltag 2008“ (Stiftung Lesen u. a. 2008), dass sie die angestrebten Ziele vergleichsweise systematisch auffächert. Unter dem Motto ‚Vorlesen im Kinderalltag: ein fundamentaler Bildungsimpuls – für lebenslanges Lernen‘ werden zunächst drei eher unterrichtsnahe Aspekte benannt:

- die **Ausformung neuronaler Strukturen für Lernkompetenz**
- die Vermittlung von **Lesemotivation**
- die Förderung von **Sprach- und Ausdrucksfähigkeit**

Ganz sicher gehört die Entwicklung von **Lernkompetenz** zu den fundamentalsten Aufgaben der Schule – aber formen sich die entsprechenden neuronalen Strukturen sozusagen ganz von selbst durch das bloße Zuhören aus? Unabhängig von der Gestaltung der Vorlesestunden und den Inhalten des Vorgelesenen? Unabhängig auch von der Einbindung der Vorleserituale in den Unterrichtsalltag?

Dasselbe gilt für die Förderung der **Sprach- und Ausdrucksfähigkeit**. Erweitert sich der Wortschatz sozusagen automatisch, indem man beim Zuhören viele neue Wörter hört und sie dann gleich übernimmt? Durch Imitation? Ist das wie beim Vokabellernen in der Fremdsprache? Oder braucht der Aufbau von ‚Weltwissen‘, um den es letztlich hier geht, nicht viel mehr - an Anschauung, Erfahrung und Eigentätigkeit, die das ‚Vorlesen pur‘ nicht leisten kann?

Am einfachsten scheint der Zusammenhang zwischen dem Vorlesen und der **Lesemotivation** zu sein. Wenn Kinder erfahren, dass zwischen zwei Buchdeckeln spannende Geschichten stecken können, wenn sie gefesselt sind und neugierig auf den Ausgang einer Erzählung, werden sie eher freiwillig zu Büchern greifen, als wenn sie diese immer nur als dröge, verstaubte Bleiwüsten erleben, mit denen verständnislose Erwachsene drohen. Aber auch hier bleiben Fragen offen: Wenn das selbstständige Lesen für Kinder und Jugendliche zu mühsam bleibt, weil ihnen elementare Lesetechniken fehlen oder die Automatisierung, der ‚Erwerb des langen Leseatoms‘ (Rosebrock 2004) nicht systematisch begleitet wird, dann wird die Initialzündung durch die Vorleseaktion bald wieder erlöschen. Und wenn zu Hause und in der Schule nicht gleichzeitig mit den Vorlesestunden ein attraktives Bücherangebot bereit gehalten wird, kann ebenfalls keine nachhaltige Lesemotivation entstehen.

Liest man weiter in der oben genannten Untersuchung, wird sehr deutlich, dass neben dem erhofften **kognitiven Kompetenzzuwachs** vor allem die **sozialen Fähigkeiten** durch das Vorlesen gestärkt werden sollen. „Vorlese-Rituale machen nicht einfach ‚Kinder schlau‘“, konstatiert die Studie und fährt fort: „Sie stärken die Sozialkompetenz der Kinder, ...schaffen Geborgenheit und Nähe... vermitteln Impulse für Familien, Kita-Gruppen und Klassen“.

Beziehen sich solche Äußerungen zwar vorrangig auf das Vorschulalter und die familiäre Situation, so ist angesichts der wachsenden Anforderungen an den Erziehungsauftrag der öffentlichen Bildung doch unbestreitbar, dass die Schule auch hier eine zunehmende Kompensationsfunktion übernehmen muss und daher auf die identitäts- und gemeinschaftsstiftende Kraft des Vorlesens keinesfalls verzichten sollte. Und wer als Lehrperson jemals erlebt hat, dass es fast Wunder wirken kann, wenn man einer völlig ausgeflippten Lerngruppe im Nachmittagsunterricht zwischendurch eine spannende Geschichte vorliest, wird ab und zu gerne auf dieses scheinbar einfache Rezept zurückgreifen. Funktionieren kann das allerdings nur, wenn man das Vorlesen als Ritual persönlicher Nähe inszenieren und gleichzeitig gelassen mit Disziplinproblemen umgehen kann. Dazu brauchen die Vorleserinnen und Vorleser Erfahrung und Anleitung – oder eine sehr starke Persönlichkeit.

Vorlese-Events in der Schule

Sinnvoll erscheint an dieser Stelle eine Systematisierung schulischer Vorlese-Arrangements nach ihren jeweiligen Rollenzuweisungen. **Wer** liest vor? Was bedeutet das für die **Zuhörerschaft** und den geeigneten **Rahmen**? Grob unterteilt kann man im öffentlichen Bildungsbereich folgende Konstellationen unterscheiden:

- ‚Promis‘ (Autoren, bekannte Persönlichkeiten aus verschiedenen Bereichen des öffentlichen Lebens) lesen vor. Publikum können Erwachsene, Kinder und Jugendliche sein.
- Erwachsene ehrenamtliche Vorleser/innen wie die ‚Lesepaten‘ lesen vor. Adressaten sind Kinder und jüngere Schüler/innen.
- Kinder und Jugendliche als ehrenamtliche Vorleser/innen (z. B. ‚Lesescouts‘) lesen anderen Kindern und Jugendlichen vor.
- Schülerinnen und Schüler lesen sich gegenseitig oder einem Publikum vor (ritualisiert wie beim ‚Vorlesewettbewerb‘ (www.vorlesewettbewerb.de) oder zur Vorstellung eigener Texte, z. B. im ‚Literaturcafé‘ oder Schreibwerkstätten)

Je nach Arrangement können diese Vorleseaktivitäten unterschiedlichen Zielen dienen und brauchen dafür auch unterschiedliche Voraussetzungen. Ein Patentrezept, das die zeitweiligen Heilserwartungen erfüllen oder auf leichtem Weg zum Erfolg führen könnte, ist nicht darunter. Bei aller Unterschiedlichkeit in der kreativen Gestaltung gilt jedoch generell, dass die Vorleseaktivitäten keinesfalls Eintagsfliegen bleiben sollten. Singuläre Events bewirken im Bezug auf alle genannten Zielvorstellungen nur wenig. Gestaltetes Vorlesen in der Schule entwickelt nur dann nachhaltige Wirksamkeit, wenn es mit dem Unterrichtsalltag verbunden ist. Es braucht also Normalität und Verbindlichkeit. Gleichzeitig sollte man Vorleseaktivitäten aber auch den Reiz des Besonderen belassen – sie dürfen und sollen nicht im Alltagsbetrieb von Lehrplanerfüllung, Zensuren und geschäftsmäßiger ‚Textarbeit‘ untergehen. Dieses Spannungsfeld zwischen Einbindung und herausgehobenem Ereignis muss immer wieder neu ausbalanciert werden.

Ein Autor besucht die Schule

Autorenlesungen gehören eindeutig zu den Besonderheiten im Schulalltag, und von dieser Extravaganz leben sie. Denn *per se* repräsentieren die Autoren eine kulturelle Szene, die Jugendlichen aus bildungsfernen Schichten erst durch die Schule näher gebracht werden kann. Autoren sind gleichzeitig auch ‚Promis‘ mit entsprechender Aura – insbesondere dann, wenn sie sich mit besonders angesagten Themen beschäftigen. Und wenn sie dann noch ‚ganz normale Menschen wie du und ich sind‘, die auf den pädagogischen Zeigefinger verzichten

und einen guten Kontakt zu jugendlichen Zuhörern aufbauen können, werden solche Lesungen fast zum Selbstläufer.

Die gute Vorbereitung einer Autorenlesung beginnt also damit, dass man sich bei der Auswahl der Autoren mit Blick auf das jeweilige ‚Publikum‘ sachkundig beraten lässt. Welche Themen kommen gerade gut an? Was gefällt den Mädchen, was kommt bei den Jungen an? Buchhandlungen, die auf Jugendliteratur spezialisiert sind, aber auch Bibliotheken und einschlägige Initiativen wie der ‚Friedrich-Bödecker-Kreis e. V.‘ beraten gerne bei dieser Auswahl und vermitteln oft auch gleich geeignete Autoren. Der ‚Friedrich- Bödecker-Kreis‘ bietet darüber hinaus eine sehr praktikable ‚Checkliste für Veranstaltungen‘ als Download an, die alle wichtigen Aspekte berücksichtigt(www.boedecker-kreis.de).

Sind solche organisatorischen Vorbereitungen geklärt, kommt es darauf an, den Stellenwert einer Autorenlesung für das Schulleben herauszuarbeiten. Es muss deutlich werden, dass es um eine Veranstaltung der *ganzen Schule* geht, die von allen wahrgenommen und auch gewürdigt wird. Wenn man sich darüber hinaus nicht nur auf das Vorstellen ‚literarisch wertvoller‘ Bücher beschränkt, sondern auch gute Sachbuchautoren in die Auswahl mit einbezieht, wachsen die Chancen, dass sich auch die Physiklehrerin oder der Sportlehrer angesprochen fühlen und die Lesung unterstützen. Unter besonders glücklichen Voraussetzungen sind sogar kleine Informations- oder Fortbildungsveranstaltungen innerhalb des Kollegiums denkbar. Keinesfalls sollte man eine Information der Eltern vergessen.

Die Phasen des Leseprozesses als Planungshilfe

Wie man inzwischen weiß, hat gelingendes Lesen stets einen Prozesscharakter, bei dem sich verschiedene Phasen unterscheiden lassen: *vor, während, danach* – wobei die Aktionen vor und nach dem Lesen mindestens ebenso wichtig sind wie der ‚eigentliche‘ Leseakt. Dies gilt auch für das Vorlesen, und zwar in allen seinen Varianten. Was hier am Beispiel der Autorenlesung näher konkretisiert werden soll, lässt sich deshalb mit entsprechenden kleinen Modifikationen auch auf alle anderen Vorleseaktivitäten übertragen.

Betrachtet man die Erkenntnisse der neurophysiologischen Lernforschung, so ist die Hinführung auf das Neue, die Aktivierung des Vorwissens und der Aufbau einer primären Motivation fundamental für die konstruktive Verarbeitung neuer Eindrücke (vgl. z. B. Willenberg 2004). Genauso wichtig ist – auf das Lesen und Zuhören bezogen – die sog. ‚literarische Anschlusskommunikation‘, also die Möglichkeit sich über persönliche Eindrücke auszutauschen oder auftretende Fragen unmittelbar zu stellen. Das wünschen sich auch Kinder schon, wie die Studie ‚Vorlesen im Kinderalltag 2008‘ aufzeigt. Zu ähnlichen Ergebnissen kommt

auch eine Studie der Universität Erfurt aus dem Jahre 2002 (Richter&Plath 2007). Bei Jugendlichen verschiebt sich das Kommunikationsinteresse mehr in Richtung Diskurs oder kreative Eigentätigkeit, aber sich mit anderen über das Gehörte austauschen wollen auch sie. Für alle Leser/innen aller Altersgruppen sind Anschlussaktionen also wichtig, sie entsprechen emotionalen Bedürfnissen, wirken motivierend und helfen beim Aufbau von Wissensstrukturen.

Es gibt zahllose praktische Möglichkeiten für die Gestaltung der Phasen vor und nach einer Autorenlesung. *Vorher* kann man z. B. einen kleinen Büchertisch mit den Büchern des Autors oder zum Thema der Lesung zusammenstellen, man kann den Raum – festlich oder zum Sujet passend – gestalten, kleine Recherchen durchführen und die Ergebnisse ansprechend präsentieren, ein Interview mit dem Autor vorbereiten. Eine sehr kreative Möglichkeit, Zuhörer/innen unterschiedlichster Altersgruppen auf einen Autor einzustimmen, ist die ‚Wäscheleine‘, bei der Buchcover als Redeanlass über Bücher dienen. (Fritsche&Sulzenbacher 2003). Viele interessante Einfälle sind inzwischen praxiswirksam erprobt (siehe z. B. „Unsere Schüler lesen – zündende Ideen der Leseförderung an Schulen und Bibliotheken“ Rüsselsheim 2008) Wichtig ist allerdings, dass man stets die Schüler/innen in die Vorbereitung einbezieht und ihnen Raum zum *aktiven* Tun und selbstständigen Mitgestalten gibt.

Für die Phase *während* des (Vor-)Lesens bleibt dann noch, den passenden Rahmen und einen ansprechenden Raum zu finden, wobei es sowohl gute Argumente für den glanzvollen ‚großen Bahnhof‘ mit möglichst vielen Zuhörern gibt als auch für die kleine, überschaubare Lesung im vertrauten Rahmen einer Klasse. Entscheidend ist, dass die Atmosphäre stimmt und sowohl konzentriertes Zuhören als auch eine lebendige Auseinandersetzung mit dem Gehörten gesichert sind. Sofern eine Schulbibliothek vorhanden ist, ist sie in vielen Fällen der geeignetste Ort.

Gleiches gilt auch für die Phase *nach* der Lesung. Schlecht wäre es, wenn der Autor nach getaner Lesung gleich enteilt und die Schule übergangslos zum *business as usual* zurückkehrt. Mindestens sollte noch ein ausführlicher Austausch über das Gehörte, ein Feedback an den Autor und eine gezielte Nachbereitung im Unterricht erfolgen. Dies kann in Form von Rezensionen, kleinen Presstexten, kreativen Auseinandersetzungen mit dem vorgelesenen Text (schreiben, malen, sprechen) oder durch passende Anschlussprojekte erfolgen. Am spannendsten ist es natürlich, wenn der Autor selbst noch für Anschluss-Aktionen (etwa eine Schreibwerkstatt) zur Verfügung steht. Eine gelungene Autorenlesung in der Schule baut bewusst eine Brücke zwischen passiver Rezeptionshaltung und dem Interesse an selbstständiger Lektüre und Aktivität.

Die Lesepaten kommen

Ehrenamtliche Lesepaten sind aus der Praxis vieler Kindertagesstätten, Freizeiteinrichtungen und Grundschulen nicht mehr wegzudenken. Soweit es sich um erwachsene ‚Lesepaten‘ handelt, sind sie überwiegend weiblich, verfügen über viel pädagogischen Idealismus, haben oft einen bildungsbürgerlichen Hintergrund und sind häufig schon etwas fortgeschrittenen Alters. Die ‚typische Lesepatin‘ ist in vielen Fällen eine wohlmeinende ‚Lese-Omi‘: Männer sind in diesem Metier immer noch Mangelware.

Da das private ‚Vorlesen im Kinderalltag‘ anscheinend zunehmend Seltenheitswert hat, können ehrenamtliche Vorlesepaten eine wichtige Ergänzung zum vorwiegend kognitiven ‚Lernbetrieb‘ leisten. Sie schaffen damit auch ein Gegengewicht zu einer Freizeitwelt, die selbst für Kinder heute oft straff durchorganisiert oder durch passiven Medienkonsum, Leerlauf und Anrengungsarmut gekennzeichnet ist. Für Kinder aus bildungsfernen Schichten sind sie manchmal die ersten Wegbereiter für Literalität im weitesten Sinne.

Die Bedeutung ehrenamtlicher Vorlesepaten steht also außer Frage. Sie erfüllen eine entscheidende Kompensationsfunktion gerade im Hinblick auf die von Kindern gewünschte persönliche Zuwendung und ‚Geborgenheit‘ (vgl. Studie ‚Vorlesen im Kinderalltag 2008) und können so zum Aufbau einer stabilen Lesemotivation beitragen. Im Spannungsfeld zwischen ‚Normalbetrieb‘ und bewusst herausgehobenem ‚Event‘ ist die Arbeit der Lesepaten deutlich näher am schulischen Alltag angesiedelt als der punktuelle Besuch eines Autors; sie kann daher auch andere Funktionen erfüllen, vor allem im Hinblick auf den sozialen und identitätsstärkenden Wert des Vorlesens. Gerade deshalb müssen diese Aktivitäten allerdings regelmäßig und verlässlich sein. Die Angebote der Lesepaten brauchen in besonderem Maße Ritualisierung und eine erkennbare Einbindung in das curriculare Angebot der Schule.

Kreative Beispiele für Aktionsmöglichkeiten von Lesepaten kann man auf den Webseiten der einschlägigen Stiftungen einsehen (z. B. www.stiftunglesen.de). Oft bedeutet dies erst einmal Zusatzarbeit für die Schule, für die zwar ein Gegenwert, ein interessantes Angebot zurück kommt, die aber zunächst geleistet werden muss. Das beginnt mit der Regelung rein organisatorischer Fragen: Wann und wo sollen die Vorlesestunden stattfinden? Wer ist verantwortlicher Ansprechpartner an der Schule? Wie wird die notwendige Kommunikation mit den Klassenlehrern und der Schulleitung gesichert? Wer informiert die Eltern? Und wer ist zuständig, wenn es irgendwo ‚brennt‘?

Auch bei großer Wertschätzung der Lesepaten haben Lehrpersonen für solche Koordinationstätigkeiten nicht immer die Zeit, vor allem dann nicht, wenn die notwendige Unterstützung durch die Schulleitung fehlt. Umgekehrt stellt die erforderliche Integration in das Schulleben auch an die Lesepaten besondere Anforderungen, die in der ersten Begeisterung manchmal nicht genügend bedacht werden.

Exemplarisch soll hier ein Blick auf die Vorbereitung und Begleitung der von der ‚Stiftung Lesen‘ betreuten Vorlesepaten geworfen werden. Positiv ist zunächst einmal, dass es überhaupt eine kurze Ausbildung und ein Konzept dafür gibt. Dabei stehen vor allem „praktische Vorlesefähigkeiten“ im Vordergrund, außerdem Anregungen für die Auswahl geeigneter Literatur und für die Schaffung einer lesefreundlichen Atmosphäre (Stiftung Lesen 2008). Die Teilnahme an entsprechenden Workshops wird empfohlen, sie ist aber nicht obligatorisch. Davon abgesehen lassen sich in kurzen Einführungsseminaren auch nur elementare Grundfragen ansprechen. Vertiefende Informationsmöglichkeiten und vielleicht sogar Elemente eines persönlichen Trainings ließen sich sicher ergänzen.

Die Unterstützungsleistung der Stiftung besteht im Wesentlichen in der Bereitstellung von aktuellen Büchern, außerdem wird Hilfe bei der Suche nach einem ‚Vorleseort‘ angeboten. Falls gewünscht, können auch Kontakte zu anderen Vorlesepaten vermittelt werden. Es ist ein sehr offenes Konzept, das Impulse anbietet, ansonsten aber auf ein durchgeplantes Design und feste Strukturen verzichtet. Manchen Vorlesern und Vorleserinnen kommt das sicher entgegen, weil es viel Spielraum für individuelle Akzentuierungen bietet. Es kann aber auch dazu führen, dass sich der eine oder die andere dann mit dem Leitfaden ‚Vorlesen – kinderleicht‘ als einzigem Handwerkszeug doch recht allein gelassen fühlt.

Schülerinnen und Schüler lesen vor

Das Pendant zu den Lesepaten sind besonders ausgebildete Schülerinnen und Schüler, die Vorleseaktionen anbieten. In anderer Weise als erwachsene Lesepaten können diese jugendlichen Vorleser/innen als Lesevorbilder dienen und Identifikationsbedürfnisse erfüllen.

Wenn der coole Junge aus der Nachbarklasse Geschichten präsentiert, die er selbst nach seinen Interessen ausgesucht hat, lädt das in ganz anders zum Nachahmen – oder Nach-Lesen – ein. „Wenn mein Kumpel nicht liest, tu ich es auch nicht. Und wenn ich`s tu, geb ich es auf keinen Fall zu.“ beschreibt Katja Irlle in der Frankfurter Rundschau vom 01. 07. 2009 den Teufelskreis der fehlenden Lesemotivation männlicher Haupt- und Realschüler. Wenn es gelänge, diesen Kreislauf wenigstens in einigen Fällen umzukehren, wäre das ein großer Erfolg für

die Schüler-Vorleser, der durch kein anderes Setting erzielt werden kann. Da man inzwischen weiß, welchen Einfluss die Peers auf die Herausbildung von Gewohnheiten und Vorlieben haben, sind solche Hoffnungen durchaus angebracht.

Die jugendlichen Vorlese-,Profis' – oft heißen sie ‚Lesescouts‘, weil sie in den Bücherdschungel hineinführen wollen - sind in der Regel bereits gute und begeisterte Leserinnen und Leser. Trotzdem brauchen sie eine systematische Anleitung für ihre Tätigkeit. Wegen seines mit praxisnahen Materialien ausgestatteten Charakters ist hier das Ausbildungskonzept für Vorleser/innen von Gerd Bräuer zu nennen (Bräuer 2008). Es setzt auf ein ausdifferenziertes Multiplikatorenmodell und versteht sich dezidiert als ein Baustein zur Schulentwicklung. Die Ausbildungsmaterialien sind klar strukturiert und enthalten sehr viele Elemente der reflexiven Praxis, z. B. ein anregend gestaltetes Portfolio sowie Vorlagen für unterschiedliche Formen der Dokumentation und des Feedbacks. Die Schüler lernen, wie man Vorlese-Aktivitäten in der Schule bekannt macht und wie man Netzwerke aufbauen kann. Daneben werden sie auch sehr praktisch in ihre Arbeit eingeführt, z. B. im Ausbildungsbaustein ‚Ich lerne mit Texten umgehen‘ (‚Wie fasse ich eine Geschichte zusammen?‘, ‚Wie erkenne ich das Hauptmotiv einer Geschichte?‘, ‚Wie kann ich meinen Zuhörern das Hauptmotiv vorstellen?‘ etc).

Die Ausbildungsmaterialien sind insgesamt ausgereift und folgen einem planmäßigen methodischen Prinzip. Erfolgreich ist das Konzept offensichtlich dann, wenn die Ausbildung und die Arbeit der Vorleser/innen wirklich als Bestandteil eines Schulkonzeptes geschehen. Fehlt die bewusste Einbindung in ein klar definiertes Schulkonzept, lassen sich trotz des vorbildlichen Charakters der Ausbildungsmaterialien zumeist nicht alle Möglichkeiten ausschöpfen

Wir hatten die Gelegenheit, die erste Erprobung des Konzepts von Bräuer innerhalb des ‚Freiburger Lesenetzes‘ zu evaluieren (Gessner&Kuhley 2006). Das Projekt war durch hohe Anfangserwartungen insbesondere an den beteiligten Schulen gekennzeichnet, die jedoch nur partiell erfüllt werden konnten. Dazu trug einerseits die außerordentlich knappe Projektlaufzeit von nur einem halben Jahr bei. In so kurzer Zeit lassen sich aber weder Schüleraktivitäten verstetigen noch gar Multiplikatorenmodelle oder Netzwerke aufbauen. Und ob es bei den Zuhörern überhaupt eine Steigerung der **aktiven** Lesemotivation gegeben hat, konnte weder untersucht noch gar nachgewiesen werden. Diese letztgenannten Aspekte weisen auf grundsätzliche Fragen an das Vorlesen hin, deren empirisch abgesicherte Beantwortung noch aussteht.

... dann dürfen es auch eigene Texte sein

Neben solchen durch eine klare Rollenverteilung gekennzeichneten Vorleseaktionen gibt es natürlich viele andere Gelegenheiten im Schulleben, bei denen Schülerinnen und Schüler ihren Mitschülern Texte vortragen und bei denen sich Vorlesen und Zuhören auch abwechseln können. Außer vielfältigen Unterrichtssituationen, mit denen wir uns an anderer Stelle eingehend auseinandergesetzt haben (Gessner&Kuhley 2009), gehören dazu vor allem besondere kreative Angebote wie das Literaturcafé, die Schreibwerkstatt, der Geschichtenwettbewerb einer Klasse oder Schulstufe. Hier geht es zumeist um das Vorlesen eigener Texte: lesen, schreiben und über Texte reden können dabei eine glückliche Verbindung eingehen. Für das Arrangement solcher Veranstaltungen gelten ähnliche Regeln wie für das ‚Vorlesen pur‘: Sie brauchen einen angemessenen Rahmen und einen gesicherten Ort im Schulalltag, sie müssen durchdacht inszeniert werden, wobei immer die einschlägigen Phasen zu beachten sind (Vorbereitung/Hinführung, Präsentation, Anschlusskommunikation).

Es muss sich in diesem Zusammenhang nicht zwingend um fiktionale, literarisch orientierte Texte handeln. Auch pragmatische Schreibanlässe – Ausstellungen, Präsentationen und Referate zu Sachthemen, appellative Texte unterschiedlicher Art – können erhebliche Kreativität freisetzen, vor allem bei weniger ‚schöngestig‘ orientierten Jungen. Doch selbst dafür gilt: es sind die besseren Leser und Schreiber, die sich zu allererst davon angesprochen fühlen werden.

Der Vorlesewettbewerb

Man kann nicht über die Gestaltung zeitgemäßer Vorlese-Events reden, ohne auch den ‚Klassiker‘ des Vorlesens in der Schule zu erwähnen: den alljährlichen Vorlesewettbewerb des Börsenvereins des Deutschen Buchhandels. Seit 50 Jahren begleitet er das Schuljahr und da er in vielen Schulen zu den unumstößlichen Ritualen gehört, braucht man ihn kaum detaillierter vorzustellen.

Alle Jahre wieder beteiligen sich „mehr als 700.000 Kinder der 6. Klassen aller Schularten... an rund 8.000 Schulen daran“, wie der aktuelle Flyer verrät (Wettbewerbsflyer hrsg. vom Börsenverein des Deutschen Buchhandels e. V. Ffm. 2008/2009). Ob diese Zahlen sich im Laufe der Zeit reduziert haben, wie Berichte aus der Praxis vermuten lassen, erfährt man nicht. Die Verbreitung dieses Traditionsmodells der Leseförderung ist jedenfalls nach wie vor beeindruckend. Auch wenn er in die Jahre gekommen ist, hat der Wettbewerb mittlerweile an modischem Outfit zugelegt: neben dem flotten Werbeprospekt mit einem Bewertungsbogen sowie einer Hitliste der am häufigsten vorgelesenen Kinder- und

Jugendbücher gibt es inzwischen eine Webseite mit einem elektronischen ‚Gästebuch‘ sowie „Gewinnspielen und einem Live-Chat“. Kurze, aufmunternde Zitate aus diesem Live-Chat („Hey Leute. Alle die wieder ran geh’n an den Vorlesewettbewerb! Nur Mut! Traut euch!“) zeigen: man ist auf der Höhe der Zeit. Dazu gehört auch ein Hinweis, dass der Vorlesewettbewerb „nicht isoliert neben dem Schulalltag stehen“ muss, und eine Auflistung begleitender Aktionsmöglichkeiten – man denkt also durchaus an die die notwendige curriculare Einbindung. Organisiert werden müsste diese allerdings von den betreuenden Lehrkräften vor Ort, und die bekommen leider dazu wenig konkrete Umsetzungshilfen.

Im Übrigen soll laut Flyer „das Vorlesen – ebenso wie das Zuhören – vor allem Spaß machen. (...) Die Kinder sollen die Lektüre nicht als Pflicht, sondern als Vergnügen erleben“ und „unbefangenen Umgang mit Büchern“ erlernen. Im Mittelpunkt steht also auch hier die pure Lesefreude – und da fangen dann meist die Probleme schon an. Zwar mag dies Konzept bei ohnehin lesefreudigen und – geübten Schülern noch aufgehen, wer aber den Vorlesewettbewerb jemals in einer Klasse mit vielen leseschwachen Schülern erlebt hat, weiß, dass er ganz grundsätzliche Fragen aufwirft. Sie beginnen bei der Auswahl von Büchern. „Buch und Textabschnitt können die Teilnehmer frei nach ihren Interessen wählen“, legt die Ausschreibung fest. Schulbücher und kopierte Texte sind allerdings ausgeschlossen.

Was aber nun, wenn es zu Hause keine Bücher, sondern nur Videokassetten gibt? Wenn ‚Interessen‘ für Bücher noch gar nicht entwickelt werden konnten, weil die Eltern selbst nicht lesen und deshalb den Kindern auch keine Jugendbücher schenken? Wenn dann nicht die Lehrer diskret weiterhelfen und auch keine gut ausgestattete Schulbibliothek vorhanden ist, können hier Kinder in bester Absicht beschämt werden. Sie spüren ihre Benachteiligung, anstatt Neugier und Motivation zu entwickeln. Das kann sich während des Vorlesens noch verstärken. Während die guten Leser/innen schnell ihren Fanclub aufbauen und sich in Bewunderung sonnen können, stottern und stammeln sich andere hilflos durch Texte, die sie nur unzureichend verstehen und deshalb auch nicht gefällig vorlesen können. Auch in der 6. Klasse fehlt es manchen noch an elementarer Lesetechnik, von Lesekompetenz im Sinne verstehenden Lesen ganz zu schweigen. Das Vorlesen, gerade in dieser Konkurrenz- und Wettbewerbssituation, mutiert dann leicht zum Vorgeführt-Werden und wird für die Beteiligten quälend.

Die Leseforschung hat gezeigt, dass Wettbewerbselemente gerade für Jungen motivierend wirken können, und auch die demokratische Grundausrichtung des Verfahrens – alle sollen in gleicher Weise beteiligt sein – ist anerkennenswert.

Trotzdem braucht der Vorlesewettbewerb ein grundlegendes Lifting, das über modische Accessoires hinausgeht. Dies bedeutet auch hier vor allem praktische Umsetzungshilfe, insbesondere im Hinblick auf die bereits erwähnten Begleitaktionen. Sehr verdienstvoll wäre es darüber hinaus, wenn der Börsenverein des den Wettbewerb zum Anlass für einen substantiellen Nachteilsausgleich nehmen könnte, indem bedürftige Schulen bei der Einrichtung von Bibliotheken oder wenigstens mit einem gut sortierten Jugendbuchangebot unterstützt würden. Aber vielleicht gibt es das ja schon und es hat sich nur noch nicht zu uns herumgesprochen?

Das Vorgelesene weiterspinnen‘ – Mit Vorleseprojekten Weltwissen erweitern

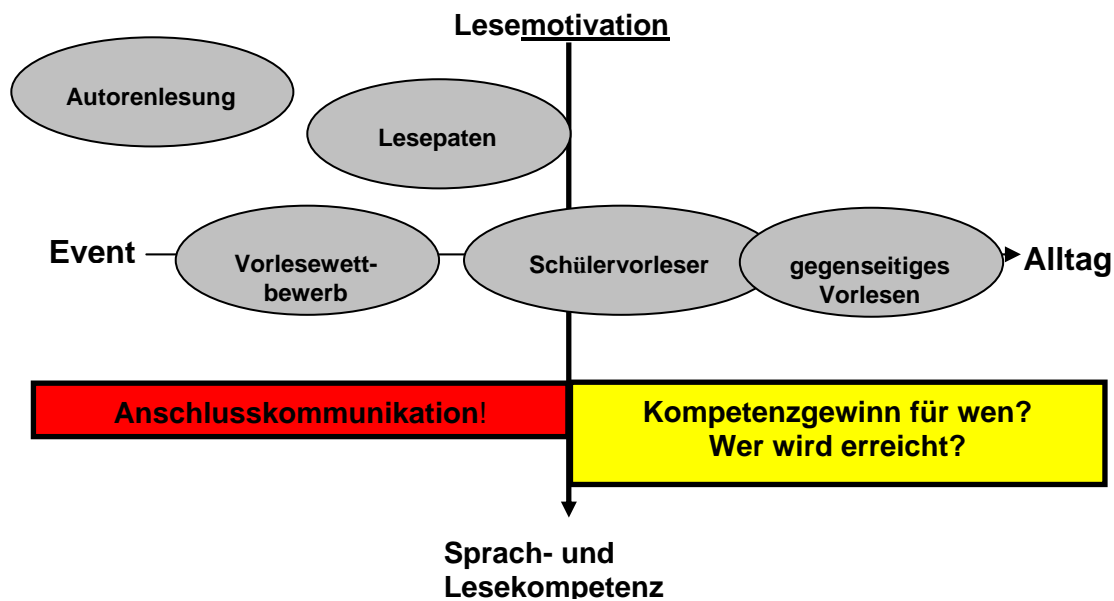
Zum Abschluss an dieser Stelle ein kurzer Blick auf ein Projekt, in dem sich wesentliche Erfolgsdeterminanten verbinden: Es handelt sich um das preisgekrönte Projekt ‚Lese-AGs in Kindergärten, Kitas und Schulen‘, das maßgeblich von der Umweltpädagogin Karin Dinter mitgestaltet wurde. Die Grundidee ist sehr einfach: „Den Preis haben wir bekommen, weil wir nach dem Lesen nicht Schluss machen. Wir spinnen das Gelesene weiter.“ konstatiert Frau Dinter dazu (Interview in der Frankfurter Rundschau vom 14. 10. 2006). Das bedeutet, dass sich aus dem Vorlesen eines Kinder- oder Jugendbuchs jedesmal ein kleines Projekt entwickelt, das thematisch an das Vorgelesene anknüpft: die Exkursion in den Wald oder das Tierheim nach einem Sachbuch über Tiere, die Auseinandersetzung mit Behinderung nach einem Buch über ein blindes Mädchen, Beschäftigung mit der Lebensgeschichte von realen Menschen, die Abenteuer erlebt haben, das Aufsuchen von unterschiedlichen Lebenswirklichkeiten und ‚Schauplätzen‘- „Wir verbinden das Gelesene mit der Wirklichkeit. Bücher werden dann mindestens so spannend wie ein Fernsehfilm.“

Hier wird das Vorlesen also systematisch genutzt, um Weltwissen zu erweitern – und das ist eine elementare Voraussetzung nicht nur für die erhoffte Verbesserung der Sprach- und Ausdrucksfähigkeit, sondern auch für die aktive Lesekompetenz schlechthin. Das Besondere an diesem Ansatz ist, dass neben kreativen Anregungen ganz bewusst auch kognitive Fähigkeiten angesprochen werden sollen.

Zum Verhältnis von Lesekompetenz und Lesemotivation beim Vorlesen

Betrachtet man die beschriebenen Vorleseaktivitäten innerhalb eines Koordinatensystems zwischen den Polen ‚besonderes Event‘ und ‚schulischer Alltag‘ einerseits sowie ‚Lesemotivation‘ und ‚Lesekompetenz‘, den Hauptzielen der schulischen Leseförderung, andererseits (s. Grafik), so fällt auf, dass sich die

betrachteten Arrangements in ihrer Mehrheit im linken oberen Quadranten verorten lassen. Eindeutig befinden sie sich näher beim ‚Event‘, dem Besonderen. Dies liegt sozusagen in der Natur der meisten Vorlesekonzepte, macht ihr ‚Alleinstellungsmerkmal‘ aus und ist insofern nicht zu kritisieren. Allerdings wird ebenso offensichtlich, dass eine zusätzliche Verankerung im schulischen Normalbetrieb erforderlich ist – sozusagen als notwendiges Gegengewicht, das den Events Nachhaltigkeit und ‚Bodenhaftung‘ verschafft.



Dem Alltagsbetrieb in der Schule am nächsten sind dagegen solche Arrangements, bei denen sich Schüler gegenseitig ihre Texte vorlesen. Diesem gegenseitigen Vorlesen, vielleicht auch dem Einsatz von ausgebildeten Schüler-Vorleserinnen, könnte es umgekehrt gut tun, wenn ihm ganz bewusst ein besonderer Platz im Schulleben eingeräumt und damit auch ein bisschen mehr an glanzvollem Event-Charakter verliehen würde. Kaum bemerkt und unauffällig im Gewohnten untergehen, wie es leider manchmal der Fall ist, sollten solche Schüleraktionen nun wirklich nicht.

Insgesamt geht es also darum, die Vorleseaktivitäten entlang der Achse ‚Event – Alltag‘ ihrem jeweiligen Charakter entsprechend auszubalancieren, wobei die Betonung mal stärker auf dem Einzigartigen, mal stärker auf dem Regulären liegen kann. Ganz vernachlässigt werden sollte aber keines dieser beiden Elemente. Das hier vorgestellte Strukturmodell könnte dabei eine Planungshilfe sein.

Noch deutlicher wird, dass sich die Vorleseaktivitäten fast ausschließlich dem Ziel der verbesserten ‚Lesemotivation‘ zuordnen lassen. Eindeutig und nachweisbar kompetenzfördernd ist keines der gängigen Arrangements, wie die Analyse ergeben hat. Ohne bewusst gestaltete ‚Anschlusskommunikation‘, oder noch besser: schüleraktivierende Anschlussprojekte, scheint das Vorlesen eher ‚bunter Lesezauber‘ zu bleiben, der vielleicht kurzzeitig erfreut, aber keine wahrnehmbaren Fördereffekte hat.

Dies führt zu zwei weiteren grundlegenden Fragen: Wen erreichen die gängigen Vorleseaktivitäten in erster Linie? Und wer erwirbt dadurch welche Kompetenz? Eindeutig (und einseitig) motivationsorientierte Strategien, wie es die meisten Vorlese-Events offensichtlich immer noch sind, sprechen vor allem die guten, sprachgewandten Lerner an und können hier zu weiterer Motivationssteigerung beitragen. Sie helfen also vor allem den ‚Guten‘, noch besser zu werden. Die schwachen und sprachungeübten Leser werden nicht im selben Maße erreicht, wie durch eine Vielzahl einschlägiger Untersuchungen bestätigt wird (z. B. Bertschi-Kaufmann & Schneider 2006 sowie Trenk-Hinterberger, Nix u. a. 2007). Diese Kinder und Jugendlichen brauchen zusätzliche Hilfe, die systematisches Training und den planvollen Aufbau von Weltwissen einschließt. Dies gilt sogar für schülerorientierte Settings wie das gegenseitige Vorlesen von Texten in Schreibwerkstätten und schulischen Literaturcafés, die noch am ehesten dem unmittelbaren Kompetenzgewinn dienen könnten.

Ein deutlicher Kompetenzgewinn ließ sich bei den Schüler-Vorlesern des vorgestellten Freiburger Projekts nachweisen; für die ‚Lesescouts‘ anderswo gilt das wahrscheinlich gleichermaßen. Die beteiligten Schüler/innen haben in ihrer Ausbildung nicht nur besser vorlesen gelernt, sondern auch Texterarbeitung, Präsentation und ‚Öffentlichkeitsarbeit‘. Dies gilt jedoch nur für die Vorleserinnen und Vorleser – die Wirkung beim Publikum wurde nicht untersucht.

Mit diesem Beitrag soll die Entwicklung einer praxisorientierten ‚Didaktik des Vorlesens‘, die an den aktuellen Wissensstand von Lernforschung und Lesedidaktik anschließt, unterstützt werden. Gefragt sind dabei vor allem die Akteure des Vorlesens: außerschulischen Institutionen, die ehrenamtlichen Vorleseaktivitäten initiieren, ebenso wie die vielen Praktiker, die sich in ihren Schulen engagieren. Aus der Vielzahl vorhandener Ideen und Erfahrungen lassen sich mit Sicherheit differenzierte Konzepte für eine zunehmend heterogene Schülerschaft herausdestillieren, die über das singuläre Event und das zeitlich begrenzte Erstrahlen einzelner Leuchttürme hinausreichen. Von der Entwicklung solcher Konzepte und einer wissenschaftlich fundierten Beantwortung der oben skizzierten

Fragen wird es abhängen, ob das Vorlesen auf Dauer in Mode bleibt – und zumindest einen Teil der damit verbundenen hohen Erwartungen erfüllen kann.

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Literacy Practices in Secondary School: which learning opportunities do teachers and students create in everyday classroom?

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The purpose of this paper is twofold. First, it aims to examine how literate practices are developed within and across 7 disciplines (Portuguese, English, Mathematics History, Geography, Natural Science and Arts classes) in a 8th grade classroom in a public school in Brazil. Second, it seeks to provide a basis for illustrating how Interactional Ethnography guides this process of study and constitutes a *philosophy of inquiry*, and how *theory is method* and *method is theory* within this approach (e.g., Birdwhistell, 1977; Green & Bloome, 1997). It also makes visible how, as a study develops over time, the *logic of inquiry* is constructed to make visible the decisions for data collection and analyses undertaken to identify what was socially, culturally and linguistically relevant to members of the local social group and thus analytically relevant (Green, Dixon & Zaharlick, 2001).

This approach, Interactional Ethnography, is grounded in theories from cultural anthropology (e.g., Agar, 1994; Birdwhistell, 1977; Geertz, 1983; Spradley, 1980), theories of discourse as social action (e.g., Vygotsky, 1934/1988; Bakhtin, 1986; Fairclough, 1992; Gumperz, 1991 e 2002), and sociological theories on the social construction of everyday life (e.g., Berger & Luckmann, 1967; Giddens, 1984; Erickson, 1986 e 2006). Building on Anderson-Levitt's argument that ethnography is not a method but a philosophy of inquiry, we seek to make visible how an Interactional Ethnographic perspective guides the ways in which we construct an analysis from the records in an ethnographic corpus (archive) to explore an unexamined issue or question made visible through previous analysis.

Developing logic of inquiry: the responsive and contrastive nature of data analysis process

In this section, we begin the presentation of our data analysis process through characterizing the logic of inquiry constructed for examining the proposed questions for this study. Drawing on Castanheira, Crawford, Dixon & Green (2001), we explore a set of analytical questions and theoretical and methodological procedures that guides this investigation. Figure 1 represents the initial phases of this analytical process.

OVERARCHING QUESTIONS: How are Literate Practices constructed in the daily events of classroom life? To which opportunities for learning do students have access across subject-area classes?

Proposing question: Which literacy events were constructed within and across subject-area classes in the first week of class?

Represented data: Construction of interactional event maps, registering participants' actions, time of activity, materials resources, and interactional spaces.

Data analyzed: Analysis of event maps to support a panoramic view of what was accomplished in the first week of class within and across disciplines and the onset of a referential perspective of literate practices within and across subject-area classes.

Proposing questions: What actions did the teachers and students take in initiating literate practices within and across subject-area classes?

Represented data: Production of domain analysis and taxonomies of initiating practices in organizing classroom interaction, proposing activities to students and using written materials.

Data analyzed: Analyzing taxonomies of initiating practices within and across subject-area classes, aiming to understand teachers' pedagogical perspective and to construct a panoramic view of the range of learning opportunities created within and across each academic discipline.

Proposing questions: What kinds of texts were explored within and across subject-area classes? What was the role of the text within and across subject-area classes?

Represented data: Taxonomy of kinds of texts used by participants in the different subject-area classes.

Data analyzed: Comparative analysis of taxonomy of kinds of text used in each subject-area classes.

Proposing questions: How did members participate in the interactions mediated by texts in these classrooms? Who could say and do what as texts were explored during process of interaction?

Represented Data: Producing transcripts of classroom interaction among participants in Portuguese and Geography classes.

Data analyzed: Microanalysis of transcripts examining how and which opportunities for learning and becoming literate were constructed within and across academic disciplines.

PROPOSING NEW OVERARCHING QUESTIONS: How were the Literate Practices initiated during the first week of classes explored within and across subject-area classes throughout the year? Were they expanded or abandoned? What consequences did these practices have for students learning?

Figure 1: Representing the logic of inquiry constructed in this study

As represented in Figure 1, through our analytic approach, we created a series of event maps, transcripts, data tables, and domain analyses and taxonomies that we later used contrastively to construct a grounded perspective on literate practices across the subject-area classes. The analytical process is developed through a series of actions - proposing, representing and analyzing data - that characterize its responsive and contrastive nature. Thus, a new set of questions emerged from each analysis that was undertaken and, in turn, these questions guided new analyses to be developed.

Thus, these structural maps form the basis for subsequent representations and analyses. Each was constructed by observing how time was spent, with whom, on what, for what purposes, when, where, under what conditions, and with what outcomes (Green & Wallat, 1981; Bloome, 1989; Green & Meyer, 1991; Santa Barbara Classroom Discourse Group, 1992a, 1992b) and represents a different level of differentiation of information. Event maps represent the ebb and flow of

activity, “constituting socially significant processes and practices within a given period of time, e.g., a school day or a class session” (Spradley, 1980, p. 78).

In the sections that follow, we will present a description of each structural map indicated in Figure 1 and discuss what each permitted us to understand, examine, and know. As part of the discussion, we will show how theory-method relationships guided our interactional ethnographic approach, and demonstrate the generative nature of question construction and data analysis practices and processes. Further, we will demonstrate how the contrastive analysis approach was central to identifying intertextual relationships within and across time and events, as well as other types of literate practices afforded by students in the classroom.

On what events were these classes constructed, where, under what conditions, with whom, and with what outcomes?

Table 1 represents our analysis of the interactional spaces, events jointly constructed, and the opportunities of learning identified for each of the first subject-area classes, through our moment-by-moment analysis of what members were being told to do, what their actions indicated they were doing collectively, and the chain of actions taken by students and teachers, individually and collectively. In constructing the table, we have adopted a double angle of vision in which we examine what is being constructed by focusing first on what the teacher is initiating, proposing and guiding and then shifting the angle to explore students’ contributions to the construction of events and actions.

We constructed the event maps (Table 1) so as to represent what the teacher was proposing, the types of spaces constructed for interaction, the sub-events and events being constructed through these actions, and the demands that these actions for literacy formulations within-the-group made available to students through the actions of both

TABLE 1
Events across subject-area classes during first week of school

Subject-area: Portuguese		Day: 02-07-07
Time:	Events/subevents:	
07h10min	<i>Distributing text books</i>	Distributing textbooks to students provided by National Government Textbook Program (PNLD). [IS: T-WC]
07h18min	<i>Working with textbooks activities</i>	Comparing two pictures: one of Michelangelo's Pietá and another of a street boy sleeping in the lap of a female statue. [IS: T-WC/I-WC/T-I-WC]
07h25min		Reading news associated with street boy picture and doing text book activities. [IS: I-WC]
07h32min		Debating on picture and news. [IS: T-WC/ I-WC]
07h46min		Debating on social issues in Brazil: kids living on street and drugs. [IS: T-WC/ I-WC]
07h56min	<i>Writing a letter</i>	Proposing homework: writing a letter to an authority asking for a solution for social problems: kids living on street and drugs. [T-WC]
Subject-area: English		Day: 02-07-07
Time:	Events/subevents:	
09h35min	<i>Arriving in the classroom</i>	Receiving students and greeting students in English in the classroom. [IS: T-WC]
09h42min	<i>Defining class material</i>	Defining class material to be used during the year: Coleção Longman . [IS:T-WC]
09h46min	<i>Reading a letter</i>	Reading and translating a letter from English to Portuguese: Andy's letter to his pen pal in Brazil [IS: T-WC/I-WC]
10h00min		Working with word meanings: identifying cognate words and explaining new words. [IS: T-WC/I-working]
10h05min	<i>Writing a letter</i>	Writing a letter in English to Andy telling about personal characteristics, interests and dreams. Writing a letter to Andy about yourself [IS: I-Working]
10h14min		Reading students' letters at their table: teacher goes to each student and reads his/her letter. [IS: T-I]
Subject-area: Geography		Day: 02-08-07
Time:	Events/subevents:	
08h15min	<i>Arriving in the classroom</i>	Greeting students arriving in the classroom [IS:T- WC]
		Remembering the time teacher and class were together in fifth grade. [IS: T-WC/ WC-I]
08h30min	<i>Proposing a research</i>	Proposing research on Global Warming. [IS:T- WC]
08h48min		Answering students' questions about research sources, size of the report, organizational structure and deadline. [IS:T- WC]
08h50min	<i>Exploring textbook</i>	Distributing geography textbooks provided by National Government Textbook Program (PNLD); analyzing the textbook cover that deals with the subject of social inequality in Brazil. [IS: T-WC]
08h57min		Reading the textbook author's letter, commenting on the central focus of the discipline in this school year. [IS:T- WC]

Key: IS, interactional space; T-WC, teacher speaks to whole class; I-WC, individual student speaks to whole class; T-I, teacher interacts with individual student.

teachers and students. Actions of participants are presented as verbs (present continuous) to represent the dynamic structuring processes, and the textual

information available to hearers/observers (respectively, second and third column, from left to right in Table 1).

Central to the construction of this map was the examination of the ways in which time was spent by members, and how shifts in activity were interactionally marked by changes in common actions and types of interactional spaces constructed by members (Heras, 1993). Analysis of the shifts in actions led to the identification of a series of bounded unit and sub-events, which in turn, led to the identification of thematically and intertextually tied units of activity (Green & Wallat, 1981). For example, in Portuguese class, *Working with textbook* event was constituted by four subevents: *Comparing two pictures*, *Reading news*, *Debating on pictures and news*, *Debating on social issues in Brazil*.

What else does this panoramic view of classroom interaction allow us to learn about what was made available to students within and across the first day of class in each subject-area? What were the expectations for participation implied in the construction of these events? It is necessary to compare and contrast the different information presented in each event map to answer these questions. For example, if we consider the various interactional spaces - spatial configuration of the group, defined how participants are oriented to or how they are spatially organized for developing activities (Heras, 1993) - we can see that students and teachers developed activities in different organizational spaces. In all subject-areas students directed their attention to teacher as he coordinated participants' actions (T-WC). At these moments, teachers proposed activities to the class, answered questions to clarify how the activities should be done, or coordinated discussion and debates. In some classes (e.g., Portuguese and Geography), students were also expected to address the whole class (I-WC) to express their points of view about a particular issue being discussed. In English class, there were also moments in which students were expected to be able to work autonomously in the production of a text (I-Working) and students were asked to discuss the meaning of the rock lyrics in pairs in History class (I-I). This contrastive analysis of the event maps, then, evidences that students were presented to the expectation of and demand for engaging in activity developed in various participation structure (Erickson, 1986, 2006) within and across subject-area classes, since the first day of school.

The various choices made by teachers in relation to the use of material resources to be explored in the classroom makes visible the autonomy that each teacher has for planning, preparing, selecting and organizing materials which they will use in their teaching. It also makes visible the use of national policies and programs at school level and how the local school context is linked to broader educational contexts, in this case, to the Federal level of the school system.

In this section, we discussed various aspects of classroom life within and across subject-areas in a 8th grade classroom in which understanding was supported by the construction of a broad view of events constructed by classroom participants during the first week of classes. We also illustrated the analytical process that supported the examination of the flow of activities in the observed group. In the next section, we move towards a more micro-analytical level of analysis by highlighting some of the initiating practices that the teachers and students explored in the first week of classes.

Initiating practices for participating in literacy events in the classroom

From the theoretical view of classrooms-as-cultures-in-the-making (e.g., Baker & Green, 2007) that guides our work in Interactional Ethnography of classroom life, we cannot speak of literacy or literate practice as something that is known or that can be predetermined, but rather we must explore both of these constructs as ongoing developments of actors within a social group. Therefore, literacy refers to what can be part of a particular literacy event and who has access to what, when and where, under what conditions, for what purposes, and with what outcomes or consequences for current and future participation as a literate member of a particular group. Thus, the process of creating literacy events is an ongoing process and not simply a state of being in the class.

Literate practices, on the other hand, refer to the ways of knowing, being and doing, constructed in and through the actions of participants in a particular moment or across times and events in the classroom. Like the meaning of literacy for a particular group, from an Interactional Ethnographic perspective, literate practices are continually being constructed in local and situated events. Therefore, the use of literate practices enables us to focus more closely on *how* members of a group have opportunities for developing a particular academic or social practice and how these opportunities are constituted in and through local and situated processes of interaction among members.

From this perspective, we examined the teachers' and students' actions to identify and trace how these actions (spoken, written, physical and other) created a particular set of opportunities for participating, learning, and being a literate member of the local event or group and how what is constructed in one event is consequential for what students are able to know, do and understand in subsequent events or points in time (Tuyay, Jennings & Dixon, 1995; Soares, 1998, 2003). Thus, literate actions become literate practices as they are taken up and used within and across times and events. Such actions and practices, therefore, like the process of establishing what counts as literacy, are also local and situated actions that

support students in participating in, engaging in and working with the complex practices and processes of work in the different subject-area classes as developing communities of learning. These distinctions, therefore, provide different angles on what counts as literacy and literate practices and how these processes and practices are made available to and support students in building a dynamic and academically rich social world in the classroom.

Adopting this theoretical perspective, we examined teachers' and students' actions as a way of characterizing what counts as literate actions (ways of participating in the literacy event) and literate practices (literate actions taken up and used within and across times and events) in the various subject-area classes. Figure 2 represents the kinds of actions that were taken by teachers and students as they constructed literacy events in the classroom during the first week of class.

As represented in Figure 2, teachers and students developed various kinds of actions as they engaged in the construction of literacy events in the classroom. The first 8 actions indicated in Figure 2 (from top to bottom) refers to the actions that teachers took as they orchestrated (Bloome & Theodorou, 1988) classroom interaction. An analysis of Figure 2 shows which actions were common across subject-area classes. These actions are related to different types of classroom discourse and serve different functions in shaping classroom life. For example, the actions of *Greeting students*, *Explaining how the class will be organized*, and *Making explicit norms for participating in the subject-area class*.

Initiating Literate Practices	Subject-area class						
	Portuguese	English	Arts	Geography	History	Natural Science	Math
Greeting students	x	x	x	x	x	x	x
Explaining how the class will be organized	x	x	x	x	x	x	x
Making explicit norms for participation in the subject-area class			x	x	x	x	x
Proposing the reading of different kinds of texts	x	x	x	x	x	x	x
Proposing the production of a written text	x	x			x		
Coordinating discussion in a seminar format	x	x	x		x	x	x
Orienting how to develop proposed activities	x	x	x	x	x	x	x

Observing and following students' work		x	x		x		x
Assigning homework to be brought to the next class	x			x		x	x
Consulting colleagues		x	x	x			x
Consulting the teacher and asking for clarification		x	x	x			x
Reading texts provided by the teacher	x	x	x	x	x	x	x
Writing texts with specific purpose	x	x					
Presenting personal point of view to the whole class	x	x	x	x	x	x	x

Figure 2: Literate actions identified within and across subject-area classes in the first week of class.

At least two arguments can be supported by these analyses. One is that students had a varied range of literate actions to learn and to take up as they engaged in literacy events within and across the various subject-area classes. In this perspective, we can argue that students, since the first week of class, could begin to construct a particular view of what it means to engage in reading and writing activities in a 8th grade classroom or of what is required to be done in order to be a participant in school literacy events.

The other argument that can be made based on these analyses is related to the continuity of experiences across subject-area classes. Although there was a degree of variation of how participants (teachers and students) acted over time, we can argue that by taken up and using particular literate actions within and across times and events the participants were initiating and legitimating literacy practices. They were constructed through the continuity of actions a referential perspective of what would count as literacy, literate actions and literacy practices in a particular 8th grade classroom. Furthermore, a closer examination on how teachers and students engaged in the proposed activities may reveal that there was a continuity of schooling experience from previous years. This aspect will be illustrated in the next sections of this paper.

Kinds of text explored in literacy events

Research on academic literacy practices – reading and writing within disciplines – supports the argument that literacy practices constitute central processes through which students learn new subjects and develop their knowledge about new areas of study (Heath, 1982; Lea & Street, 1998). In the last decades, the teaching of

language (e.g., Portuguese) has moved from a grammar or metalinguistic oriented approach to a functional and epilinguistic approach, in Brazil and in other parts of the world. This new perspective brought to the center of teaching the variety of social uses and functions served by texts in our society. It is supported by the concept of language as social interaction and discursive activity. This perspective draws on a dialogic and discursive view of language (Bakhtin, 1981) and supports a broad definition of text. A text can be understood as any oral, written or visual piece used for meaning production by people in particular social settings. Teachers are challenged to explore different genres of texts in their teaching as a way to bring the “real writing world” to the classroom, thus, creating the possibility of connecting school literacy to the social practices in which students are expected to engage out of school (e.g., writing as citizen to authorities, reading and positioning in relation to news of various social spheres, reading for pleasure, etc.).

Given the centrality of the use of texts and varied genres of texts in the constitution of academic literacy events, we asked the following questions in our process of study: to what texts did students have access during the first week of school? Which texts were used within and across subject-area classes?

TABLE 2
Genres of text, subject-area and interactional spaces

Genre	Subject-area	Interactional Spaces			
		I	P	T-S	W C
Letter	Geography	x		x	
	English	x		x	x
Three-dimensional figure	Arts	x		x	
Picture	Portuguese	x		x	x
Textbook	Geography	x		x	
	Portuguese	x		x	x
Song lyrics	History		x	x	x
News	Portuguese	x		x	x
Research	Geography	x		x	
Abstract	Natural Sciences	x		x	
Math problems	Math	x		x	

Key: I, individual; P, pair; T-S, teacher-students; WC, whole-class.

Before moving into the analysis of Table 2, a caveat needs to be made. Given our view of learning as socially constructed and situated within local contexts, our premise that one’s activity is related to or is a response to social demands and conditions, and our view of classroom as constituted by simultaneous interactional spaces, we understand that any interactional space in the classroom is always situated in the larger context of the classroom, that is the whole class. For example, a teacher asking a question to a particular student is an event that can be seen and interpreted by other participants of the class. It is, then, situated within the whole class interactional space. The student’s answer to the teacher is also situated within this larger context. It can be constructed taking into consideration, for example,

subgroups to which the student is affiliated, his relationship to a particular group of friends or how he wants to be seen by his classmates (Bloome & Theodorou, 1988).

Analysis of information presented in Table 2 makes visible the varied textual genres that were explored in the academic literacy events across disciplines. It also makes visible patterned ways of using texts within these events across subject-area classes. In all disciplines, teachers proposed the reading of a text as an academic activity. In all subject-area classes but one (History), these texts were read first individually (individual) and, then, explored in teacher-student interactional spaces (T-I) or/and seminar. In History class, the activity began with students reading the text in pairs and moved to the discussion in teacher-individual and seminar interactional space.

The contrastive analysis of the event maps also make visible the variety of thematic topics that were addressed in the first day of class within and across subject-area classes: identity, social issues, classroom norms, subject area specific content and activity. However, it is necessary to explore a micro analytical level in order to know how participants engaged in the discussion of these topics, worked in the different interactional spaces as well as to know the role that textbook played in the classroom, among other aspects of classroom life.

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A Creative Teacher and Methods of Teaching

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Didactic poster supporting oral presentation or why should we make it with great care – does anybody turn eyes to it at all?

The basic task of teachers who set the pupils/students (authors of the poster) a task of making a poster is certainly to »assure« them that the reply to the second part of the above heading is positive. Thus, a didactic poster represents a teaching aid, which helps students memorise and master the subjects, and above all, it helps the authors to gain knowledge and different skills in an active manner. The authors of the poster should have the feeling that making posters represents an important and useful occupation for them as well as for their schoolmates. They will find making posters an easy and reasonable task provided that their posters are later on applied in practice. Of course, the future authors of posters ought to be acquainted with the characteristics of a didactic posters and given precise instructions on how to make it. The authors of a didactic poster should include various materials on the poster: pictorial, graphic and illustrative non-verbal materials; a very important characteristics of a didactic poster is creativity in searching for various ways of expressing since the purpose of a poster is to primarily get attention of the readers; also the clarity of the poster's message is very important: its readers should get the message in two or three minutes. When you invite pupils/students to make a poster it is not enough to give them the topic and tell them to make a poster about the given topic. With a view of the authors of the posters and their mentors to become more concerned about the planning and making of a poster and to consider the methods of making posters, me and my co-worker Irena Sojč, who is a teacher of English and has been making posters with her students in the English workshop for several years, organized and started a Slovenian national competition The best didactic poster.

The concept of the competition »the best didactic poster«

The Slovenian national project called Creative learning, was founded in the school year 2008/2009; the first professional challenge within the project was to organize the national competition on the making of the best didactic poster. We officially published an invitation in which we invited all Slovenian primary and secondary

schools to enter the competition. Pupils/students in cooperation with their mentors made 143 posters.

The purpose of the project Creative learning is: to motivate students to gain knowledge creatively, to lay stress on the significance of mingling of verbal and non-verbal information, to teach pupils/students how to summarize professional texts, to transform verbal information into various other forms and to talk about professional topics in Slovene or foreign language. The making of a poster comprises all the above mentioned skills and abilities. A didactic poster can be classified as a type of writing with special characteristics (we could also name it a scientific poster), which is characterized by a logical link-up of verbal and non-verbal contents. The authors of didactic posters include pictorial, graphic and illustrative non-verbal materials; a very important characteristic of a didactic poster is creative searching for various ways of expressing for the purpose of a poster is to get attention of its readers; also the clarity of the message is of vital importance: the readers should get the message of a poster in two or three minutes.

The making of an effective didactic poster

Drago Bajt in his Handbook for writing: I write so I am defines a poster as a notice, namely, he considers it a superior form of writing and places it into the group to which also placards and leaflets belong. He states that the so called superior forms of advertisements »can extend also into the social-political happening (underlines) via their language elements (striking slogans, whereas with technological elements (tension between textual and graphic parts) they can revolutionize pictorial art (e.g. collage)« (Bajt 1994, 97). He does not mention the scientific or didactic posters as well as France Žagar does not point them out in The school types of writing. Some elements of a scientific poster are reminiscent of a textbook representing the publication for educational purposes, which » systematically explains a certain area in accordance with the syllabus, schooling level, psychological abilities of students. It surveyably treats essential facts and commonly accepted cognitions (without suppositions) and devotes special attention to the method of explanation and didactic viewpoints (brings face to face various thoughts and results, so that the user would plastically understand the essence, is written in a popular way, professionally and is rich in illustration« (Bajt 1994, 131). A scientific poster also represents commonly accepted cognitions: it represents them in serried form – as key words and is thus intended for the audience, who is already acquainted with the subject matter or is explained in details by the author of the poster in the presentation, which is an essential part of a poster. A didactic poster should follow didactic principles especially in the part of its oral presentation if this accompanies

the presentation of a poster. The pictorial art is not only a variegation but also represents a support to the presentation; therefore, the visual elements as well as graphic elements need to be carefully chosen; it is very important to find symbolic links with the contents; very important are also the colours, for example, when we talk about the spring we use the letters in green colour, better than red colour, for additional message we take a suitable foundation, which helps to convey the message using the symbolics of colours.

The creation of scientific posters, especially if we consider didactical posters, the authors of which are primary school pupils who are only getting to know the principles of this very special kind of writing and are only gaining the skills they need to make this kind of teaching aid ought to be vigilantly supervised by mentors. The authors should be given instructions on how to make a poster; written instructions should not be very precise (can be »looser«) as they can limit the authors in their creativity: thus the authors should be provided with more detailed instructions during the process of putting into words, or at the time, when we establish what kind of and how much help they really need.

It is reasonable to form a team consisting of three authors when making a poster. The authors share the tasks according to their abilities or talents they have. Together they perform the invention, which is the first stage in the creation of a poster (the stages are similar to those in the creation of other types of texts): they define the topic and subordinate topics, collect the materials (books, textbooks, Internet pages, consult people who know more about the chosen topic than they do). The second stage in the creation of a poster, selecting and editing materials, is also performed by the whole team of authors: they determine the sequence of presenting subordinate topics, for example, chronologically or from more important to less important. At this stage the authors lay great stress on more important information or supplement information connected with individual subordinate topic: statements and arguments, definitions and illustrations are linked together.

In the third stage – the elocution of materials – each author in the team is given his own task or is involved in the definite sphere of activity. This stage is very specific as it includes a lot of specialities and distinguishes the creation of a didactic poster from the elocution of other texts.

The science of writing considers this stage to be the most demanding: »Irrespective of good knowledge of the topic we write about the collected and classified materials ought to be put into words, the ideas transformed into sentences and linked into logical, comprehensible and integrated text« (Jerca Vogel and others 2007, 89). The notion of specific in the creation of didactic posters originates in special characteristics of this kind of writing, in which the content is defined by the

harmonious integrity, logical interlacing of verbal and non-verbal parts of a poster (reproductions, photos, graphs, tables, logos, various colours and letter size), which serve as attention-getters for the readers to stop at the poster, read it and remember the message in the shortest time possible.

For the poster is classified as didactic , its purpose is that the readers gain knowledge or revise the knowledge they have already acquired. Therefore, all the things on the poster should be clearly visible from distance: the size of the letters should be big enough, which means we cannot use the whole sentences; we use only key words and complete the verbal message with non-verbal.

A crucial process in the making of a didactic poster is summarizing of professional textual materials.

The authors of posters perform critical evaluation of sources already in the first and second stages of making a poster; they choose the sources, which are, to a great extent, suitable for the chosen topic and subordinate topics as well as for the readers (as with other types of writing the reader's pre-knowledge needs to be taken into account). The authors summarize the most important information from suitable sources, and then, in the stage of putting into words transform them into key words and expressions. All the members of the team should have the possibility to learn how to summarize texts; as during the process this is done only by one member of the team, the teacher-mentor should take care that next time also the other two members actively learn how to summarize textual materials. One member of the team also sees to the visual materials. It is of great value that the authors of posters make illustrations on the posters by themselves; for those who have a talent for painting or drawing it certainly represents a great challenge, which they accept with pleasure.

Transformations of verbal information into graphs or tables is also very important. This is the task for the third member of the team. The third stage of making an educational poster is also very special as it concentrates on the aesthetical forming of materials. If the team decides to make a poster in an electronic form they can apply electronic written record for the verbal information; in this case the letters or words should be accurately cut out and also carefully stuck on the poster; for this reason the material of the poster should be hard enough and subsistent.

The placement of verbal and non-verbal materials on the poster is also very important; the non-verbal materials should logically complete the verbal materials or vice versa. The authors of a poster ought to follow the rules of aesthetics and choose suitable and harmonized colours; they can decide on one colour and then variegate the poster either by applying various shades of the same colour or

contrasting colours; of course, the applied colours should symbolically support the content of the poster. From the pictorial standpoint, besides harmonical colours very important in the making of a poster are also: the composition of a poster (the placement of units of content on the poster, the use of golden cut , aesthetic use of margins and blank spaces) as well as technical accomplishment of a poster (material used on the poster, are the materials used properly, the general quality of the accomplishment of a poster).

In addition, effective posters are distinguished for their graphical appropriateness, which comprises appropriate type and size of letters, visibility or legibility of textual and visual materials and their placement on the whole format of the poster.

The purpose of a didactic poster, as mentioned before, is in the first place to attract attention of the readers: to stop at the poster and start reading it, which should not take them for a long time. Didactic posters differ from other type of posters because they need to be explained; therefore, the authors of a poster prepare the explanation of the contents on the poster. They write the text, which is an essential part of a poster. A text can be given as handouts to the readers of the poster, or to the audience when the poster is presented orally.

Evaluation of didactic posters

As the authors of the project Creative learning we stated some general instructions on making posters and include them in our official invitation, which was sent to the authors and their mentors to help them with the making of posters. At this point we also suggested that cooperation between the authors and their mentors as well as between the mentors of different subjects should be established. What is more, we recommended mentors to form teams of mentors (consisting of a teacher of a special subject, a teacher of pictorial arts and a teacher of graphic arts) as such cooperation can produce the effect of reciprocity: each mentor in the team can help the authors of the posters with his professional area.

The posters are evaluated from the professional standpoint – they are assessed by expert teachers according to the criteria, which is prepared in advance.

The posters are evaluated according to the following criteria:

The value of the professional part of a poster represents 50% of the entire assessment value.

Evaluation criteria and points

DESCRIPTIVE CRITERIA	POINTS	POINTS	POINTS	POINTS
<i>Title/Content of a poster</i>	0	1	2	3
<i>Professional integrity of a poster</i>	0	1	2	3
<i>Transformation/Variety in presenting of information and content</i>	0	1	2	3
<i>Conciseness of a poster</i>	0	1	2	3
<i>Appropriateness of the accompanying text</i>	0	1	2	3
<i>Sources</i>	0	1	2	3

Evaluation scale:

- 0 points: completely inappropriate (not in accordance with the instructions/no characteristics of a poster)
- 1 points: partly appropriate (some mistakes, incomplete)
- 2 points: appropriate (minor lapses)
- 3 points: completely appropriate (completely in accordance with the instructions)

25 % of the entire assessment value represents the value of the pictorial part of a poster.

Evaluation criteria and points

DESCRIPTIVE CRITERIA	POINTS	POINTS	POINTS	POINTS
<i>COMPOSITION (the placement of units of content, the use of golden cut, aesthetic application of margins and blank spaces/lines ...)</i>	0	1	2	3
<i>HARMONY OF COLOURS (harmony of the chosen colour composition system-harmonic or contrasting, colours supporting the message, colours contributing to clarity...)</i>	0	1	2	3
<i>TECHNICAL ACCOMPLISHMENT (the material used on a poster, proper use of materials, overall quality of the technical accomplishment...)</i>	0	1	2	3

Evaluation scale:

- 0 points: completely inappropriate (not in accordance with the instructions/no characteristics of a poster)
- 1 points: partly appropriate (some mistakes, incomplete)
- 2 points: appropriate (minor lapses)
- 3 points: completely appropriate (completely in accordance with the instructions)

25 % of the entire assessment value represents the value of the graphic part of a poster.

Evaluation criteria and points

DESCRIPTIVE CRITERIA	POINTS	POINTS	POINTS	POINTS
<i>Appropriate type and size of letters</i>	0	1	2	3
<i>Visibility/Legibility of textual and visual materials</i>	0	1	2	3
<i>Placement of elements on whole format of a poster</i>	0	1	2	3

Evaluation scale:

- 0 points: completely inappropriate (not in accordance with the instructions/no characteristics of a poster)
- 1 points: partly appropriate (some mistakes, incomplete)
- 2 points: appropriate (minor lapses)
- 3 points: completely appropriate (completely in accordance with the instructions)

The winning primary and secondary school posters to a great extent meet the requirements of the above mentioned evaluation criteria – they even represent an effective and qualitative teaching aid. Their special value is in the fact that they were made by pupils/students themselves and with the support and encouragement of their mentors.

Conclusion

The competition The best didactic poster certainly achieved its purpose: pupils/students created excellent teaching aids, cooperation between pupils/students and their mentors was established, even the team of mentors was formed. The idea of the competition and the making of posters as a way of creative learning and teaching was met with a positive response. The making of a didactic poster can be a pleasure for pupils/students: they can have a good time and at the same time develop demanding skills and abilities such as: summarizing, searching for essential information in the professional texts and its transformation into graphs and diagrams.

Making posters enables each pupil/student to get an active role in the working team, which usually cannot be done at lessons; and last but not least, a relaxed working atmosphere is created during the process of making posters.

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Health and Reading: Building Literacy Together

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Within education, the importance of students developing reading skills is unquestioned. Learning to read is at the forefront in all schools' curricula today. The No Child Left Behind Act (NCLB) reinforced the central focus on the need to learn to read and sweepingly ensured that standards-based education would be implemented in all schools nationwide (National Reading Panel, 2000).

What about the importance of health education? Although health education does not address NCLB directly, comprehensive health education supports the intent of NCLB. Simplistically stated, healthy students learn better than unhealthy students. A student's ability to learn and to succeed is dependent on the student's physical, mental and emotional health (Deal, 2006; Kolbe, 2002).

More importantly, NCLB educators need to recognize that consistently across assessment measures, healthy students achieved higher academic outcomes than unhealthy students (Jennings, Pearson & Harris, 2000; Murphy, Pagano, Nachmani, et al., 1998; Nabors & Reynolds, 2000). Connecting health education with reading education is essential to achievement the optimum academic level within NCLB.

However, in the daily curriculum, teachers feel overwhelmed with the requirements needed to meet the expectations of high stakes testing of NCLB. The pressure for schools to focus on core subjects such as reading, writing, and math in order to meet the proficiency exam requirements has resulted in curriculum decisions and policy priorities that often eliminated or negatively impact health education programs. Often health education is delivered in fragmented pieces and without consistency in instruction.

Literature Review - Health

Most major health problems in the United States result from behaviors people adopt. Chronic diseases, such as cardiovascular disease, cancer, and diabetes, account for seven of every ten deaths in the United States and affect the quality of life of 90 million Americans according to the Centers for Disease Control (CDC) National Center for Disease Prevention and Health Promotion. The CDC, however, asserts that adopting healthy behaviors such as being physically active, eating healthy foods, and avoiding tobacco can prevent or control the destructive effects of these

diseases. The *Healthy People 2010* (US Department of Health and Human Services, 2000) initiative addresses the national issue for health literacy but has focused more on the needs of the adult population than those of children.

Health literacy among school age children needs to be shared and discussed in their critical thinking communities, within the classrooms of their schools. In the 2007 National Health Education Standards (NHES) publication, the authors recommended that students in Pre-K to second grade receive a minimum of 40 hours of health education instruction, while students in grades three through twelve receive 80 hours of instruction in health education per academic year. These minimums currently are not being met within the educational system (Summerfield, 2007). Health is seldom included in state assessments for NCLB thereby challenging schools to include comprehensive health education throughout the K-12 program. However, reading is included on state assessments for NCLB and schools throughout the country provide 90 minutes per day for reading instruction.

Health education curricula are taught primarily by regular classroom teachers at the elementary level, and by PE/health teachers at the secondary level. Nevertheless, every teacher can be a health teacher at the very minimum through modeling healthy behaviors. On the other hand, every teacher who teaches reading has an opportunity to teach reading and health during the same instruction time.

A health literate person is a critical thinker, a problem solver, a self-directed learner, an effective communicator, and a responsible, productive citizen. As defined by the Joint Committee on Health Education, health literacy is the capacity of individuals to obtain, interpret, and understand basic health information and services and the competence to use such information and services in ways which enhance health.⁹ People who are health literate: think problems through and make healthy choices in solving their own problems, are responsible and make choices that benefit themselves and others, are in charge of their own learning, and use communication skills in clear and respectful ways.

Knowledge of health concepts and development of skills to enhance health are critical to health literacy. The NHES support the scaffolding necessary for children and youth to become health literate. The NHES consist of one knowledge standard and seven skill standards. The NHES provide the foundation for aligning curriculum, instruction, and assessment. The goals of the NHES are to improve student academic achievement and support improved health in the United States (Joint Committee on NHES, 1995).

The foundations of health literacy are health knowledge and health skills. NHES consist of health knowledge in standard number one. It is not enough for students merely to learn health facts. Facts alone will not make a person health

literate nor provide the skills to change behaviors. Standards two through eight identify the health skills as: accessing information, analyzing influences, decision making, goal setting, self management, interpersonal communication, and advocacy. Students must be given opportunities to practice the health skills they utilize in their everyday lives so that they may become proficient in their learning and change or avoid unhealthy behaviors. The purpose of school health education curricula is to develop students who are equipped with the knowledge and skills they need to make responsible decisions that lead to healthy behaviors.

Surveying early adolescents, Brown indicated that students may not understand that their behaviors and decisions may impact their life (Brown, Teufel & Birch, 2007). The understandings of health skills need to be practiced by students. Brown advised that health prevention efforts start early in school in order to strengthen students' beliefs and understandings about health education issues.

When taught consistently within the curriculum, standards-based health education helps students develop the knowledge and the lifelong skills to become healthy, literate adults. In order to accomplish the needed consistency, Deal (2006) advised that during the reading time teachers use meaningful literature with students so that they may practice making decisions about their health and well-being. As a professional development resource for teachers who need to select appropriate, quality literature for their students, Deal compiled the Health Education Assessment Project (HEAP) text, *Aligning Health and Reading with a HEAP of Books* (2006).

Literature Review – Reading

Literature-based instruction is a methodology for teaching reading that focuses learning through literature; fiction and non-fiction books are the basis of the curriculum. A reading comprehension strategy technique applied within literature-based instruction is literature circles, a process in which students join small groups of five to seven members for the specific purpose of discussing books (Auger, 2003). During literature circles, students are actively engaged in discussions by reading for meaning with understanding so that conversations with critical thinking community members may transpire (Hoyt, 2005; Norton, 1992).

Researchers have recorded multiple benefits from implementing literature circles, including: learning communities are developed effectively, reading comprehension improves, and overall achievement promotes critical thinking, a level of thinking that is reflective as well as creative (Daniels, 2005b; Peterson & Eads, 1990; Wies-Long & Gove, 2004). After more than a decade of research on literature circles, Daniels (2006) stated, "The consistent outcome is that kids are falling in love with books they have chosen and talked about with their friends" (p. 11).

For literature circles to be successful within the classroom, Daniels (2006) recognized that students needed to be taught how to participate in intellectual discussions about books, how to ask thoughtful questions, how to listen intently, how to disagree appropriately, and how to deal with other students who do not take satisfactory responsibility for being a part of the learning community. Actively involved teachers chose literature with possibilities to help students make connections to themselves, other texts, the curriculum, and their surroundings (Wies-Long & Gove, 2004). But more importantly, Daniels (2005a) identified that the attainment of these communication skills by students required skilled teachers to actively provide modeling and feedback in multiple practice sessions.

When literature circles are introduced in a literature-based curriculum, teachers select five to six books that will develop a theme; the health skills are life focusing themes addressed in reading education. Then students self-select their circles by their choices of the literature. Group members meet to initially determine roles which allow the members to establish guidelines for discussions (Daniels, 2005a). Roles selected may be identified as: discussion director, passage illuminator, word wizard, summarizer, and connector.

Then students read the books and take notes about the material in order to jog their memories during later conversations about the books. Student discussions allow students to analyze the text in multiple ways and connect it to their personal lives. In Daniels' research, he found that the more students answer peer-developed, open-ended questions, comprehension about the text increases (Daniels, 2005b). As students become comfortable working in these constructed learning communities, they join in more and more elaborate and challenging conversations about the books and themes. From personal interactions in successful literature circles, students see themselves as members of critical thinking communities that willingly think and learn together (Day, Spiegel, McLellan & Brown, 2002).

Literature circles have been identified as an excellent method for gaining deeper meaning from texts (Wies-Long & Gove, 2004). Additional advantages from the implementation of literature circles were also recorded. Student comprehension was tracked from student-written notes. This enhanced focus on text dramatically increased comprehension and achievement scores (Auger, 2003; Daniels, 2005b; Wies-Long & Gove, 2004). Students who took part in authentic discussions about literature took more risks in their learning environments (Whatley & Canalis, 2002). They became engaged in personalizing and interpreting other student's view points. Through conversations, they better understood each other's thoughts and beliefs. "Creating a community of learners in the classroom is essential for optimum learning

as well as providing enjoyment of learning for students and teachers at any level” (Vogt & Shearer, 2007, p. 479).

Literature circles meet the needs of two curricula

In the 2006 fall semester at a small western university, the wellness teacher met with the children’s literature teacher to identify research that could partner health education with reading education. At the center of the initial discussion, the HEAP standards were highlighted with literature. Some of the same literature selected by HEAP was already a part of the selections read in the children’s literature course. Identifying this match in the curriculum initiated a collaborative partnership for teaching this natural linkage that existed between health literacy and the reading curriculum.

From that initial collaborative planning meeting, multiple avenues for public communication were drafted. For a requested conference presentation, the HEAP resource, *Aligning Health and Reading with a HEAP of Books* (Deal, 2006), was used to identify potential literature. While the initial collection of literature brought to the first conference presentation was more diverse than texts suggested on the resource list, the session participants, who were classroom teachers, indicated that they needed more opportunities to relate the health education skills to the literature. They recognize the seven health literacy skills, accessing information, analyzing influences, decision making, goal setting, self management, interpersonal communication, and advocacy, as themes constantly identified within children’s literature and young adult literature. The teachers at the session indicated that teaching health through the use of children’s and young adult literature was an effective strategy to improve health literacy of students when teachers are adequately trained in the health strategies and skills.

Following the conference presentation, the university teachers established three avenues to intentionally train preservice teachers and veteran teachers on how to integrate health education with reading education. First for preservice teachers, the college children’s literature class would conduct literature circles within their classes. Second for preservice teachers, the children’s literature class members would conduct literature circles with fifth and eighth grade students in the local school district. Third for veteran teachers, a summer workshop would be offered that would focus on literature circle experiences with health education literature.

In this paper, preservice teachers are students at the university who have self-selected teaching as their major. These undergraduate students generally take in their sophomore year both the health methods course and the children’s literature

course. The research described in this paper was followed through the reading instruction portion of the children's literature course.

For the literature circles with the college children's literature students, six titles from the HEAP literature list were selected to be used as the focus texts in the literature circles. The texts were: *Mick Harte Was Here* (Park, 1995), *Dear Mr. Henshaw* (Cleary, 1983), *18th Emergency* (Byars, 1981), *Sugar Isn't Everything* (Roberts, 1987), *Bridge to Terabithia* (Paterson, 1987), and *Graduation of Jake Moon* (Park, 2000). The adult literature circle members self-selected the titles from book talks presented by their teacher.

From research results from the literature circles, the university teachers identified that preservice teachers need to create purposeful, planned collaborations between the curricula. Prior to the literature circles, the college children's literature students were provided lecture information about the health standards and the literature circle technique for reading. Two examples from the literature circles are provided as typical examples of the research.

For *Mick Harte Was Here* (Park, 1995), students noted privately that while preparing for the literature circle, they both laughed and cried over the book. As adult readers, they were actively involved with the characters in the book. Then quite unexpectedly when the literature circle began, the conversational tone turned to one of career orientation. The adults began expressing censorship concerns about the book's content about the death of a younger brother. At the end of the discussion, the adults concluded that this book should not be left as an independent read for elementary school children and that teacher guidance would be needed for elementary children to understand the concept of death.

From this adult literature circle, the preservice teachers identified that it was their responsibility to protect fifth grade students from social issues. One adult stated that the topic of death needed to be broached by the children's parents so that family values might be transmitted to the children. A second issue in this book is bicycle safety. One student said that the brother should have worn a helmet; no further comments were developed to acknowledge the importance of bicycle safety.

Without making judgments about the college students' decisions as discussed in their literature circle, *Mick Harte Was Here* (Park, 1995) was given to a fifth grade literature circle. The elementary students surprised the adults by talking easily about the bicycle accident in the book. In fact, the students linked this book to other novels about the death of young people, *A Taste of Blackberries* (Smith, 1973) and *Bridge to Terabithia* (Paterson, 1987). The fifth grade students concluded that the sister should advocate about bicycle safety since many of their friends did not wear bicycle helmets.

Obviously, the preservice teachers engaged with this text did not anticipate the abilities of the young readers who could understand and interact with the literature and health issues. The fifth grader students dealt with the difficult topic of death, linked the situation to other book characters, considered the mistakes of the younger brother's physical activity, and developed ideas about advocating the safety of bicycle riding. The elementary students were able to embed the health skills into their reading comprehension. The preservice teachers needed to purposefully plan curriculum connections that supported both health literacy and reading comprehension strategies.

In a second example for the preservice teachers, the literature circle for the *Graduation of Jake Moon* (Park, 2000) was used. The adults again underestimated the abilities of the eighth grade students as readers and discussants of the text issues. During the adult literature circle, the adults engaged in personal conversations about their own grandparents and their experiences of working in nursing homes. They made connections to the movies: "The Notebook," "Tuesdays with Maurie," and "Seven People You'll Meet in Heaven." Finally, anticipating the elementary students' responses to the text, the adults planned to discuss feelings of guilt for making fun of grandfather's tragic situation and Jake's humbling experiences in regards to his grandfather's Alzheimer behavior.

The elementary students, however, personally understood Alzheimer characteristics as was recorded in this conversation: (B, C, D, and T are eighth grade students.)

C: "My grandma used to forget little things, it's like it was just..."

D: "Gone. My grandma was really bad in the end. She didn't know who I was, she didn't know my mom. She couldn't do anything for herself. I'm really glad it isn't like that anymore. I am glad she doesn't have to live like that anymore."

T: "It's really sad."

C: "It's like they are children all over again, learning..."

B: "Learning all those things over again. And you just go home so sad after you see them."

D: "Have you guys ever seen 'The Notebook'?"

C: "My uncle has it too, and you feel like they really need you, because maybe they won't forget as much if you are there, to help them."

With anticipated higher expectations on the part of the adults, the children could have enriched their conversations about health skills of self management (how do you interact with individuals who have Alzheimers), analyzing influences (how do you feel when your friends see you with an individual who has Alzheimers), interpersonal communication (how do you talk with an individual who has Alzheimers), and accessing information (identifying characteristics demonstrated by

an individual who has Alzheimers). Health education standards content concerning family life and mental health were additional possibilities for discussions within these literature circles. Thus the health curriculum embedded in the reading curriculum could provide avenues of authentic content and meaningful messages to help children make healthy choices about their behaviors. However, the preservice teachers again needed to prepare planned curriculum connections that supported both health literacy and reading comprehension strategies.

Within preservice teachers' literature circles, conversations transpired about the themes of the health skills. Yet, the need to plan for more in-depth literature circle conversations became evident. More specifically in the fifth grade literature circles, the students could discuss and vicariously practice the health skills that were demonstrated by the characters in the book. The adults in the college children's literature class, on the other hand, were very protective of the children and needed to expand their purposeful, planned connections between the content areas.

Using the results from the preservice teacher research, a summer workshop was developed to offer literature circle experiences that emphasized combining health education with reading education. Twenty veteran teachers participated in the professional development training. Each day in the seminar room, books from across genres and reading levels provided a library-type atmosphere. All the selected books supported at least one health skill. During a browsing time before the sessions began, teachers identified books in the seminar room as: ones in their personal classroom collections, ones they had read to their students, or ones they had used to teach reading strategies. Always their final comment sounded the same, "But I didn't think to teach health concepts with this book."

After an introduction to the health standards and skills, the teachers began participating in literature circles; one title discussed was *Miss Bindergarten Stays Home from Kindergarten* (Slate, 2004). Daniels' research indicated that literature circles promote a level of thinking that is both reflective as well as creative (Daniels, 2005b). So it was with the veteran teachers, they gleaned teaching ideas and health connections from one another. One teacher commented that when she taught this *Miss Bindergarten* book, she did not look at the bigger health issue. She had focused only on washing hands as a self management skill. Another member discussed the health skill of analyzing influences; how the kindergarteners responded to another's ideas. Yet, another member noticed that bed rest and juice helped with recovery, the health skill of accessing information. In the end, a plan was made to use this book to help set goals to eat healthy, get plenty of exercise and keep a positive attitude. Later in the workshop, *Miss Bindergarten Stays Home from Kindergarten* (Slate, 2004) was paired with the nonfiction book, *Germs Make*

Me Sick (Berger, 1995) in order to enhance the health skill of accessing information. As the teachers discussed these books, many more books were identified. Lists of books for each health skill filled their notebooks.

One of the teachers succinctly identified the transformation of the class members: "Health is the subject in the elementary school that we are encouraged to teach but do not schedule a specific time for it. I like knowing how we can incorporate health into reading. I can easily fit it into reading and storytime each day" (Schnell, raw data). Survey data collected from the veteran teachers in the summer workshop supported curricula collaboration between health education and reading education.

From conference presentation data and preservice teacher research, the two university teachers continue to strengthen their approach to the content partnership. Program development improved. First, information was presented, then application of the partnership was implemented, and finally, application with multiple opportunities for implementation practice was provided. Ongoing research within the 2007 school year continues to include preservice teachers in literature circles in undergraduate course work. Veteran teacher workshops are being scheduled both during the school year and in the summer. Research funding is being identified to investigate the values of school wide implementation and on-going training for the collaboration of health education and reading education.

Students must be given opportunities to practice the health skills they will utilize in their everyday lives. Practicing these skills help students to analyze health-risk situations in real life, set realistic, attainable goals for themselves, and make decisions based on valid information. Eventually, students can feel confident in self-managing their health needs and become advocates for health issues which demonstrate the highest level of health literacy.

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Welcome to the world of German literacy: reflections on teaching adults from culturally diverse backgrounds.

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Germany

1. Introduction

Germany and illiteracy! Is this an oxymoron? Little could I know that teaching literacy classes in Germany faces many obstacles. After ten years of teaching literacy classes I conclude: alphabetization and illiteracy in Germany are taboo topics. This presentation shares some of the experiences I had. Foci of attention are: alphabetization in general, a synopsis of alphabetization in Germany; and a summary of my teaching literacy from a socio-psycholinguistic view on language.

General Comments about Alphabetization

One of the difficulties talking about alphabetization lies in the fact that there is – rightfully – no single, overall definition. Suffice it to say that knowing how to read and write must always be understood in its historical and social context. Historically speaking there were only a few, an elite, who could read and write. Interestingly enough illiteracy has only been talked about when there has been a literary language.

A modern discussion of illiteracy presents shocking statistics: According to the UNESCO, our “global village” hosts more than one billion primary illiterates. 95 % of those live in the so-called “third world.” More than 600 million of these live in Asia, approximately 100 million in Africa, and another approximately 40 million in South America. Here “primary illiterate” refers to people who do not know how to read and write because they have never attended school.

However, illiteracy also exists in the industrialized world, even in Germany. About two hundred years after the introduction of compulsory education in Germany, approximately four million “functional”, or “secondary illiterates” are estimated. These are people older than 15 who have had some – more or less successful – schooling and have forgotten how to read and write or are unable to apply these skills in their daily affairs. According to a UNESCO census, there were 0.75 to 3 per cent illiterates in Germany in 1990. Today the number has risen to 4 million. Or, 6 per cent of the current population in Germany are illiterate. More than half of the adult illiterates are unemployed.

As mentioned before, illiteracy belongs to the realm of taboo topics. Research, facts and detailed investigations are still missing. Even worse, the federal government sees no need to wholeheartedly support different attempts on a national level. There is no ministry in Germany that is officially in charge of illiteracy (Döbert 2004, p. 30). The estimated number of unknown cases of illiterates is much higher, maybe between 4 and 8 million. Nevertheless, there have been efforts by different institutions and organizations to counteract illiteracy. A brief summary of these deeds over the last 25 years will be given.

25 Years of Alphabetization in Germany

It was only in 1980 at a conference that Drecol and Müller brought the topic of illiteracy in Germany to public attention. Since then most literacy courses are offered under the umbrella of the Volkshochschulen, one of Germany's leading continuing-education institutions. As of 1981, the Federal Department of Education has funded literacy projects. Most of these projects are housed at the Volkshochschulen or the Deutsche Institut für Erwachsenenbildung (DIE, the German Institute of Adult Education). The first study that investigated reasons for illiteracy in Germany was published in 1981 (Ehling/Müller/Oswald 1981). Studies such as the IALS (International Adult Literacy Survey) of the OECD (Organisation for Economic Co-operation and Development) and the PISA study also confirmed, to be more precise, reconfirmed the poor reading skills of many young Germans.

Sadly enough, research findings of these studies are not used as a scientific source for planning and budgeting of alphabetization courses. Furthermore, results of other studies are outdated, books exhausted, and the constant shortage of courses has remained. Only 20,000 people attend alphabetization courses at the Volkshochschule. The same was true in 1993 but by now the number of illiterates has drastically risen. (Genz, 2004, p. 29). Further support has emerged in the form of organizations and registered societies. In 1985, the first issue of the „Alfa-Rundbriefs " now "Alfa-Forums") was published and represents the only professional journal of alphabetization and basic education. There is a federal alphabetization consortium since 1992 and as 2003 it is linked to the Volkshochschulen. All representatives of the state associations are active here.

Other lobbyists for alphabetization include the German Federal Association and the German UNESCO commission or sponsors, such as the buch.de internetstores AG or Ernst Klett Sprachen GmbH Stuttgart.

Today most alphabetization courses are taught at the Volkshochschule, abbreviated VHS. The VHS is a non-profit institution for adult and continuing education. Its name "Hochschule" is misleading because a VHS does not have the

status of a college or university. (Hochschule is an old German word for university.) Each VHS is independent. However, each state has its national association (Landesverband) which regulates and supervises VHSs of that state.

The beginnings of the Volkshochschule go back to the end of the 19th century. Along with the university movement, public readings spread and educational endeavors of the craftsmen escalated. The Humboldt Academy is the first Volkshochschule which as of 1879 offered lectures of scientific findings discussed in a way that also non-academicians could understand. The German Volkshochschule was also strongly influenced by the Danish Heimvolkshochschule. The first German Volkshochschule came into existence in the Deutsche Reich in Berlin in 1902. More Volkshochschulen were established during the Weimarer Republik. Article 148 of the Reichsverfassung (Constitution of the Reich) of 1919 is the first document that regulated the promotion of education, including the Volkshochschulen, by law.

The inception of more Volkshochschulen occurred primarily after the end of World War I in 1918. Their main objective was to offer education of the masses and those who used to be excluded. Course offers vary. A typical course takes place once a week for two teaching units, that is 45 minutes per unit, and over a time span of a semester with typically 14 or 15 meetings. However, different time patterns may also be offered. In addition to courses, the Volkshochschule offers excursions, special lectures and cultural programs. The typical course offers range from politics, society, environment, work and job, languages, alphabetization, German as a second language, health and well-being, culture and arts, arts and crafts, to different school-graduation certificates. Each semester might be devoted to a certain theme so that additional offers are added.

Alphabetization of Adults in Germany

It was only in the 1970s that the German public took notice of illiteracy among German adults. Indeed, it was a shock having to realize that there were quite a number of German-speaking adults who lacked societal minimum standards of written language proficiency. Orthography courses at the Volkshochschulen showed a similar picture. Therefore, the Federal Ministry of Education and Science commissioned in 1980 the Arbeitskreis Orientierungs- und Bildungshilfe (AOB) =Workgroup for Orientation and Educational Aid) in Berlin to conduct a study about illiteracy in Germany. This study evidenced the existence of functional illiteracy - and this instead of mandatory school attendance! Politicians felt most irritated by that. Simultaneously, the first alphabetization courses for native speakers of German were offered. So far literacy courses had only been intended for immigrants (vgl.

Kamper 1994, S. 574ff) but failed due to inappropriate materials and methods applied.

The federal government of Germany presented a national report on alphabetization endeavors for the first time at the 42nd international education conference in Geneva, Switzerland. Furthermore, Germany pledged to implement the recommendations of the world education conference held in Jomtien in 1990 (Huck/Schäfer 1991). Politicians in charge of educational matters limited their attention to the prevention of illiteracy. Regrettably, practitioners' thoughts of and improvements for framework requirements were hardly noticed (Hubertus 1995). In 1993, the federal government declared in its report on "war against illiteracy": The existing school and education system as well as adult education had for long met the objectives set in Jomtien. Therefore, there was no need to compile an additional action plan as the UNESCO had recommended (Hubertus 1995).

In 2001, the European Parliament, however, submitted a report on alphabetization and social marginalization and highlighted the following issues: detailed statistics and general information on illiteracy in Europe don't exist. Thirty years later, the situation is disillusioning: As already requested in the earliest alphabetization attempts, institutionalized and professional validation of the new sphere of action are still missing. The same holds true for a nationwide coordination and development of standards based on scientific findings. To go one step further, political-educational recognition of alphabetization as a permanent part of adult education does NOT exist.

Though alphabetization efforts have been mostly ignored on the political level, there have been different notions to confront the issue. Suffice it to mention few of those major projects, associations and activities that have been promoting, and are still promoting alphabetization concerns.

The UNESCO Institute of Pedagogy (UIP/UIE), founded in 1951, an international research, training, information, publication and documentation center, investigates questions related to alphabetization and related topics. In 2006, the UNESCO Institute for Education became an international institute and was renamed UNESCO Institute for Lifelong Learning (UIL). The UIP institute, as a research and documentation center, contributes greatly to the development of alphabetization collaboration on an international context.

The 'BAG' Bundesarbeitsgemeinschaft Alphabetisierung (Federal Association) was founded in 1993. Overall objectives of the BAG include: to coordinate and link alphabetization efforts in Germany for the sake of more effectiveness. More importantly, their reports never tired in criticizing the shortage of federal and state-wide infrastructure. The federal association of alphabetization in cooperation with

the German association of Volkshochschulen (Deutscher Volkshochschulverband, DVV) ministered different projects.

To conclude, alphabetization in Germany is not a topic that has received as much attention as it deserves. It was only in the 1970s that the public became aware of existing illiteracy in Germany. Whereas different associations work in the field of alphabetization, federal promotion and institutions are rather the exception than the rule. A more critical look reveals the fact that the federal government of Germany has failed in fulfilling some of its promises or implementing the many UNESCO recommendations.

Let me now turn to my own teaching experiences of alphabetization courses under the umbrella of the German Volkshochschul system.

2. My own teaching experience

Before I describe my experiences teaching alphabetization at a rural Volkshochschule for over a decade, I briefly introduce the local setting, participants, and the teacher/researcher.

Local setting

Because students of alphabetization classes are stigmatised, I feel strongly about respecting their anonymity and privacy. Thus, I limit my description to the setting in the most general terms and omit a detailed description of participants.

The Volkshochschule is located in a rural, small-town setting in the southwest of Germany. The small town actually consists of five different towns that were incorporated some years ago. Though public transportation between these different parts exists, my students often had problems in getting to alphabetization class. Sometimes it took them more than one hour by public transportation. A few were lucky enough to have their husbands chauffeur them. Very few were able to walk to class.

Participants of my Alphabetization Class

Most of my students were females and came from all over the world. Afghanistan, Algeria, Burkina Faso, China, Eritrea, Ghana, India, Morocco, Nigeria, Thailand, Tunisia, Turkey, the Kosovo, the former Yugoslavia and Kurds from Turkey, Iran and Iraq. Most women had families and were housewives. Some had been in Germany for over 20 years. Others had just come within the last two months. Most were married to men of their own nationalities. Few had intermarried to a German or Polish person. Some had cleaning jobs in nearby hospitals, others wouldn't dare to talk about whether they had a job or not. I, therefore never asked question in this

respect. Most had financial problems or only limited sources available. Class size and attendance varied greatly. Most students don't attend classes regularly. Those, however, who came regularly and over a time span of some years, grew into a small community of learners. Before I discuss stations on this long and difficult road, I introduce my teaching philosophy.

The Teacher and Her Teaching Philosophy

Trained in linguistics, anthropology, and communication, I have always been interested in combining language, culture and learning. I prefer a socio-psycholinguistic view on language acquisition, believe in the power of books and literature, an interdisciplinary approach, and encourage classroom interaction.

There was one goal I feel very strongly about when teaching alphabetization class: the creation of an atmosphere that makes participants feel comfortable. Whenever they come to language class, they should enter a new and special world, a threshold that would change their lives forever. How could I transmit this idea to a group of students who spoke maybe very little or no German at all? I decided to take time to introduce myself and to share a lot of my experiences learning English as a second language during the lengthy period of time I spent in the USA. In so doing I felt free to not only share cross-cultural problems I had encountered but also asked them whether they had similar experiences living in Germany. At first, they wouldn't answer because of fear and not understanding my question. However, I kept doing this throughout the courses and then, at some point, one student started to talk and then others would join in. This took a lot of time and patience on my side, but it was all worth it. Here is what my "typical class" looked like:

A "Typical Class" Session

An old mill has been renovated and changed into classrooms for the local Volkshochschule. My classroom is on the top floor, up in the attic. The room is smaller than most classrooms because of inclined walls on two sides.

The moment I unlock the door, I dump many children's books and writing paraphernalia on the tables. Thus, whoever comes early can use the time and browse through some books or do some writing exercises. Once class starts officially, I welcome everybody and start asking questions. What is your name? Where do you originally come from and how was your week? Of course, not everybody understands all of my questions or feels comfortable sharing anything. But I insist on doing so because I want them to get a feeling of being special. I will always be interested in every single one of them, as a human being, someone who is important and has something to share.

The next part of class is devoted to my reading something out loud from children's books. At first people didn't expect me to do anything like this and seemed surprised. They, as adults, were reading children's books! Some helped me to understand that their idea of schooling centered on drills, exercises and regurgitation of materials. This was the occasion for me to defend my teaching philosophy, be strict and perseverant. I explained that reading beautiful language is important and that it helps to learn about the rhythm and melody of a language. Most importantly, it is okay for adults to read children's literature and to enjoy language for the sake of its beauty. And, didn't they all laugh and enjoy the story and the illustrations? Moreover, they understood something, as little as this might have been. I had to explain to them that it is perfectly okay to understand something in another language but not necessarily be immediately able to speak or write in that language.

In the course of the semester, reading out loud turned into a joint venture. I read a book with little text out loud, and then they had to repeat. It was clear that they had to read *something*, even if it was only a word. They should never feel alone in doing so. If they couldn't manage to read anything, then they had to try and ask for help. Though this way of reading might be rather time consuming, it was all worth it. The next step was to copy the text of the book, for those who were able to so. Meanwhile I would take my tour and go and read with those who weren't working on writing.

After this reading period, I usually introduced a language activity that strengthened a sense of community and personal risk taking. Every single one of them had to take a marker, go up front to the wall panel and write something on the board. For example, their favorite word of the day, or the answer of a question I had asked. I needed to adjust the task to the skills of each student. For some, just writing one letter on the board meant success. Those who could do more had to write a whole word. Hereby I told them that the whole class would be of assistance should they wish help. However, it was clear that they first had to try for themselves and then ask others. Others task included: naming words starting with an 'A'; identifying words in the text that start with the letter a, etc. It was my role to show patience, be stern and encourage every tiny little step into the world of literature. I was fully aware of the fact that my request to go to the board was for many the utmost challenge. Once they overcame this hurdle in our small group of a community of learners, they had all grown and paved their own way into the world of literacy.

Time permitting, class would end with free-time activity, i.e., participants could choose what they wanted to do, however, they had to work on something. Sometimes I helped in telling people what to work on. Or, they would get together in

a group and help each other. This was when I wanted to make sure that I could talk to each of them individually and do something together. All of this was to take place a class time of 90 minutes, i.e., the two class units per week.

Reflections: what worked and what didn't

If there is one thing I have learned teaching alphabetization classes over the last ten years, it is that these classrooms follow their own rules, time frame and rhythm. There is no shortcut or "quick and dirty" way of learning how to read and write as an adult. Most participants had never been exposed to a safe and nourishing language environment. 90 minutes of language class per week over a semester of 14 or 15 meetings cannot overcome these shortcomings in the course of one or two semesters. More likely than not, participants in alphabetization classes face myriad different problems. Here is a summary of findings of what worked and what didn't work:

What Worked.

I saw it as my personal challenge while teaching alphabetization to help my students understand that language is not only a system of letters and rules for communication but also part of our identity and humankind's most powerful tool. My way of teaching had to model that knowing how to read and write would for ever change their lives in a positive way. Pillars of my teaching from a socio-psycholinguistic view on language acquisition include the idea of a classroom as a community of learners (Peterson 1990 and 1992) and the concept of stories (Wells 1986). I insisted on a humanistic side to teaching. They were important for who they were. They had something to offer, their stories should be told.

Yes, it was more difficult to tap into what these people have to offer under these circumstances. Once we could laugh together, the ice was broken. Laughter overcomes language barriers. Beautiful children's books with illustrations are one of the most helpful tools in generating laughter. This was especially the case when I had more than one copy of the same book available. Then people could read along and take time to follow their own rhythm. Many of my students came from oral traditions and were familiar with stories. What they were missing, however, was the invitation to tell their own stories in German. Their alphabetization class was to serve as their new and supportive environment in doing so.

I must confess it took me a while to fully grasp the importance of taking time in class for telling stories and talking in German. Little could I know that for most of my students I was the only contact to the German-speaking world. Whenever they left

class, they would often retreat into their own little worlds, functioning in a network that didn't NEED German.

When I started to read children's books out loud, many were surprised. Some were reluctant to accept this as a teaching method for them, as adults. Some had the idea that learning how to read and write could only happen with drills and exercises. Furthermore, to enjoy learning was a new concept for them. I persisted and asked questions. For example, "What do you think of this? Do you like the illustrations? Do you know any similar stories in your culture?" One time we read a book on animals that also showed a camel. I turned to the ladies from Africa, namely Morocco, Ghana and Eritrea, and asked: "Do you have camels back home?" One of the ladies from Eritrea looked at me. She got very tense and then told us: "I was thirteen years old when the war broke out. I was lucky to escape the war riding on a camel for two weeks. That is why I don't know how to read and write. Coming from a village girls were not always allowed to go to school, or, their families had no money for it."

This was one of the turning points in class. Now this lady felt at ease and others felt comfortable sharing similar experiences. For example, those who had experienced war in the Kosovo or Afghanistan would tell their war related stories. Occasionally I felt guilty that these class times did not include writing exercises, which they desperately needed, too. There was always so much to do.

Looking back, however, I had to realize that especially this type of talking added more to their language proficiency than I could have ever hoped for. Most importantly, they felt comfortable in class. Topics they liked to talk about included cooking, sewing, and family. Some even talked about their major health and financial problems.

Each semester I finished with a little ceremony. The Volkshochschule was kind enough to give each participant a certificate. I showed participants their names on the certificate and invited them to frame it at home. Unfortunately, not everybody completed class. Here is a list of the most important problems I encountered:

- Too many family members join class
- Husbands don't accept foreign female teachers and act out "machismo".
- Misconception: one can learn how to write and read within one semester or less time.
- Children are not capable of translating everything.
- Time of class, classroom setting and materials
- Lack of teaching materials
- Difficult travel to class
- Discomfort of blackboard and chalk
- Too many interruptions within VHS semester
- Period between semesters is too long
- Irregular class attendance

At first it sounds nice when family members join class and offer help. However, this is counterproductive when class participants get sidetracked and feel distracted. Often many school vacations interrupt the flow of learning. This might do more harm to literacy classes than to “typical VHS classes”.

Reflections and Implications

Alphabetization is without doubt one of those topics that always include an estimated number of unreported cases. Therefore, any research and discussion on this topic remains incomplete and must be carefully scrutinized.

Despite many different attempts at addressing alphabetization and teaching courses in literacy, alphabetization is worldwide on the rise not only in so-called developing countries but also in so-called industrialized countries. (de.wikipedia.org/wiki/Alphabetisierung)

This is shocking in and of itself. What is so appalling to me is the failure of the German government in seriously supporting alphabetizing attempts. As of today there is no federal ministry that is officially responsible for alphabetization nationwide. The German government even showed the audacity to breach promises and ignore UNESCO or OECD recommendations. Sufficient and long-term funding of alphabetization projects scarcely exist. Germany is much more interested in spending money on weapons. It is among the top five weapon exporters in the world (radio channel SWR 2, report in June 2009).

Even before the global economic crisis, the German government failed in doing its “homework”. Based on the findings in the PISA studies, the German education system was more reprimanded than praised. Overall, many German students leave school with very limited reading and comprehension skills (Wikipedia, Migratinshintergrund). This is even more so the case for students of the second generation with migratory background. (<http://de.wikipedia.org/wiki/Migrationshintergrund>). Are these students on their way to functional illiteracy because the German education system lets them fall between the cracks? I’m afraid these ideas are not too far fetched but rather a logical, yet more critical consequence of my research findings.

To come back to my own experiences while teaching alphabetization classes under the umbrella of the German Volkshochschul (VHS) system, I can conclude. Yes, I could apply my teaching philosophy of a socio-psycholinguistic view on language and learning. What I had to learn, however, is that alphabetization classes have their own rhythm and timing.

How much longer can Germany afford its negligence in promoting literacy among its increasingly diverse population? Business experts have repeatedly

warned that the German economy is already missing more and more qualified workers. Lack of language proficiency is at the core of all of this. As long as the public is not truly informed about the illiteracy problem in Germany and the federal government is not more seriously involved in and committed to literacy projects, there will be no major improvement. To the contrary, the German system “prepares” the next generation of illiterates.

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Mathématiques et littératie : perspective didactique

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Introduction

La littératie mathématique reflète les aspects culturels des mathématiques dans leur enseignement et dans leur apprentissage. Elle implique une certaine compréhension du langage mathématique qui véhicule la culture mathématique. Les mathématiques sont l'expression d'une force de pensée, de langage et d'action qui s'exprime par des processus pratiquement invisibles pour la plupart d'entre nous. Il est crucial, dans la perspective didactique que chaque élève fasse l'expérience de cette force à son niveau, qu'il comprenne le sens et en perçoive les dangers et les limites afin de démystifier les mathématiques, de se sentir responsable de sa propre formation mathématique et d'appréhender son rôle de futur citoyen (D'Ambrosio, 1998).

CIEAEM 53 (2001) souligne que la littératie a toujours été liée aux demandes sociales. L'accent mis dans le curriculum sur les compétences de base en lecture, écriture et arithmétique correspondait, jusqu'à la moitié du 20^e siècle, aux besoins d'une société industrielle. Une éducation plus complète et en particulier une compréhension plus approfondie des mathématiques n'était pas considérée dans le passé comme une exigence pour tous les élèves. Cette éducation était l'objectif d'une minorité qui allait poursuivre de hautes études en mathématiques et en sciences et qui occuperait les postes les plus importants au sommet de la pyramide de notre société. Aujourd'hui, note Davis (2000), notre civilisation est fortement mathématisée. Les mathématiques sont utilisées partout. Dans la défense nationale, la mesure de l'intelligence, les diagnostics médicaux, la conception des cartes de crédit, les statistiques démographiques, le design de nouvelles voitures, etc. Nous avons toutes les raisons de penser que cette tendance se poursuivra dans l'avenir prévisible.

Dans ce texte, il est question de clarifier les trois concepts de littératie, de numératie et de littératie mathématique qui sont polysémiques et de proposer la résolution de problèmes comme une activité mathématique susceptible de soutenir la littératie mathématique.

Littératie mathématique

Des études (Frankenstein, 1994; D'Ambrosio, 1998; CIEAEM, 2001) soulignent que la littératie mathématique évoque une certaine évolution, l'expérience d'un développement continu et de transformations perpétuelles. Cette évolution se traduit en particulier par l'étude et l'amélioration continue de l'enseignement et des apprentissages mathématiques ainsi que par l'utilisation critique des technologies nouvelles dans le cadre de cet enseignement. Le concept de littératie mathématique est enfin dynamique : personne n'est lettré mathématiquement définitivement. Être mathématiquement lettré dépend toujours des besoins et des demandes de la société, directement liés au développement scientifique et technologique de cette société. Ces études ne peuvent pas décider ce qui définit et détermine la littératie mathématique sans analyser les demandes et les caractéristiques spécifiques de la société, ni discuter comment l'éducation mathématique peut favoriser une compréhension fondamentale des processus de mathématisation dans la société. La littératie mathématique repose sur l'idée des mathématiques en tant qu'activité sociale et humaine. Ces recherches conçoivent la littératie mathématique comme une littératie fonctionnelle qui met en valeur d'une part, l'importance de certaines compétences et certains outils définis par les besoins de la société. Et d'autre part, l'accomplissement de tâches concrètes qui impliquent l'utilisation et l'application effectives de ces compétences et ces outils.

Littéracie et numératie

Le concept « littéracie », pratiquement synonyme d'alphabétisme, se définit comme « l'aptitude à comprendre et à utiliser l'information écrite dans la vie courante, à la maison, au travail et dans la collectivité en vue d'atteindre des buts personnels et d'étendre ses connaissances et ses capacités » (Legendre, 2005).

L'Office québécois de la langue française (2002) définit la littéracie comme étant « l'ensemble des connaissances en lecture et en écriture permettant à une personne d'être fonctionnelle en société » et la numératie comme étant « l'ensemble des connaissances en mathématiques permettant à une personne d'être fonctionnelle en société ».

On a souvent séparé la littéracie de la numératie. La première étant considérée comme s'occupant des langues naturelles « français, anglais, portugais, etc. », la seconde se tournant vers les mathématiques comme langage écrit et oral.

On met en œuvre des pratiques de numératie lorsqu'on gère une situation ou qu'on résout un problème dans un contexte réel; il s'agit de réagir à l'information sur des notions mathématiques pouvant être représentées de diverses façons et de

mettre en œuvre une gamme de connaissances, de facteurs et de processus habilitants.

Les objectifs du PISA en littératie

Selon le programme d'évaluation et du suivi des acquis des élèves (PISA, 2001), on distingue quatre grands domaines en littératie :

- La capacité de calculer : la connaissance et les compétences nécessaires pour gérer les exigences mathématiques de diverses situations.
- La compréhension de textes suivis : connaissances et savoir-faire nécessaires pour comprendre et utiliser l'information contenue dans les documents tels que des éditoriaux, des reportages, des brochures, des manuels d'utilisation ou des posologies. Il y a lieu de distinguer les types de texte, à savoir narratif, informatif, descriptif, argumentatif et injonctif.
- La compréhension des textes schématiques : connaissances et savoir-faire nécessaires pour repérer, comprendre et utiliser l'information présentée sous diverses formes, entre autres, les demandes d'emploi, les fiches de paie, les horaires de transport, les cartes routières, les tableaux et les graphiques, etc.
- La résolution de problèmes : compétence qui fait appel à la pensée et à l'action dans une situation où il n'existe pas de procédure courante, ou apprise, de résolution. La compréhension de la situation à résoudre le problème et sa transformation progressive par la planification et le raisonnement constituent le processus de résolution de problèmes. Il s'agit de réfléchir et d'agir dans un but défini dans des situations pour lesquelles il n'existe pas de solution toute faite.

Le concept de littératie est intimement lié au concept de culture, ce qui transparaît dans les évaluations du PISA où on parle constamment de la culture mathématique. Deux outils importants servent à soutenir la littératie ou la numératie, ce sont l'oral et l'écrit. « On peut ainsi situer les sociétés sur une échelle allant des sociétés orales où l'écrit n'est pas du tout intégré, comme on en retrouve encore dans certaines parties du monde, à des sociétés qui ont intégré l'écrit dans toutes les facettes de leur fonctionnement au point que, pour pouvoir y vivre, il faut maîtriser l'écrit à un niveau relativement élevé » (Brissaud et Jaffré, 2003, p. 5).

Les politiques pour appuyer la littératie ou la numératie

Les politiques pour appuyer la littératie ou la numératie sont différentes selon les pays. En ne prenant que le Canada, elles varient selon les provinces. En Ontario, on tend à diminuer les effectifs des classes et on s'engage à fournir aux écoles des ressources et des outils éprouvés qui aident les élèves à exceller en lecture, en écriture et en mathématiques. Dans cette province, on estime que des bases solides en littératie et en numératie donnent aux élèves un choix plus vaste à l'école et plus tard dans la vie. Lorsque les élèves acquièrent de solides compétences en lecture, en écriture et en mathématiques durant leur jeune âge, ils sont moins susceptibles de se décourager et d'abandonner leurs études par la suite. C'est pourquoi le gouvernement de l'Ontario s'est engagé à aider les élèves à améliorer

leurs compétences en lecture, en écriture et en mathématiques. L'objectif est de voir 75% des élèves de 6^e année atteindre la norme provinciale en lecture, en écriture et en mathématiques. Et le gouvernement est déterminé à fournir aux élèves les ressources et le soutien dont ils ont besoin pour réaliser cet objectif. Pour ce faire, il a été créé le secrétariat de la littératie et de la numératie afin d'accroître le rendement des élèves. Sans minimiser les efforts qui sont faits au Québec, en reconnaissant que le savoir et les compétences des individus sont une composante importante de leur bien-être individuel, mais aussi une condition essentielle au développement d'une société. On constate cependant que le renouveau prône avec raison pour la spécificité de chaque apprenant, sauf que quand les effectifs des classes diminuent, on tend à fermer les classes. Et pourtant, la réduction des effectifs dans les classes permet d'accorder davantage d'attention individuelle aux élèves, ce qui améliore le rendement en littératie et en numératie.

Quelques perspectives en littératie et en numératie

Différentes perspectives ont abordé la littératie et la numératie sous divers angles parfois contradictoires et souvent complémentaires. Deux perspectives se démarquent : la cognitive et la didactique.

Littératie et numératie : perspective cognitive

En sciences cognitives, des recherches (Versace et al. 2002; Hutchin, 1996) font des rapprochements entre la littératie, la numératie et le cerveau. La numératie comme la littératie, est créée dans le cerveau via une synergie entre biologie et expérience. L'évolution a développé certaines structures cérébrales pour traiter le langage, de la même façon il en existe d'autres permettant une perception quantitative. Et, toujours comme pour le langage, les structures génétiquement prévues ne suffisent pas à gérer les mathématiques, elles travaillent en coordination avec d'autres circuits neuraux, non prévus pour la numératie mais adaptés au traitement de celle-ci par l'expérience. On voit combien l'éducation est importante (à l'école, à la maison ou par le jeu), et donc combien la neuroscience peut aider dans cette mission éducative. La neuroscience des mathématiques n'en est qu'à ses balbutiements, mais le domaine a déjà beaucoup progressé ces dix dernières années. On sait aujourd'hui qu'effectuer des opérations simples nécessite la collaboration de nombreuses structures situées dans différentes régions du cerveau. La simple représentation d'un nombre implique un circuit complexe qui fait appel à la représentation de magnitude, à la représentation visuelle et à la représentation verbale. Le calcul nécessite lui aussi un réseau complexe, qui varie

selon l'opération effectuée : la soustraction dépend du circuit pariétal inférieur, alors que l'addition et la multiplication activent d'autres réseaux neuraux.

Actuellement, souligne Thulliez (2009), la neuroscience sait peu de choses sur les mathématiques avancées, mais il semble que les circuits activés par les opérations complexes soient au moins partiellement distincts.

Finalement, tout le monde s'accorde que pour développer la littératie mathématique, il faut souligner l'importance de bases solides pour l'apprentissage tout au long de la vie, donc insister sur l'éducation des jeunes enfants et à maîtrise des compétences. La neuroscience contribue à résoudre les principaux problèmes auxquels la littératie mathématique est confrontée, y compris les « 2D » : *Dyslexie* et *Dyscalculie*.

Littératie et numératie : perspective didactique

L'objectif principal de la perspective didactique est de faire des liens entre la littératie et la numératie à travers la lecture et la compréhension des énoncés des problèmes mathématiques. Elle tient à maintenir des interactions au sein de la classe par la confrontation, la rupture cognitive et les obstacles. Ces obstacles sont à prendre dans le sens didactique, c'est-à-dire, il s'agit d'une connaissance qui est vraie dans un certain domaine, mais qui est source d'erreur quand on sort de ce domaine. Pour Arzac et Brun (1997), c'est un obstacle dans la mesure où l'élève a tendance à continuer à l'employer en dehors de son domaine de validité, ce qui est source d'erreurs persistantes, ayant tendance à reparaître inopinément et obstinément. Ces obstacles peuvent être didactiques (liés à l'enseignement), épistémologiques (liés aux connaissances) et ontogéniques (liés au développement physiologique de l'élève) (Briand et Chevalier, 1995).

Finalement, la perspective didactique fait le pont entre les deux disciplines : le français et les mathématiques, en se basant sur le décloisonnement des disciplines, privilégié par le Programme de formation de l'école québécoise en optant une perspective bidisciplinaire, faisant intervenir les disciplines du français et des mathématiques, le plus souvent considérées comme deux disciplines qui n'ont aucun lien entre elles et doivent être enseignées séparément. (Gagnon et Kazadi, 2008)..

La résolution de problèmes pour soutenir la littératie mathématique en enseignement et en apprentissage des mathématiques

Notons que les mathématiques ne sont pas un langage unique et linéaire, mais plutôt une combinaison de deux langages. Le premier qui est naturel ou usuel dans lequel les activités mathématiques vont utiliser prioritairement les vecteurs et les canaux de la langue française tant dans la transmission des savoirs que dans la

présentation des travaux ou des productions d'élèves. Le deuxième est Symbolique et graphique qui utilise différentes formes d'expressions comme les nombres, les symboles, les tableaux, les schémas ou les figures.

Chacun de ces langages a sa propre syntaxe qu'il faut absolument connaître si l'on veut être en mesure de communiquer adéquatement en mathématiques et avoir un bon niveau de littératie dans les quatre domaines.

La résolution de problèmes est un des objectifs de la littératie. Nous l'avons choisi en mettant deux élèves du primaire dans une situation de résolution de problèmes comportant des schémas : le poisson et le chien balourd. Ces élèves ont été soumis à un entretien d'explicitation. Nous présentons d'abord la solution experte ou la démarche attendue et ensuite l'explicitation orale de la démarche par les élèves.

Le poisson

La tête d'un poisson mesure le tiers de la longueur de son corps. La queue est aussi longue que la tête et le corps réunis. Si le poisson mesure 48 cm au total, quelle est la longueur de chacune des parties ?

Résolution de problèmes mathématiques

3^e cycle

Nom :

Problème 3 : Le poisson

La tête d'un poisson mesure le tiers de la longueur de son corps. La queue est aussi longue que la tête et le corps réunis. Si le poisson mesure 48 cm au total, quelle est la longueur de chacune des parties ?

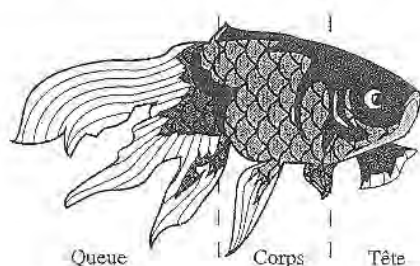


Fig. 1

La démarche attendue (solution experte)

1. Repérer les données importantes du problème.

La tête mesure du corps.

La queue est aussi longue que la tête et le corps ensemble.

Le poisson complet mesure 48cm

L'élève comprend le sens de l'expression « aussi longue » qui signifie « autant ». L'élève comprend également le sens de l'expression « ensemble » qui renvoie à l'addition (dont les termes sont manquants).

2. Repérer la question du problème.

« Quelle est la longueur de chacune des parties du poisson? »

3. Déduire que la queue est équivalente à la moitié de la longueur du poisson.

Puisque la queue est égale à la tête et au corps ensemble, on obtient alors un schéma du poisson représenté comme suit :

4. Choisir l'algorithme permettant de calculer la longueur de la queue du poisson.

Multiplication ou division

5. Effectuer l'opération correctement.

$48 \times = 24\text{cm}$ ou $48 \div 2 = 24 \text{ cm}$

6. Séparer la tête et le corps du poisson en parties égales. Comme la tête mesure le corps, diviser le corps en trois parties égales.

Corps Tête

L'élève comprend que chaque partie du corps et de la tête est égale. Par conséquent, le corps du poisson mesure et la tête mesure . Ensemble, le corps et la tête mesurent . Cela renvoie aux définitions de la fraction « mesure » et « partie-tout ».

7. Calculer la longueur de la tête en choisissant l'algorithme approprié et en sélectionnant le diviseur et le dividende adéquats.

Division (dividende $\rightarrow 24$; diviseur $\rightarrow 4$)

8. Effectuer l'opération correctement.

$24 \div 4 = 6\text{cm}$.

9. Calculer la longueur du corps en choisissant l'algorithme approprié et en sélectionnant les bons nombres.

Multiplication (premier facteur $\rightarrow 3$; deuxième facteur $\rightarrow 6$) ou
Soustraction (grand terme $\rightarrow 48$; petit terme $\rightarrow 24$; petit terme $\rightarrow 6$)

10. Effectuer l'opération correctement.

$3 \times 6 = 18\text{cm}$

$48 - 24 - 6 = 18\text{cm}$

11. Inscrire les réponses du problème et les unités de mesure.

Réponse : Queue $\rightarrow 24$ centimètres

Corps $\rightarrow 18$ centimètres

Tête $\rightarrow 6$ centimètres

Analyse de l'explicitation de la démarche de l'élève Xavier dans l'entretien

Véronique: J'aimerais que tu expliques la démarche que tu as utilisée.

Xavier: Ce que j'ai fait, c'est que je savais que ça mesurait quarante-huit au total avec la queue; toutes les parties. Puis le quarante-huit je l'ai divisé en deux, parce qu'il y a le corps et la tête, plus la queue. Donc, cela en fait deux parties et je l'ai divisé en deux. La queue elle va mesurer vingt-quatre centimètres parce que quarante-huit divisé en deux, ça fait vingt-quatre. Après ça, mon vingt-quatre je l'ai divisé encore en trois parce qu'ils disent « mesure le tiers de la longueur » donc le tiers, c'est divisé en trois. Vingt-quatre je l'ai divisé en trois ce qui m'a donné huit. La tête mesure le tiers de la longueur de son corps. Le corps mesurait seize, puis la tête mesurait huit centimètres. Seize plus huit ça fait vingt-quatre, ce qui fait que les deux...

Véronique: Ok. Quels sont les mots mathématiques du problème qui t'ont permis de le résoudre?

Xavier: « Mesure le tiers de la longueur »... « du corps », puis « quarante-huit centimètres au total », puis « la queue est aussi longue que la tête et le corps réunis ».

Véronique: Ok. Alors ce sont les parties qui t'ont permis de résoudre le problème...

Xavier: Oui.

Véronique: Quelle est la partie du poisson pour laquelle tu as trouvé la longueur en premier?

Xavier: La queue.

Véronique: Ok, parce que tu as fait...

Xavier: Parce que j'ai fait quarante-huit divisé par deux ce qui m'a déjà donné la longueur de la queue.

Véronique: Ensuite, entre le corps et la tête, lequel as-tu trouvé en premier?

Xavier: Le corps parce que je l'ai... non. La tête parce que mon vingt-quatre je l'ai divisé en trois, ce qui me donnait huit, puis la tête déjà mesurait huit.

Véronique: Ok.

L'entretien de Xavier permet à l'évaluatrice de mieux comprendre les calculs qu'il a faits et l'ordre dans lequel il les a effectués. En effet, les traces de sa démarche sont loin d'être exhaustives et elles peuvent être difficiles à interpréter. Aucune équation complète n'a été écrite par Xavier. Dans les faits, les calculs ont été effectués mentalement et rapidement. Ainsi, de ses traces écrites, on aurait dû voir les opérations suivantes :

$$48 \div 2 = 24$$

$$24 \div 3 = 8$$

$16 + 8 = 24$ (il n'y a aucune traces écrites relatives à ces calculs, ces derniers ont été évoqués oralement seulement).

La vidéo permet de comprendre comment Xavier a trouvé la longueur du corps puisqu'il n'y a aucune trace écrite de sa démarche. Sans ses explications, l'évaluateur aurait pu poser de nombreuses hypothèses qui auraient pu relever de difficultés autres que celles de Xavier. Par exemple, si l'élève avait trouvé 16 en faisant « 8×2 », l'évaluatrice aurait compris que Xavier percevait le corps comme équivalent à de la longueur du corps et de la tête ensemble. Toutefois, comme il affirme avoir effectué une addition complémentaire, soit « $8 + 16 = 24$ », l'évaluatrice est en mesure de constater que Xavier comprend mal le sens de la fraction mesure. En effet, celui-ci perçoit le corps et la tête comme un tout (), alors

qu'il devrait voir le corps comme un tout () et la tête comme une partie supplémentaire de ce tout ().

L'entretien de Xavier confirme le fait que ce dernier ne perçoit pas la contradiction véhiculée par sa réponse. D'un côté, il affirme que la tête mesure le tiers du corps et, d'un autre, il ne réalise pas que 8 ne correspond pas au tiers de 16.

Le chien balourd
Quelle est la masse du chien ?

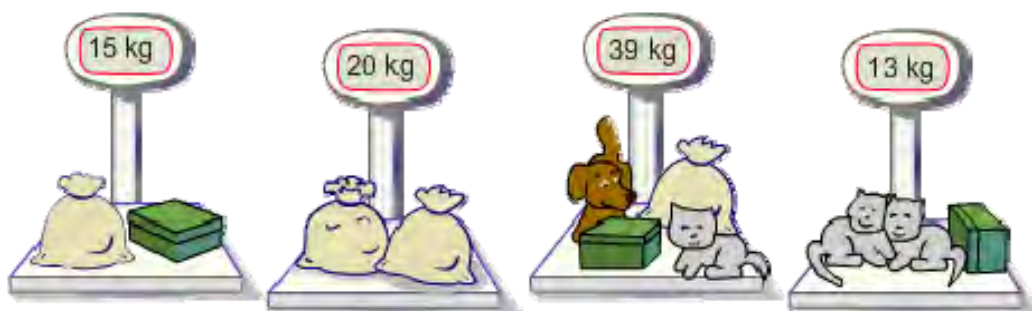


Fig. 2

La démarche attendue (solution experte)

1. Repérer les données importantes du problème.

Les balances, car elles évoquent des égalités, des relations algébriques.

2. Repérer la question du problème.

« Quelle est la masse du chien ? »

Situer la balance où se trouve le chien afin de dégager les éléments pour lesquels l'élève doit trouver la masse.

3. Établir la masse d'un sac en choisissant l'algorithme approprié. Dégager le diviseur et le dividende appropriés à l'aide de la seconde balance.

Division (dividende → 20 ; diviseur → 2)

La deuxième balance est la seule qui contient deux éléments identiques, c'est pourquoi l'élève doit commencer par établir la masse d'un sac. Pour ce faire, il doit inférer que tous les sacs ont la même masse et qu'il en est de même pour les autres éléments.

4. Effectuer la division correctement.

$$20 \div 2 = 10$$

5. Établir la masse d'une boîte en choisissant l'algorithme approprié. Dégager les termes appropriés à l'aide de la première balance et en utilisant la masse d'un sac.

Soustraction (grand terme → 15 ; petit terme → 10)

6. Effectuer la soustraction correctement.

$$15 - 10 = 5$$

7. Établir la masse de deux chats en choisissant l'algorithme approprié. Dégager les termes appropriés à l'aide de la quatrième balance et en utilisant la masse d'une boîte.

Soustraction (grand terme → 13 ; petit terme → 5)

8. Effectuer la soustraction correctement.

$$13 - 5 = 8$$

9. Établir la masse d'un chat en choisissant l'algorithme approprié. Dégager le diviseur et le dividende appropriés.

10. Effectuer la division correctement.

$$8 \div 2 = 4$$

11. Établir la masse du chien en choisissant l'algorithme approprié. Dégager les termes appropriés à l'aide de la troisième balance et en utilisant les masses trouvées précédemment.

Soustraction (grand terme \rightarrow 39 ; petits termes \rightarrow {10 ; 5 ; 4})

12. Effectuer la soustraction correctement.

$$39 - 10 - 5 - 4 = 20$$

13. Inscrire la réponse du problème et l'unité de masse.

Réponse : 20 kg

Analyse de l'explicitation de la démarche de l'élève Shany dans l'entretien

Véronique: Tu peux prendre le temps de lire et de regarder le problème, et quand tu es prête, tu tournes la feuille.

Shany: Ok

Shany lit le problème à haute voix et retourne la feuille.

Véronique: Qu'est-ce que tu retiens du problème?

Shany: Qu'il y a un chien qui s'appelle Balourd et il faut qu'on cherche la masse du chien.

Véronique: Parfait. C'est tout?

Shany: Oui.

Véronique: Alors tu peux résoudre le problème.

Shany résout le problème. Pendant la résolution du problème, Shany se parle à voix haute à quelques reprises. Malheureusement, sur la vidéo, la majorité de ses commentaires sont inaudibles.

Shany: Mon professeur, quand il nous fait faire des choses comme ça, il nous dit que si c'est admettons un signe de dollar, si on oublie le signe de dollar, ça ne veut plus rien dire.

Véronique: Ok.

Shany: Comme là, si j'écrivais juste vingt, ça pourrait être vingt gommes ou vingt quelque chose... tandis que là, vu que j'écris kilogramme on sait que ce sont des kilogrammes.

Véronique: Donc, il faut que tu écrives toujours le kilogramme...

Shany: Oui.

Shany continue la résolution du problème

Shany: Voilà.

Véronique: Tu as terminé?

Shany: Oui.

Véronique: Alors, j'aimerais que tu m'expliques ta démarche.

Shany: Ici, c'est quinze kilogrammes. Alors j'ai fait 15kg + 20 kg + 39 kg et moins 13 kg. Parce qu'ici, ça monte, ça monte, ça monte et là, ça descend [*en pointant la quatrième balance*].

Véronique: Ok.

Shany: Donc, je me suis dit que ça serait peut-être « moins », alors ma réponse, ça m'a donné soixante-sept.

Véronique: Qu'est-ce qui t'a amené à faire cette démarche là: d'additionner et de soustraire à la fin le treize kg?

Shany: Parce que moi, je me suis dit ça va toujours monter, mais quand j'ai vu que ça descendait, pour moi, ça disait « moins ». J'ai additionné ça, quand j'ai vu que ça avait baissé, là c'était à trente-neuf puis là ça a redescendu à treize, je me suis dit qu'il fallait que je soustraie sur ce que ça va donner. Comme « $1 + 2 + 3$ », ça donne 6, puis « $5 + 0 + 9$ », ça donne quatorze, moins treize.

Shany fait une correction.

Shany: J'ai changé parce que... soixante-et-un. Parce que là j'ai vu quatorze mais c'était treize. Puis là, ça donnait six, moins un... cinquante-et-un.

Véronique: Alors maintenant, est-ce que tu considères que tu es certaine de ta réponse?

Shany: Oui. Je n'avais pas pensé que je devais additionner ça plus ça, mais c'était plus intelligent que l'autre façon.

Véronique: Ok. Alors maintenant, tu es sûre de toi?

Shany: Oui.

Véronique: Merci!

En analysant les traces écrites de Shany, les évaluateurs sont voués à émettre une infinité d'hypothèses sur son raisonnement. En effet, il est excessivement difficile de comprendre les motifs qui ont justifié le recours à son opération. Par conséquent, l'entrevue de Shany est essentielle à la compréhension de la logique qui sous-tend la résolution du problème.

« Shany: Ici, c'est quinze kilogrammes. Alors j'ai fait $15\text{ kg} + 20\text{ kg} + 39\text{ kg}$ et moins 13 kg . Parce qu'ici, ça monte, ça monte, ça monte et là, ça descend [en pointant la quatrième balance [...]] ».

Shany: Parce que moi, je me suis dit ça va toujours monter, mais quand j'ai vu que ça descendait, pour moi, ça disait « moins ». J'ai additionné ça, quand j'ai vu que ça avait baissé, là c'était à trente-neuf puis là ça a redescendu à treize, je me suis dit qu'il fallait que je soustraie sur ce que ça va donner. [...] ».

Ces deux problèmes montrent les difficultés des élèves à lire les énoncés comportant des schémas. Les difficultés se situent au niveau de la perception des informations graphiques, de l'inattention aux détails, de la présence des données non pertinentes, de l'inattention aux questions et de non utilisation des connaissances antérieures. Pour la résolution de ce type des problèmes, il faut prendre en compte le transfert des apprentissages en lecture et la compréhension des informations graphiques (illustrations, tableaux, schémas, figures et graphique) qui accompagnent et précisent les informations contenues dans le texte comme le suggère le PISA.

Conclusion : la littératie, la numératie, et si on parlait de l'ordinatie

En considérant toutes les définitions de la littératie et de la numératie, Côté (2007) extrapole ces définitions à l'ordinatie et la définit comme « l'ensemble des connaissances en informatique permettant à une personne d'être fonctionnelle en

société. Il s'agit donc du computer literacy, initié par Moinar, du computing and programming de Gardner et du concept de culture informatique présenté par Legendre ».

Dans l'avenir, les connaissances en informatique vont permettre à l'élève de développer des habiletés qui l'accompagneront toute sa vie. Ainsi, l'élève contemporain, par l'intégration des technologies informatiques et de communication à ses cours, en viennent à développer des habiletés telles que développer un esprit critique, la motivation, l'action face à la machine, l'interaction en groupe. Que ce soit la littératie, la numératie ou l'ordonatie, il est primordial de se donner un plan de développement intégré aux élèves pour réellement répondre à leurs besoins dans cette ère de l'information et de l'informatique.

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Neveda, die türkischstämmige Deutschlehrerin in der Brennpunktschule, hat für ihre multikulturell zusammengesetzte Klasse eine Unterrichtseinheit vorbereitet, in der es um Märchen geht. „Erzählt doch mal ein Märchen aus Eurem Heimatland“ fordert sie ihre Klasse auf. Betretenes Schweigen folgt, den Kindern wollen keine Märchen aus ihren Heimatländern einfallen. Die intensive Nachfrage der Lehrerin fördert zu Tage, dass zu Hause einfach keine Märchen mehr erzählt werden. Von wem denn auch? Die Großmutter lebt in der Türkei und die Eltern sind selbst schon so lange in Deutschland, dass sie keine Märchen aus ihrer Kindheit in der Heimatsprache erzählen könnten. So muss die Kollegin die Idee der Unterrichtseinheit „Märchen aus meinem Heimatland“ auf den Kopf stellen und selbst nach Märchen suchen, die sie den Kindern mitbringen kann.

Abhilfe schaffen könnten entsprechende ein- oder zweisprachige Unterrichtsmaterialien für „Deutsch als Zweitsprache“ (DAZ). Hier wiederum stellt sich aber das Problem, dass die türkischen Kinder die ihnen in solchen Unterrichtseinheiten zugedachte Funktion gar nicht erfüllen können: „SchülerInnen mit der Erstsprache türkisch übernehmen im Unterricht ExpertInnenfunktion: Sie können etwas sagen zur Funktion und Tradition der Märchen in ihrer Heimat (...)“ (Huth, 1994). Dies können sie, wie gesagt, mitnichten.

Welche Förderung wollen Kinder und Jugendliche mit Migrationshintergrund, wenn man sie selbst fragt? Die Ergebnisse des zweiten ‚Jugendintegrationsgipfels‘ im Bundeskanzleramt wurden von der zuständigen Staatsministerin und Integrationsbeauftragten der Bundesregierung, Maria Böhmer, in ihrer Presseerklärung so zusammengefasst: „(...)Die junge Generation aus Zuwandererfamilien betrachtet Deutschland als ihre Heimat. (...) Sie wollen dazu gehören, wollen die Zukunft unseres Landes mitgestalten (...)“. Und zu den Forderungen der Jugendlichen gehört zum Beispiel: „Das Beherrschen der deutschen Sprachen ist Voraussetzung/Bedingung“ und „Mehr Berufsorientierung in der Schulzeit.“ (Presse- und Informationsamt der Bundesregierung, 2008)

‚Politik und Wirtschaft‘ in einer 10. Klasse, kooperative Gesamtschule, 29 Schülerinnen und Schüler. Manuel, Student im Schulpraktikum, hat sich als Thema die ‚Soziale Marktwirtschaft‘ vorgenommen. Das Thema wird zeitgleich in allen 10.

Klassen an dieser Schule behandelt. Der ‚Ausländeranteil‘ bei den Schülern liegt bei ca. 60 Prozent, in dieser Realschulklasse ist er sogar noch höher.

Der Einstieg in die Stunde mit einer Karikatur wirkt motivierend. Danach sollen aus einem typischen Lehrbuchtext abstrakte ‚Merkmale der Marktwirtschaft‘ herausgesucht werden (Konsum- und Gewerbefreiheit, Freiheit der Berufswahl etc.). Die Auflistung an der Tafel gestaltet sich zäh. Es wird mehr als deutlich, dass die Begriffe zwar mit Mühe im Text identifiziert werden können, aber zunächst nicht ‚verstanden‘, d. h. mit Anschauung gefüllt werden.

Dies gelingt schließlich mit ein paar einfachen Fragen, die auf das Vorwissen und die persönliche Situation der Schüler abzielen: „Kann sich jeder von euch seinen zukünftigen Beruf frei aussuchen?“ „Habt Ihr euch schon einmal beworben oder habt Ihr das bei Freuden miterlebt?“ Im lebhaften Diskussionsprozess über die eigenen Berufsperspektiven füllt sich der Begriff der ‚freien Berufswahl‘ für jeden Einzelnen mit konkretem Inhalt und wird damit für reflexive Überlegungen zugänglich. Das Gleiche geschieht mit der ‚Gewerbefreiheit‘, ausgelöst durch die Schülerfrage: Was muss ich lernen, wenn ich später einen Elektronikmarkt eröffnen möchte? Natürlich lässt sich diese Frage nicht sofort hinreichend beantworten. Es zeichnen sich aber Umrisse eines kleinen, handlungsorientierten Planspiels ab, mit dem man den Unterricht in den Folgestunden fortführen kann. Die Erwartungen der Schüler sind realistisch und zweckorientiert, man könnte auch sagen: affirmativ. Es wird deutlich, dass sie in *dieser* Gesellschaft ankommen, *hier* erfolgreich sein wollen. Nähme man dieses Bedürfnis nach sehr weltbezogenem Kompetenzerwerb nicht ernst, würde man ihnen etwas schuldig bleiben.

Interkulturelle Integrationskonzepte in der Kritik

Solche sehr pragmatisch auf das ‚Ankommen‘ in unserer Gesellschaft ausgerichtete Wünsche wurden von der interkulturellen Didaktik bisher zu wenig erfüllt. Viele Maßnahmen und Konzepte orientierten sich stark an den ‚Herkunftskulturen‘, wobei zumeist auch eine mehr oder weniger explizite ‚Rückkehr-Option‘ mitschwang. Dies hat unserer Ansicht nach dazu beigetragen, dass viele der zahllosen „Klimmzüge gegen die doppelte Halbsprache“ (Frankfurter Rundschau 21.12.2007) bei Jugendlichen mit Migrationshintergrund keinen oder nur mäßigen Erfolg hatten und die sprachabhängigen Integrationsprobleme sogar gewachsen sind, wie die PISA Studie feststellte (Baumert et al. 2001).

Das lange Zeit favorisierte Konzept des *Muttersprachlichen Unterrichts* beruhte auf der Annahme, dass man eine zweite Sprache nur dann gut lernen kann, wenn man vorher die Muttersprache ausreichend beherrscht – eine plausible, wenn auch empirisch bisher nicht belegte Hypothese. Es gibt viele biographische

Auskünfte von Migranten, die auch die Annahme des Gegenteils nahe legen. Explizites Ziel für den muttersprachlichen Unterricht war zum Beispiel in Hessen nach Aussage des ‚Migrationsreports‘ „... die Möglichkeit der Wiedereingliederung in die Schule des Herkunftslandes offen (zu) halten“ (Tischler, 2002). Abgesehen davon, dass die Konzentration nur auf die großen Immigrantengruppen von vornherein ungleiche Bildungschancen innerhalb der betroffenen Schülergruppe bewirkte, war das Angebot faktisch nie flächendeckend und der Unterricht fand außerhalb der regulären Unterrichtszeit statt. Dies hatte zur Folge, dass es keine Verzahnung zwischen dem muttersprachlichen und dem übrigen Unterricht gab und oft keine Kommunikation zwischen den Lehrpersonen. Ein erkennbar positiver Effekt des muttersprachlichen Unterrichts auf die Leistungen in Deutsch war nur schwerlich auszumachen.

In anderer Weise trifft die Kritik auch auf zahlreiche Konzepte und Materialien für ‚*Deutsch als Zweitsprache (DaZ)*‘ zu, wie zum Beispiel auf den sehr verbreiteten Ansatz von Neuner (Neuner, 1995). Sehr vereinfacht gesagt ist der Ausgangspunkt der DaZ-Konzeption die Erkenntnis, dass Deutsch für Schüler/innen mit Migrationshintergrund wie eine Fremdsprache unterrichtet werden muss. Die entsprechenden Praxiskonzepte greifen also auf Erkenntnisse der Fremdsprachendidaktik zurück, verbinden diese allerdings mit einer sehr starken inhaltlichen Ausrichtung des Materials auf die Kultur der Herkunftsländer. In der konkreten Umsetzung bedeutete das eine besondere Beschäftigung mit Gebräuchen, Literatur und Märchen der Herkunftsländer und mit Jugendbüchern, die Probleme der Migration thematisieren.

Der Sprachunterricht wurde allerdings durch diesen interkulturellen Anspruch oft heillos überfrachtet und viele Kollegen fühlten sich überfordert. Gerade bei sehr engagierten Lehrpersonen hat das Resignation ausgelöst und dazu geführt, dass dieses idealistische Konzept in die Defensive geriet. Sehr kritisch betrachtet, kann man es ebenfalls als einen in das Positive gewendeten Versuch des Erhalts von ‚Rückkehr-Optionen‘ interpretieren.

Als problematisch erwiesen hat sich auch ist die Verabsolutierung des didaktischen Prinzips der *Binnendifferenzierung*. Neben dem zusätzlichen Angebot des muttersprachlichen Unterrichts sollte es nach dieser Philosophie möglichst wenige oder gar keine äußerlich differenzierenden Fördermaßnahmen geben, da die äußere Differenzierung im Kontext des gegliederten Schulsystems unter dem Generalverdacht der Selektion und Diskriminierung stand.

Nahezu überall im europäischen Ausland - zum Beispiel auch in Finnland - werden Fragen der Differenzierung allerdings pragmatischer diskutiert. Äußere und innere Differenzierungsmaßnahmen werden dort zu einem flexiblen System

verbunden, welches den individuellen Bedürfnissen der Lerner optimal gerecht wird. Keinem Kind mit unzureichenden Sprachkenntnissen nützt es schließlich, wenn es im Biologie-, Mathematik- oder Deutschunterricht herumsitzt ohne etwas zu verstehen.

Eine offenbar erfolgreiche Reaktion auf den ‚PISA-Schock‘ war dagegen die Einführung von sog. *Vorlaufkursen* in zahlreichen Bundesländern. Beim vorgezogenen Anmeldetermin für alle zukünftigen Grundschüler werden deren Sprachkenntnisse verpflichtend überprüft, unabhängig von ihrer Nationalität und Herkunft. Werden dabei unzureichende Deutschkenntnisse festgestellt, sollen die Kinder mehrmonatige Deutschkurse besuchen, die in Zusammenarbeit von Schulen und Kindergärten wohnortnah organisiert werden. Der Besuch dieser ‚Vorlaufkurse‘ wird sehr gut angenommen, da die Kinder vom Schulbesuch zurückgestellt werden können, wenn ihre sprachlichen Defizite nicht aufgearbeitet wurden.

In der Praxis hat sich gezeigt, dass die von einigen Pädagogen befürchtete Diskriminierung nicht eingetreten ist und die Akzeptanz der Vorlaufkurse bei den ausländischen Eltern von Beginn an sehr hoch war, auch ist die tatsächliche Rückstellungsquote außerordentlich gering. Wichtig erscheint uns dabei, dass diese Kurse zwar überwiegend Kindern mit Migrationshintergrund zugute kommen, grundsätzlich aber auch für deutsche Kinder mit Sprachdefiziten offen sind und (in allerdings wesentlich geringerer Zahl) auch von diesen besucht werden. Der pädagogische und didaktische Ansatz dieser Kurse stellt im Unterschied zu vielen anderen Initiativen nicht die ‚Herkunft‘ in den Mittelpunkt, sondern orientiert sich am systematischen Erlernen von *sprachlichen Standards*, die im deutschen Schulsystem vorausgesetzt werden und je nach sozialem Milieu auch von Muttersprachlern nicht immer erreicht werden.

Sieht man von dem zuletzt skizzierten Beispiel der Vorlaufkurse ab, ist ein Großteil der bisherigen Konzepte unserer Ansicht nach de facto zu stark auf ‚herkunftsorientierte‘ Eltern, Kinder und Jugendlichen mit Migrationshintergrund zugeschnitten. Die im Folgenden dargestellte Schweizer Untersuchung lässt aber vermuten, dass die Gruppe der SchülerInnen und Schüler mit Migrationshintergrund, die sich explizit eine ‚Rückkehr-Option‘ offen halten möchte, in der Schule zahlenmäßig nicht die größte ist.

Sozialstatus und kulturelle Orientierung als entscheidender Faktor

Die typischen ‚Schüler/innen mit Migrationshintergrund‘ gibt es nicht. Kultur und Sprache der Herkunftsländer, vor allem aber der Sozialstatus in der deutschen Gesellschaft können - neben anderen Faktoren - recht unterschiedliche Formen der Förderung nahe legen. Hilfreich erscheinen uns in diesem Zusammenhang einige aktuelle Erkenntnisse der Medienpädagogik, z. B. der sehr lesenswerte Aufsatz von Ben Bachmair (Bachmair, 2007) zum ‚Leserisiko und der Medienumgebung von Migrantenkindern‘ sowie die dort zitierte Studie von Bucher/Bonfadelli zum Medienverhalten von Schweizer Jugendlichen. Die Schweizer Forscher

Kulturelle Orientierung				
	Schweiz-Orientierte	Dualisten	Herkunfts-Orientierte	Ungebundene
Ex-Jugoslawien Kinder	41	27	25	7
Ex-Jugoslawien Eltern	13	35	45	2
Italien, Kinder	41	23	29	7
Italien, Eltern	20	30	48	4
Türkei, Kinder	41	28	24	7
Türkei, Eltern	10	31	57	2

kulturelle Orientierung: (Bucher/Bonfadelli 2007)

untersuchten neben sozialen Faktoren vor allem auch die ‚kulturelle Orientierung‘ der befragten Jugendlichen mit Migrationshintergrund, d. h. das Verhältnis zur Herkunftskultur und zur Schweizer Gesellschaft. Sie beschreiben dabei vier Gruppen (‚Schweiz-Orientierte‘ / ‚Dualisten‘ / ‚Herkunfts-Orientierte‘ und ‚Ungebundene‘), die sich nicht nur in ihren Werturteilen und Gewohnheiten stark unterscheiden, sondern auf die auch mit jeweils sehr unterschiedliche Formen der Förderung zugegangen werden muss.

Diese Beschreibung erscheint uns leicht auf deutsche Verhältnisse übertragbar, da sie kulturelle Grundorientierungen von Jugendlichen fragt und diese als Ausgangspunkt nimmt, um nach unterrichtsrelevanten Konsequenzen zu fragen. Deutsche Befunde legen ähnliche Schlussfolgerungen nahe. So sagt Christian Alt vom ‚Deutschen Jugendinstitut‘ im DJI Bulletin 76 (2006): „Wer aus einem niedrigen

Milieu stammt – gleichgültig ob mit oder ohne Migrationshintergrund – wird stets die gleichen Probleme im Bildungsbereich haben.“

Aus den beiden oben zitierten Feststellungen lassen sich Konturen einer modifizierten ‚Didaktik der interkulturellen Bildung‘ ableiten: Interkulturelle Bildung sollte sich von der Fiktion eines homogenen Status ‚Migration‘ verabschieden und sich den konkreten Bedürfnislagen der verschiedenen und Milieus zuwenden. Entscheidende Faktoren für Förderkonzepte sind dann die unterschiedliche soziale Situation von Kindern (seien sie Migranten oder seien sie Deutsche) und ihre kulturelle Orientierung. Dies erfordert selbstverständlich auch eine Veränderung der politischen Rahmensetzungen für Förderkonzepte, die sich bislang viel zu sehr an der Herkunftsfrage orientieren.

Wir stützen uns bei dieser Forderung nach einer neuen ‚Didaktik der interkulturellen Bildung‘ auf einen Bildungsbegriff, wie ihn Eckhard Klieme (2005) im Zusammenhang mit der Entwicklung der bundesdeutschen Bildungsstandards formuliert hat: „Bildung ist (...) ein Prozess, in dem sich Menschen die sie umgebende Kultur, das System von Normen und Regeln, Wissen und Fertigkeiten erschließen und aneignen“. Sehr wichtig erscheint uns dabei, dass die Forderung nach ‚Aneignung und Erschließen der kulturellen Umgebung‘ keinesfalls als rezeptive Einbahnstraße zu verstehen ist, sondern als *aktiver* Prozess, der auch die Umgebung immer wieder kritisch hinterfragt und den Schülern eine eigenständige Adaption und Veränderung der Umgebung erlaubt.

‚Bildungsstandards‘ gegen ‚Interkulturelles Lernen‘?

Kritiker befürchten, dass die oben erwähnten Bildungsstandards den vorhandenen Selektionsdruck verstärken werden. Die in diesem Kontext entwickelten ‚neuen Aufgabenformate‘ verlangen in viel höherem Maße als frühere Prüfungsaufgaben die Aktivierung von Vor- und ‚Weltwissen‘, das heißt Formen von sprachlichem Handeln und sozialen Einsichten, die wesentlich stärker als bisher Lebensweltbezüge im Unterrichts voraussetzen.

Wer die in den Standards vorgegebenen Aufgaben zum Beispiel für das Fach Mathematik ansieht, wird feststellen, dass für das erfolgreiche Absolvieren der Hauptschulabschlussprüfung in Mathematik auch juristische Grundkenntnisse - zum Beispiel im Verbraucherrecht - nötig sind. In den entsprechenden Lehrplänen der Bundesländer für das Fach Mathematik fehlen jedoch bislang Unterrichtsvorschläge, die zum Erwerb dieser Kenntnisse führen. Es ist eine primäre Aufgabe der Schule, solche didaktischen Lücken offensiv zu schließen.

Die bisher von manchen Kolleginnen und Kollegen in den Abschlussklassen praktizierte Methode des ‚teaching to the test‘ für die Bewältigung von derartigen

Abschlussprüfungen wird die Kompetenzen zur Bewältigung von Alltagssituationen kaum nachhaltig verbessern. Statt dieser ‚subversiven‘ Methode, mit unzureichend vorbereiteten Neuerungen im Bildungsbereich fertig zu werden, schlagen wir einen curricularen Ansatz vor, bei dem im Kollegium einer Schule gemeinsam ein geeigneter Text- und Aufgabenfundus aufgebaut und das Zusammenwirken verschiedener Fächer systematisch verankert wird. Wie man ein solches Schulcurriculum aufbauen könnte, haben wir an anderer Stelle am Beispiel von ‚Beruflichkeit‘ als organisierender Leitlinie gezeigt. (Gessner/Kuhley 2006), Diesen Ansatz kann man mit Hinblick auf Schüler/innen mit Migrationshintergrund noch weiter ausdifferenzieren.

So kann für Kinder und Jugendliche mit sprachlichem Förderbedarf - auch ausgehend von ihrer Mediennutzung - systematisch an der Erweiterung von Kompetenzen für den Schul- und späteren Berufserfolg gearbeitet werden, die eine gleichberechtigte schulische und gesellschaftliche Teilhabe erst ermöglichen. Dabei sind offene Formate, Problemorientierung und Handlungsbezug unserer Erfahrung nach motivierend und haben darüber hinaus noch den Charme, dass sie auf das ‚wirkliche Leben‘ vorbereiten.

Schüler mit größeren Sprach- oder Lernproblemen werden allerdings durch allzu offene Unterrichtsarrangements überfordert und können daher weniger mit ihnen anfangen als sprachgewandte, gute Lerner, wie zum Beispiel auch Untersuchungen von Andrea Bertschi-Kaufmann (2006) gezeigt haben. Zur Unterstützung für solche Schüler empfehlen wir deshalb eine stärkere Strukturierung des Lernprozesses, mehr Hilfestellung, mehr Training und mehr Systematik als für die leistungsstarken Schüler. Eine Kombination von offenen Aufgabenformaten mit systematischem Training scheint sich insgesamt zu bewähren, gerade auch in der Sprachförderung für Kinder und Jugendliche mit Migrationshintergrund.

Mentorenprogramme mit erfolgreichen Migranten aufbauen

Auf einen vielversprechenden und anscheinend effektiven Weg für die Organisation zusätzlicher Förderung verweisen Mentorenprogramme ‚mit Migrationshintergrund‘. Solchen Programmen ist gemeinsam, dass die Mentorenrolle von erfolgreichen Migrantinnen und Migranten übernommen wird, die ihre Erfahrungen authentisch weitergeben können.

Exemplarisch soll hier das Hamburger Projekt ‚Junge Vorbilder‘ skizziert werden. Dieses Projekt richtet sich besonders an Schüler/innen der 9. bis 11. Klasse, die einen guten Schulabschluss anstreben oder in die gymnasiale Oberstufe wechseln möchten. Sie werden dabei von Studierenden der Universität Hamburg in

Einzelförderung oder Kleingruppen fachlich und sozial-emotional unterstützt. Diese Unterstützung kann Sprachförderung oder klassische Nachhilfe bedeuten, vor allem aber soll sie Orientierung und Motivation vermitteln. Die Mentoren fungieren dabei als ‚Erfahrungsexperten‘, die vorhandene Schwierigkeiten aus eigener Erfahrung kennen, dann aber Lösungswege gefunden haben und deshalb ‚Strategien und Tipps für das erfolgreiche Bestehen im Schulsystem vermitteln können‘. So hat man einige der Kurse, die ursprünglich in den Stadtteilschulen angeboten wurden, inzwischen in die Universität verlegt – mit anscheinend durchschlagendem Erfolg: Die Schüler/innen ‚müssen‘ nun nicht mehr nachmittags in ihrer Schule ‚nachsitzen‘, sondern sie ‚dürfen‘ in die Universität. Fördermaßnahmen werden dadurch zum angesagten Prestigeobjekt (Quell: http://www.verikom.de/junge_vorbilder.htm).

Netzwerke für den Förderunterricht knüpfen

Sicher ist: Die Schule allein wird nicht alle Probleme der sprachlichen Integration lösen können, sondern sie kann und sollte auf die Hilfe der Gesellschaft setzen und sich beispielsweise mit Stadtteilgruppen, türkischen Gemeinden, orthodoxen Serben und vielen anderen Gruppen in einem kommunikativen Netzwerk verankern, das auf die gemeinsame Zielsetzung ausgerichtet ist: Ankommen in Deutschland.

Wer sich im Unterricht mit benachteiligten Schülerinnen und Schülern auf die Verbesserung ihrer Berufsperspektiven und Lebenschancen konzentriert, wird vielleicht nicht so intensiv auf die vielen Dinge eingehen können, die ohne Frage an der deutschen Gesellschaft zu kritisieren sind. Auch wird man sich, statt über ‚Bildungsstandards‘ und ‚neue Aufgabenkultur‘ zu klagen, mehr mit der Frage beschäftigen, wie man Unterricht so aufbauen kann, dass die fehlenden Kompetenzen systematisch erworben werden können. Und vielleicht muss man auch auf manche liebgewordene Jugendbuch-Lektüre zugunsten einer Lektion in Verbraucherrecht verzichten. Wir halten das für vertretbar.

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Using Professional Learning Communities to Improve Student Learning in Reading: Better Understanding the Stages of Development

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1. Context

Like the majority of North American schools, teachers in French Ontario schools have been working in an isolated manner for years now. Put forth by the Ministry of Education of Ontario (Canada), the reform pertaining to the teaching of reading skills expects schools to work in professional learning communities in order to improve students' learning abilities (MEO 2003, 2004, 2005; The Literacy and Numeracy Secretariat, 2007). According to *Professional learning communities* (Hord, 1997), this type of functioning is renowned for improving school effectiveness: not only does it guarantee that all students will receive proper teaching, professional learning communities also aim at ensuring that all students are acquiring higher learning abilities (DuFour, Eaker & DuFour, 2005; Roy & Hord, 2006). Furthermore, research in this area emphasizes that changes can create a positive impact not only at the organizational level, but also in students' school performance (Eaker, Dufour, & Dufour, 2004; Goddard, Hoy & Woolforl-Hoy, 2000, 2004; Hord, 2006; Leclerc, 2009; Louis, 2006).

Consequently, French Ontario schools are witnessing a profound organizational change triggered by the implantation of a professional learning community within the school. In fact, this method of functioning requires teachers to put at the heart of their questioning student learning, while choosing to accept a shared responsibility towards collectively fixed learning results and the pursuit of common goals (Fullan, 2001). Because this is a new type of functioning, it becomes pertinent not only to try and establish the mechanisms that play an important role, but also to define the developmental stages of learning communities in order to better intervene, thereby allowing schools to progress.

2. What is a Professional Learning Community?

The expression "professional learning community" made its appearance in literature in the early 1990's and originates from organizational theories, mainly those referring to learning organization (Senge, 1990). Henceforth, we recognize that knowledge built by an individual or a group of individuals constitutes an undeniable advantage in the workforce. This represents one of the most important resources of an organisation (Wenger, 1998). Professional learning communities have an

objective well beyond improving teachers' well-being and professionalism: they aim at triggering a positive change for students and a significant difference in their success (Louis, 2006).

In a professional learning community, the professional culture of the school in its entirety is enhanced; collaboration and team work are the norm; collective responsibility regarding student success and continued learning not only of the students, but also of the teachers is at the heart of this process. More specifically it includes:

- a *community* in which different people share a commitment towards a common goal, each person pursuing this goal by being actively implicated in collective decisions regarding student success (Hargreaves & Fink, 2006, Westheimer, 1999).
- student *learning* as well as the implication of adults in the organisation in general. The learning is significant and non superficial and the community responds to problems and challenges by posing the following question: "What do we know about this topic?" (Hargreaves & Fink, 2006).
- a *professional aspect* of discussions regarding the best methods to be used in order to identify and implement improvements, and in the ways individuals value and put together a variety of data and proof as a basis for their decisions (Hargreaves, 2003; Leclerc, Moreau & Leclerc-Morin, 2007).

Hord (1997) proposes five characteristics of professional learning communities: 1) a shared leadership where the school principal shares their power and encourages the participation of the school personnel in taking decisions; 2) a vision and shared values manifested by a commitment from the staff towards student success; 3) a shared learning of the school staff in response to student needs; 4) the evaluation by peers of strategies utilized, feedback as well as support in order to improve student results for the entire school and 5) physical and human conditions that will allow teachers to collaborate, learn and share together.

3. Traditional Schools and Professional Learning Communities

A few distinctions between traditional schools and professional learning communities should be addressed: these include the focus of collaborative meetings of the teaching personnel, the preoccupations and pedagogical interventions as well as the leadership of the school principal and of the teachers.

Traditional schools are generally places where teachers are isolated; meetings are rare and often informal. These are usually used to manage daily activities and are not structured. The collaboration in regards to teaching practices is left at the teachers' discretion. Decisions concerning teaching are made by the teacher as opposed to the entire school as an organisation (Elmore, 2000). The role of the school principal is to manage matters surrounding and not directly linked to the curriculum and the teaching.

In schools functioning as professional learning communities, the meetings are formal and structured in order to make them efficient. They are centered on student learning and the impact of the interventions is at the heart of topics addressed. The school principal undertakes an active role in targeting the pedagogical preoccupations that should be prioritized and in favouring leadership emerging from the teachers. Table 1 presents certain distinctions between traditional schools and professional learning communities.

Table 1			
Certain Distinctions between Traditional Schools and Professional Learning Communities			
	• Traditional schools	• Professional learning communities	• Literature
Objective of collaborative meetings of the teaching staff	• Emphasis is on teaching.	• Emphasis is on learning. Constant questioning: how is the school responding to the needs of all the students? Which students are a preoccupation? What are we doing to help these students?	• Cate Vaugh & O'hair (2006) • Leclerc & Moreau, 2008 • Roy & Hord, 2006
	• Often informal (school halls, recess) and not structured.	• Formal (time allotted in time table) and very structured (calendar for meetings, order of the day, follow up...).	• Leclerc & Leclerc-Morin, 2007
Preoccupations and pedagogical interventions	• The teacher often feels alone facing the challenges of students that are a preoccupation.	• The preoccupations are shared among the collaborative team. It is not your student, it becomes our student.	• Lieberman, 2009 • Roy & Hord, 2006
	• The teacher uses methods he or she deems acceptable.	• The team decides to utilize the most appropriate methods, based on recent discoveries in this area and taking into account the profile of their students.	• Leclerc & Moreau, 2009 • Lieberman, 2009
	• The decisions concerning students follow popular opinion (intuition).	• The decisions are based on research findings that are relevant to a student's particular situation. Precise data is used to support decisions (proof).	• Dufour & Eaker, 2004 • Hord & Sommers, 2008
	• The approaches and methods are chosen based on what the teacher likes and doesn't like.	• The approaches are chosen based on their impact on student learning.	• Eaker, Dufour & Dufour, 2004
	• The validation of pedagogical methods is done primarily externally: strong commercial component (publishing houses).	• The validation of pedagogical methods is done primarily internally: teachers undertake attempts, observe, collect data and compare the impact observed on their students' learning.	• Eaker, Dufour & Dufour, 2004 • Leclerc & Leclerc-Morin, 2007
	• The planning is mostly static.	• The planning is constantly adapting to the ever changing profile of the students	• Cate, Vaugh & O'hair, 2006
Leadership	• The individuals acting as school principals are perceived as the	• The school principals encourage the expression of leadership among the	• Hord & Sommers, 2008 • Leclerc & Leclerc-

	ones taking the decisions (hierarchy, formal power)	teaching staff (superleadership)	Morin, 2007 • Stoll & Temperley, 2009
	• The teachers have the role of executing.	• The teachers are perceived as experts, are mutually influencing each other and are influencing the individuals acting as school principals.	• Hord & Sommers, 2008 • Leclerc & Leclerc-Morin, 2007 • Roy & Hord, 2006
	• The school principals are rarely aware of the interventions and approaches that should be valued by the teaching staff because their time is primarily dedicated to school management.	• The school principals exercise an active pedagogical leadership and are aware of interventions and approaches that should be advocated by the teaching staff.	• Eaker, Dufour & Dufour, 2004 • Stoll & Temperley, 2009

4. Professional Learning Communities : Stages of Development

Research carried out by Cate et al. (2006) suggests the existence of two phases in the development of a professional learning community (PLC): a) in the first phase, the control is external to the community and is associated with the primary characteristics of a PLC – sharing of best practices and confidence building between team members; and, b) in the second phase, the control comes from within the community. At that point, the team has matured and started questioning its teaching methods based on student learning data. The administration exercises a shared leadership engaging teachers in decision making as well as forming their own leadership. These two phases are two crucial steps but provide few indices in determining the progression of the school to a PLC. The same applies to the questionnaire developed by Dibbon (2000) proposing three stages using Hord's five characteristics (1997), where the outcomes are too broad to evaluate the school's progression.

The literature on professional learning communities also mentions a few indicators that permit us to situate the evolution of the school as a PLC. These indicators concern (a) the vision of the school (b) the human and physical conditions that allow teachers to collaborate, learn and share together, (c) the collaborative culture within the school, (d) the manifestation of leadership from the school principal and teaching staff, (e) the diffusion of expertise and collective learning, (f) the topics addressed that take into account the preoccupations in regards to student learning as well as (g) the decision making based on the use of precise data (Cate et O'hair, 2006, Dibbon, 2000; Eaker, Dufour et Dufour, 2004; Hipp et Huffan, 2003; Hord, 1997, Leclerc et Moreau 2009; Miller 2005, Roy et Hord, 2006, Schussler, 2003; Stoll et Temperley, 2009).

5. Observation Grid of the Evolution of the School as a Professional Learning Community (OGPLC)

Based on research data collected through interviewing 130 participants from 15 French elementary schools, we were able to better comprehend the functioning of schools as professional learning communities (Leclerc, 2009; Leclerc et Leclerc-Morin, 2007; Leclerc et Moreau, 2008; Leclerc, Moreau et Berger 2007, Leclerc, Moreau et Leclerc-Morin, 2007). Eight of these schools are in the Toronto region (n=54), one is in the Ottawa region (n=8), one is in the Outaouais region (n=8) and five are in the south-west region of Ontario (n=60). The participants implicated in this study are teachers at the levels of junior and senior kindergarten as well as first, second and third grade.

Within the schools that are at the initiation stage (level 1), there are multiple priorities. However, the vision and priorities are rarely perceived in concrete actions. The human and physical conditions do not facilitate collaboration and sharing among teachers. The collaborative culture is not thriving, possibly due to certain interpersonal conflicts. The school principal is responsible for making important decisions and the diffusion of expertise is very limited. The team is using data that lacks preciseness to evaluate the impact of their interventions on the progress of their students.

The schools at the implantation stage (level 2) have a clear shared vision and direct links between chosen priorities and the schools' vision can sometimes be perceptible in practice. The human and physical conditions allow teachers to collaborate and share more easily. The collaborative culture is mostly positive, as the group manifests a variety of interpersonal abilities that favour exchanges. The school principal shares a certain power with the teachers and the team sometimes uses precise data in order to obtain proof of the impact of their interventions on the progress of students.

The schools at the integration stage (level 3) have a clear and shared vision that is reflected in their pedagogical practices. The human and physical conditions favour collaboration and sharing. The collaborative culture is very solid and relies on strong interpersonal skills that promote exchanges and questioning. The school principal shares his or her power with the teachers and encourages them to develop leadership. The teachers consider collaborative meetings as ways not only to improve student learning, but also as a powerful means of professional development. The meetings are planned while taking into account the level of progress of the collaborative team as well as the profile of the students. Table 2 explains these three stages of development as described in the Observation grid OGPLC and relates actions deemed necessary to allow schools to progress using this method of functioning.

Table 2
Observation Grid of the Evolution of the School as a Professional Learning Community (OGPLC)

	Initiation stage (level 1)	Implantation stage (level 2)	Integration stage (level 3)
Vision	<ul style="list-style-type: none"> The vision of the school is not clear in regards to success for all in literacy or is not shared by the entire teaching staff. There are multiple priorities that lack precision. The links between the priorities and the vision is not perceptible in practice. 	<ul style="list-style-type: none"> The vision of the school is clear in regards to improving results in literacy for all students and is shared by the entire teaching staff, but there are multiple priorities that lack precision. Direct links between the priorities and the school's vision can sometimes be perceptible in practice. 	<ul style="list-style-type: none"> The vision of the school is clear in regards to improving reading results for all students and is shared by the entire teaching staff and priorities are precise. Direct links between the chosen priorities and the school's vision are reflected in their pedagogical practices.

	Initiation stage (level 1)	Implantation stage (level 2)	Integration stage (level 3)
Physical and human conditions	<ul style="list-style-type: none"> Pedagogical discussions usually take place during informal exchanges (during recess or after class) and there is rarely formal discussion time allotted during the school day. The collaborative meetings are inefficient: teachers often feel as though there is a lot of wasted time or the time is used to fill out paperwork. 	<ul style="list-style-type: none"> Pedagogical discussions sometimes take place during informal exchanges (recess, after class) and also during more formal collaborative meetings that are planned during class time. Teachers make noticeable efforts to collaborate and share, but the structure of the meetings does not permit efficient exchanges. A lot of time is dedicated to managing the agenda, the time and the group. 	<ul style="list-style-type: none"> The teachers are allotted quality time for collaborative meetings. These are usually planned during class time. The structure of the collaborative meetings is extremely efficient and the group is able to manage itself.

	Initiation stage (level 1)	Implantation stage (level 2)	Integration stage (level 3)
Collaborative culture	<ul style="list-style-type: none"> The group manifests few interpersonal skills that favour collaborative work. The conflicts between members are apparent. The discussions are dominated by certain members of the group. The group atmosphere does not favour collaboration and sharing of experiences. The teacher feels alone in facing challenges regarding students that he or she considers to be a preoccupation. 	<ul style="list-style-type: none"> The structure of the meetings favours personal learning and support between colleagues, sometimes in a unidirectional or selective manner (for ex. training from the pedagogical counsellor). The group manifests certain interpersonal skills that encourage collaborative learning. The group atmosphere during discussions is mostly positive and usually favours collaboration and sharing. 	<ul style="list-style-type: none"> The collaborative culture within the group invites an honest dialogue, open mindedness and communication as well as constructive criticism. The preoccupations are shared with the entire team. It is not your student, it becomes our student.

	Initiation stage (level 1)	Implantation stage (level 2)	Integration stage (level 3)
Leadership	<ul style="list-style-type: none"> The individuals acting as school principals are regarded as decision makers (hierarchy). The teachers' role is to execute. The school principal's role is minimal during collaborative meetings and she or he has limited influence in regards to improving results in learning. The principal rarely follows up during collaborative meetings. The roles of the principal and of the teachers are not understood and lack precision. 	<ul style="list-style-type: none"> The exchanges allow teachers to give their opinion, but the school principal makes the final decision. The principal exercises a noticeable influence in improving learning during collaborative meetings. The principal usually ensures certain follow ups during collaborative meetings. The roles of the principal and of the teachers are more or less understood and are somewhat precise. 	<ul style="list-style-type: none"> The leadership is shared as the principal promotes autonomy within the teachers in regards to decisions that concern student needs but also insures that the discussions focus on these needs. The teachers are considered experts, mutually influence each other and influence the school principal. The presence of the principal is positively transmitted through the vision and through follow ups that occur during collaborative meetings. The roles of the principal and of the teachers are precise and well understood. The principal guides the discussions in line with their vision and insists on measurable objectives that focus on student learning.

	Initiation stage (level 1)	Implantation stage (level 2)	Integration stage (level 3)
Diffusion of expertise and collective learning	<ul style="list-style-type: none"> Teachers work in an isolated manner: there is little or no transmission of expertise with others. The meetings do not favour collective learning and transmission of expertise. In general, there is little support between colleagues. 	<ul style="list-style-type: none"> Expertise seems to be shared between teachers of the same level or cycle, or in certain groups. It is no longer only individual learning; we perceive a certain collective learning. There are sometimes peer evaluations of the strategies used, feedback and collective support in hopes of improving student results. 	<ul style="list-style-type: none"> The teachers consider collaborative meetings as a means of improving student learning as well as a means of professional development. Individual learning is transformed into collective learning. Meeting times gives the team an opportunity to exchange on present preoccupations in literacy, to resolve issues collectively and to share the expertise. The progression and collective learning that is occurring is felt by the organisation.

	Initiation stage (level 1)	Implantation stage (level 2)	Integration stage (level 3)
Subjects addressed	<ul style="list-style-type: none"> Multiple subjects are addressed and there is no follow up from one meeting to the next. The subjects are determined well in advance (static planning) The meetings are generally used to offer training or information. 	<ul style="list-style-type: none"> During meeting times, the discussions usually focus on teaching (planning, resources, and organisation) rather than on learning. The subjects addressed are chosen to improve the efficiency of the team in regards to literary learning. The subjects are sometimes predetermined but can 	<ul style="list-style-type: none"> The subjects addressed are chosen in line with present preoccupations in student learning and allow for a follow up on experiences that have taken place between meetings. The planning is done by taking into account student profiles as well as the progression of the team.

		<p>also be changed as the team progresses.</p> <ul style="list-style-type: none"> • There is a certain follow up from one meeting to the next. 	
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	Initiation stage (level 1)	Implantation stage (level 2)	Integration stage (level 3)
Decision making and use of data	<ul style="list-style-type: none"> • The decisions concerning students are generally based on popular opinion and intuition. • There is very little precise student learning data that can act as proof in helping us notice a progression and allow for questioning in regards to the impact of the interventions. 	<ul style="list-style-type: none"> • The decisions concerning students are sometimes based on popular opinion and intuition and, at other times are based on research or on the impact observed using precise learning data. • Certain precise data exists to measure student progression in reading and these are sometimes analysed and questioned during meetings in order to choose efficient interventions. 	<ul style="list-style-type: none"> • The decisions are based on proof (precise data) to comprehend the efficiency of the interventions. • The school employs data regularly to situate students' progression, to undertake complex analysis and to question the impact of pedagogical interventions.

Conclusion

Working as a professional learning community is certainly a promising way of functioning in obtaining student success in reading. This method provokes a rupture in the traditional ways and in the compartmentalization of students, modifying at the same time the school culture in its entirety. Teachers learn from one another through sharing of practices and constant questioning linked to preoccupations regarding student learning. They analyse data to better understand the impact of their interventions and readjust their teaching accordingly.

In a socioconstructivism dimension, this method of functioning gives meaning to change and allows teachers to undertake a role of leader that becomes more and more apparent as the school progresses as a professional learning community. Teachers are no longer considered as executors restricted to a curriculum or school manual: they have the common goal of exercising a real impact on all students and analysing their practices becomes therefore a frequent topic of discussion. To better assist them in this process, the OGPLC targets key elements that define each stage thus allowing for a better progression using this method of functioning.

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Enquête sur les pratiques déclarées et les difficultés rencontrées dans l'enseignement de la littérature à l'école primaire québécoise

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L'amateur, selon l'étymologie, c'est celui qui aime. En matière de formation littéraire scolaire, il conviendrait de faire de chaque élève des amateurs éclairés de littérature (Dumortier, 2001, 2005, 2009), des amateurs qui arrivent à comprendre, à interpréter et à apprécier des œuvres. Cependant, il semble qu'à l'école, le temps passé à lire et les attitudes positives envers la lecture diminuent plus les écoliers avancent dans leur parcours scolaire (Baudelot, Cartier & Detrez, 1999; Lebrun & Baribeau, 2003; McKenna, Kear & Ellsworth, 1995). La didactique de la littérature, champ de recherche en émergence (Fourtanier, Langlade & Rouxel, 2001) dans lequel nous nous inscrivons, se préoccupe, en plus de l'histoire de la discipline, de ses finalités et de ses fondements, des conditions, des instruments et des démarches liées aux pratiques scolaires. Les travaux dans ce domaine visent donc, pour les écoliers du primaire en particulier, d'apprendre à comprendre et d'initier au plaisir de lire de la littérature (Tauveron, 2001a). Cependant, il reste à voir pourquoi tant d'enseignants semblent, selon certains chercheurs (Rosier & Dufays, 2003), résister aux recherches didactiques innovantes tournées vers l'acquisition de savoirs littéraires structurés.

1. Contexte de la recherche

Depuis le tournant des années 2000, les écoles primaires du Québec doivent mettre en œuvre de façon progressive le *Programme de formation de l'école québécoise. Éducation préscolaire. Enseignement primaire* (ministère de l'Éducation du Québec, 2001; ministère de l'Éducation, du Loisir et du Sport, 2006). Ce renouvellement pédagogique dans le curriculum obligatoire a été imposé au début de l'année scolaire 2000-2001 au préscolaire et au premier cycle du primaire (ministère de l'Éducation, du Loisir et du Sport, 2007). En ce qui concerne plus précisément le français, langue d'enseignement, par rapport au programme de français du milieu des années 1990 (ministère de l'Éducation et de la Science, 1994), le programme de formation de 2001 accorde une importance renouvelée aux pratiques et aux apprentissages liés à la lecture en général et à la lecture des œuvres littéraires en particulier. Cet intérêt pour les œuvres littéraires s'observe aussi dans les derniers

programmes d'autres pays et communautés francophones, telles la Suisse, la Communauté française de Belgique et la France (Dezutter, 2005). Contrairement au programme de 1994, la discipline « Français, langue d'enseignement » compte désormais quatre compétences distinctes : « Lire des textes variés », « Écrire des textes variés », « Communiquer oralement » et « Apprécier des œuvres littéraires ».

1.1 La compétence « Apprécier des œuvres littéraires »

La nouvelle compétence « Apprécier des œuvres littéraires » dans la discipline « Français, langue d'enseignement » est placée au centre de la classe de langue première.

« Recoupant les trois autres [compétences], la quatrième compétence, "Apprécier des œuvres littéraires", apparaît à la fois comme un lieu d'orchestration et de synthèse, puisque l'appréciation d'une œuvre littéraire suppose qu'on l'ait explorée sous plusieurs facettes, que l'on puisse en discuter et communiquer ses réactions oralement ou par écrit » (ministère de l'Éducation du Québec, 2001, p. 73).

La compétence littéraire devient ainsi une voie d'accès au rehaussement culturel envisagé par le programme de formation en plus de solliciter la majorité des compétences transversales et des domaines généraux de formation. Cette compétence devrait permettre aux écoliers, selon le ministère de l'Éducation du Québec (2001, p. 85), d'explorer des œuvres variées en prenant appui sur leurs goûts, leurs intérêts et leurs connaissances, de recourir aux œuvres littéraires à diverses fins, de porter un jugement critique ou esthétique sur les œuvres explorées, d'utiliser les stratégies et les connaissances requises par la situation d'appréciation et de comparer leurs jugements et leurs modes d'appréciation avec ceux d'autrui. Ces recommandations ministérielles du début des années 2000 viennent ainsi modifier la façon d'aborder la lecture et la littérature par rapport aux programmes précédents.

1.2 L'effervescence de la littérature de jeunesse dans le monde de l'édition

Le domaine de la littérature de jeunesse dans le monde francophone est en pleine effervescence, et ce, de façon particulière depuis le début des années 2000. En 2007, en France, le chiffre d'affaires de l'édition jeunesse frôle 16 %, ce qui correspond à 70 millions de livres vendus par année. Entre 1990 et 2007, ce chiffre d'affaires s'est accru dans l'Hexagone de 85 % (Poslaniec, 2008). Il se publie annuellement, dans le monde francophone seulement, au-delà de cinq à six mille livres de littérature pour la jeunesse (Demers, 2009; Turgeon, 2006). Au Québec, depuis 30 ans, soit depuis la fondation de la maison d'édition *La courte échelle* en 1978, le secteur de l'édition pour la jeunesse est passé de la pénurie à la profusion (Lepage, 2008). Ainsi, près de 600 livres jeunesse en français sont publiés au

Québec par année (Turgeon, 2006). Pouliot (2005) signale qu'en 2004, plus d'un livre sur trois, publié au Québec, s'adresse aux enfants et aux adolescents. Cet essor de la production et de la vente de livres de littérature de jeunesse se manifeste aussi dans l'espace anglophone (Hunt, 2005).

Cette effervescence du domaine de l'édition jeunesse combinée aux nouvelles prescriptions ministérielles depuis le début des années 2000 a donné vie à de nombreuses publications sur l'exploitation des œuvres de littérature de jeunesse en classe. Au Québec et en Europe francophone, les ouvrages didactiques récents ayant pour but de soutenir la compétence littéraire sont nombreux. À cela, s'ajoutent des travaux de conseillers pédagogiques et d'équipes de travail rattachés à diverses commissions scolaires ainsi que des outils développés par des praticiens pour enseigner la compétence « Apprécier des œuvres littéraires ». Par exemple, depuis l'hiver 2000, 15 cahiers pratiques de la revue *Québec français* sur 60 (soit 25 % de l'ensemble des cahiers pratiques) portent sur l'appréciation d'œuvres littéraires pour le primaire, et ce, bien que cette revue soit d'abord destinée aux enseignants de français du secondaire.

1.3 L'éclosion de la recherche en didactique du français, volet littérature

Les nouveaux programmes de formation qui ont émergé ces dernières années dans bon nombre de pays ainsi que l'essor du domaine de la littérature de jeunesse concordent avec l'apparition, à l'intérieur de la didactique du français comme champ de recherches universitaires, de rencontres spécifiques pour les chercheurs en didactique de la littérature. Depuis l'an 2000, des chercheurs de divers pays francophones se réunissent régulièrement pour diffuser des résultats de recherches sur l'enseignement et l'apprentissage de la littérature à l'école, au collège et à l'université. De ces travaux de recherches ainsi que des ouvrages des précurseurs de la théorie de la réception (Eco, 1979/1985; Iser, 1976; Jauss, 1975/1990) et de la lecture littéraire (Dufays, Gemenne & Ledur, 2005; Picard, 1986) ressortent des éléments nouveaux en didactique du français pour l'enseignement de la littérature. Parmi ces éléments, signalons l'importance du sujet lecteur (Langlade, 2001; Rouxel & Langlade, 2004), la réception esthétique des œuvres et les transactions du lecteur (Hébert, 2003; Rosenblatt, 1938/1995, 1978/1994; Terwagne, Vanhulle & Lafontaine, 2003), le concept de lecture littéraire (Daunay, 1999; Dufays, Gemenne & Ledur, 2005; Rouxel, 1996, 2004; Tauveron, 2002), la compréhension et l'interprétation en lecture littéraire (Falardeau, 2003a, 2003b; Tauveron, 2001b, 2002), le goût de lire et la formation d'amateurs éclairés de littérature (Dumortier, 2001, 2005; Poslaniec, 1990, 2003) ainsi que la lecture en réseaux (Devanne, 2006; Observatoire national de la lecture, 2003).

Au Québec, peu de recherches ont été conduites spécifiquement pour le cours primaire dans le domaine de la didactique de la littérature. Depuis le bilan et les perspectives réalisés par Noël-Gaudreault et ses collaborateurs (1997), quelques recherches ont été effectuées à l'école primaire québécoise sur l'enseignement et l'apprentissage de la littérature. Signalons ici brièvement quelques travaux : 1) l'enquête sur la lecture en classe de Giasson et Saint-Laurent (1999), enquête menée avant la publication du programme de formation de 2001 qui portait sur la période de lecture personnelle, la lecture à voix haute faite devant les élèves et la présence d'une bibliothèque de classe et d'un coin-lecture; 2) la recherche de Dezutter et son équipe (2007) sur les pratiques déclarées des enseignants dans la sélection et l'exploitation des œuvres complètes au troisième cycle du primaire et au secondaire; 3) l'étude de Morin, Parent et Montésinos-Gelet (2006) sur l'impact d'une approche centrée sur le livre de jeunesse dont les activités ont été réalisées dans des classes du préscolaire et du primaire suivies d'entretiens avec les enseignants participants.

En ce qui a trait aux pratiques enseignantes de la littérature à l'école primaire dans le monde francophone, comme le fait remarquer Louichon (2008), il n'existe pas d'enquête comparable à celle qu'ont menée Manesse et Grellet (1994) pour le collège. Cela dit, Louichon (2008) souligne que le travail d'Olivier Dezutter et de son équipe de l'Université de Sherbrooke sur la lecture d'œuvres complètes pourrait combler, pour le Québec, ce vide pour la classe de français à la fin du primaire et au secondaire. Cependant, les résultats de cette recherche d'envergure ne sont pas encore parus.

2. Problèmes de recherche

Dans un contexte général où la littérature de jeunesse dans le monde de l'édition est en pleine expansion et où un nouveau champ de recherche universitaire sur les approches didactiques de la littérature est né, la mise en place du programme de formation de l'école québécoise devrait avoir modifié, près de dix ans après sa publication, l'enseignement et l'apprentissage de la littérature à l'école primaire québécoise. Cela dit, cet enseignement, particulièrement au niveau de l'école élémentaire, semble poser divers problèmes.

2.1 Le problème général

Malgré tout le bouillonnement entourant la littérature de jeunesse québécoise et francophone dans le monde de l'édition, dans le programme de formation du ministère de l'Éducation et dans le secteur de la recherche universitaire en didactique du français, il semble donc y avoir un décalage entre cette effervescence

et les conceptions, les représentations et les pratiques des enseignants (Giasson & Saint-Laurent, 1999; Morin & Montésinos-Gelet, 2007; Morin, Parent & Montésinos-Gelet, 2006). Un rapport de la Table de pilotage du renouveau pédagogique publié en 2007 montre que seulement 20 % des enseignants titulaires de classe ordinaire du Québec disent travailler souvent la compétence « Apprécier des œuvres littéraires » et 50 % disent la travailler occasionnellement (ministère de l'Éducation, du Loisir et du Sport, 2007, p. 25). Les enseignants titulaires du primaire interrogés pour ce rapport indiquent donc travailler moins fréquemment cette compétence que les trois autres de la discipline « Français, langue d'enseignement » et trouver plus difficile de prendre en compte et d'évaluer cette compétence (ministère de l'Éducation, du Loisir et du Sport, 2007, p. 24). Pourtant, selon les prescriptions du programme de formation, la compétence littéraire devrait être le lieu d'orchestration et de synthèse de la classe de français. Le tableau 1 présente de façon détaillée les résultats de ce rapport sur la prise en compte des compétences disciplinaires et des savoirs essentiels du domaine des langues.

Tableau 1 Prise en compte des compétences disciplinaires et des savoirs essentiels du domaine des langues par les enseignants titulaires de classe ordinaire (ministère de l'Éducation, du Loisir et du Sport, 2007, p. 27)

Compétences disciplinaires	Enseignants qui travaillent la compétence (%)		Enseignants qui trouvent plutôt facile ou très facile de planifier des situations concernant la compétence (%)	Enseignants qui trouvent plutôt facile ou très facile de porter un jugement sur le développement de la compétence (%)	Enseignants qui trouvent plutôt facile ou très facile de tenir compte des savoirs essentiels de la discipline (%)
	Souvent	Occasionnellement			
Français, langue d'enseignement (n≥1632)					92
Lire des textes variés	95	05	97	92	
Écrire des textes variés	79	19	95	92	
Communiquer oralement	52	43	89	81	
Apprécier des œuvres littéraires	20	50	52	35	

Les résultats de cette vaste enquête de la Table de pilotage du renouveau pédagogique menée pendant l'année scolaire 2005-2006 auprès d'enseignants titulaires de classe, d'enseignants en adaptation scolaire, d'enseignants spécialistes, de conseillers pédagogiques et de direction d'école montrent que, à l'intérieur de la discipline « Français, langue d'enseignement », les compétences « Lire des textes variés », « Écrire des textes variés » et « Communiquer oralement » sont plus souvent travaillées que la compétence « Apprécier des

œuvres littéraires ». De plus, la planification de situations d'enseignement et d'apprentissage est plus difficile pour la nouvelle compétence littéraire que pour les trois autres. Quant à l'évaluation, seulement 35 % des enseignants interrogés disent trouver facile ou très facile de porter un jugement sur cette compétence.

Une recherche de l'équipe de Dezutter du Centre de recherche sur l'intervention éducative de l'Université de Sherbrooke (Dezutter, Larivière, Bergeron & Morissette, 2007) indique, par ailleurs, que les pratiques dominantes dans l'enseignement de la littérature à la fin du primaire et au début du secondaire demeurent traditionnelles. Cette conception traditionnelle pourrait s'expliquer, selon Daunay (2007), par la difficulté à cerner les savoirs nouveaux ainsi que par la tradition entourant l'enseignement de la littérature en tant que discipline scolaire. Il faut souligner dans cette même voie que le recours aux manuels scolaires offre peu de propositions issues de la recherche récente sur l'exploitation de l'œuvre littéraire intégrale (Dufays, 1999), que l'enseignement de la lecture est encore majoritairement abordé par l'entremise du manuel scolaire (Fijalkow, 1999, 2003; Giasson, 2003; Pasa & Beges, 2006) et que les recherches en didactique de la littérature de jeunesse sont encore plus récentes que les travaux sur la didactique de la littérature générale (Ahr, 2005).

2.2 Le problème spécifique

Les enseignants titulaires de l'élémentaire semblent éprouver des difficultés à mettre en pratique la compétence « Apprécier des œuvres littéraires » par des activités novatrices issues de la recherche dans le domaine des approches didactiques de la littérature (ministère de l'Éducation, du Loisir et du Sport, 2007). Dans les faits, peu de données, au Québec, permettent de connaître la place de la littérature de jeunesse à l'école primaire (Morin, Parent & Montésinos-Gelet, 2006), les pratiques effectives des enseignants de français (Bru, 2002; Louichon, 2008) et encore moins les difficultés qu'ils rencontrent à l'occasion de la sélection et de l'exploitation des œuvres littéraires (Dezutter, Larivière, Bergeron & Morissette, 2007). Il semble donc y avoir un manque d'études sur la façon dont les enseignants québécois exposent leurs pratiques, leurs difficultés et leurs besoins dans l'enseignement de la littérature à l'école élémentaire. De plus, des analyses sur le travail vertical, à l'intérieur d'un continuum du premier au troisième cycle du primaire, en lien avec l'appréciation des œuvres littéraires, semblent encore inexistantes, et ce, d'autant plus que le temps passé à lire et les attitudes positives envers la lecture diminuent plus les écoliers avancent dans leur parcours scolaire (Baudelot, Cartier & Detrez, 1999; Lebrun & Baribeau, 2003; McKenna, Kear & Ellsworth, 1995).

Comme le souligne Chanfrault-Duchet (2001), en ce qui a trait au domaine de l'enseignement de la littérature dans le monde francophone, l'analyse des pratiques enseignantes demeure encore peu développée. Les travaux de recherche sur ce type de pratiques soulignent par ailleurs l'écart entre les pratiques déclarées et les pratiques de classe réelles (Bru, 2002). Enfin, les recherches didactiques sur la littérature sont encore, selon Daunay (2007), essentiellement théoriques et rarement empiriques et ce n'est que depuis peu que des descriptions de pratiques (d'élèves et d'enseignants) se développent.

3. Questions de recherche

Afin d'expliciter les résultats du bilan de la Table de pilotage du nouveau pédagogique (ministère de l'Éducation, du Loisir et du Sport, 2007), de faire ressortir les conditions qui seraient favorables au développement de la compétence littéraire dans les écoles primaires québécoises et de proposer des pistes de travail pour soutenir la formation initiale et la formation continue sur les contenus disciplinaires remaniés en « Français, langue d'enseignement » et les nouvelles approches pédagogiques (ministère de l'Éducation, du Loisir et du Sport/Conseil supérieur de l'éducation, 2007), nous soulevons deux questions de recherche qui guideront nos travaux des prochaines années.

1. Quelles sont les **pratiques déclarées** des enseignants titulaires de classe ordinaire au primaire en lien avec la compétence « Apprécier des œuvres littéraires »?
2. Quelles sont les **pratiques enseignantes effectives** de la littérature à l'école primaire québécoise?

Pour répondre à ces questions, nous procéderons à une enquête en deux temps : un sondage réalisé à l'aide de questionnaires écrits auto-administrés à l'automne 2010 et une étude de cas multiples de quelques enseignants des trois cycles du primaire pendant l'année scolaire 2010-2011.

La didactique de la littérature générale, et de la littérature de jeunesse en particulier (Ahr, 2005), est un champ de recherche encore en construction qui tend, depuis peu, à se constituer en discipline de recherche. L'analyse de pratiques enseignantes, dans ce domaine, demeure donc peu exploitée (Chanfrault-Duchet, 2001) même si elle constitue un enjeu important des travaux en didactique (Garcia-Debanc & Lordat, 2004). C'est grâce à l'analyse de pratiques réelles que nous serons en mesure de comprendre la distance qui semble se creuser entre les prescriptions ministérielles, la recherche universitaire en didactique de la littérature et les réalités scolaires des classes. Nous nous emploierons, dans les prochaines années, à tenter de savoir ce qui se fait réellement en classe de littérature à l'école primaire québécoise, et ce, selon différentes perspectives de recherche. Œuvre

imposante en soi, sans doute, car « [l]a didactique de l'œuvre littéraire apparaît comme le défi suprême de la didactique » (Melançon, Moisan & Roy, 1988, p. 84).

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Étayage d'enseignants et écriture en dyades chez de jeunes scripteurs

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Introduction

Les compétences en lecture-écriture sont essentielles pour fonctionner dans la société d'aujourd'hui. Le développement et la mondialisation des technologies entraînent des exigences encore plus élevées pour la maîtrise de la langue écrite. En milieu scolaire, la lecture et l'écriture ne constituent pas des activités qui se confinent aux cours de français; elles soutiennent l'apprentissage dans l'ensemble des disciplines.

Force est de constater que plusieurs élèves, dès le primaire, éprouvent des difficultés dans la conquête de la langue écrite. Au Québec, à l'âge de 12 ans, 25% des garçons et 17% des filles présentent un retard scolaire qui est en grande partie dû à un faible rendement dans le lire-écrire (MEQ, 2001). Selon le gouvernement du Québec (2001), 52,5% des élèves ne répondent pas aux attentes en écriture à la fin du primaire. L'Institut de la Statistique du Québec (2005) mentionne pour sa part qu'encore 25 % des jeunes sortent de l'école sans diplôme, et par conséquent, sans avoir acquis suffisamment de compétences en français écrit, ce qui les expose à des difficultés au plan de leur intégration à la vie adulte.

La dernière réforme de l'École québécoise, mise en place en l'an 2000, reconnaît que l'apprentissage de la langue maternelle doit occuper une place centrale dans le cursus scolaire des jeunes. Cette préoccupation pour l'écrit se confirme aussi dans le rapport d'un comité d'experts québécois sur l'apprentissage de l'écriture *Mieux soutenir le développement de la compétence à écrire* (MELS, 2007) et par le *Plan d'action pour l'amélioration du français à l'enseignement primaire et secondaire* (MELS, 2008). De plus, afin de favoriser la réussite du plus grand nombre d'élèves, cette réforme reconnaît l'importance des interactions sociales dans l'apprentissage et prend appui sur la perspective socioconstructiviste. Cela nécessite donc des changements de pratique puisque la tradition scolaire ne semble pas aller dans ce sens. Ogden (2000) a mis en évidence que les stratégies privilégiées par les enseignants sont surtout inspirées du matériel pédagogique et de l'interaction enseignant/élèves. Des observations

faites dans des classes du primaire et des données recueillies très récemment auprès des enseignants montrent que les échanges verbaux entre élèves pour soutenir l'apprentissage sont provoqués par les enseignements beaucoup plus rarement qu'on ne le croit. (Martel, Levesque et Bilodeau, 2009; Ogden, 2000; Tizard, Blatchford, Burke, Fraquhar et Plewis, 1998).

Plusieurs chercheurs qui se sont intéressés à la collaboration entre pairs dans l'apprentissage de l'écriture montrent une influence positive des interactions dans le développement de leur capacité à écrire (Besse et l'ACLE, 2000; Blain, 1995; Daiute et Dalton, 1992; Montésinot-Gelet, 1999; Ogden, 2000; Sutherland et Topping, 1999; Topping, 2005; Topping, Nixon, Sutherland et Yarrow, 2000). Ces derniers mettent en évidence que les pairs sont souvent capables de s'entraider étant donné que la relation qu'ils partagent est plus informelle que celle résultant de l'interaction enseignant/élève. Ainsi, différentes études ont fait ressortir que les élèves qui écrivaient en collaboration performaient mieux que ceux qui écrivaient de façon individuelle (Louth, Macallister et Macallister, 1993; Stoddard et MacArthur, 1993; Sutherland et Topping, 1999). Cependant, moins nombreuses sont les recherches qui se sont attardées à cet objet en considérant des élèves de première année du primaire. Une recherche de Lavoie, Levesque, Laroui et Langlois (2006) a étudié les interactions produites par des élèves de première année du primaire lors de tâches d'écriture. Les interactions ont été analysées en fonction du niveau d'élaboration de celles-ci. Les résultats font ressortir que les niveaux obtenus par les différentes dyades s'élèvent au niveau 3 sur une échelle de 7. Comme les élèves n'ont pas été initiés à interagir en s'ajustant aux besoins du partenaire pour écrire, on peut se demander si les niveaux d'élaboration obtenus par les dyades auraient été plus élevés si l'enseignant avait modelé devant les élèves comment aider et s'il les avait soutenus lors de pratiques de productions interactives.

En ce sens, des résultats de recherches sur les pratiques enseignantes efficaces font ressortir que les maîtres qui excellent dans l'enseignement de la littératie sont ceux qui contrôlent attentivement les progrès des élèves, les encouragent continuellement à s'améliorer et à apprendre et leur offrent l'échafaudage (scaffolding) approprié à l'égard des stratégies dont ils ont besoin (Taylor, Pressley et Pearson, 2000). Des recherches sur l'appropriation de l'écrit ont montré que l'échafaudage par l'enseignant ou les pairs, lorsqu'il se réalise dans la zone de développement prochain (ZDP), est associé à un enseignement-apprentissage efficace (Applebee et Langer, 1983; Butler, 1998; Palincsar, 1988; Wollman-Bonilla et Werchadlo, 1999). Cependant, on remarque que les recherches effectuées relativement à l'échafaudage, qu'il s'agisse de celui pratiqué par

l'enseignant face aux élèves ou encore d'un pairage entre élèves, n'ont pas comparé les niveaux d'élaboration des interactions selon que les participants aient bénéficié ou non d'interventions de la part de l'enseignant. Pour Topping (2005), former les élèves à travailler en collaboration devient une nécessité, car il soutient que nombre d'écoles croient qu'elles favorisent l'apprentissage coopératif quand tout ce qu'elles font en réalité, c'est de placer des élèves ensemble et espérer le mieux. Lefebvre et Daudelin (2001) mentionnent, quant à eux, que les études dans le domaine de l'apprentissage par les pairs mettent l'accent sur la nécessité de structurer les activités de coopération.

Ainsi, les recherches sur la collaboration entre pairs, et celles qui se sont préoccupées de l'étayage, mettent en valeur ces deux stratégies pour améliorer les compétences des élèves.

Cadre théorique

L'écriture en dyade

Le travail en dyade suppose des interactions entre partenaires dans un contexte donné. Lorsque la tâche est en lien avec la langue écrite, le contexte est principalement de nature linguistique, pédagogique et didactique (Fijalkow, 2000). De nombreux auteurs ont montré les retombées positives de la collaboration entre pairs en contexte de production écrite (Montésinos-Gelet, 2000; Morin et Montésinos-Gelet, 2003; Nixon et Topping, 2001; Sutherland et Topping, 1999; Yarrow et Topping, 2001). De façon générale, ces auteurs se rallient à la théorie socioconstructiviste élaborée par Vygotski (1978, 1997/1934) selon laquelle l'expérience sociale façonnerait la manière de penser et d'interpréter le monde. D'après ce modèle, l'élève élabore sa compréhension d'une réalité en comparant ses perceptions avec celles de ses pairs et celles de l'enseignant.

Afin que les interactions entraînent une construction de savoirs, elles doivent donner lieu à des conflits sociocognitifs qui amènent les partenaires à s'outiller cognitivement afin de résoudre ces conflits (Doise et Mugny, 1997). Les conflits sociocognitifs favorisent l'apprentissage puisqu'ils provoquent des questionnements sur les représentations et les pratiques utilisées ce qui amène les partenaires à se décentrer et à tenir compte des centrations des autres membres de l'équipe (Reuter, 2002). De plus, le travail d'explicitation qui découle de ces conflits permet aux partenaires de prendre une distance par rapport à leur processus de pensée. Ce recul entraîne le développement d'une attitude métacognitive et, selon Besse et l'ACLE (2000), celle-ci est primordiale dans l'apprentissage de l'écrit. Toutefois, les conflits sociocognitifs doivent se situer à l'intérieur des limites de développement actuel de l'enfant et celles de son développement potentiel (ZDP), car ce dernier

pourra résoudre un problème que s'il est proche de son niveau de développement. (Vygotski, 1997/1934).

Santolini, Danis et Tijus (1996) ont développé une méthode d'analyse en vue d'expliquer les interactions que l'enfant entretient avec les autres et ils définissent les interactions par trois propriétés essentielles. La première est celle de l'engagement réciproque où, dans une situation, des personnes ont une action réciproque l'une sur l'autre. La seconde est l'engagement prosocial qui consiste en la capacité d'aider le partenaire à réussir une action. Enfin, la troisième propriété est l'effort d'ajustement qui concerne la prise en compte des capacités de l'autre pour adapter son aide et la rendre plus efficace. Certaines interactions seraient donc plus profitables que d'autres. Ainsi, un étayage doit être offert afin d'amener les enfants à réaliser des interactions efficaces. L'étayage permet aux enfants de modifier leur structure cognitive, d'acquérir des connaissances et des compétences auxquelles ils n'auraient pu accéder seuls et d'intégrer plus facilement ce qui leur est présenté (Bruner, 1983).

Les productions écrites

Dans la chaîne écrite, il est possible de classer les graphèmes dans trois catégories, soit les phonogrammes, ayant une référence phonique, ainsi que les morphogrammes et les logogrammes qui possèdent une référence sémique (Catach, 2005).

Dans la présente recherche, la qualité des productions écrites est déterminée à partir de la dimension phonogrammique, de la dimension morphogrammique, et les aspects visuographiques. Concrètement, les phonogrammes ont pour rôle de transcrire les phonèmes de la chaîne orale. Les morphogrammes, quant à eux, sont chargés de véhiculer des informations de nature lexicale (préfixes, suffixes et dérivation) ou grammaticale (genre et nombre pour les formes nominales; mode, temps, personne et nombre pour les formes verbales) (Catach, 2005; Riegel, Pellat et Rioul, 2004).

Lorsque le jeune enfant fait son entrée dans l'écrit, il doit également tenir compte de certaines conventions graphiques : les aspects visuographiques (Besse et l'ACLE, 2000; Montesinos-Gelet et Morin, 2006; Morin, 2002). Il doit, entre autres, apprendre à n'utiliser que des caractères propres à notre système alphabétique. Il comprendra aussi que les lettres ont des orientations bien définies (Montesinos-Gelet et Morin, 2006). De plus, l'enfant doit apprendre à segmenter ses écrits. Séparer les traces graphiques afin de faire place à des blancs graphiques lexicaux exige un travail de conceptualisation puisqu'il doit comprendre quand et pourquoi est-il nécessaire de laisser un espace entre les mots (Besse et l'ACLE, 2000). À un

stade plus avancé du développement de l'écriture, lorsque l'enfant commence à produire des phrases, la présence de la majuscule et du point peut aussi être considérée comme une convention que doit respecter le jeune scripteur (Morin, 2002).

Aux trois dimensions susmentionnées qui balisent la qualité des productions écrites, la quantité de mots produits par les dyades ainsi que la conventionalité orthographique de ces mots sont des critères qui ont été considérés.

Objectifs

Les objectifs de la recherche sont de mesurer l'effet de l'étayage de l'enseignant sur le niveau d'élaboration des interactions entre élèves de 1^{re} et 2^e année cycle du primaire dans des tâches d'écriture et de comparer la qualité des productions écrites des élèves du groupe expérimental à celle des élèves du groupe témoin.

Méthodologie

L'échantillon est constitué de 138 élèves de 1^{re} année et 124 élèves de 2^e année (8 classes expérimentales et 7 classes témoins) pour un total de 262 élèves. Tous les élèves du groupe expérimental et du groupe témoin ont été placés en dyades. Ces dyades sont formées d'élèves ayant un niveau de compétence différent en écriture puisque ce type de dyade semble générer davantage d'interactions (Lavoie et al., 2006). Le niveau de compétence des élèves au regard de l'écrit est mesuré en début d'année par une épreuve individuelle d'écriture de mots (Morin, 2002). Les résultats à cette épreuve sont utilisés pour la constitution des dyades.

Le protocole d'expérimentation se réalise selon les étapes suivantes. Le niveau d'élaboration des interactions de même que la qualité des productions écrites sont mesurés avant et après l'expérimentation. Chacune des dyades du groupe expérimental et du groupe témoin est soumise à une même tâche d'écriture. Cette tâche d'écriture est filmée et les séquences vidéo sont analysées au moyen d'une grille des interactions utilisée dans des travaux antérieurs (Lavoie et al., 2006). Cette grille permet d'attribuer une cote à un élève pour une interaction qui engage deux élèves et d'établir le niveau d'élaboration des interactions. Les interactions sont alors cotées d'après 7 niveaux. Le niveau 1 correspond à un niveau peu élevé d'engagement et d'ajustement au partenaire alors qu'au niveau 7 on observe un niveau d'engagement et d'ajustement élevé où l'on tient compte des capacités de l'autre dans le but d'adapter l'aide apportée. Les productions écrites réalisées sont pour leur part recueillies et une analyse de la qualité textuelle est faite à partir de différents critères (phonogrammique, morphogrammique, visuographique, nombre de mots et conventionalité orthographique des mots).

Avant le début de l'expérimentation, les enseignants des groupes expérimentaux sont entraînés à étayer les interactions des élèves. Ils apprennent à intervenir auprès des dyades dans des situations d'écriture selon les propositions de l'enseignement stratégique et explicite (Bissonnette et Richard, 2000) : des temps de modelage effectué par l'enseignant, des temps de pratique réalisée par les dyades guidée par l'enseignant et des temps de pratique autonome des dyades. Les enseignants sont entraînés à étayer les interactions des élèves à la fois au sujet du contenu du message et de la rédaction de la phrase. Un suivi de la formation est assuré à la mi-année. Pendant l'expérimentation, soit de la mi-octobre à la mi-mai, chaque enseignant du groupe expérimental fait réaliser hebdomadairement une tâche d'écriture à ses élèves regroupés en dyades spontanées ou selon d'autres critères de regroupement, alors que les enseignants du groupe témoin réalisent les activités d'écriture avec les élèves selon leurs pratiques habituelles.

Résultats

Les résultats présentés conformément à la présentation faite lors de la Conférence, ne concernent que le second objectif de la recherche qui a trait à la qualité des écrits produits dans les dyades expérimentales qui ont bénéficié de l'étayage des enseignants et dans les dyades témoins que n'en n'ont pas bénéficié. L'analyse des données relatives aux interactions entre les dyades des groupes expérimentaux et témoins fera l'objet d'une présentation et d'une publication ultérieures.

Premier constat : résultats au pré-test

D'abord, nous avons constaté, à la fois en 1^{re} année et en 2^e année, que les groupes expérimentaux et témoins ne diffèrent pas au pré-test pour toutes les variables à l'étude ($p > 0,06$ en 1^{re} année et $p > 0,33$ en 2^e année).

Deuxième constat : dimension phonogrammique

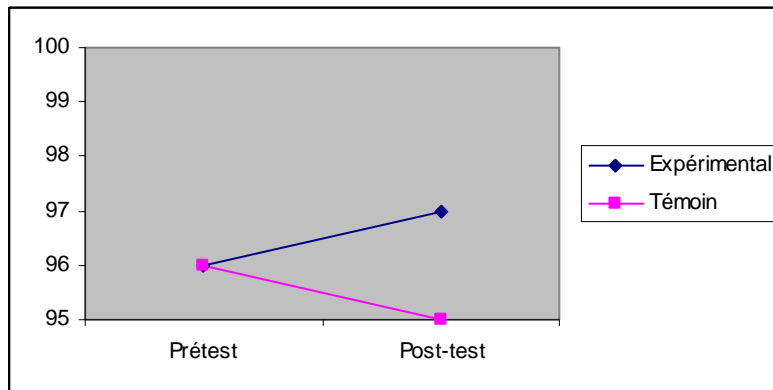
En 1^{re} année, lorsque l'on contrôle les scores au pré-test à l'aide de l'ANCOVA, les résultats indiquent que l'étayage par les enseignants des interactions entre les élèves n'a pas eu d'effet significatif sur la qualité des productions écrites concernant la dimension phonogrammique. Ainsi, le score au post-test ne montre aucune différence significative entre le groupe expérimental et le groupe témoin. Les deux groupes ont exprimé de manière similaire leur capacité à transposer à l'écrit les phonèmes de la chaîne orale.

Lorsque l'on contrôle les scores au pré-test à l'aide de l'ANCOVA, les résultats montrent pour les élèves de 2^e année que le score au post-test relatif à la dimension phonogrammique est significativement plus grand ($F(1,60) = 10,361$, $p <$

0,01) chez le groupe expérimental ($M = 0,97$, $\text{É.-T.} = 0,02$) que chez le groupe témoin ($M = 0,95$, $\text{É.-T.} = 0,02$). Les dyades expérimentales de 2^e année ont manifesté une plus grande capacité que celles des dyades témoins à transcrire les phonèmes de la chaîne orale. Toutefois, la différence est moyenne (Eta carré partiel = 0,149).

Tableau 1

Résultats à la dimension phonogrammique en 2^e année



Troisième constat : dimension morphogrammique

À la fois en 1^{re} et en 2^e année, lorsque l'on contrôle les scores au pré-test à l'aide de l'ANCOVA, les résultats révèlent que l'étayage des interactions entre les élèves n'a pas eu d'effet sur la qualité des productions écrites concernant la dimension morphogrammique. Ainsi, les scores au post-test ne montrent aucune différence significative entre les groupes expérimentaux et les groupes témoins. Les dyades dont les interactions ont été étayées par l'enseignant n'ont pas plus porté attention aux finales des verbes, aux marqueurs de féminin et de pluriel et aux lettres muettes que les dyades dont les interactions n'ont pas été étayées.

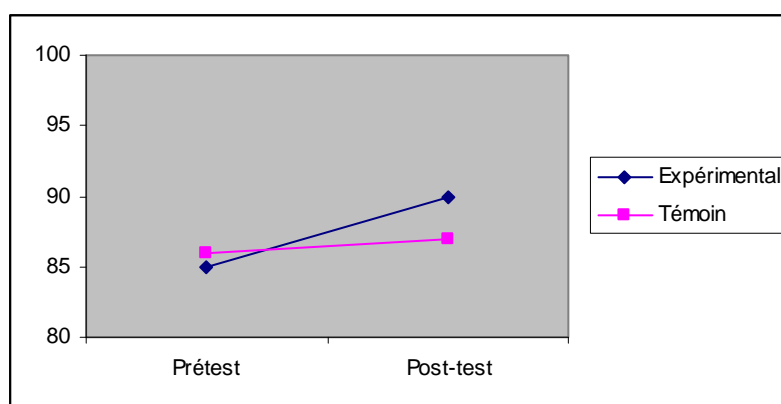
Quatrième constat : dimension visuographique

En 1^{re} année, lorsque l'on contrôle les scores au pré-test à l'aide de l'ANCOVA, les résultats indiquent que l'étayage par les enseignants des interactions entre les élèves n'a pas eu d'effet significatif sur la qualité des productions écrites concernant la dimension visuographique. Le score au post-test ne montre aucune différence significative entre le groupe expérimental et le groupe témoin. Les dyades qui ont été entraînées à échanger au cours de la production d'écrits n'ont pas davantage tenu compte des conventions graphiques que les dyades témoins qui n'ont pas bénéficié de l'étayage de l'enseignant, telles que la présence de blancs graphiques ou celle de majuscules et de points.

Lorsque l'on contrôle les scores au pré-test à l'aide de l'ANCOVA, les résultats montrent pour les élèves de 2^e année que le score au post-test relatif à la dimension visuographique est significativement plus grand ($F(1,60) = 3,122, p < 0,10$) chez le groupe expérimental ($M = 0,90, \text{É.-T.} = 0,09$) que chez le groupe témoin ($M = 0,87, \text{É.-T.} = 0,07$). Les dyades expérimentales, qui ont été entraînées à interagir dans des tâches d'écriture tout au cours de l'année, se sont, notamment, davantage préoccupées que les dyades du groupe témoin des majuscules et des points dans leur production écrite. Toutefois, la différence est modeste ($\text{Eta carré partiel} = 0,050$).

Tableau 2

Résultats à la dimension visuographique en 2^e année



Cinquième constat : nombre de mots produits et leur conventionalité orthographique
 À la fois en 1^{re} et en 2^e année, lorsque l'on contrôle les scores au pré-test à l'aide de l'ANCOVA, les résultats révèlent que l'étayage des interactions entre les élèves n'a pas eu d'effet sur la quantité de mots produits. Ainsi, les scores au post-test ne montrent aucune différence significative entre les groupes expérimentaux et les groupes témoins.

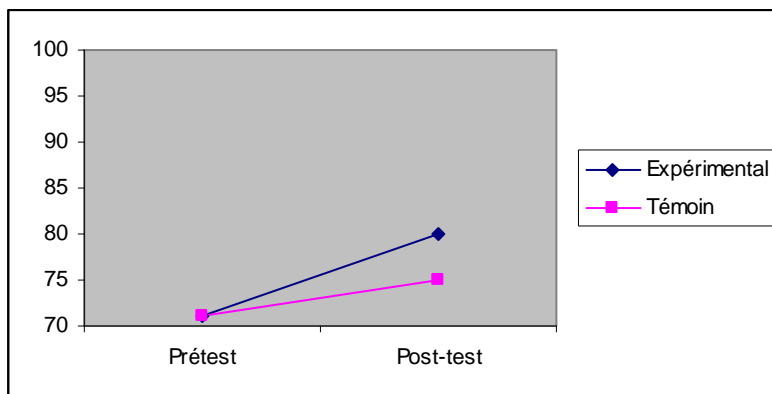
En ce qui a trait à la conventionalité orthographique des mots produits, en 1^{re} année, lorsque l'on contrôle les scores au pré-test à l'aide de l'ANCOVA, les résultats indiquent que l'étayage par les enseignants des interactions entre les élèves n'a pas eu d'effet significatif. Le score au post-test n'indique pas de différence significative entre le groupe expérimental et le groupe témoin.

Lorsque l'on contrôle les scores au pré-test à l'aide de l'ANCOVA, les résultats montrent pour les élèves de 2^e année que le score au post-test relatif à la conventionalité orthographique des mots produits est significativement plus grand ($F(1,60) = 4,272, p < 0,05$) chez le groupe expérimental ($M = 0,80, \text{É.-T.} = 0,09$) que chez le groupe témoin ($M = 0,75, \text{É.-T.} = 0,09$). Ainsi, les dyades expérimentales ont

été davantage attentives à se préoccuper de l'orthographe exacte des mots produits dans leur texte. Toutefois, la différence est modeste (η^2 partiel = 0,068).

Tableau 3

Résultats à la conventionalité orthographique des mots produits en 2^e année



Conclusion

On a constaté des différences entre les dyades expérimentales et témoins seulement en 2^e année au profit des dyades expérimentales. C'est dire que le dispositif mis à l'épreuve, soit l'étayage des interactions entre les élèves au moment où ils produisent de l'écrit, n'a pas eu d'effet en 1^{re} année sur la qualité des productions, cela pour l'ensemble des dimensions à l'étude. De là, quelques questions sont soulevées. Au moment de l'entrée dans l'écrit (1^{re} année), les connaissances en langue écrite que les élèves peuvent échanger sont-elles suffisantes pour augmenter la qualité des productions écrites? Les habiletés à interagir chez les élèves de 1^{re} année sont-elles trop limitées compte tenu de leur âge pour faire une différence au plan de la qualité de la production écrite? Des données qualitatives recueillies au cours de la recherche montrent pourtant que les élèves tant de 1^{re} que de 2^e année bénéficiant de l'étayage de l'enseignant partageaient volontiers le crayon, manifestaient de l'attention l'un envers l'autre (regards, tentatives d'aide) et avaient une propension à trouver une zone d'entente sur le contenu du message et l'orthographe des mots. Quant aux élèves du groupe témoin, ils étaient plutôt résistants à partager le crayon, étaient moins portés à être attentifs à l'autre et les occasions de conflits sociocognitifs se sont soldés plus souvent par le maintien de la position de chaque partenaire. Le travail d'analyse des niveaux d'élaboration des interactions permettra de savoir si des différences s'expriment entre les dyades de 1^{re} année et celles de 2^e année. Si le niveau d'élaboration des interactions atteint par les dyades expérimentales de 1^{re} année était inférieur à celui atteint par celles de 2^e année, cela pourrait expliquer que l'étayage n'a pas eu d'effet en 1^{re} année sur la qualité des écrits produits. Enfin, si le

travail en interaction dans des tâches d'écriture était mis en place dès la 1^{re} année pour se continuer en 2^e année et par la suite, bien que des résultats tangibles ne soient pas observés en 1^{re} année, peuvent-ils être observés plus tard compte tenu que les interactions auront bénéficié tôt d'un entraînement? Ces questions doivent faire l'objet d'autres investigations.

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The Interaction of Language and Para-language: New Meanings for New Readers

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1. Introduction

This work concentrates on the non-linguistic features involved in the composition of the written representation of the message, *i.e.* the physical properties of the characters that form words. These physical properties are referred to here as *written paralinguage*.

Prior to the proposed discussion, there are some important aspects that need to be considered: substance, place of occurrence and communicative purpose. These factors influence the selection of paralinguistic features that are to occur in a particular text and determine their adequacy.

1.1 The Selection of Paralinguistic Features

This discussion involves aspects that range from the substance of the text, which is the first one to be explored, up to its communicative purpose.

1.1.1 Substance

The definition of *substance* here accepts some of the Saussurean notion and can be understood through the following example:

'(...) when a sculptor carves a statue out of a block of marble (...) it becomes, for example, a statue of Apollo or Pegasus. The marble, considered as substance, is potentially many things, but in actuality it is none; it becomes one thing rather than another by the imposition of one structure rather than another on the undifferentiated substratum.'
(Lyons,1977:239-240)

Nevertheless, substance is not only to be defined by an imposed structure, it can also (in some cases) dictate the type of structure that can be imposed upon it. In other words, substance refers to the physical matter the text is written on. Potentially identical sheets of paper can be modified by the imposed text that they may bear, *i.e.*, an instruction for assembling a piece of furniture or a passionate letter. On the other hand, the choice of a particular material instead of another, may determine what type of text, and consequently the linguistic and paralinguistic structures, that can occur.

1.1.2 Place of occurrence

Readers in modern societies are often able to infer that the text contained in a billboard is usually an advertisement of some kind, prior to their reading of it. Just by glancing at a newspaper, readers are able to guess the type of text they may find in a paper of that kind (a broad sheet or tabloid) and suppose its communicative purpose (Kress and van Leeuwen 1996:30).

If a text written is placed behind the door of a hotel room or in the corridor of an airport, it may well be perceived as containing an emergency procedure even though the readers might not always be able to understand its content. However important the place of occurrence of this text may be for its categorisation, one cannot disregard the fact that paralinguistic features may provide most clues to the reader, *viz.* an itemised structure, different typefaces, pictorial representations. Even if emergency procedures are not always equal in appearance, they usually feature conventionalised determining factors, linguistic and paralinguistic, which may allow for their categorisation as such by the reader, together with the awareness of their context of occurrence.

1.1.3 Communicative purpose

The communicative purpose of a text is also a very important factor in determining which particular display features should or should not be used, so that its content can be conveyed more efficiently by the writer and captured more effectively by the reader. If the main purpose of a text is to convince the reader to buy a product, as in magazine advertisements for instance, its design normally works in order to attract the reader's attention, quite often through the use of appealing techniques such as illustrations, colours, various typefaces and sizes, space around a slogan, among other resources. Other texts, such as memoranda, for example, normally express their message in words only and use a conventionalised format, even if there may be variations related to the choice of size and type of font. Their set of practically fixed format features conveys seriousness and formality. This text type does not usually contain elements that might distract or entertain the reader, because this is not its function.

The inappropriate use of paralinguistic features may have serious consequences. When faced with an emergency situation, if a reader is not able to recognise a certain text as the source of information she needs, she may fail to accomplish the task (Benevides Lobianco 1992). Dennis (1975:89) reports on accidents caused by hospital staff failing to understand drug labels with confusing layouts and selecting what they thought to be appropriate.

1.2 Written Paralanguage

In written communication, the linguistic message is conveyed through characters (usually) printed on a surface. Such characters are composed of little and larger strokes, curves, more or less defined inner and outer space, light or darker colours. They may feature in different sizes and shapes. These various features are not linguistic but a vehicle for the representation of the linguistic message. They are paralinguistic features inherent in the linguistic representation of the message. This research examines their function in the conveyance of the written message and how legibility is affected by variations in application of such paralinguistic resources.

Textual display features may have different functions and, as such, contribute to the accessibility of the message from different perspectives. Duchastel (1982:181-187), for example, categorises three types of textual display techniques: those used for illustrating, those for labelling, and those for highlighting the message.

In this paper, the *highlighting* function of written paralanguage shall be investigated. It involves various kinds of typographic devices that are used to emphasise the message, *viz.* bold typeface, italics and capital letters. In general, they are used with the purpose of assisting the reader in the perception of relevant textual components.

1.2.1 The highlighting function of written paralanguage

Very often written texts feature words, lines or whole paragraphs emphasised by means of paralinguistic highlighting tools. These paralinguistic devices may help the reader not only to focus her attention on particular elements of the text but also to find the information around the page (Waller 1979) as well as signal important concepts (Hartley 1980; Foster 1979). In this section, some of the most crucial highlighting elements for the legibility and accessibility of emergency procedures are explored. The use of capital letters, bold typeface, and italics constitute the main topic of discussion.

Highlighting techniques may create a deviation (Wales 1989:116) foregrounded against the surrounding writing. That means that the written text on the page may work as a background against which the highlighted words stand out. Highlighted words or passages are used as deviations from the usual pattern of typefaces and type-sizes adopted in the narrative.

The items to be emphasised have to be kept to a (necessary) minimum however, otherwise they may not achieve the impact expected (Van Uchelen 1980:78-80); their importance may be diluted. Sometimes the genre may determine

how much or how little variation is appropriate (e.g. advertisements versus legal texts).

1.2.1.1 Highlighting with capital letters

CAPITAL LETTERS may stand out very clearly and be effective tools for the enhancement of a few words. However, their use over long stretches of language may be inappropriate (Hartley 1994:29-30; Silver 1981:129; Van Uchelen 1980:58). Capital letters in texts (proportionately spaced) occupy 50% more space on the page than lowercase (Spencer 1969) and, as such, they allow for the visual angle to contain less characters per space read. Consequently, the number of word shapes available to the visual field decreases, thus reducing the peripheral field information (Alfano and Michel 1990:35-37; Massaro, Taylor, Venesky, Jastrzembski and Lucas 1980:13), and consequently, predictability. Mitchell (1982:14) affirms that 'letter shape information is picked up at distances of up to ten character positions (...) from the fixation point'. This means that, with capitals occupying more space in the visual field, the numbers of capital letters to be picked up would be reduced.

The greater legibility in the use of lowercase letters may also be due to the fact that they allow for more variation in their shape, through the contrast between ascenders (b, d, f, h, k, l and t) and descenders (g, j, p, q and y). Such contrast may lead to a more defined word contour (Silver 1981:129; Tinker 1969:60). Studies with slides and projected materials have shown a reduction in legibility of whole paragraphs or texts when they are written in capital letters (Tinker 1955; Ellington and Race 1993), as the following text illustrates:

- IF BACK SLAPS FAIL, TRY UP TO FIVE CHEST THRUSTS, USING TWO FINGERS TO PRESS ON THE BREASTBONE IN THE LINE WITH THE NIPPLES.
- ALTERNATE FIVE BACK SLAPS WITH FIVE CHEST THRUSTS UNTIL THE BLOCKAGE IS CLEARED.
- DO NOT TRY ABDOMINAL THRUSTS ON A CHILD LESS THAN ONE YEAR OLD.
- CALL AN AMBULANCE URGENTLY - IDEALLY SEND SOMEONE TO MAKE THE PHONE CALL AS SOON AS CHOKING OCCURS.

As the lowercase letters version of the same text reveals, capital letters may cause more impact when used sparingly only to highlight the most crucial element(s) of a certain procedure (Silver 1981:131).

- If back slaps fail, try up to five chest thrusts, using two fingers to press on the breastbone in line with the nipples.
- Alternate five back slaps with five chest thrusts until the blockage is cleared.
- **DO NOT** try abdominal thrusts on a child less than one year old.
- Call an ambulance urgently - ideally send someone to make the phone call ...as soon as choking occurs.

The new piece of information to be emphasised to the reader at this point regards the negation of a common practice, which might have been taken for granted by the reader, if not clearly stated and highlighted through the use of capital letters.

Capital letters are used in the text body of approximately 47% of the exemplars (excluding headings and sub-headings) that form the corpus. In emergency texts, capital letters may be used for a number of different purposes and effects. These range from the scarce emphasis of 'dos and don'ts', as well as helpful telephone numbers and addresses, some isolated words, up to almost whole sentences.

One of the most common applications of capital letters to written texts is in headings. In this case, whole strings of words displayed in capital letters are usually applied. The cramped or confusing impression that they may cause in narratives or instructions are diluted through the use of additional space around the words that compose them. The corpus shows that the use of capital letters in headings and sub-headings in emergency texts, although common, does not feature in the majority of the exemplars analysed. These usually feature lowercase characters in a larger type-size with bold effect. This may be due to the fact that typography guidelines often suggest that lowercase letters are easier to read (Hartley 1994; Black 1990; Silver 1981; Biggs 1973; Tinker 1969). Silver (1981:128), for instance, suggests that 'capitals should only be used as the first letter of a word at the beginning of a sentence and with words that need to be capitalized (*sic*)', otherwise their impact on the reader's perception may be decreased.

1.2.1.2 Highlighting with bold typeface

Bold highlighting effect is frequently applied to different typefaces and type-sizes in a number of text types: newspapers, medical reports, emergency procedures, cake recipes, and so on. The text producer has to consider if his choice of typeface and type-size combines well with bold effect, however, in order to avoid *counters* (areas enclosed by the lines that outline the letters) to be almost totally filled with ink. This resulting effect may end up disguising certain defining features of the characters. According to Biggs (1973:14-17) the enclosed areas are as important for the representation of a character as the inked lines. As far as clarity is concerned, the white space within the characters is regarded as one of the most important aspects influencing legibility (Tinker 1969:77).

Therefore, the emphasis of words on the page through the use of bold effect has to take into account the adequacy of this resource to particular type families and the final printed effect that the string of words might end up conveying (Black 1990). As suggested by Biggs (1973:14), 'an increase in width of the stem of a letter by

only a hair's breadth has a tremendous effect on the texture of the type as a whole, particularly in the smaller sizes'. The use of bold typeface with certain typefaces and type-sizes may cause the characters to appear too thick and close together, possibly affecting legibility of whole sentences.

Comfort and reassure the victim

Bold highlighting effect may cause the characters to touch one another producing a confusing effect, or altering the outline of words. As a consequence, this factor may affect word recognition (Wheeler 1970; Monk and Hulme 1983; Haber, Haber, and Furlin 1983).

Some studies have reported bold typeface as an efficient highlighting tool (Tinker 1969:62). It may provide emphasis either to lowercases or capital letters.

Bold typeface may provide means for the reader to skim read the text, if the need arises. This mechanism can be particularly relevant in emergency texts, which may have to be accessed by a reader under stress and in a hurry.

As with other highlighting devices, the use of bold typeface for long passages or too often may weaken its differentiating effect. As previously suggested, typographical variants should be applied sparingly in order to draw the reader's attention to them more promptly (Hartley 1982:203; Biggs 1973:15). This principle applies to features of written paralanguage as well as to layout components.

1.2.1.3 Highlighting with italics

Italic is another tool widely used in different text types for highlighting a word or string of words from the rest of the text. Because this is a light-weight type, it means that it may not always be highly noticeable against the surrounding text. Studies have shown that its application to whole passages may lead to slower reading, even if words keep the contrast between ascenders and descenders (Tinker 1969:60-65).

In emergency texts, its place of application is usually different from that of capital letters and bold typeface. They are employed in sub-headings (for example, when there exists too many bold and type-size variations already being used), to differentiate unusual terms, jargon, or some term that may be applied atypically.

The following text exemplifies one of the occurrences of this display feature in emergency texts. In this case, the italic effect highlights a medical term which is not expected to be known by the layman. Its meaning is briefly explained in parentheses and more comprehensively in a box provided at the bottom left side of the page. This resource may allow for a non-linear reading of the text. The use of italic in this expression is supposed to suggest to the reader a pause at the

highlighted point in order to seek explanation somewhere else in the text, in case she judges necessary.

‘At this point, check for heartbeat. The only reliable way of establishing whether or not the heart is beating is to check the *carotid pulse* (pulse in the neck). Learn and practise how to do this. The pulse at the wrist is not a reliable indication and should not be used.’

THE CAROTID PULSE
This can be felt at the neck in the hollow between the voice box - Adam's apple - and the large neck muscle beside it, just under the jawbone (...).

Typographical devices such as bold letters or italics are signalling tools to guide the reader through the various stages that might compose a text or to highlight the relevance of a particular term or concept. In addition, they may also attribute a relevant connotative meaning to the denotation of a word or string of words.

2. A Case Study

This section presents the methodology, a sample of the material used in the case study to examine the interaction of language and paralanguage.

2.1 The Methodology

A particular text type and a specific grouping of linguistic and paralinguistic structures were selected in this work to be observed, and a particular method of investigation was chosen: a combination of verbal protocols and interviews.

Although verbal protocols compose the main tool to get access to readers' interpretation of emergency texts, the material used here is not composed of problem-solving tasks, but of emergency procedures read out aloud, in a controlled environment.

The use of verbal protocols requires a different kind of reading practice, *i.e.*, the reader is asked to read a text aloud, commenting on every detail that crosses her mind. She is asked to talk aloud while reading. Although this instrument of looking into the reader's mental process may have its drawbacks, it allows the observer to gain access to underlying processes that might otherwise be hidden in the resulting outcome of the task (Ericsson and Simon 1984; Cohen 1994).

The chosen type of interview is classified as semi-structured, because it contains a set of pre-determined questions. The observer may adapt the questions, however, in order to elucidate or explore a relevant subject.

2.1.1 *The Informants and the material*

The verbal report sessions are carried out with naive informants, whose age ranges from 20 to 26 years. The informants belong to two different groups. The first group is composed of native speakers of English. The second is composed of highly proficient Brazilian readers of English. Both groups native and non-native informants are post-graduates engaged in teacher training courses (in EFL) in England.

Three emergency procedures were selected to be read out aloud by the informants in the verbal report session. The first is the type supposed to feature on corridors walls; the second as well, but the layout is more complex and the (linguistic) explanations longer; and the third one is an exemplar of a text from a First-aid training booklet.

The informants could report in either their L1 or L2.

2.2 **Data Analysis**

Due to limitations of space, it is not possible to discuss all the hypotheses raised in the study here. For the sake of the argument, we shall discuss three of the hypotheses raised in the work. They are about the interaction of highlighting mechanisms (capitals, bold, and italics) with selected items in emergency texts.

The following hypothesis relates to the use of the capitals with bold highlighting effect:

Hypothesis 5: The effect of the interaction of capitals and bold with imperatives is that of emphasising the main gist of the procedure, lightening the load for the reader's interpretative process. It affects how promptly and effectively the reader interprets the main point of the procedure.

Most readers in the verbal report sessions suggested that, when part of the action demanded in a procedure was in capital letters, they focused their attention on that part as being the key point to be understood from it.

Interviewer: Why do you think there are some words there in capital letters?
EK: I suppose they're the key, key points of your procedure, but then I don't understand why 'jewellery' is, I don't know, I suppose if you remove 'jewellery'...
Interviewer: If you had to read this text very quickly, what would you opt for reading there?
EK: Uhm... I suppose you could pick out the the words in.. in capital letters...

When interviewed, the following informant mentions the impact that such highlighting effect had on her interpretation of the message. She explicitly confirms that the elicited actions in capital letters were understood by her, during her first reading of the text, as being the focal point of the sentence and the most important part to remember.

EM: The capital letters made me think that those are the most important bits to remember and uhm the most important bits to to actually carry out. That's what I would do immediately cool skin remove jewelry uhm clean dressing. That's, you know, but that's what it makes me think.

Considering the use of bold effect in emergency procedures, different meanings may be conveyed to the reader, as the following hypothesis puts it:

Hypothesis 3: The interaction of bold with technical terms in emergency texts usually modifies the way the reader perceives the meaning of the term(s). The combination of different weights and type-sizes adds different degrees of specificity to headings and immediately conveys to the reader the relevance of the subject to be discussed in subsequent sections of the text.

The verbal report sessions have shown that even if the reader does not know the meaning of the term, the bold effect leads her to perceive it as a main title:

BF: I'll try to read it 'Abdominal thrusts', I already found a big problem here which is 'thrust', I don't know what it is... 'NEVER use this on babies. Stand or kneel behind the person, put your arms around their abdomen.

The position of the verb heading the sentence and the emphasis added to it by the bold typeface often lead the informants to read it with a title-like pause in the verbal report sessions, as the extract below exemplifies:

BM: 'Assess... consciousness shake shoulders gently and shout loudly', 'Are you all right?' 'No response'... the drawing is quite pretty, you know... 'Assistance... shout for help from other .. bystanders', 'Help!', 'Airway... clear foreign material, lift chin and tilt.. head.. slightly (...)'

The peculiarity of this text structure is that the same type-size and red bold typeface highlighting effect is displayed interacting with both imperatives and technical terms. This bizarre indiscriminate use of a same paralinguistic feature may disturb the reading process, affecting the reader's judgement and causing confusion.

Concerning the interaction of italics with technical terms, the following hypothesis suggests that

Hypothesis 4: If technical terms such as 'recovery position' and 'carotid pulse' are differentiated through the addition of italics, they will signal to the reader their status as technical terms and the reader will then adjust her comprehension skills to perceive them as terms of a specific office.

An assessment of the informants' reading performance in the verbal report sessions and interviews shows that, although there is some support for this hypothesis, most cases did not confirm the impact and significant effect of this interaction on the reader's perception.

Interviewer: How about 'recovery position', at the top, being in italics?

EM: That actually made me think it was uhm more of a technical term... a term in itself.

Interviewer: Did it help your interpretation the fact that it is different from the text?

EM: Uhm... no, not really, because I I... I know what 'recovery position' is, a bit like/, cause 'carotid pulse' is in italics as well, it just extend that a little bit and I assumed because they are technical terms and ... that's what I thought.

3. Conclusions

It is a fact that nowadays readers are faced with a variety of multi-modal mechanisms on the written page. Several non-linguistic mechanisms have very powerful effects on the reader's interpretation of the verbal message. Comprehension can only be achieved if elements from both verbal and non-verbal forms of communication are seen interacting and conveying meanings. Observing the effect of such interaction on the reader's perception of the message is crucial for finding out the causes for reading impairment (Benevides Lobianco, 2005).

Non-linguistic elements are seen, in this work, divided into two groups: written para-linguistic features and layout components. This study has focused on aspects of written para-language and has chosen to investigate some para-linguistic mechanisms that have a highlighting function.

Through the observation of a corpus of written texts, hypotheses about the interaction of linguistic and non-linguistic elements were formulated. They were, then, verified in via the use of two instruments: verbal protocols and interviews.

It has been observed that highlighting devices strongly affect the interpretation of the selected lexical items. Different highlighting features convey different meanings when interacting with technical terms. The use of bold effect, for instance, can lead the reader to interpret a term as a title, even when it is presented with the same typeface, same type-size, similar line length, and no line-feed between the term and the first line of a text. It has been found in the verbal report sections that, even when the text presents such clumsy use of defining features in its heading and the reader does not know the meaning of a term, she still perceives it as a main title.

The use of bold type with imperatives not only highlights the main point of each procedure, but leads the informants to read it with a title-like pause in the verbal report sections. In addition, it has been observed that if the same type-size and same bold typeface weight is applied to imperatives and technical terms indiscriminately in a text, the reader is led to confusion not knowing exactly how to interpret their function.

As to the use of italics, the hypothesis that they lead to prompt recognition and attribution of an extra meaning to a technical term does not find unreserved support. The data from the verbal report sections show that, in some cases, the pause

observed in some informants' reading was related to their being faced with an unexpected or unknown term and not by the impact of seeing a known term in italics. Besides, it has been observed that, when a technical term is etymologically and phonologically similar to its translation in Portuguese, Brazilian readers did not even mention the italics effect added to it.

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Reading the pictorial text - A hermeneutical analysis of Paul Delveaux's the Pitzer Museum *

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A friend of mine, with whom I was involved for several years in a complex research project pertaining to the specificities of the narrative text in History and in fiction suggested me to present a semiotic analysis of one of my favourite paintings (or of a given work by one of my favourite twentieth-century painters). However, knowing that in this case Semiotics could afford us excellent tools of analysis, I think we ought not to take at face value the cannons of such field of knowledge, and the rigour it heralded for years in a desperate attempt to become a science (as, for example, in Sciences of Education). I am referring, of course to the concept whereby the interpreter should stand back from the field or work to be analysed, in an attempt to deny any emotions that could be seen as tainting his or her object of analysis. I am referring, even in the twenty-first-century, to some type of prevalent tendency to be neutral therefore objective, although in the language of art this is not always possible, and, above all, not always sought for or recommended. Actually, we had to wait for the 1990's until sociosemioticians, such as Mark Gottdiener, in an attempt to defend and create a postmodern Semiotics, could draw our attention from such impossibility, positing that the "interpreter" (the entity able to attribute sense and meaning to a given object) would have to participate forcibly in the "semiotic process". Our concern was thus to demolish the differences, and the false antagonism, old tired Positivism had established between "analysing subject" and "object". I would dare to go even further in this case, by confessing my personal conviction that Semiotics (even at the height of its structuralist phase), could in fact afford us, as I have mentioned before, excellent analytical tools. Nonetheless, such tools should be under our personal control, so that we may finally proceed to a type of analysis that, eventually (or even inevitably) would have to take into account a hermeneutic type of interpretation. Thus, History or the marks of historicity of a given object ought, in my opinion, to be taken into consideration, together with its mode of production, and the reception on the part of the public for which it was intended.

This presentation aims thus at two different but complementary things. On one hand, we will revisit some concepts pertaining to the Semiotics of Painting as they

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were suggested several decades ago, especially by the French semiotician Louis Marin who after all, seemed to expand and force the theoretical corsets of his time. Secondly, we will proceed; based on our theoretical knowledge, to the analysis of a painting by Paul Delvaux (1943) '*The Spitzner Museum*'. We are well aware nonetheless that this brief analysis shall never exhaust all the multiple significations and meanings that may inform the reception of the referred work of art. However, just the fact of being able to draw your attention for a rather curious pictographic work by this Belgian surrealist (not always so frequently mentioned as his equally Belgian friend René Magritte) should be, by itself, a good point of satisfaction.

For many years, painting was just destined to be appreciated as a mere decorative object, or to be discussed and analysed by other painters and theoreticians whose main concern was the well-established field of Literature. It should be noted, however, that Literature (with a capital L) was poetry above all, a very well rooted concept that came to rule among us until the middle of the eighteenth-century. Thus, since classical times, poetry had already been defined as some sort of "silent poetry", leading the Latin poet Horatius to coin the famous phrase *ut pictura poesis*, which means: "as in painting the same applies to poetry". It is obvious that for the classics the same difference in media revealed by both arts was not as relevant as it would be for us nowadays. They were in fact, more interested in the types of feelings that both arts (poetry and painting) or the so called "sister arts" could awaken, and about what they thought to be the inherent static quality of both, having compared *ad libitum* and extensively "lyrical poetry" and "painting". Only in the eighteenth-century, in his book *Laocoon, or on the Limits of Painting and Poetry* (1766), did Lessing analyse the theme in detail. However, once more differences in media were not taken into account, because they were not seen as implying differences in the conception or expressiveness of paintings. Drawing, in which colour until the eighteenth-century was seen as a mere appendice, was enjoyed as visual poetry, since it was believed that both drawings and words possessed an "intrinsic beauty". A beauty, one could say, that existed *a priori* in such works, even before our reading or contemplation, or, more specifically, before our reading, being it of poem or of a pictographic work. Lessing (1985) however did point out a category that may seem of importance to our analysis. Contrary to poetry, even the more lyrical type of poetry, painting did not take into account what he had mentioned as "a progress in time". In this case, although not knowing it, Lessing (1985) highlights the fact that painting, as poetry, were not subjected to the obligatory syntagmatic organization of a narrative, or to a specific sequentially, especially in the case we still designate as "abstract painting". For example, when I look at a painting I get a general perception, albeit superficial of that same painting.

Such perception becomes more superficial still if the type of painting resists to a type of an overall perception, such as in Bruegel, Bosch, and in many baroque works. Nonetheless, when I read a poem of a prose fiction text, the image, *only of a mental kind* that I obtain, is always something I have construe through a succession of reading moments. It should be noted that since Greek Antiquity there has been attempts to describe paintings (some of which that have disappeared for ever) through literary texts. These resort to a series of well-planned characteristics, and may afford us the pleasure of a type of visualization, having thus accomplished what is termed as *ekphrasis* (i.e., the literary description of a real or a fictional painting) and giving it the status of a specific literary genre. However, as we have mentioned previously, we are dealing with «mental images» whose characteristics are very different from the materiality of pictographic images. It was already noted that nowadays the pictographic image had become the great cultural paradigm of Post-Modernity, having theoreticians such as W. J. T. Mitchel stating that we live in a “post-literacy culture”. Yet, we cannot talk in the same manner about the iconic and the linguistic signs. It should be further stated the fact that verbal language does not show us anything or permit us to material see anything, while pictures (even at its more determined abstraction) do always make us see a given object, even if such object is a mere coloured stain. The way, however, our gaze traces its progression on a written page (to use one of Louis Marin’s concepts), on a poem, for example, shall never be as erratic as on a canvas. The only exception would be calligrammatic or concrete poems that have a far more visual quality.

We could now argue that it all pertains to the type of painting, in the same way, as it all would depend on the type of poem. In fact, we do not read a painting by Poussin in the same manner as one by Jackson Pollock. Notice that one of the objectives or one of the great utopias of “abstract painting”, and probably ever more of “Abstract Expressionism”, would be to create a pictographic work able to resist to any type of verbal language. Nonetheless, in the same way as we have literary theory and literary criticism we have art theory and art criticism, both using linguistics texts. I can always comment on a poem or on a painting by responding to them, respectively, with another poem or another painting. Nevertheless, when I write about painting—unlike what happens in literature—I always have to change code. In fact, what I cannot do is to expand on a theory of painting without resorting to a written text. The same applies to other arts such as sculpture, architecture, dance, cinema, or ever the most abstract of them all: music. In fact, the medium seems to liberate and restrict us at the same time, not so much in the case of “literary art” but in the case of all whose medium is not a verbal one.

After these general considerations I will limit the comments to “representational painting”, i.e., the one the contrary to Pollock’s does not lend itself in the same way to a series of “floating” statements on the part of a restrict group of “illuminated critics” that ends up, in the majority of cases, talking about the genesis of a specific work. One question, however, does remain -How can we approach or interpret a work of art, in our case, a representational painting? As it ever occurred to you to read a literary text where given the most objective and unemotional motive, you would be tempted (especially after a first or subsequent readings) to jump verses, lines or paragraphs in an attempt to capture an echo, a certain connotative reverberation? Where a meaning we had put on hold, finally finds its measure to become apparently complete? I do not doubt that you may have tried it and believe it, one reads a painting very much in the same way. The way our gaze traces its progression on a painting may have some random qualities, and yet it is never chaotic or arbitrary since our eyes are being guided and attracted in a certain direction, to certain features, and not always in the same way as the artist intended it. We have to admit nonetheless that aesthetic emotion cannot be the only criteria of analysis. As in the case of a literary text, we cannot analyse a painting under the fire of a first emotion, but this does not mean we have to put aside such an indefinable and elusive first impression. As in a literary text, a painting would have grabbed our attention for reasons that we, at first, sometimes seem to ignore. One should reflect on that “first impression” until it ripens, thus penetrating more in the bidimensional space in which the painting ideally appears to us (not in a reproduction as is the present case), but in its blatant materiality, i.e., as we may see it generally on the wall of a house or of a museum. Even though, as we have mentioned, there is not an obligatory sequence when reading a painting (or even a photography), in the same way that we disc used in the case of a text, a representational painting, subject to a given perspective, is not a chaos in which our gaze could jump in every direction. In fact, a painting does offers us generally a privileged central point that Roland Barthes, referring to photography, designated as the *punctus*. This punctus or nodal point first attracts and draws our attention. The other elements can generally be read through a series of visual lexias, i.e., unities of reading formed by groups of objects that have a thematic unity, a similarity in colour or tone, or the same geometric form, something Marin designated as “visual rhymes”. The type of brush stroke is also very important, being fine, thick, very carefully planed or aggressive (let us think, for example, about Van Gogh’s paintings). It is the marks of the brush strokes giving painting their material quality: a canvas painted with pigments. Keeping all these factors into consideration, we may divide a given painting in parts, only for a mere question of convenience and or to

facilitate our analysis better. This division however, where we may group several lexias, cannot be made according to a given formula. In this case, the subjectivity of the reader or interpreter has a role to play, even though that same subjectivity may be guided or reinforced by the object to be analysed.

We are now in a position to start our analysis of Paul Delvaux's painting that, given its absence of brush strokes (do notice we are basing this specific analysis on a reproduction), appears to us almost with the revealing intentionality of a mental image, or of an almost supernatural vision. In our analysis, I shall be referring, among other things, to concrete examples and to the theoretical questions that were previously mentioned. Before we start analysing the characteristics of this painting we should take into account its title and date. The latter has for the majority of us a sinister connotation, 1943, since we think about the Nazi occupation of Europe (an army of fanatics that only in that year starts dealing with its first defeats). We also think of Belgium, the country where Paul Delvaux lived and painted this work. The title, *The Spitzner Museum*, is equally important since, unlike in certain abstract paintings entitled *Figure I* or *II*—that is, neutral titles that do not pretend to orient our reading—this title may alert us for something enigmatic, and, as we shall see, for a specific referent. What museum is this? Is it a purely invented museum or a concrete institution, and if this is the case, of what type of museum are we talking about? It was in fact an existing museum, the Grand Anatomical and Ethnologic Museum of Pierre Spitzner, in Paris, where with the aid of life size wax figures, some anatomical models could be exhibited, many of them pointing to specific diseases and physical abnormalities. Many of these figures, presented sometimes very naked for an audience dominated by Victorian morals, had been reunited at that same place and institution after long successful tours throughout urban fairs during the nineteenth- and twentieth-centuries. The most famous figure of them all, according to some critics, was a woman dressed in white lace, lying as if she were asleep, that, given a certain mechanism could be seen breathing with its chest contracting and distending... We also notice, after title and date, the dimensions of painting, especially since we are not looking at the original but at a reproduction. Two by two and a half metres, make up for a large painting. It is not in any way a miniature, but a surface that aims to capture our gaze and our attention. One could now conclude the analysis of such analytical preliminaries if the painter himself had not informed us that his visit to the museum in question had inaugurated a turning point in his artistic production. Probably due to such fact, I dare speculate, that he found in that museum a whole series of feminine figures, designed with exquisite realism (where natural hair could be included), and with a certain ghostly quality. Knowing Paul Delvaux' works must have been almost as if he were actually seeing

in three-dimensions many of the feminine characters who had dwelt for a long time in the imaginary space of his paintings.

Once in the presence of such relevant information let us look once again at the painting. It seems that part of its mystery has disappeared only to guide us to new enigmatic aspects. To start with, allow me to draw your attention to the division that the column that seems to support part of the strange porch does establish. On the left side, we see a scene of an oniric nature, or, if preferable, a surrealist scene, while in the right hand side we observe a nocturnal view of a street and of an urban square, the corner of a building heavily lit, together with the presence of five men, or of five male figures. These, as if they were part of a photograph, are portrayed in an almost hyper-realistic manner. It is the two sides of the painting that seem to make us see a clear contrast, and, something, no doubt, that at a first approach is able to capture and split our attention. On one side, we have a dream scene quite typical of Delvaux's painting; on the other a desert city or town, where a statue projects a shadow able to evoke a specific characteristic in the paintings of Giorgio de Chirico (a painter that together with Magritte was much admired by Paul Delvaux). Every thing would now seem to us rather coherent were not for the extremely realistic "presence" or representation of the five men. Who are, after all, these figures? We do not really know. Some critics refer to them as the "scientists" or the "academics". Yet, the group they form establishes a contrast in the painting (a contrast that is not only thematic but that, above all, pertains and points to dissimilar modes of representation). All of these men are formally dressed, and very well groomed as one would expect from middle-class men from the decade of 1940 of the twentieth-century, but, curiously enough, they are not wearing the conspicuous and almost obligatory hats of the time. We could in fact speculate. Are they scholars, scientists or entrepreneurs? Why are not they politicians? Confronted with this latter idea one could hesitate, since in 1943, the date of the painting, the great majority of politicians were portrayed, at least in newspapers and magazines, in military garb, and, should they be politicians or military men in civil clothing, how could have they been presented in such a cohesive group? This fact is enough for us to infer that something social or professional brings them close together. Another possible line of interpretation would assume that those men are scholars of the 1930's, or dreamers waiting for fame and recognition, before the cruel realities of the Second World War. Yet, I do not lean towards the figures of the scholar, the politician, not even the one of the mad scientist. These are represented in other painting by Delvaux, such as *Phases of Moon I, II, e III*, but practically as caricatures, as stereotypes. I also do not relate them to the thematic representation

of a certain 'gentleman' dressed in black, indifferent to his surroundings, we may see in paintings such as *The Entrance of the City* or *The Unquiet City*.

Before embarking, however, in a carefully search for similar themes in other paintings by Delvaux (or by other Surrealists), so that we may solve some of the "mysteries" we find in this painting, why not examine each of this male individuals in particular. Curiously, the man we see in the foreground, not only of his group but of the whole painting—with the exception of the walking skeleton on the right, thus in a privileged position—is seen as to assume in the joining of both hands, a certain conformist attitude. This man seems to ignore not only all the remaining features that surround him, but the rest of the group from which he clearly stands out. Could it be a dissident? We know he is not looking at us (spectators or "visualizers" of this painting), even as we look at him right now, in a book of reproductions or through a projected image. He seems to be brooding and his gaze, if we look at it more carefully, seems lost in some form of daydream but in some point in space, we the readers are also included. In fact, when we become aware of the space he contemplates or considers the realism we preciously attached to his figure starts melting thus evoking the previously referred mechanical figures or dolls made of wax. Please notice how fast we reverted to the title of the painting in an attempt to give some sort of explanation of something on which we could not quite put our finger on.

We can now start to examine the individual right behind him. He is the only one with a moustache (blond in this case) whose concentrated gaze and tense expression seem to depart from the remaining context of the painting. It is as if a camera did catch him there against his will. Further, behind both, in decreasing order, almost parallel to the top of the building with a chimney that looms on top, we see three other men's faces in the same order. The first, belonging to a bald individual near the edge of the painting itself who seems to look askew at the scene that would be taking place upon the red floor porch; the next male figure, with a careful partition in his hair has also his eyes focused on the ground in spite of his half closed eye lids. I dare to speculate he may agree or go along with the other members of the group without assuming a clear attitude. In the foreground, exhibiting an obvious white handkerchief in the pocket of his double-breasted coat, we see a middle-aged man whose profile seems to be heavily lit, and where we could underline the dimension of his left ear, and his hand with long fingers where one could simultaneously read a notation of pause, calm, doubt, and hesitation. Behind all the male figures, in a more distant plane, we see the corner of the previously mentioned building, covered with some sort of white marble—something we might interpret based on the shadow projected by the statue under the

moonlight. We also see two symmetrical windows with translucent curtains, in the absolute peace of a middle class home, with a decorative frieze topped by one or two chimneys that seem to disappear—or melt—in the darkness of the sky. My gaze starts then to descend the surface of the canvas. Those men that a while ago seemed to be so realistically represented and so imposing, due to their presence in the foreground, may be nothing but wax dummies very well executed and carefully dressed... I put on hold nonetheless this impression of mine and proceed to examine the rest of the right hand side of the painting, going to the furthest plane. We could now examine the building or series of buildings in an almost stereotypical classical perspective. In contrast with the well-lit residence building, this architectural complex seems to evoke public constructions, given not only their classical geometry but also the stately design of their arches and square portals. Very far, at the end of the perspective, they form and that necessarily orients our gaze, we can see another building where two minuscule black rectangles insinuate the existence of two windows, probably from another public or domestic edifice.

We can now examine the city square, invisible to us, and that only slightly insinuates itself between the group of men and the supposedly government complex, since it is in front of this square, on a round sidewalk with two steps, that we see the statue on the pedestal. Whom does it represent? We do not know, but it would not be farfetched to assume it is probably the statue of a military man or a politician. We see that he is wearing a nineteenth-century overcoat, but it is specially his extended arm, where I imagine a hand with a pointed finger that leads me to suspect we are dealing with a public figure, able to unite, inspire, control and lead the masses. Who knows if in an elegant and non-dated manner, the painter (consciously or unconsciously) wanted to refer to the tyrants of his time?

On the top of the porch and on both sides of the dividing column where at an angle, we see a shadow similar to the one projected by the statue. In this case it invades the train of a dress, a curtain with tassels and fringes evoking the grandiosity of the stages for the grand operas or famous theatre plays, is lifted and pleaded upon the classic space of that same porch. We shall never know if that curtain was just lifted or is about to come down. It is just suspended there, ending the perspective it creates near a somewhat nude and well-lit caryatid, with big breasts and a rounded belly. Probably they exist to call attention to what might be taking place on the porch with a wooden floor. The red, or more appropriately that tone of dried blood or ochre, shall orient our gaze to similar tones: the velvet curtain that is lifted to show an anatomical model (further back on the left side), and the reddish tone of the curtain, echoing the carpet on the porch near that same caryatid. However, what does in fact might be taking place on the porch, in the antechamber

of a totally unknown space? A haughty woman dressed in dark blue exhibits proudly and deliberately her breasts. Her closed eyes and her imposing pose, her naked arms and her abundant mane of hair may indicate to us she is just an erratic sleepwalker, displaced, dreaming the pose of her own apparition, still attached (I would dare to suggest) to some musical piece. She is in fact an apparition, made of dreams and desire, with the heavy connotation of a type of fatality, sliding on that porch that suddenly appears to us as opera stage.

In the foreground, however, our gaze is immediately drawn by the presence of a skeleton—which due its narrow pelvis I would assume to be male—hat seems to be staring at that figure of legend or stage, at that same figure able to synthesize the great themes of nineteenth-century opera: love, death, and disease. It is not by chance that we mentioned disease. Immediately behind that imposing female figure slightly off the centre of the painting, we see walking with difficult steps a young man with frail legs and vacant eyes probably someone affected by tuberculosis, hesitating to label him as an adult or adolescent. His pale skin hues seem to acquire the blue tones of the dress of the haughty nocturnal woman that dominates the canvas. Behind these figures, we see than what seems to be the most obvious allusion to the title of the painting. Sited at a small table or near a stall we might see in a fair, in spite of the tablecloth apparently made of a fine satin, another woman with a more formal look and pose, given her nightgown with a deep cut, who seems to be selling entrance tickets to the referred museum of anatomical abnormalities and curiosities. The skinless figure seem to allude to it, and its revealed red muscles once more echo the tones of the flesh coloured curtain that, as I have already mentioned, also rhyme visually with the carpet on that porch or stage.

If we look now at other paintings by Delvaux, we can see some of the thematic figures we see in this painting. The women, either naked or dressed in nineteenth-century attire are always present, although they generally evoke the dreamy figure of the sleepwalker and lack the dramatic presence of the woman with the velvet blue dress in *The Spitzner Museum*. Naked men, adolescent and male children are also present but not with the same strong connotation of disease. It should be remembered that the title of the painting points to an existing museum, which specialized in the exhibit of several anatomical models, showing the effects of some common diseases. The buildings we see in other paintings are also either classical like these ones or more blatant Greek-Roman. Statues in city squares are practically absent with the exception of an equestrian statue of a Roman general in the painting entitled *Nudes with a Statue* (1946) and that bears no relation to our supposed politician. What we do not find in any of the other paintings is that specific group of men, so realistically represented, on the left side of the statue.

It could be said that our interpretation of this painting was now completed. However, that same pictorial work could raise once again a whole series of questions. The first is as follows: Was I, in spite of my research and previous information reading a given painting while I was writing my interpretation of that same work? No doubt! This may perhaps shock certain plastic art critics that could think that my personal interpretation of this painting would amount to a mere “intersemiotic translation”. The second question, to which I tried to answer briefly, has to do with the reading of this painting in the general context of Paul Delvaux’s work. The third, however, would have to do with the manner in which, after having lifted and mentioned a series of details in this painting, I may bring them together, without being tempted by a quick rationalizing conclusion disguised, as many of them are, as pseudoscience.

At this moment, allow me to return to the date of the work being analysed: 1943. Can we, in spite of its surrealistic nature, read in this painting some marks of historicity? I think we can. This, do notice, do not reside in the supposed “intentions of the author” nor in a position whereby the interpreter aims at putting aside his/her personal history and experience, a series of emotions and a form of intuitive knowledge. That Spitzner Museum that would have gathered in his rooms all those anatomical curiosities, the replicas of those bodies marked by death and disease that used to be exhibited at public fairs can probably be related and not only metaphorically, to the more savage and advanced science of the early 1940’s. Therefore, I think it would not be totally farfetched on my part to see in that adolescent boy both a symbol of the long history of tuberculosis, as well as of other fatal diseases that characterize our nineteenth-century, but a kind of living figure walking out of a concentration camp. Why should it be important to me the fact that the author had no knowledge of the place I just mentioned? Nowadays, after sixty-six years, we do look at this painting in a manner that is very different from the one held by its author or contemporaries. More than a half century has passed. In spite of all the stereotypes we may have concerning artistic currents that may not speak to us today in a direct or immediate manner, those very serious and formal men in the painting that I mentioned in the analysis, are still here, who knows if in the very midst of our institutions. One of them, probably the one that seems to us more absent minded and uncompromised is probably trying to observe us.

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Reading Written and Pictorial Texts

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“Picture walks” are a strategy teachers use to invite students to predict a story from the illustrations before they begin reading a picturebook. Picture walks usually involve examining what is literally represented in the illustrations, including, for example, the characters, setting, and actions. While previewing texts and making predictions do indeed enhance comprehension (i.e., Purcell-Gates & Duke, 2004; Smith, 2004), typical picture walks do not take advantage of the multiple ways artists show meaning in illustrations that extend far beyond the literal images. Artists, for example, make purposeful decisions about what art materials they will use, the technique(s) they will use to apply the material, and how they will construct the composition of the illustration through the use of the Elements of Art (line, shape, color, etc.) and Principles of Design (balance, pattern, movement, etc.) to fully represent meaning (Pumphrey, 1996). In discussing artistic conventions, Gomez-Reino (1996) argues, “The effects achieved through the particular use of media...are integrally related to the written text...Collage, inks, water-colors and pencils are used for different purposes in picture books to execute and develop particular ideas, moods and impressions. To assume that the image is a mere representation or visualization of the written word is to miss the complexity that is to be found in quality picture books” (p. 70).

In this paper we report the findings of a study in which we helped students learn to read and integrate the meanings in the pictorial text (illustrations) with the meanings in the written text to construct meaning. The research question we investigated was: How does learning to read the meanings of art in pictorial texts along with reading the meanings in the written text relate to third graders’ understandings of stories in picturebooks? Since the relationship between art and reading is identified as a neglected area of research (Kiefer, 1995; Sipe, 2008), understanding the interconnections between art and reading and how they can be brought together to support learning is critical.

Theoretical Framework

This research is grounded in transactional socio-psycholinguistic theory which

draws on the work of Rosenblatt (1978), Vygotsky (1978), Goodman (2003), and Halliday (1975). In this view reading is a transactive constructive process between readers and texts in a sociocultural environment. Readers draw on their background experiences and their knowledge of language and the world to construct meaning from texts.

Texts are units of meaning created in particular sign systems (Halliday & Hasan, 1975), that is, mental constructs that cultures use to share meaning (Berghoff & Harste, 2002). Sign systems include, for example, written language, art, music, dance/movement, drama, and mathematics with each offering its own unique perspectives of particular cultural meanings (Kress & van Leeuwen, 2006) in non-redundant ways (Berghoff & Harste, 2002). In relation to writing and art, for example, John Dewey (1978) states, "Thinking directly in terms of colors, tones, images, is a different operation technically from thinking in words...the meaning of paintings... cannot be translated into words... to ask what [visible qualities] mean in the sense of something that can be put into words is to deny their distinctive existence" (pp. 73-74). Sign systems then communicate meanings in equally valid ways (Berghoff & Harste, 2002).

In picturebooks, readers construct meaning through their transaction between two sign systems [the written text and pictorial text (i.e., the visual images in the illustrations)] (Nikolajeva & Scott, 2001). The written text that describes the characters, environment, actions, and developments in the story and the pictorial text that depict these are dependent and interdependent; the pictorial text and the written text make sense and can only be understood in the context of the other (Bader, 1976; Lewis, 2001; Schwarcz, 1982).

To transact with written texts, readers integrate language cueing systems -- the semantic/pragmatic system (meaning cues in a socio-cultural context), the syntactic system (grammar cues), and the graphophonetic system (graphic and sound cues) -- with their knowledge of the world to infer and predict meaning (Goodman, 1996; Smith, 2004). To transact with artistic texts, readers use comparable cueing systems with visual art components to infer and predict meaning in pictorial texts (Piro, 2002). The Elements of Art (dot, line, value, shape, color, space, form, texture) (EA) present the graphic cues that are integrated with the syntactic cues, the Principles of Design (balance, emphasis, pattern, rhythm, movement, variety, harmony, contrast, unity) (PD), to construct meaning (semantics). [Note: The Elements of Art and Principles of Design will be referred to as EA/PD.]

While numerous studies document the power and importance of picturebooks in reading instruction, the focus is usually on either the verbal text (i.e., Braunger & Lewis, 2006; Hoffman, Baumann, & Afflerbach, 2000) or readers' responses to

illustrations (i.e., Arizpe & Styles, 2003; Sipe & Bauer, 2001). We located no studies that examine how students' knowledge and understanding of EA/PD relate to their reading and comprehension of picturebooks.

Method

In this qualitative study we were participant-observers in a third grade classroom two mornings a week and these students' art classroom for art instruction one period a week for one semester.

Participants

The participants were 20 third graders attending a school in a large metropolitan area on the east coast of the United States. In this school, 19.2% of the students received free and reduced-price lunch. Eight participants were African American, nine Caucasian, two Asian, and one Hispanic. They all spoke English proficiently and none were receiving special education services. Both the classroom teacher, Michelle, and the art teacher, Stacy, collaborated with the researchers. [For Stacy, only Michelle's class is involved in the study.]

Reading/Art Curriculums for the Study

Michelle primarily used district-mandated Houghton Mifflin (2001) anthology of children's literature for reading instruction, which she supplemented with other pieces of children's literature. While Stacy had district and state content standards to meet, she created her own curriculum.

Michelle, Stacy, and the researchers met monthly to develop detailed teaching plans for reading and art and touched base weekly to make refinements. In the context of her weekly curriculum, Stacy included discussions about the illustrations in the students' anthology, highlighted how/why the illustrators made the decisions they did related to the EA/PD, and provided opportunities for the students to create works of art using materials and techniques the illustrators in the anthology used. In the context of the daily reading curriculum, Michelle helped students read the pictorial text more in-depth before, during, and after reading, which included examining some of the EA/PD for the anthology stories as well as other children's literature they read. Students also had an art journal in which they drew and wrote responses to stories and sketched ideas.

Data Collection Procedures

Data sources included observations of reading and art instruction; formal interviews (audio-taped/transcribed) with the students at the beginning and end of the study to

learn their understandings of a story and their thoughts about the illustrations (Goodman, Watson, & Burke, 2005); informal interviews (audio-taped/transcribed) with the students individually or in small groups weekly about illustrations in stories they were reading, artwork/sketches they created, their understandings, etc.; written responses and artistic sketches to stories the students read in Michelle's classroom; and, artwork the students created in Stacy's classroom. Informal conversations and interviews with Michelle and Stacy were ongoing and documented in field notes.

Data Analysis Procedures

Data analysis was ongoing. Field notes and interviews were read and coded with emerging concepts which were grouped into categories through constant comparative analysis (Strauss & Corbin, 1998). Students' comments about the illustrations were analyzed for recurring themes related to their understandings of EA/PD, how the illustrators used these to represent meaning, and how the meaning in the pictorial text related to the meaning in the written text. Students' written responses were analyzed for recurring themes related to their understandings of the stories and illustrations, meanings represented in illustrations, etc. Artwork and sketches were analyzed using the EA/PD in relation to the creativity, content, composition, and craftsmanship.

Case records containing the analyzed readings and retellings, interviews, written responses, and artwork and sketches were developed and analyzed for each student. Individual student case records were then analyzed for emerging patterns, followed by a cross-case analysis to examine patterns across the cases (Patton, 1990) in the context of the field notes and interviews. The credibility of our findings is established through the longitudinal nature of the data, providing consistency over time; the multiple data sources offering different measures to compare and analyze to clarify meaning; and discussions between the researchers, Michelle, and Stacy to test the accuracy and trustworthiness of the data (Patton, 1990; Stake, 1995).

Findings

Our analyses of the field notes showed that Michelle and Stacy grew increasingly more comfortable with their discussions about the EA/PD in picturebook illustrations as the study continued. As Michelle became more familiar with the EA/PD, she guided the students to make more and more connections between the meanings in the pictorial text and how similar/different those were from the meanings in the written text. As Stacy became more familiar with picturebooks and the possibilities they offered for instruction, she increased her use of them as examples during art class.

Our analyses also revealed sharp increases in the students' thinking and understandings and their use of the EA/PD in making meaning with pictorial and written texts when reading picturebooks. This understanding was also evident in the students' reflections on artwork they created, showing they could apply their learning to their own work. In what follows, we provide examples from students' discussions of illustrations in particular stories in their reading anthology at the beginning and end of the study, then share examples of students' artwork and their explanations of their thinking in creating it. More detailed analyses the data can be found in Martens, Martens, Croce, and Maderazo (in press) and Croce, Martens, Martens, and Maderazo (in press).

Responses to Illustrations

The students had numerous opportunities during the study to talk about written and pictorial texts in both Michelle's and Stacy's classrooms. These discussions included the meaning in the written text, the meaning the artist was trying to represent in the pictorial text, the EA/PD the artist used to represent that meaning, why the artist chose those particular EA/PD for the pictorial text/illustration, and how successful the artist was. To learn if/how the students' perceptions and understandings changed during the study, we asked all of them to read and talk about two particular stories, one at the beginning and the other at the end of the study. We asked open ended questions to discover the students' thoughts and insights related to the illustrations.

At the beginning of the study the students read *Seal Surfer*, written and illustrated by Michael Foreman (2001). *Seal Surfer* is one of the first stories at the start of the second volume of the students' anthology, which they received as the study began. Thus, the students had not read and were unfamiliar with the story. *Seal Surfer* is the story of a young boy who goes to the beach with his grandfather and finds a mother and baby seal. Over time the boy, who is handicapped, becomes friends with the seal. The seals are put in danger during a bad winter storm and later the boy is in danger when he falls off his surf board in the ocean but the seal rescues him.

At the end of the study, the students read *Peter's Place*, written by Sally Grindley (1996) and illustrated by Michael Foreman. We chose *Peter's Place* because Michelle felt it was a story the students could read and would enjoy. We wanted a story which the students had not read and thought about previously (as *Seal Surfer* was) and thus could not use another story from the anthology because the students were familiar with those stories. *Peter's Place* is the story of Peter and

his love for the ocean and its animal inhabitants near his home. When a tanker spills oil, Peter helps save the animals and clean the area to restore it.

When we compared the students' understandings of the story and comments about the pictorial text in *Seal Surfer* with those of *Peter's Place*, the depth of their thinking and their appreciation of the relationship between the written and pictorial texts were evident. As an example of students' growth over the study, Figure 1 shows excerpts of Kyle's and Brittany's responses to the question "Did you notice anything about the illustrations?", which we asked during the students' comments after they read each story. Figure 1 displays how the depth of the students' comments changed from *Seal Surfer* to *Peter's Place*. Kyle and Brittany were not looking in the book when they made these comments.

Figure 1. Excerpts of students' responses to the illustrations in *Seal Surfer* (Foreman, 2001) (January) and *Peter's Place* (Grindley, 1996) (June)

Question: **Did you notice anything particular about the illustrations?**

	<i>Seal Surfer</i>	<i>Peter's Place</i>
Kyle	Yeah, when the text said the water was too cold and the baby hurt a little, it looked like it in the picture.	The first few parts he did it in warm colors because nothing bad was happening. Then when the wave came, he made it at night and he made the waves slanted so it can look like it is hitting the ship and that made the ship break...
Brittany	I saw a lot of rocks and I saw a lot of the ocean...He draws really good because the seals look realistic and so did the rocks.	Well, in the pictures they usually have warm colors and cool colors. Warm colors because it is happy. In the beginning and the end it was like Peter's land. They cleaned it all up. And in the middle it was all dark and neutral colors and cold colors because the ship crashed and now everything is all sad because all the animals are dying and all the rocks are fading and all of the ocean is black.

In their January reflections on *Seal Surfer*, both Kyle and Brittany talked about what they saw in the illustrations. Brittany, for example, referred to the rocks and the ocean and how Foreman made them look realistic. Kyle also talked about the match between the written text and the illustrations: "when the text said...it looked like it in the picture." They showed little understanding of the depth of meanings represented in illustrations.

Kyle's and Brittany's observations in June after reading *Peter's Place*, however, document the richness of their growth and understanding (see Figure 1).

In contrast to their talk about the objects in the illustrations in January, in June they shared their thoughts about the use of the graphic and syntactic elements within illustrations as cueing systems for making meaning with picturebooks. Their comments went beyond merely naming particular EA/PD to indicating their understanding of *how* Michael Foreman used the EA/PD to represent meaning. Kyle, for example, stated, “He made the waves slanted so it can look like it is hitting the ship...” and Brittany observed, “The pictures have...warm colors because it is happy...And in the middle it was all dark and neutral colors and cold colors because the ship crashed and now everything is all sad ...”

Figure 2 shows another example of how learning to read the meanings in the pictorial text, along with reading the meanings in the written text, enriched the students’ understandings. This example displays Jordon’s and Angie’s responses to “Is there anything about the illustrations that helped you understand the story?”

Figure 2. Excerpts of students’ responses to the illustrations in *Seal Surfer* (Foreman, 2001) (January) and *Peter’s Place* (Grindley, 1996) (June)

Question: **Is there anything about the illustrations that helped you understand the story?**

	<i>Seal Surfer</i>	<i>Peter’s Place</i>
Jordon	I would think, “Hm, what is this story about? Is it about a surfer? I think so. And it must be about seals or something.” That’s what I would think.	There was a diagonal line when the ship came crashing in and I think that was one of the good diagonal lines that really shows meaning.
Angie	Maybe a little how in the dark picture how he was trying to paint the night and watching the sea and looking at the seal.	Yeah, when the oil came crashing everything was just black and rain and stormy like in neutral colors...before it crashed it was all sunny and happy [with] warm colors.

When they answered this question in relation to *Seal Surfer* at the beginning of the study, Jordon discussed how he thought about the story before reading it and Angie talked about the literal images in the pictorial text relating to the night scenes and “watching the sea and looking at the seal.”

In June when responding to this question after reading *Peter’s Place*, however, like Kyle and Brittany, Jordon and Angie were more insightful and analytical in explaining why Michael Foreman made the decisions he did in creating meaning in his paintings. Jordon referred to Foreman’s use of diagonal lines to show the ship crashing (stating that it was one of the “good diagonal lines that really shows meaning”). Angie mentioned Foreman’s use of neutral colors in the illustrations of the crash and of warm colors in the happier scenes.

Through the study, Kyle, Brittany, Jordon, Angie, and their other classmates gradually came to understand art as a language system they could read, along with the written text. Reading the pictorial text and considering how and why Foreman used particular EA/PD allowed them to access another layer of meaning and enriched their understandings of the story.

Creating Pictorial Texts

The third graders had many opportunities in both Stacy's and Michelle's classrooms to create their own pictorial texts in response to a story they read or as an independent project. Creating their own pictorial texts provided a window through which we, as researchers, could learn if the students could apply what they were stating in discussions to their own artwork. In creating their pictorial text, the students needed to consider the meanings they wanted to represent and then decide on the particular EA/PD that would help them create that meaning. The students usually wrote reflections on their work, commenting on their process and the decisions they made related to the EA/PD. We also interviewed them sometimes to learn and understand more of their thinking processes. By the end of the study the students demonstrated deep critical thinking about their work as the following examples demonstrate.

Figure 3. Kara's picture representing "calm"



In Michelle's classroom, three months into the study, we discussed with the students different emotions and feelings and how artists might represent those. The students helped generate a list of feelings/emotions and then selected one to

illustrate. Kara chose to represent “calm”, which is shown in Figure 3. In an interview about her work, Kara explained the decisions she made:

I chose warm colors mostly...to show calm. If I was doing “happy”, the girl would be running but she’s just standing there looking at the view. I put tulips to represent it’s springtime and a little pond with a fish popping out and a lily pad. And I put pine trees and then I put little flowers on the ground...I decided on blue paper because that was like the sky...I used straight lines mostly. I really didn’t use diagonals that much... I only did straight because I wasn’t saying that everything was moving because I wanted everything to look calm. The trees are calm, the tulips are calm, the mountain is calm...I used patterns for the flowers. I used the same colors over but in different ways. And I used the clouds as patterns, the sun too. And I did a pattern of these by repeating them.

At the end of the study, Michelle and Stacy worked together to have the students illustrate and write about a picture. The students started writing, then worked on their illustration with Stacy, they wrote more with Michelle, and finally completed their illustration with Stacy. Gerald's picture is in Figure 4.

Figure 4. Gerald's picture, created in Stacy's art classroom



When writing about his picture, Gerald stated:

My picture is about a command center in Antarctica with people invading the base but, it is a center where they do experiments! They had a swat team to protect them. I used neutral colors to show people that it is a scary scene. I used diagonal lines for the mountains and airplanes. I mostly used pointy lines to! I used repeating shapes and a pattern. (I was trying to make it that scary.)

Kara's and Gerald's comments demonstrate the depth of their thought and critical thinking. Their use of lines and colors are not random but thoughtfully made for specific purposes related to the meanings they wanted to represent. We realize that another artist might make different decisions than Kara and Gerald did, given the same task. What mattered to us, however, was that the students understood that art is a means of communicating meaning; they were participating in that process

and making deliberate decisions to create their meaning, similar to the deliberate decisions they made when representing their meanings through written language (Arizpe & Styles, 2003).

What We've Learned

This study investigated how learning to read the meanings of art in pictorial texts along with reading the meanings in the written text related to third graders' understandings of stories in picturebooks. Through this study several issues have become clear to us. First, the students' understandings and use of two different sign systems, art and written language, provided them with distinct perspectives on the meaning they were constructing as they read (Kress & Van Leeuwen, 2006). The illustration did not exist only to serve as a representation of what is in the written text; it served an additional text within itself (Gomez-Reino, 1996). The students understood that art is a language that represents meaning and can be read. By learning the Elements of Art and Principles of Design, the students viewed the pictorial text as a legitimate way to represent meaning and thus had another cueing system through which to construct meaning.

Second, picturebooks, the weaving together a pictorial and written text, must be respected, valued, and read as the whole complete unit they are. To look or concentrate on only one part (i.e., written text), and not include the other (i.e., pictorial text), violates the integrity of the story. In addition, focusing on one sign system in a picturebook privileges that sign system over the other, leaving readers with the impression one is more important in telling the story than the other. The reality is, as all true picturebooks show, readers need to read both the pictorial and written texts to construct a complete understanding of the story.

Finally, talking to students about their work and thinking is critical to truly knowing what they understand. Relying solely on what students write about their own or others artwork does not provide the richness of what students know. We found that some students cannot express their thoughts fully in writing. It was through talking to the students that we often learned the richness of their thinking and the depth of their understanding.

Closing Thoughts

Through learning to read the pictorial texts in picturebooks using the EA/PD along with reading the written text, the students in this study expanded and enhanced their learning, thinking, and meaning making as readers. Visual art is often viewed as a frill or an add-on to the curriculum, a non-essential. Yet art is a universal language, a valid and essential sign system that permeates our literate world, from texts in

books and magazines to those on the internet. Understanding and valuing art is critical to being literate in the 21st century.

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Message Boards: A Springboard to Literacy

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Message Boards provide an opportunity for students, teachers, and parents to write (or draw) about a story from their lives on a large or small chalkboard. Oral language is then used to describe the written message during a structured circle time. (It is a variation of the traditional show and tell except that the focus is on the communication of stories through conversations and writing rather than explanations about possessions.) A teacher in a South Florida Pre-K classroom has been conducting Message Boards over the past 10 years. When the teacher was asked, “What is a Message Board?” she responded,

Message Boards are a place to communicate through words and picto-writing, which teaches communication skills. It is a springboard for language development, a bridge between home and school, and a way to collect authentic assessments. The majority of teachers of four year olds use dictation as the beginning of the writing process, modeling the writing of words, but not involving the children to this depth. In Message Boards, metacognition is involved. Students carefully think about their ideas before drawing or writing them. They begin to attach beginning sounds to letters and in time entire words are written. I'm looking for more than the mechanics of writing though. I am searching for how and what is written in the acquisition of the writing process. I review their stages of writing development for assessment purposes; but, this is deeper. It's the essence of communication and how to get the attention of an audience. It's how to involve young children in the art of discussion through asking meaningful questions. It's the progression from simple words to sentences to ideas. It's fiction versus biography. I ask, “Did it really happen? Was it a dream? Did you imagine it?” This journey has shown me that four years olds are writers!

The Pre-K students were then asked, “What is a Message Board?” The following quotes summarize what they had to say:

- “It is important.”
- “We like to share our stories.”

- “We don’t get to tell our stories at other times.”
- “It has to be real, can’t be imaginary.”

The students value Message Board time and enjoy having an opportunity to share their stories. As noted by the last student quote, Message Boards are actual stories that take place in their lives. Message Boards are not intended to be about make believe stories or imaginary friends. (The teacher wants to assist her students in separating fiction from non-fiction.)

Researchers, in collaboration with this Pre-K teacher, decided to examine the effectiveness of Message Boards on the literacy progress of her students. Through this qualitative study, this teacher and her students were observed, interviewed, and documentation of the Message Boards was collected and carefully examined to determine what student achievement, if any, was evident through Message Boards.

Student progress is noted in Figures 1 – 10.

Robb’s Oral Conversation Checklist (Robb, 2003), the 6-Trait Assessment for Beginning Writers (Northwest Regional Laboratory, 2007), and Gentry’s Developmental Spelling Stages (Gentry, 1982) were used to analyze and examine student progress in language and literacy.

The Pre-K teacher explained that it took months to get her students to speak to their peers, listen, and respond to each Message Board with respect and care. However, she believes it is well worth the effort because in her experience, student, parent, and caregiver motivation to discuss and listen to each other’s messages increases; student messages (words, pictures, writing) are valued; oral and written messages develop and lengthen over time; and, home and school communication improves. (The full study, including pictures of student message boards and their progress, will be published in the Spring 2010 *TESOL Journal*.)

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Mother tongue textbooks and the acquisition/development of reading comprehension competences

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1. Introduction

In a Society of knowledge such as ours, the development of verbal communicative competences is unequivocally emphasised with the purpose of assuring an improved ability to process information. In modern educational systems, it is given emphasis to citizenship through an education focused on knowledge and on the critical evaluation of social, civic, political and human dimensions. Students are supposed to become active and critical citizens capable of participating in social life.

Serious literacy problems, successively diagnosed by national and international studies on literacy, which place Portugal at the bottom of the list of OECD countries, represent an obstacle to the above mentioned education.

Aware of the vital role reading comprehension plays in academic, personal and social success, our research project is centred on the development of transversal competences in this domain. Our main issue is the identification and characterization of the way in which the act of reading is perceived within the textbooks of Portuguese as a mother tongue, adopted in Compulsory Education.

We shall attempt to determine whether current textbooks contribute towards the education of readers capable of critical thinking and, should this not be the case, to propose guidelines for the design and selection of better textbooks for the teaching/learning of Portuguese as a mother tongue.

2. Reading comprehension and construction of citizenship

Within this study, *literacy* is perceived as the ability to understand and use written information available in several printed supports (texts, documents, graphs) in daily life (social, professional and personal), with the purpose of achieving personal objectives and broadening knowledge and abilities (OECD, 2001).

Within a context of renewed perspectives of education, concerning literacy in general and reading comprehension in particular, it is urgent to design, implement and evaluate teaching/learning experiences which promote the acquisition and the development of competences in this area.

In modern society, the ability to select and evaluate sources of information is of utmost importance. Additionally, it is fundamental to possess information processing

competences which presuppose the control of reading strategies and which promote the conscientious control of interaction with written information.

The acquisition and development of linguistic and communicative competences which allow the individual to recognise different models of text organization which generate different genres of text are equally important. The purpose of these competences is to make reading and comprehension of an array of texts possible and to develop the ability to act according to the information gathered.

Within this context, one can understand that the act of reading goes beyond classroom boundaries and, therefore, School needs to be prepared to establish valid reading practices in school and extra-school contexts. Hence, it is crucial to organise school work which encourages effective reading comprehension in order that students might experience different reading situations through which they are made aware of the multiple purposes reading serves.

Moreover, it is vital to encourage reading as a leisure activity, a dimension which is often neglected. After all, the motivation for reading leads to the development and strengthening of reading habits and reading comprehension competences.

In addition, it is also essential to overcome traditional preconceptions concerning teaching/learning of reading. Quite often, the activity of reading is reduced to decoding, i.e. converting letters into sounds, perceiving comprehension as the natural outcome of this process. Due to this misconception, school has produced good text “decoders”, but bad “readers”, who experience great difficulties in understanding the texts they usually read.

The fact that school prepares individuals for life, and not for school itself, cannot be ignored. Throughout their lives, students will come across difficult texts, with significant lacks at the level of structure, creative texts and even texts which have been poorly written, and they will be required to act based on the information conveyed by those exact texts.

Therefore, learning how to read is a long-term process, starting in the first years at school and going throughout life, in formal and informal contexts, and depending on the contact with a great variety of reading situations and written texts. This process will favour the development of useful comprehension strategies, which can be transferred from school to everyday life.

An equally relevant aspect for the choice of our object of study is the importance ascribed to the role of Portuguese as a mother tongue in the acquisition and development of transversal competences which are fundamental to the growth of knowledge. The awareness of this responsibility is reflected by the leading role

occupied by the teaching/learning of Portuguese as a mother tongue in the school curriculum (Ministério da Educação, 2001).

In the light of what has been discussed, the importance and relevance of textbooks for teachers and students should be acknowledged as important didactic resources for the teaching/learning of reading comprehension and for the development of competences in this domain. Having made these considerations concerning the process of reading comprehension and its contribution in the promotion of citizenship, we shall now analyse the role of textbooks in the teaching/learning of Portuguese as a mother tongue and their part in the development of students' reading comprehension skills.

3. Mother Tongue textbooks and the development of reading comprehension competences

Modern research on Education focuses on the critical analysis of didactic resources as part of an effort directed towards the promotion of an education capable of meeting new social demands.

With regards to the teaching/learning of Portuguese as a mother tongue, the textbook chosen for this purpose is of extreme importance as it is an essential tool for the development of reading comprehension competences, essential for study and for the resolution of citizens' day-to-day problems. Additionally, this didactic resource provides access to the written patrimony constituted by Humanity's living archive of cultural, scientific and technological experience.

From the point of view of the approach adopted in our research, we wonder if the textbooks used for the teaching/learning of Portuguese as a mother tongue effectively contribute to the acquisition and development of reading comprehension competences.

3.1. Expected contribution

Within the approach chosen for the purposes of our research, the textbooks used for the teaching/learning of Portuguese as a mother tongue are perceived as important tools in the education of effective readers (Morais, 2006).

From this standpoint, the designing, selection and use of these textbooks inside and outside school should be based on the awareness of the transversal nature of the mother tongue and also on the contribution of the competences acquired through the teaching/learning of the language for the student's success at school and in social life.

The transversal competences implied in such an approach are those of reading comprehension. The attainment of such competences presupposes achieving specific reading *objectives* of an integrating and transversal character

which are crucial for success inside and outside school contexts, contributing to the education of readers who are capable of processing written information in the most varied situations.

As a pedagogical and cultural instrument, the textbook brings together a set of knowledge - not representative, in itself, transmitted and/or acquired at school - understood as being decisive to the structuring of the universe of reference within pedagogical communication.

Hence, with regard to the origin of the *contents*, the textbook should be characterised by its openness which will depend on the flexibility and diversity of the information made available. The sources mentioned should be wide-ranging and referred to in an explicit manner, so that the student/reader may, as an option, broaden his/her horizons.

The contents selected should not be exclusively associated to subject areas. The contents should ideally also include cultural aspects of a transversal nature and enhance education towards citizenship, a transversal perspective to the entire curriculum.

The *activities* proposed by the textbook, with the purpose of materialising relevant didactic *strategies*, should be diversified and provide distinct levels of complexity. These activities should consider individual and group work, which includes exploring the textbook itself, but also looking up other sources relevant to the student's education.

It is equally important to encourage students to take part in activities that involve the expansion of their knowledge and the development of attitudes, habits, rules and values which promote student's individual and social fulfilment.

The textbook should, in addition, stimulate the dialogue with learning experiences consolidated outside school. Essentially, this didactic resource should promote the student's growth as a competent reader. The activities meant to encourage the learning and development of reading comprehension competences should focus on the resolution of problems and mobilise students' experience and interests.

The activities above mentioned are expected to suggest paths to approaching reading a socio-cultural act, hence implying the ability to adapt reading strategies to the specific outlines of each socio-cultural situation.

Ideally, the activities will be directed towards comprehension and analysis instead of identification, repetition and memorisation of information. An effective development of the transversal nature of Portuguese as a mother tongue and being aware of school's social role, leads us to state that textbooks should prefer a transformational approach to knowledge instead of the reproductive approach.

Within this context, and bearing in mind the potential of a transversal approach to the teaching/learning of Portuguese as a mother tongue, the reading dimension should be approached from an interactive perspective that includes other areas foreseen in the guidelines set out by the Ministry of Education, especially concerning the aural/oral and writing areas.

The *didactic resources* available combined with other suggestions are expected to be diversified and adapted to target students' level and interests. The students and teachers who will be working with the textbook are extremely heterogeneous and the demands concerning the reader competence also reflect that heterogeneity.

Based on what has been discussed to this moment we believe that textbooks should focus on the development of reading comprehension competences, define objectives to achieve this goal, select relevant contents for the education of competent readers, by exploring didactic strategies and proposing reading activities which are meaningful to the students. In addition, textbooks should pursue general education objectives which go beyond curricular aims. Furthermore, these didactic resources should encourage students to read for leisure purposes, hence encouraging reading habits.

3.2 Real contribution

The assumptions previously presented are the core motivation of the PhD project *Textbooks and crossing of reading comprehension in Portuguese as a mother tongue: a study in compulsory education*, financed by The Foundation for Science and Technology.

Our research project has three aims:

i) to trace the profile of the competent reader within current requirements for academic success and social integration. For this purpose to be achieved, it is essential to develop general guidelines for an approach to the teaching of Portuguese as a mother tongue which promotes the development of transversal competences in reading comprehension, sustained by research on the subject and on the guidelines proposed by the Portuguese education policy for this particular area.

ii) To assess the adequacy of the textbooks selected for the teaching/learning of Portuguese as a mother tongue in Compulsory Education in order to develop transversal competences associated to reading comprehension. Due to their importance, we shall analyse some textbooks and compare their profiles with the one defined by research and by the Portuguese education policy for this area.

iii) To contribute to the definition of guidelines that encourage the designing of textbooks which pursue the development of transversal reading comprehension competences.

Our *corpus*, made up of nine recent textbooks used for the teaching/learning of Portuguese as a mother tongue, was organised according to the following selection criteria: connection to the three cycles of Basic Education (focusing on the final years), extent of influence (related with the number of schools whose preference fell on that particular textbook) and its representation of editorial trends (which implies the selection of textbooks published by several publishers with different editorial projects).

In order to carry out a textbook analysis, a grid was designed which included the principles defined by research and the guidelines proposed by the Portuguese education policy for this area. This grid has been used as a reference for the collection and interpretation of relevant data according to the aims previously defined.

In the majority of the textbooks analysed reading activities are not aligned with the reading comprehension guidelines set out by the National Curriculum for Basic Education (Ministério da Educação, 2001).

Based on the principles defined by research in this field, we conclude that the textbooks analysed do not privilege reading comprehension practices aimed to educate citizen-readers. The activities do not promote plural readings of the texts neither do they invite the readers to participate actively in the construction of meanings for those texts.

We believe that reading should always be written in the plural due to the diversity of uses and contexts which it is linked to. However, textbooks propose limited subjective interpretations of the curricula, developed by one teacher or by a small group of teachers.

The research carried out to this moment has allowed us to arrive at important conclusions concerning the fragility of the textbooks used for the teaching/learning of Portuguese as a mother tongue, namely with regards to reading comprehension.

In the case of *competences*, we were able to observe in the textbooks analysed that these privilege *specific competences* instead of *general* and *transversal competences*. This observation evinces the subjective approach to teaching/learning Portuguese as a mother tongue instead of a transversal approach.

In the case of the *objectives* which encourage the acquisition and development of competences, these are either not specified in a clear manner, or are simply omitted in most cases.

Bearing in mind students' preparation to live in society and to exercise citizenship, the relationship which is established in textbooks between competences, objectives and *contents* should privilege greater interaction. However, the central role ascribed to subject contents and the non-identification of reading strategies which students should put into practice constitute one of the main problems in the education of competent readers.

The contents of the textbooks are predominantly related to specific themes although a society of information like the one we live in requires the selection of broader contents which do not perceive knowledge as a finite process. The subject based and closed nature of the contents does not encourage transdisciplinary dimensions to be explored in the teaching/learning of Portuguese as a mother tongue, especially in what concerns reading comprehension. Additionally, it does not promote the formulation of different opinions concerning the implicit meanings conveyed by the authors of the textbooks, hence failing to encourage critical reflection and plural readings of one same reality.

The approach centred on the mere transmission of contents which still prevails in textbooks and pedagogical practices should also be replaced by a new paradigm which perceives the process of teaching/learning as the development of competences.

The noncompliance with these requirements in textbooks frequently leads to unadjusted methodologies and can be one of the causes behind the poor results obtained by Portuguese students in national and international studies concerning literacy.

Despite the recommendation for a spiral organization of contents, progressively increasing the degree of complexity, textbooks continue to rely on linear organization. The components of information and memorisation are preferred to the processual components which could contribute to the development of transversal competences.

With regards to didactic *strategies* and the *activities* associated to the textbooks, we observed that reading is at the service of purposes other than learning how to read and to develop reading comprehension. The textbook should be based on a perception of reading as a process of construction of knowledge and on the promotion of reading as pleasure. This is essential to create and build up students' reading habits.

It is also urgent to replace perceptions of formatted reading and of the formatted reader, and encourage the dialogue between the student/reader and the information in the texts. Only in this way will it be possible to develop reading comprehension practices which enhance plural readings. The textbooks analysed

reduce reading to the identification and reproduction of the authors' own ideas about their texts. Additionally, these textbooks proposed "transparent texts" which make explicit the meanings the reader is expected to extract from them, hence strongly influencing the student's interpretation activity, and reducing his/her autonomy as a reader. Instead, real texts should be privileged, encouraging plural interpretations and, in this way, promoting reading comprehension autonomy.

An experienced reader goes beyond the meanings of words and sentences, unveils what is hidden in the texts and constructs his/her own meaning. However, textbooks contribute very little to the education of such a reader. By proposing reading activities situated essentially at the level of decoding, marked by persistent operations of identification and confirmation, textbooks centre information processing essentially at the surface or at microstructure levels of the texts. Students are expected to recognise the appropriate value in the reading-comprehension which requires more global and complex operations of semantic integration, namely the reorganization of information in the texts, inference, evaluation, analysis, the mobilisation of knowledge, the justification of interpretations, among others, since they ascribe an active role to the student and encourage the dialogue between the knowledge previously acquired and the texts which he/she reads (Vieira, 2005).

The analysed textbooks lack activities which entail a deeper comprehension of the texts, namely comprehension which involves the macrostructure and superstructure levels. To achieve this purpose, there must be consistent work on the processes of inference, generalisation, construction and integration based on the optimisation of knowledge previously acquired.

Reading comprehension also implies activities which place the subject in a dialogic relationship with the texts, making them active co-constructors of meanings. The textbook has the responsibility of assisting the teacher in the choice or creation of strategies which guide the student in the use of different comprehension models in order to prepare them for the mobilisation of previous knowledge, fundamental in the acquisition of new information, a function which the textbook usually ignores.

The analysed textbooks do not guarantee the development of reading competences associated to different texts, as they are all approached much in the same way, without taking into account different objectives and reading situations.

Textbooks must account for the diversity of reading strategies. At this level, the focus goes beyond the need to contemplate textual diversity within the social arena and implies taking into account different forms of reading different texts.

With regard to *didactic resources*, an issue of primordial importance has to do with textual diversity presented by textbooks. The *corpus* analysed allowed us to

observe that literary texts prevail over non-literary texts which, due to their characteristics, are also important for the involvement of the student/reader's process of questioning the world.

The sources of information are referred to in an explicit manner, allowing the student/reader to broaden his/her horizons autonomously. Despite this fact, a greater diversity of sources would have been expected as well as a greater effort in encouraging students to explore sources other than the textbook when carrying out different tasks.

The teaching/learning of Portuguese as a mother tongue is a crossroad where different competences, objectives and contents from different areas converge. These areas should be approached from an integrative perspective, in order to promote the learning and development of essential competences which encourage interaction with the cultural patrimony of a community and the integration within that same community.

Taking into account the cultural, pedagogical and didactic potential of the textbook used to the teaching/learning of Portuguese as a mother tongue, it should not dissociate itself from this role as it has been doing.

Given the fragilities and limitations referred to in this paper and others which might, during the development of our research, appear as an outcome of the current textbook analysis, we shall attempt to provide a set of guidelines for their improvement, so that textbooks might take in the role of providing answers to the current demands of our Society of Information.

Final considerations

Reading plays a very important role in personal and social development, taking part in the process of structuring the individual's personality, academic success, along with the development of autonomy and understanding of the environment each one of us belongs to. For this reason, reading comprehension should be related to the development of transversal competences within the process of teaching/learning of one's mother tongue.

In our study, we tried to unveil the perceptions of reading as well as the reader profile conveyed by textbooks chosen for the purposes of teaching/learning Portuguese as a mother tongue and understand what is their real contribution concerning the development of reading comprehension competences in all levels of school, with a special focus on the textbooks used in Basic Education, which still corresponds to Compulsory Education.

We aimed at encouraging a discussion concerning the contribution of the textbooks selected for the purpose of teaching/learning Portuguese as a mother

tongue in the learning and development of reading comprehension, so that the education of the student/reader meets the requirements brought by the constant challenges of an active participation in society.

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Learning data underlying interventions based on the reading needs of students

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The present document describes the results of the first phase of a joint research project aimed at exploring the evolution of learning in reading ability by students from the first to the third grade in eight schools located in a Canadian minority community. The objective is a better understanding of the impact on students of the implementation of new teaching strategies based on three factors: a) teaching strategies for reading, based on the *Guide to Effective Reading Instruction* (OME, 2003), b) the use of learning data to facilitate an informed selection of literacy intervention strategies, and c) working as a professional learning community. The results and their analysis place the emphasis on the use of learning data underlying interventions centred on the reading needs of the student.

1. Context

For over five years, improvement in the achievement of student literacy of students has been one of the Ontario Ministry of Education's (OME, 2003) priorities, recognizing the fact that the reading abilities of students has a considerable influence on their quality of life and on economic and societal benefits. As a result, the Conseil scolaire de district catholique Centre-Sud (CSDCCS) sponsored a joint research project whose objective is an understanding of the improvement in the achievement of student literacy following the implementation of new teaching strategies (OME, 2003, Expert Round Table, 2005). To document the progression of literacy in students, data on learning to read was extracted from three databases: the Report Card (Trillium), Provincial Testing and Literacy Plus. Results of student achievement in reading and the challenges raised by the use of data for interventions centred on the reading needs of the student will be examined, but only after the context and a few theoretical and methodological elements have been reviewed.

2. Effective reading strategies

Since 2003, teachers in Ontario have at their disposal, the *Guide to Effective Reading Instruction*, which explains the new teaching practices and strategies to be implemented. The following elements are emphasized: a) the classroom

environment and its management, b) the four instructional approaches to reading and c) the use of learning data. Three major elements are key: fluency, comprehension and motivation. Fluency is the ability to recognize words and read text with speed, precision and expression, thus increasing its comprehension. Comprehension is the ability to extract the text's meaning, reflect upon it and come to conclusions. Reading motivation is associated to a range of attitudes associated to the student's commitment to completing reading activities.

The guide draws upon the results of research demonstrating that alphabetic reading associates a phonemic auditory component to a graphic visual component that take into account the phonemic structure of the language: the authors recognize the very strong associations between the performances of students in phonemic-related tasks and their progress in learning to read (OME, 2003). Nonetheless, the authors insist on the existence of a continuum of the phonemic conscience, the graphophonetic system and the study of words. Consequently, numerous associated strategies are concretely explained and abundantly illustrated. Problem resolution in reading occupies a central place and a student must attain the ability to use together the three systems of cues: graphophonetic, semantic and syntactic. For example, the four approaches to reading, as further described, allow for the methodical and integrated teaching of the structure of the written language and promote continuous learning. These four approaches are: reading aloud to students, shared reading, guided reading and independent reading (OME, 2003; Leclerc & Moreau 2008; Expert Panel on Early Reading, 2003).

3. Data to improve learning

For students, improvements to their reading ability is measured by the capability to read increasingly difficult text in a satisfactory manner. The student/reader will progressively develop new strategies to meet increases in the difficulty of the text (Clay, 2003). In order for learning to occur, it is imperative that the level of difficulty of texts given to students, present a challenge that will stimulate them to read further. The level of difficulty must be targeted correctly since too high an obstacle may discourage the student from reading more frequently. The longer a student remains in a state of failure, the more difficult it will be to solve the problem.

Using this fact as a starting point, teachers must understand and factor in the concept of "zone of proximal development", which has a key role in learning to read (Vygotsky, 1980). This is the zone within which a student can solve, with some help, a problem that he/she could not have solve alone. An intervention made within this zone is called scaffolding. To be able to work in this zone, the teacher must carefully choose the level of difficulty of texts given to students. The level of difficulty

of the text must not be based on intuition, but on observation data that will allow appropriate interventions. The following section describes the data collection tools used by teachers for planning interventions based on student needs.

4. Standardized tools for pedagogical discussions on student needs

In the wake of the implementation of new teaching strategies, the school board (CSDCCS) requires its teachers to evaluate student progress frequently, in order to determine which interventions are most appropriate. Standardized tools such as the individual observation grid (Clay, 2003) and tools from the Reading Assessment Kit UK+ (Nelley et Smith, 2003) are crucial elements for an effective program of analysis and examination of learning to read strategies. These tools will bring forward points of convergence and divergence between the students. They are helpful in identifying differences and help to ensure the availability of concrete means that will allow all students to progress.

Within the framework of this research project, teachers have at their disposal, the Literacy Plus software. This technology tool allows for an effective management of data and facilitates, for example, the processing of the data and the visualization of the progress of the student, the class, the level and the school. This database clearly shows the priority learning elements that must be addressed immediately. The software promotes further examination of results obtained, such as:

What are these students currently capable of achieving, in terms of reading?

What reading abilities are required to reach the next level of reading?

Can we identify students, who are at risk or having difficulty?

What can we do differently that will allow this student to progress?

5. Results: Improvement in the achievement of student reading

There are 664 students from grade one to grade three (2007-08 school year) included within the scope of this research project. Recall that the three available data sources that enable the determination of reading levels for this study are a) the Trillium database (levels given on the Report Card), b) the EQAO Provincial Testing and c) the Literacy Plus database. Only grade three students have results from all three measurements for reading achievement.

5.1 Convergence between the three measurements for reading achievement

The purpose of the correlation analysis is the determination of the relationship between the three measurements previously identified for grade three students

during the 2007-08 school year. The analysis allows us to determine the degree of convergence of the measurements for reading achievement.

- **Relationship between the three measurements of reading achievement**

Correlation analysis of the measurements of reading achievement demonstrate that there exists a significant relationship between the reading measurements given in the Report Card and those in Literacy Plus (n = 163, r = 0.543, p = 0.000 significant at < 0.01). The analysis also shows a somewhat weaker degree of relationship between the two other measurements of reading achievement, that is, the convergence between the reading measurements given in the Report Card and those from the Provincial Testing (n = 216, r = 0.475, p = 0.000 significant at < 0.01) and, also, the convergence between the reading measurements of the Provincial Testing and those found in Literacy Plus (n = 161, r = 0.458, p = 0.000 significant at < 0.01). Table 1 following presents this data.

Table 1. Relationships between the three measurements of reading achievement levels of grade three students

Variables	N=	Pearson R	P Value
Reading achievement (Report Card) and reading level (Literacy Plus)	163	.543*	0.000
Reading achievement (Report Card) and in Provincial Testing	216	.475*	0.000
Reading Achievement in Provincial Testing and reading achievement (Literacy Plus)	161	.458*	0.000

* The correlation is significant at a level <0,01 (bilateral)

The correlation analysis demonstrates a strong relationship between the three measurements of reading achievement levels. This supports the hypothesis that a level observed from one of the three measurements can be used to estimate the levels that students will obtain from the other two tests. In fact, the three tests are evaluating the same phenomena. This conclusion infers a convergence relationship and not a causal relationship.

- **Link between literacy skills: Reading-Writing**

The correlation analysis also demonstrates a significant relationship between the three measurements for reading achievement level and the measurement for writing achievement level measured in Provincial Testing (EQOA). The analysis demonstrates a) the relationship between the reading and writing measurements taken from Provincial Testing (EQOA) (n = 213, r = .543, significant at < 0.01), b) the relationship between the reading measurement found on the Report Card and the writing measurement taken from Provincial Testing (n = 213, r = .494, significant at

< 0.01) and, c) the reading measurement from Literacy Plus and the writing measurement taken from the Provincial Testing (n = 159, r = .496, significant at < 0.01). Table 2 following presents these results.

Table 2. Relationships between measurements for reading achievement and writing achievement from the Provincial Testing of grade three students

Variables	N=	Pearson R	P Value
Reading level from the Provincial Testing and writing level	213	.543*	0.000
Reading level (Literacy Plus) and writing level	159	.496*	0.000
Reading ability (Report Card) et writing level (EQAO)	213	.494*	0.000

This analysis clearly shows the relationships between the measurements of reading achievement and the writing results taken from Provincial Testing. The relationships appear to confirm the hypothesis that there are common learning processes for reading and for writing (Moreau & Leclerc, 2009; Saint-Laurent, 2008). This idea may have pedagogical implications when planning learning activities for reading and writing. As an example, consider the importance of writing activities that support learning how to read, such as the outline of a text that promotes the study of its structure and improves reading comprehension.

5.2 Description of reading achievement

A descriptive analysis will establish the average scores in reading achievement obtained from Provincial Testing, the Report Card and Literacy Plus. The analysis will attempt to answer the following questions: a) What is the level of the reading skills of students by the number of years of education? and b) Which students are successful and which one are at risk?

• Reading achievement as shown by the three measurements

For grade three students from the eight participating schools (2007-08), the average level of reading achievement was 2.87 (n = 219) in the Report Card (Trillium), 3.18 (n = 216) in Provincial Testing (EQAO) and 23.08 (n =163) in Literacy Plus.

Table 3. Reading achievement as shown in the three databases, by the years of education

	3 rd year of education 2007-08 (3 rd step)			2 nd year of education 2006-07 (3 rd step)			1 st year of education 2005-06 (3 rd step)		
	N ¹	Average	Stand. Dev.	N	Average	Stand. Dev.	N	Average	Stand. Dev.
Trillium	219	2.87*	0.707	220	2.88		200	3.09	
EQAO	216	3.18*	0.737	Missing data			Missing data		
Literacy Plus	163	23.08**	6.313	17	20.71	6.2	15	12.53	5.998

¹ The number varies according to the data availability for each of the steps, with the missing data excluded

*Recall that the scale for reading achievement goes from 1 to 4.

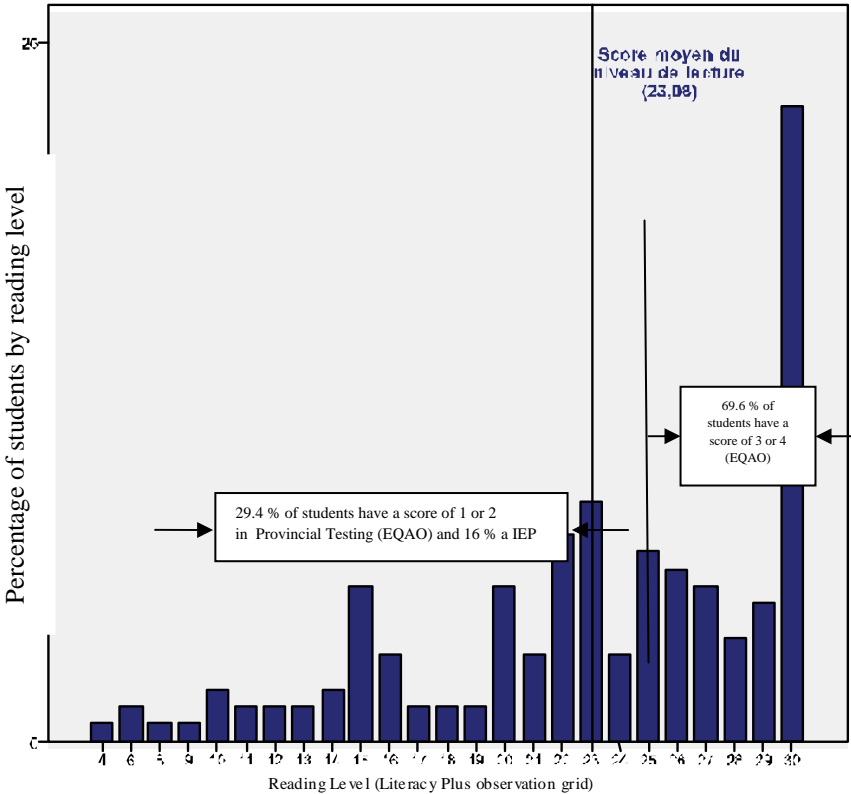
** The achievement contained in the Literacy Plus database corresponds to a reading level with a scale of 1 to 30.

When they were in grade 2, these same students had a reading achievement level of 2.88 (n = 220) in the Report Card and 20.71 (n = 17) in Literacy Plus. Again, when these same students were in grade 1, they scored a reading achievement level of 3.09 (n = 200) in the Report Card and 12.53 (n = 15) in Literacy Plus. Table 3 above provides the average reading achievement, the number of participants and the standard deviation.

- **Students who are successful and those at risk**

By knowing the number of students for each reading achievement in Literacy Plus, it is possible to calculate the percentage of students in each of its 30 reading levels. Figure 1 illustrates the results. The average reading level of grade 3 students of the participating schools is 23.08 for the 2007-08 school years.

Figure 1. Percentage of grade 3 students by Literacy Plus reading level for the 2007-08 school year



The results of grade 3 students on the Report Card and those from the EQAO compared to those from Literacy Plus give us a better insight of the situation. The comparison shows that students at risk, that is, students that did not reach the standard (levels 1 and 2) on the Report Card or in Provincial Testing, have a Literacy Plus level equal to or less than 21. Students with a Literacy Plus reading level of 22 or more had a level 3 or 4 on the Report Card or in the Provincial Test; these students meet or exceed the standard (see Figure 1).

5.3 Learning Progression by years of education

An analysis of the learning progression of the same student sample (*ex post facto* data) provides an answer to the following two questions: a) What are the changes found in the reading achievement of grade 3 students (2007-08) compared to the reading achievements of the same students during the two previous school years (2006-07 and 2005-06)?, and b) What are the levels of reading achievement of students at risk and those not considered at risk?

- **Changes in reading achievement as found in the reading level of Literacy Plus**

To answer the first question, the *t* Test with a 0.05 level of significance was used to evaluate changes in reading achievement. There is a significant difference (<0.05) between the reading levels when measured at different times (see Table 4).

Table 4. Comparisons between repeated measurements of reading achievement from Literacy Plus for grade 3 students (2007-08) and the reading achievement of the same students in the two previous years (2006-07 and 2005-06)

Year of Education	Step	N ¹	Average	<i>t</i> Test	P Value	<0.05 =*
Grade 3 2007-08	3	105	23.00	10.37	.000	*
	2	105	20.66			
	2	56	23.73	9.07	.000	*
Grade 2 2006-07	1	56	21.45	1.69	.000	*
	3	18	22.00			
	2	18	18.72	7.12	.000	*
Grade 1 2005-06	1	12	13.67	7.97	.000	*
	3	18	12.00			
	2	2	3.50	Missing data		
	1	2	2.00			

¹The number varies according to the data availability for each of the steps, with the missing data excluded.

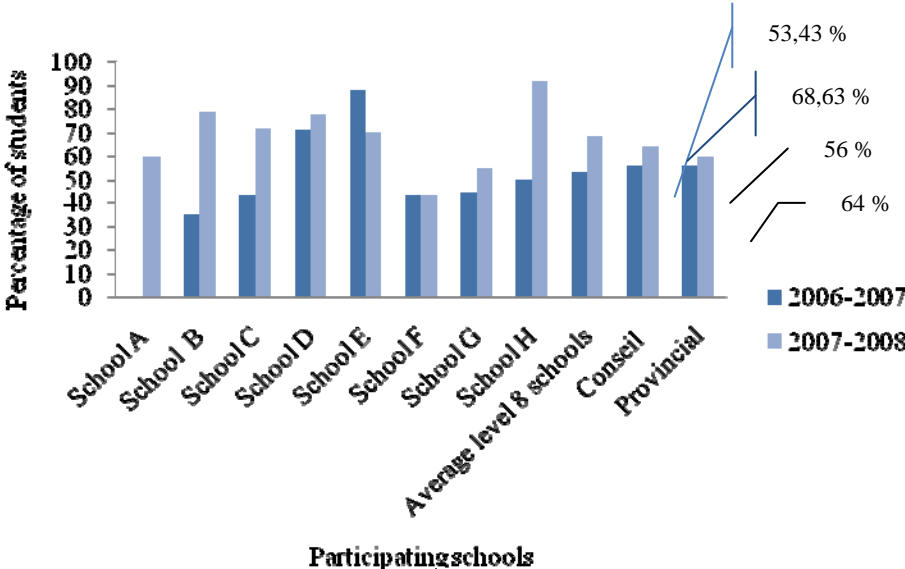
In short, grade 3 students demonstrated a progression in reading achievement when going from step to step in 2007-08 school year. These same students, which had an evaluation entered into Literacy Plus during the two previous years (2005-06 and 2006-07), also demonstrated a significant progression in reading achievement from one step to the next.

- **Reading achievement results from Provincial Testing**

A further analysis of the results from Provincial Testing of the grade 3 students for the 2006-07 and 2007-08 school years, reveals that in six of the eight participating schools, more students met or exceeded the standard. Globally, for the eight participating schools, the results suggest an increase of 15.2 %, between 2006-07 (53.43 %) and 2007-08 (68.63 %), of students meeting or exceeding the provincial standard (EQAO, 2007-08). This is a significant change. Figure 2 below illustrates

the range of the percentage of students meeting or exceeding the standard for reading achievement in Provincial Testing for each of the schools participating in this project as well as the global percentages for the school board.

Figure 2. Change in the percentage of students meeting or exceeding Provincial Testing standard (levels 3 and 4) in grade 3 between 2006-07 and 2007-08



A further look at the range of proportion of grade 3 students by Provincial Testing reading level (n = 216), indicates that 4.6 % were at level 1, 25% at level 2, 54.25 % at level 3 and 12.5 % at level 4. This range of the proportion of students at each of the reading levels can be compared to the one for the school board (n = 1 054)¹. The proportion of students from the school board obtaining level 1 was 4 %, 29 % were at level 2, 49 % were at level 3 and 14 % at level 4.

A notable detail can be inferred from these results. Firstly, the range of percentages indicates a gap of 5.25 % between the percentage for students from schools participating in this project with a level 3 (54.25 %) and the percentage for the board (49 %). A second observed difference is a gap of 4 % for students with level 2, that is 25 % of students from participating schools have level 2 compared to 29 % for the school board. With these differences between the various percentages, one can see that more students meet the standard, level 3, and fewer students obtain level 2. In short, the comparison alludes to the fact that fewer students from the eight participating schools fail to meet the standard, with more of them having met the success criteria for reading achievement.

¹ Education Quality and Accountability Office (EQAO) (September 2008). *Rapport du Conseil scolaire CSDC Centre-Sud (67318)*[Report from the CSDC Centre-Sud School Board (67318)], Ontario: EQOA. Consulted June 22, 2009 at www.oqre.on.ca

- **Comparisons between repeated measurements of reading achievement for student at risk and those not at risk**

Analysis of three measurements of reading achievement in Literacy Plus, repeated during the 2007-08 school year indicates that grade 3 at risk students (n = 35) had an average score in reading of 16.14 at the third step, of 13.2 at the second step and of 13.17 at the first step while students not at risk (n = 70) had an average score in reading of 26.29 at the third step, of 24.39 at the second step and of 24.76 at the first step. The differences between the reading scores for the three steps of the year are significant. Figure 5 above shows the results of the *t* test analysis.

Table 5. Comparisons between repeated measurements of reading achievement in Literacy Plus for grade 3 students at risk and those not at risk (2007-08)

Year of Education	Student Group	Step	N ¹	Average	<i>t</i> Test	P Value	<0.05 =*			
Grade 3 2007-08	Students at risk	3	35	16.14	9.195	.000	*			
		2	35	13.20						
			3	18	17.56	6.529	.000	*		
			1	18	13.17					
	Students not at risk	3	70	26.29	5.702	.000	*			
		2	70	24.39						
		3	58	27.74				7.82	.000	*
		1	58	24.76						

¹The number varies according to the data availability for each of the steps, with the missing data excluded.

In short, the analysis of the reading scores for students classified at risk and for students not at risk demonstrates that both groups had a significant improvement in their reading achievement. In summary, both groups benefited from interventions made in the context of a balanced reading program.

6. What's important?

Data analysis of the reading scores of the students from the eight participating schools showed positive benefits flowing from the measures supporting the reading program. Grade 3 students showed an improvement in their learning from one step to the next during 2007-08. These same students, whose reading assessment was recorded in Literacy Plus in the two preceding years (2005-06 and 2006-07), also showed a significant improvement of their reading skills.

Analysis of the three successive measurements of reading achievement in Literacy Plus for the 2007-08 school year, indicates a significant difference between the achievement in reading from one step to the next for both students at risk and those not at risk. That is, both groups benefited from interventions based on a balanced reading program.

Analysis of the of EQAO results for the 2007-08 school year suggests that there are fewer students below the standard when compared to the previous year for the eight participating schools with a concomitant rise in the number of students meeting or exceeding Provincial Testing standard in reading. Therefore, there are fewer students at risk from one year to the next.

Cross-analysis of the three measurements of reading achievement for grade 3 students also suggests that students meeting or exceeding the standard on the Report Card or in Provincial Testing had a level of 22 or better in Literacy Plus. These students accordingly are very likely to succeed in reading. The benefits to the progression in reading achievement for the students from the eight participating schools, illustrates the important changes seen in the students.

7. Challenges

At the end of the first phase of the research project, some challenges were identified that would support teachers in implementing learning data collection practices, leading to student-centred interventions. Three challenges must be met in many schools.

First challenge: all teachers must learn and be in command of, the conventions pertaining to individual observation grids

Conventions must be respected if the information from individual observation grids is to be credible. At the beginning of the experience, teachers generally had difficulty in mastering the conventions. It is essential that teachers be well trained in this matter. Six different teachers, taking notes and evaluating students with the same tool, must reach identical results. Furthermore, when a teacher reads the notes made by another teacher, he or she must be able to understand what the student actually did (Clay, 2003). When the data is incomplete, for example, if a teacher uses the observation records to only determine the student's reading skill without checking comprehension, or if the interveners do not agree on conventions, then the results can only be approximations. Approximations can provide a false picture of the student's progression. In addition, such results lack the information required to develop a solid teaching strategy, for example, systems of cues prioritized or neglected by the student. The assistance of an expert resource must be available to teachers lacking in confidence or experience; the school must implement a culture of collective learning and of dissemination of expertise. The means to develop collectively a proficiency in the use of these conventions must be created, as well as collaborative meetings.

Second challenge: critical analysis and reliable interpretation of results

The teaching staff from a school that has data but does not use it, misses out on the advantages tied to the data collection. The data must be used to deliberate upon, for example, the strategic activities mastered by students when reading text and the activities that are problematic. In this way, a teacher does not waste time teaching notions already mastered by the student. The data can also be used to detect elements that appear problematic, especially for students at risk.

Third challenge: Reinvesting in teaching

Summarizing the results of observation surveys or individual observation grids is an incomplete course of action if the teacher does not use the information to guide his or her intervention choices in order to meet student needs. Teaching staff will find the best solutions to this type of deliberation by working in collaborative teams. Actions will bear fruit when teachers establish a solid level of cooperation, show perseverance in all their efforts and in a steadiness in their interventions from one school year to the next.

Evaluation tools must be made available to ensure that interventions systematically respond to student needs. Still, it is important to know how to use them effectively in order to improve learning.

Conclusion

This document presents the results of the achievements in reading by students from grades 1 to 3 who have benefited from an effective instructional reading program, where the teaching staff use learning data to steer their interventions to meet students' needs. The results reveal the challenges to the implementation of these practices in schools.

As a result of this research, teachers are able to identify, using the grids generated by Literacy Plus, the strategies and approaches that have not been mastered. They can then adapt their teaching practices, relating these to priority interventions and targeting students at risk. They are strategic in their teaching as a result of data analysis: they choose a specific challenge and attempt to clarify and surpass the challenge before moving on to the next one. Learning data also allowed for better tracking from one school year to the next: teachers at a given level share their learning data on students and discuss with staff that will be the students' teachers the following year. Analysis of learning data ensures that there are progressively fewer students with persistent reading difficulties because teachers know on what difficulty to concentrate. Fewer and fewer students remain at the first level: teachers weigh various means to ensure progress.

Implementing effective strategies to improve student success in literacy is surely one of the most critical challenges facing schools today. This research will support schools in this approach to change.

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VISUALISING EUROPE: Visual Literacy and Intercultural European Education *

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Introduction

This poster introduces a European funded Project, **VISUALISING EUROPE: Visual Literacy and Intercultural European Education**. The VISUALISING EUROPE project is a three-year Comenius 2.1. Socrates EU-funded project for the 2005-2008 period on visual literacy and intercultural education for European teachers of primary school (6 to 12 year-olds). The project offers teachers methodological suggestions and two Pupils' Workbooks to develop *intercultural education* through *visual literacy*. The project is coordinated by Margarida Morgado of the Escola Superior de Educação do Instituto Politécnico de Castelo Branco, Portugal, and jointly developed by colleagues from 5 European countries: Milena Blazic from Slovenia (University of Ljubljana), Milos Ondras from Slovakia (Pedagogická Fakulta Univerzity Komenského), Kay Livingston from Scotland, UK (University of Glasgow), and Juan Tembra from Spain (High School Colexio Seminario Menor da Asunción).

This three-year project, developed between 2005 and 2008, examines children's and educators' practices of looking at pictures in the five European countries mentioned above and builds from their expertise and practice to construct materials for integrated learning of visual literacy and intercultural education. It further engages with understanding how looking is culturally conditioned by habit and custom, preferred ways of seeing and that which people already know. This impacts on intercultural education since the inclusion of multicultural material (pictures) raises the broad question whether, as **educators, we really reflect on the books and the pictures we are using to teach our children about their own culture and that of others?** The issues raised by the *Visualising Europe* project thus address, on the one hand, a set of questions related to how children and educators read/ understand pictures and visual information, whether there are differences between children and educators and whether practices of looking are the same when we show the same picture in five different countries/cultures. Results highlight that looking is heavily influenced by the lookers' experience and habit and that European cultures have not only quite different traditions of looking at pictures, but have also developed differentiated practices in schools. On the other hand, the

* This research is funded by the European Union Socrates/ Comenius programme

project offers a methodological framework that intertwines the aims of intercultural education with those of developing the visual literacy needed by children and educators to operate in increasingly more multimedia and multimodal environments. The project highlights that through pictures – as selected from picture story books and other material connected to reading, book exhibitions and using visual narrative – children and educators may be invited to develop the skills and the attitudes needed to promote intercultural education while developing visual literacy skills.

Methodology & Materials

The project partners thus initiated their research with a small-scale survey on how children and educators look at pictures from international picture books. Three sets of age-appropriate pictures, from different cultural and linguistic (European) origins were chosen and shown to small groups of children in the five countries, who were asked to answer some questions. Educators in these countries were also shown pictures from an art picture book and asked to answer some questions on the pictures. The results of this small-scale survey, published as *Visual Literacy and Intercultural European Education: European Children and Educators look at Pictures. Report for the Visualising Europe Comenius Project 2005-2008* (Morgado et alii, 2009), confirmed initial assumptions of partners on what they intuitively and experientially sensed were the main topics to be covered by this project on the promotion of visual literacy within an intercultural education framework, namely that,



- Teachers, student teachers, teacher educators and librarians are more verbally oriented while children are more visually oriented.
- Teachers, student teachers, teacher educators and librarians, as well as children, lack a vocabulary and a grammar to describe the visual.
- Trends in education are more visually and child-oriented and give rise to a gap between teachers and children in terms of the value ascribed to the visual and the competence to analyse the visual.
- The role of the visual in formal education and teacher education generates fear and rejection in teachers and student teachers.
- The transition from writing-based learning to visual-based learning (and multiliteracies) constitutes a difficult competence area for teachers and educators in general.

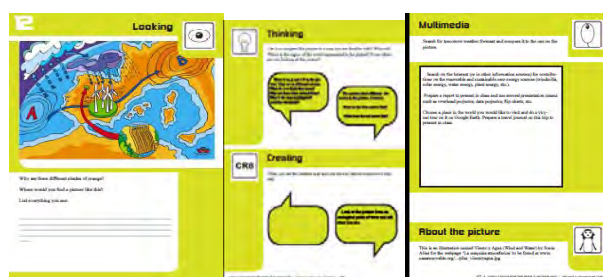
Based on this survey and in close collaboration with teachers in schools, the project partners (researchers in cultural studies and in children's literature, teacher educators, and primary school teachers) developed two Pupils' Workbooks (one for 6 to 9 year-olds and the other for 9 to 12 year-olds) in 3 languages, English, Spanish



and Portuguese, for the integrated development of intercultural education and visual literacy.

The workbooks contain 15 units each, arranged into 3 sections: Home to School, Communities, and National to International Culture. They include pictures from picture books and visual artefacts related to reading, book exhibitions and the use of visual narrative from the five partner countries' cultures involved in the project.

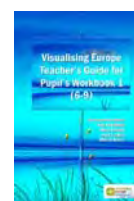
They are organised as seen below:



Sample of a Unit

When tested in schools in teacher education sessions in two Portuguese schools, in Castelo Branco and Tortosendo, and in one Scottish school in Glasgow, the teachers welcomed the materials, indicated that they were important for their further education and were willing to test them in class with pupils after the teacher education sessions.

They also highlighted the need for some theoretical and background information to use the Pupils' Workbooks, that should be published side by side with the Pupils' Workbooks. This was compiled in the *Teacher's Guides 1 and 2* (Morgado et alii 2009), in English and Portuguese. These guides contain an introduction to the concepts of visual literacy and intercultural education as used in the workbooks, and how they can be combined together; a chapter on the thematic framework of the two workbooks; a chapter on the visual literacy and intercultural education aims as common methodological framework; a chapter that explains how to look at visual texts to promote visual literacy and intercultural education; a chapter with an overview of units in each Pupil's Workbook which indicates the aims of each unit, offers a 'reading' of the visual text in terms of its salient visual and intercultural features, and offers a summary of teaching points and information on the visual text's source (as seen below). The last chapter of the



Guides offers tables for quick reference on how each unit relates to visual literacy and intercultural education, and curricular topics.

Unit 12

Aims of the Unit

For visual literacy:

- Interpret visual charts (shapes, lines, designs, perspectives, frames);
- Analyse the role of visual elements and colour schemes.

For intercultural education:

- Compare similarities and differences on map representations;
- Learn to look from new perspectives;
- Learn about sustainable development.

Visual Text Analysis – Special Features

The visual text represents a diagram prepared for children on the influences of weather on air and water currents on the westernmost part of Europe. The diagram does not make use of the traditional two-dimensional perspective of common maps. It offers the child a view of the Earth seen from above, as if from a satellite. However, the visual representation uses graphical and geometrical symbols. On the one hand there are arrows that indicate the circulation of water, the movement of clouds and the air stream circulation (the blue arrows). On the other hand another arrow (the red) is used to highlight in detail a part of the process: it enlarges a given dot on the map into a water-clock. The dots play an important role in dividing Earth from Sea, and in signalling the deeper from the shallower waters in the sea or land that is at sea level from land above sea level (not as an accurate representation). The lines can also be used differently when they are used as symbols for the same level of high and low pressure (isobars) around the A (High pressure centre) and B (Low pressure centre). These meanings are reinforced through colours, too. The colours go from darker to lighter shades of blue and from yellow to brown and they are used conventionally: blue for the sea and yellow-brown for the earth- dark blue for cold and yellow-brown for hot.

From the intercultural point of view, the natural process is represented as very important for humanity and it is not constrained by any political divisions on the map. It is represented as operating over this part of the world, without considering man-made borders. This emphasises the need for cooperation in regard to the preservation of nature. The latter is also represented through the alternative energy sources (water and wind energies).

Summary of Teaching Ideas

Understanding of the use of visual techniques to convey scientific information.
 Developing children's creativity through analysis of the uses of text and image.
 Learning about respect for nature as a way to respect oneself and others.

Book Summary or Contextual information on Visual Text

This is a visual diagram named 'Wind y Agua 'Wind and Water' by Susa Aina for the webpage 'La cultura ambiental' to be found at www.susainnovable.org/ / /la_cultura ambiental .jpg. A visual diagram helps you understand complex natural processes through images. The visual text is part of a so-called 'energy story' (La ruta de la energía), an instance of the

Sample of visual and intercultural information on a unit of the Pupils' Workbooks

Further information on the VISUALISING EUROPE project materials can be found on the webpage of the project at <http://ve.ese.ipcb.pt>. This website contains brief information on the concepts of visual literacy and intercultural education as used in the project. It has the European educational context in mind and includes sample units of the published materials. There is also a bulletin with a quick overview of the project that can be downloaded from the website.



A Brief Highlight of the Theoretical Framework

What is looking?

Looking and thinking about a visual text requires not only a recognition of what is represented (the natural subject matter), but also a comprehension of symbolical content, type and function of visual text, as well as the cultural contexts of its production and consumption. It also requires the use of words to translate visual meanings. For it is not always easy to understand what a visual text communicates to us as particularly significant if there are no words to tell us what might be worth paying attention to. 'Visual literacy' is also about interpreting visual information in verbal terms (Nodelman 1988:211).

Conversely, it is difficult to talk about a visual text (especially for children) if they cannot read it for narrative meaning, as they do, for instance, in picture story books, where they combine what the text says with what pictures convey.

The theoretical framework of the Pupils' Workbooks not only uses the insights of Nikolayeva & Scott (2001), Nikolajeva (2005) and Nodelman (1988) on how to understand pictures in picture books, but also makes extensive use of other scholarly work on picture story books by Arizpe & Styles (2003) and especially by Lewis (2001). In *Reading Contemporary Picturebooks. Picturing Text* (2001), Lewis offers a theory for reading picture books that the *Visualising Europe* project adapted for its understanding of visual images (pictures) in the context of intercultural education. Lewis concerns himself with how a visual text acquires meaning and makes the very valuable point, (based on his observations on how children engage with picture books), that children do not often pay attention to the visual details on the page unless there is some difficulty in producing meaningful interpretation. It is the discordant element or the difficult visual clue that will motivate the looker into exploring visual details. This is important data for the choice of visual texts to include in the Pupils' Workbooks because it sustains the claim that pictures from diverse cultural contexts will probably offer greater motivation for close looking because they will raise some difficulties in meaning making.

Lewis further highlights four ways in which people generally acquire meaning: through meaning that is immediately apparent, meaning as use, meaning as custom and meaning as rule following. These four ways of meaning making gave rise in the project's methodological framework to a set of four questions to be asked in relation to each picture:

- **What do you see?**
- **What does it mean?**
- **What can you use it for?**
- **How could you look at it differently?**

The first contact with the visual text is about 'meaning that is immediately apparent' for it asks 'what do you see?' It calls attention to the things represented in the visual image. Viewers in the Pupils' Workbooks are first invited to make sense of the visual text through looking closely at its overall sense and of its parts through that which is represented and that they can recognize. This depends from the arrangement of lines, colour, design, etc. that make up the visual text, but also depends on the looker's cultural acquaintance with particular organizations of space, such as the particular representation of a school playground, 'home', the countryside or the city. The Workbook activities also invite children's opinions as their own specific ways of

meaning making: it is perfectly natural for adults and children to see things differently and to express different opinions on what they see. This highlights the inherent connections between intercultural education and visual literacy since you can only see what you already know. That which you do not know remains invisible till attention is called to it, or remains puzzling till someone offers interpretation.

However, meaning goes beyond the things represented, for it is also ‘meaning as use’. A visual text also acquires meaning according to the various purposes it serves. For example, a visual image may be used for ends that are not the ones for which it was originally intended, like some of the visual texts of the workbooks that are covers of books or posters. They are now part of a unit in a school workbook and thus will serve a different purpose from the one they serve when they are hung on a wall in public space to announce an exhibition. As Lewis claims, ‘visual images acquire and possess meaning for us in terms of how we use them’. In pedagogical terms, teachers are familiar with the notion that the same visual text can be used to prompt a narrative, can be the starting point for writing a story in a different language, or may be the counterpoint narrative of written narrative in a picture book. The same visual codes may be used for different functions. The representation of a green park may be used to evoke feelings of pleasurable outdoor activities or to introduce the topic of not talking to strangers in public spaces. Many of the activities proposed in the Workbooks invite children to use the visual text in different ways and to realize how its meanings may alter according to different uses. This is important as preparation to understand the picture in context and to call attention to cultural context and the cultural conditions a certain object (the image) functions in.

‘Meaning making as custom’, which is the third process of meaning making highlighted by Lewis, concerns the production of meaning through the influence of routines and patterns, such as preferred and routine ways of looking at, and speaking about, visual texts. These may have been acquired at school and/or at home: children already bring them to school, for example, from their own cultural contexts: some will be skilled in reading images from picture books, others more skilled in reading pictures in animated films. They have particular ways of looking, highlighting, speaking, and exchanging information about a visual text. They also implicitly acquired notions on how to react to a visual text, of what may be acceptable or not acceptable to include in a book for their age span and to say or comment. Because the workbooks were put together by educators from several cultural contexts, it soon became evident that looking is culturally conditioned and that children should be invited to negotiate their routines of looking. The Workbooks provide a guided focus for children’s attention, understanding and interpretation, that is meant not to become a new routine for looking at a visual text, but an attention

call to particular ways of looking that may eventually be challenged by questions, new perspectives or alternative protocols of looking. Thinking about what you saw in the first place may lead you into reconsidering first assumptions and interpretations you took for granted at first sight. The Workbooks further encourage collaborative discussion of what children see in order to facilitate comparison and negotiation of points of view.

The fourth process of meaning making described by Lewis concerns meanings that depend on rule-following in the sense that they are part of conventions and cultural practices. Looking at a visual text may be compared to being inducted into a (new) cultural practice and as such these Workbooks invite children to look more carefully and question possible ways of seeing.

In sum, the cultural practice of looking is methodologically subdivided in the Workbooks into 5 parts: look (1) – think (2) – see (3) – research (4) - learn about the author (5) as part of a process to enhance and deepen the understanding of a visual text or picture. The children are invited to look; to think about what you are seeing; reflect on how they could use it differently and for their own purposes; go on the internet to do some research connected to the visual text in order to use it in a different way or relate it to some study topic; and finally learn about the cultural context of the author of the picture, where s/he comes from, the picture book the picture was taken from, the cultural context that might throw some light on the production and consumption of that particular visual text.

In this theoretical framework to look at a visual text is a *cultural practice* in which the production, the consumption and the beliefs and meanings that viewers associate to a particular visual text are important as a means to make sense and ‘construct’ a particular representation of the world through visual and verbal modes of communication. The viewer is a child in this case, but s/he is an active partner in the creation of meaning because s/he is invited to fill the gaps of what s/he sees with her/his own experience.

The image below describes the network of associated activities connected to looking at a picture, as used by the project VISUALISING EUROPE. The diagram is based on a similar one by Agra (2001) on the process of learning to do art.

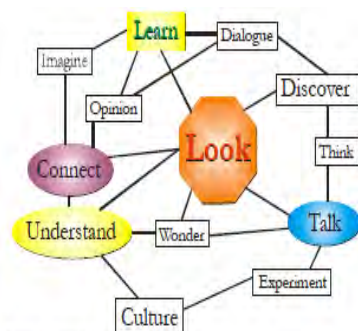


Figure 2 - Network of activities

Each knot in this network may be useful to access a visual text, but to look comprises them all: imagining, wondering, connecting it to your own experience, experiment with possible meanings in order to understand it; express opinions through dialogue, talking about it, discover hidden meanings, think about possible meanings, learn about the world...

Intercultural Education

Intercultural education in the VISUALISING EUROPE project is understood as education based on the negotiation of multiple cultures, languages, (visual) texts and inter-texts, the local and the global. The stress is put on the idea of negotiation rather than on the notion of diversity and multiple cultures, because it is the understanding of a different culture through one of its artifacts (a picture) that the project seeks to promote. Now, the look onto a different culture may, and generally is, superficial and based on stereotypes because framed by a particular cultural point of view and a set of assumptions that are most of the times unconsciously accepted and taken for granted. To overcome this superficial and stereotypical image of the other culture, it is necessary to engage in deep and meaningful ways with the other culture, and go through an experience of de-centering and de-construction of one's own assumptions.

The basic concept of the Visualising Europe project is to use the visual texts selected from the 5 European countries to promote this intercultural sensitiveness. In the context of intercultural education that we wish to promote, a visual text is always also a cultural text, i.e., it conveys information about a way of organizing life. We assume that seeing is never neutral or transparent because people always look from a particular cultural standpoint. As John Berger (1972) claims, we can only see what we already know. Besides, any visual text is always a partial point of view into reality. Although a visual text may be interpreted personally by readers/viewers, it is always also part of a larger (educational discourse) and of an established symbolic system (a worldview, a language, a culture).

Thus, intercultural education and visual literacy may be combined to promote valuable learning, namely that ways of seeing are not spontaneous, but learnt. Despite the common sense idea that anybody can understand images, it is not so. Anybody can give examples of situations in contemporary life where it became extremely difficult to ascribe sense to images and icons when no words were employed in combination. Images and visual texts have a grammar of their own, that has been learnt, as demonstrated by Kress and van Leeuwen (1996), as well as a tradition of use that requires study and analysis.

Within each cultural context there will be preferred ways of representing reality and contemporary living, cultural references and traditions of representation that will be difficult to understand from the standpoint of a different culture. Therefore, it is important to shape one's practices of looking into seeing beyond the stereotypical, the binary opposition, the simplification, the regularity and the expected, into the details, the discriminated interpretation, the personal and critical engagement, and the sensitiveness to the world's manifold representations.

For example, it is important for intercultural education to develop the ability to interpret and relate: this can be done through exploring similarities and differences of pictures to viewer's experience. Although similarities are easy to accept because they confirm own identities, differences can sometimes be hard to accept in a positive way, i.e. as an alternative way of doing things as legitimate as one's own.

A further skill for intercultural education is that of being able to evaluate critically attitudes and practices, which some authors will describe as promoting tolerance. However, it is important to understand that tolerance of that which is different does not imply becoming prey of a void relativism. Tolerance is different from acceptance. It implies, however, the will to understand that which is different with civility and respect. The development of this skill also determines the will to adopt a different point of view, which means that students will have to be prepared to accept other cultures to be as valid ways of making things, thinking, and acting as their own.

Early confrontation with cultures through visual texts that represent realities that are different from the viewer's own can provide an awareness of anti-discriminatory processes. The meta-cognitive strategy of self-reflection will be developed through contact with diversity, especially when combined with the acquisition of new knowledge that promotes the de-centering of dominant social constructions, willingness to engage with and integrate different cultures.

Methodological Framework

The several pictures selected for the *Pupils' Workbooks* concentrate on the representation of particular aspects of the reality of European children: at home, in school, doing community activities, and icons that may be 'symbolic' of 'national identity' or of broader European or international identities.

The pictures selected may be understood to convey information about cultural practices of specific children groups and thus may be used to reflect on valued shared experiences, particular ways of looking at the same reality (eg. school) or preferences in representing aspects of reality (such as: playing). However, they also

highlight diverse urban and country landscapes, and diverse ways of representing the activity of reading.

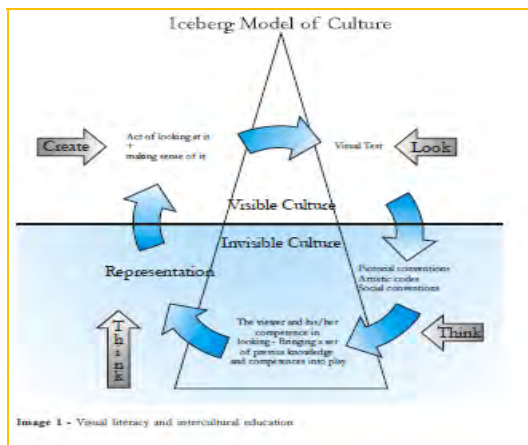
Each of the sections in the Pupils' Workbooks – Home to School, Communities, National to International Culture – invite children to find similarities and differences with their own experiences and environments and encourage dialogue across the European space. (In the picture below there is an overview, by section, of the visual texts (pictures) as used in the Pupils' Workbook 1, for 6 to 9-year-olds).

HOME TO SCHOOL	1 	2 	3 	4 	5 
COMMUNITIES	6 	7 	8 	9 	10 
NATIONAL TO INTERNATIONAL CULTURE	11 	12 	13 	14 	15 

Visual texts (pictures) in the Pupils' Workbook 1.

The Workbooks invite children to read into each visual text their desire, imagination or hostility by relating their lived experience with invitations to talk, draw or write about the visual text and communicate what they imagine it to represent. Thus, the suggested reflections and practices around the visual text promote openness to the perspectives of cultures that are different from their own culture. The proposed questions and activity suggestions concomitantly foster strategies of self-analysis as to where the individual stands in cultural terms in relation to others. Finally, the pedagogical approaches to each picture develop a deeper understanding of what is different through understanding of different cultural norms and expectations.

Graphically, one of the ways to represent looking at a visual text in cultural terms would be the following:



According to the iceberg model of culture, part of what you may see from another culture is but the visible part that you can look at or impact on. Much more cultural content will be invisible, under water, difficult to access unless you think about it or actively search to understand it through study and analysis. What you see may be difficult to understand in terms of its pictorial and artistic codes or social conventions. In order to learn about these you will need to think of the process of representation as crucial for your understanding of reality. To do this you bring your own set of competences and knowledge to interact with the new culture and compare ways of representing reality, the ones you are familiar with those you may not be familiar with. In doing so, you are integrating your act of looking with an act of making sense of what you see, having turned visible that which was initially invisible.

A Final Note on the Overall Pedagogical Approach

The aim of the development of visual literacy education is to facilitate pupils' understanding of visual elements and communication of their meaning. The VISUALISING EUROPE project connects visual literacy to intercultural education. It aims to develop ways of seeing and engage young people actively in the process of making sense of the world around them and applying new ways of thinking and taking action. This means that the pupils must be active in the learning process to develop their *own* ways of seeing, understand their *own* interpretations and the reasons for them, so they can apply them when interacting and negotiating with other cultures. Implementing active learning approaches has pedagogical implications for teachers. This is inline with the emphasis on the latest developments in pedagogy that draw on social constructivist theories. Constructivism is a philosophy of learning founded on the premise that, by reflecting on our experiences, we construct our own understanding of the world we live in. Each of us generates our own 'mental maps', which we use to make sense of our experiences. Learning, therefore, is the process of adjusting our mental maps to accommodate new experiences. Social constructivism emphasises the importance of interaction with others in meaning making through dialogue and sharing different perspectives. According to Vygotsky (1978), social interaction is important for learning because it supports the development of reasoning, comprehension, and critical thinking.

Social constructivists who draw on Vygotsky's work point to the value of group discussion in helping pupils rehearse, elaborate, and expand their knowledge and understanding. They suggest that interactions in a group can create cognitive conflict and disequilibrium which helps pupils to question his or her understanding and think through new ideas. By working in a group the pupils have to organise their knowledge in a way that makes sense to others, they have to make connections to what others say, and review processes that support information processing.

In this scenario teaching is more than delivering knowledge and skills to passive pupils. It is about facilitating the active involvement of pupils in the learning process with emphasis on helping pupils learn how to learn so they are able to take more responsibility for their own learning. Consequently, the pupils need opportunities to do more than just receive information. Classroom discourse should promote the active engagement so that pupils are able to ask questions, challenge and interpret ideas and clarify and elaborate on the ideas of others – sometimes on their own, in pairs and in groups.

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Multilingual use of the multimodal: picture books in an English language class*

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The following paper presents the findings of a pilot project investigating the use of English picture books in pre-school English classes in Portugal. Picture books representing parallel and interdependent storytelling models were used during read aloud sessions. Transcripts of the audio recordings of these read alouds were analysed and categorised according to the utterances prompted by the verbal or the visual. Results show that foreign language production is extended when both the verbal and visual in picture books are used for language input and that children are more actively involved in meaning making. Implications are discussed.

1. Picture books and the first language

There are many definitions of what a picture book is but my favourite is from the illustrator Uri Schulevitz (1985:15): a picture book *'could not be read over the radio and be understood fully. In a picture book the pictures extend, clarify, complement, or take the place of words. Both the words and the pictures are "read".'* It is this *inter-animation* between picture and word (Lewis 2001) which makes a picture book such a special thing.

The ability to tell a story through pictures and words, has led to picture books playing an important role in early literacy programmes. Research into first language (L1) acquisition, shows that the single most important activity for developing a basic understanding of literacy and its functions is by reading aloud to children using picture books (NAEYC. 1998). Research has highlighted how important this is at home (Ninio, 1983, Wells 1986), and at school during 'read-alouds' (Robins & Ehri 1994, McGee & Schickedanz 2007), stressing developments in vocabulary acquisition and story narrative (Elley 1989, Dickenson & Smith 1994, Neuman 1999). Research into their role in supporting second language acquisition, in particular vocabulary development is also available, (Collins 2005, Coledge 2005).

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2. The multimodal in picture books

Quality illustrations in picture books allow children to *read* the story: the illustrations support understanding through the visual representation of the words they are listening to. However illustrations in picture books inter-animate with words in complex ways. A simple picture – word relationships, that of telling the same story is '*parallel storytelling*' (Agosto, 1999: 267): the majority of picture books fall into this category. When pictures and words work together to tell the same narrative, they provide a very supportive learning platform, in particular for younger children, '*the reader has the opportunity to focus on the story as a whole and not become distracted by additional commentary*' (Golden 1990: 112). Furnish (2002:11) adds that this '*provides readers of any level with the opportunity to take away a shared minimum of understanding.*'

A more demanding type of picture–word inter-animation forces the reader to use both the pictures and words together to make meaning as each provide only part of the story, often filling in each other's 'gaps'. These picture books fall into the '*interdependent storytelling*' category (Agosto, 1999: 267). Agosto argues that interdependent storytelling provides more intellectual benefits for readers (1999: 278). Non-readers in particular are encouraged to listen and look to construct meaning, developing their language comprehension skills.

Research into how children use picture book illustrations to make meaning has become more extensive. Hughes (1998: 118) reports children being more perceptive than adults at 'reading pictures' and research by Arizpe & Styles (2003) documents how children make sense of very complex illustrations on many levels: their research looked in particular at illustrator styles. Sipe (2008) has recently outlined five categories for children's response to picture books and several of these categories are dependent upon the children's understanding of the illustrations.

2. Picture books in the English as a foreign language classroom

Storytelling in the teaching of English as a foreign language (EFL) classroom represents '*a holistic approach to language teaching and learning that places a high premium on children's involvement with rich authentic uses of the foreign language*', (Cameron 2001:154). Wright (1995) and Garvie (1991) focus on the use of storytelling per se, where as Ellis & Brewster (2002) and Mourão (2003) focus on storytelling with picture books, which in EFL literature are sometimes called 'realbooks' or 'real picture books', (Dunn, 2003:106).

Research into the use of picture books and their illustrations in the EFL classroom is scarce. The importance of illustrations in picture books is mentioned briefly by Cameron (2001:40) who describes children constructing meaning in their

minds through the pictures, using a mental processing which she says '*can be carried out in the first language, or some language-independent way, using what psychologists call 'mentalese'*'. Hsiu-Chih (2008:48) also stresses that illustrations stimulate the students' imagination, and help them learn how to read pictures. Dunn (2008: 7) confirms that illustrations in picture books are not just for supporting understanding of language, but that they are instrumental in developing visual decoding skills. Mourão (2003: 5) encourages teachers to let children interact with a picture book, during the storytelling activity, using the illustrations to prompt language use.

Research by Read (2006:18) focuses on the teacher's scaffolding techniques during read FL picture book read alouds and describes the teacher interacting with the children, linking '*the familiar with the new*', allowing them to use their previous knowledge, often in their L1 to their support their FL learning. Some of these comments are related to the illustrations, though Read's discussion does not focus on this aspect in particular. Mourão (2006a: 54-55) outlines how children use the illustrations in two different picture books to help either retell or actively make meaning. In a picture book with a simple repetitive narrative the children use the illustrations as 'signs' to predict what was coming next, and were successful in retelling the story using these signs. In a picture book with little repetition in the narrative, the children were unable to retell the story, but the illustrations helped them create meaning, often extending the picture book narrative based on the illustrations. Elster (1995) calls these extensions '*importations*', often producing language which has nothing to do with the verbal text.

Concern with inter-animation of picture and word, which has gripped academics in the world of picture books for the last twenty years, has bypassed the EFL world. References to visual text in picture books remain directed towards supporting understanding of the verbal text. Miyahara (2005: 23) makes a brief reference to the 'interplay of words and pictures'. Linse identifies and discusses criterion for selecting picture books and includes reference to 'context-embedded content' and 'context-reduced content' (2006: 77), though she is more concerned with illustration details which do not match the verbal text. Bland on the other hand has written several articles, which highlight the importance of taking illustrations into consideration. She describes '*multi-layered*' picture books promoting language use (2007a: 35), and makes reference to using symbolic and iconic features together to make meaning, referring to picture books in the interdependent category (2007b: 307). There is no empirical research in this area at all.

4. Parallel and interdependent picture books in pre-school EFL classrooms

From the literature review we can conclude that in L1 contexts, reading picture books to young children promotes, among other things, vocabulary development; with a greater possibility for talk and therefore further vocabulary development if there is inter-animation between pictures and words. In foreign language (FL) contexts storytelling is an accepted approach, but there is little research to confirm that picture books actually provide for vocabulary development, and no research to date of how the relationship between the pictures and words affects the FL learner.

With this in mind, data from two pilot projects, using a parallel and an interdependent model of picture book, was analysed to discover if FL production is extended when both verbal and visual texts of a picture book are used for language input and which kinds of word - picture dynamics within a picture book are more successful for promoting this use. The picture books used were '*Peekaboo Friends!*' (Su 2001), which demonstrates parallel storytelling, and '*Goodnight Gorilla*' (Rathmann 1994) which demonstrates interdependent storytelling.

4.1 Setting

For these pilot projects the picture books were integrated into 10 minute read aloud sessions, at the end of twice-weekly 30 minute long English lessons, with two different groups of 25 pre-school children, ages ranging from 52 – 63 months. Each book was reread over a period of two to three weeks, and each of these re-readings was audio recorded. The recordings were transcribed. '*Peekaboo Friends!*' was reread four times and '*Goodnight Gorilla*' was reread five times. Each book was left in the classroom for the children to browse through between English lessons. The resulting tape-scripts were re-analysed, with a view to categorising the children's verbal utterances, prompted by the visual texts (illustrations) and the verbal texts (words) in the picture books.

4.2 The picture books

The picture books were fairly similar in theme and language: both included animals familiar to the children and both used a repeated expression. A brief description of each picture book follows:

Peekaboo Friends!

This is a typical sixteen-page picture book, which falls within the category of a *lift the flap book*. It has brightly coloured, child friendly illustrations of a baby, Robbie, and his stuffed toys playing a game of hide and seek, and each of the toys is to be found under a flap. It is verbally and visually cumulative, repeating the toys found in the

previous pages with a simple refrain “*Robbie and giraffe are looking for their friends.*” And the reply: “*Peekaboo, it’s penguin!*” etc. The animals being searched for are: *giraffe, penguin, puppy, rabbit and donkey*. A kitten appears in all the visual texts, but goes unmentioned in the verbal text, until the last double page spread, when she is depicted looking for Robbie and the toys, the visual text reads, “*Kitten is looking for everyone. Peek a boo - here we are!*” The unmentioned kitten brings a very slight sniff of interdependent storytelling into the picture book!

Good Night Gorilla

Atypical of a picture book, this has 40 pages, and won several awards shortly after its publication in the early 90’s. *Horn Book Magazine (1995)* gave it a starred review describing it thus, “*The many amusing, small details...as well as the tranquil tone of the story make this an outstanding picture book.*” Of the seventeen double page spreads, seven are wordless. The text appears in speech bubbles, and consists of the following exclamation and eight nouns, *Good Night, gorilla, elephant, lion, hyena, giraffe, armadillo, dear and zoo*. The verbal text takes us on the evening rounds with the zookeeper, who calmly says “*Good Night*” to his animals, and makes his way home, gets into bed, says a final “*Good night*” to his wife, rolls over and goes to sleep. The visual text shows us a gorilla taking the zookeeper’s keys and opening all the cages. The animals follow the zookeeper home, walk into his house and settle down to sleep in his bedroom, much to his wife’s dislike. When she realises they are in her bedroom, she takes them all back to the zoo. The twist to the story is that the gorilla is allowed to return home and snuggle into bed between the zookeeper and his wife! There are dozens of extra details to see in the illustrations, including a mouse and a banana, miniature stuffed toys of all the animals in their cages, keys which match the colours of the cages, photographs on walls, a and floating pink balloon.

5. Results of the pilot study

Both picture books enabled the children to successfully acquire language and use it to retell the story as a group, chanting the verbal text with the English teacher. Both picture books gave the children a good deal of pleasure. But there were visible differences between the amount of language that was generated by the children in both Portuguese and English in relation to the visual texts.

5.1 Verbal utterances and the visual text in English and in Portuguese

The overall number of verbal utterances, prompted in English and Portuguese, was calculated per reading. As you can see from the results (Table 1), the children

reacted verbally in both English and Portuguese to the picture book illustrations. Despite the difference in length the verbal utterances in rereads continue to be fairly substantial in *'Goodnight Gorilla'*, where as they drop dramatically in *'Peekaboo Friends!'*. We can also see an increase in English utterances in comparison to Portuguese utterances in *'Goodnight Gorilla'*.

It should be noted here that many of these utterances would be considered single word utterances, used to label parts of the illustration, the majority being nouns. This is consistent with research in L1 picture book reading contexts and language acquisition in very young children, where labelling, in particular of nouns, is considered to be more frequent than that of verbs (Ard & Beverly 2004).

Table 1: Verbal utterances prompted from the visual text
Eng = English; Port = Portuguese

Reading	(Parallel) <i>Peekaboo Friends!</i>			(Interdependent) <i>Good Night Gorilla</i>		
	Total	Eng	Port	Total	Eng	Port
Nº 1	22	0	22	60	10	50
Nº 2	10	2	8	51	9	42
Nº 3	1	0	1	22	6	16
Nº 4	4	1	3	16	10	6
Nº 5	-	-	-	7	7	0

5.2 Verbal Utterances in English from the verbal text

The verbal utterances in English are fairly even (Table 2), despite appearing substantially higher for *'Goodnight Gorilla'*, which is understandable as the book is longer. *'Peekaboo Friends!'* peaked in reread nº 3, and maintained this number in the fourth reread, by which time the children were chanting the verbal text very easily as a group.

In contrast to the visual text, the verbal utterances prompted by the verbal text tended to be chunks of unanalysed language, formulaic expressions (Lightbown & Spada 1999), which have been heard so often that the children acquire and use them in context, "*Peekabook, it's Teddy*" being a typical example.

Table 2: Verbal utterances in English prompted from the verbal text

Reading	(Parallel) <i>Peekaboo Friends!</i>	(Interdependent) <i>Good Night Gorilla</i>
	Nº 1	8
Nº 2	19	26
Nº 3	31	25
Nº 4	31	38
Nº 5	-	23

5.3 Verbal Utterances in English from the visual and verbal texts

When comparing the total number of verbal utterances in English to both visual and verbal texts (Table 3), we can clearly see that *'Goodnight Gorilla'* prompted a

superior or equal amount of English in all re-readings, the visual text providing a considerable amount of these English utterances.

Table 3: Total of all verbal utterances prompted in English

Reading	(Parallel) Peekaboo Friends!			(Interdependent) Good Night Gorilla		
	Total	Verbal	Visual	Total	Verbal	Visual
Nº 1	8	8	0	23	13	10
Nº 2	21	19	2	35	26	9
Nº 3	31	31	0	31	25	6
Nº 4	31	31	1	48	38	10
Nº 5	-	-	-	30	23	7

5.4 Known and new language

If we were to go one step further and look at the kind of language prompted through the two picture book texts, we would see that '*Goodnight Gorilla*' enabled children to use English words they already knew, in context, which is one of the reasons picture books are used in EFL classes. Both visual and verbal texts prompted the use of new words or chunks, although because the verbal text was mirrored by the visual text, it is difficult to know whether the children were prompted by the visual or the verbal.

If we look at the table 4 below, using data from '*Goodnight Gorilla*', we can see that in all but one case, that of the chunk "*black and white*", the visual text prompted children to use nouns which bore no relation to the verbal text. These were words the children used either spontaneously, or after talking about the visual text as a group. The utterances labelled as *Known* are the words/chunks the children already knew from previous stories or English activities during the English classes. Those labelled *New* are the words/chunks generated from the verbal or visual story texts after they had been discussed in Portuguese and recast in English by the English teacher. The verbal text was chanted and chorused by most children with little difficulty.

Table 4: '*Goodnight Gorilla*' utterances from visual text

Session	Known	New
1	Black, white, banana, one, two, three, four, five, monkey	Mouse,
2	Black, pink, ball, bananas, rat, 'black and white'	Zookeeper, mouse, key,
3	Ball, surprised,	Zookeeper, balloon, mouse, zoo,
4	Ball, banana, surprised, six	Balloon, zookeeper, house, wife, balloon, mouse,
5	Green, seven, surprised,	Zookeeper, escaped, balloon, mouse

In comparison, '*Peekaboo Friends!*' prompted just '*socks*' and '*cat*' from the illustrations, both known words. Once again, for the verbal text itself, it is not possible to identify whether the children were prompted by the visual or the verbal

texts. But many of them were able to chant the chunk "... *looking for their friends*", which undoubtedly came from the repetition of the verbal text.

5.5 Creating meaning

Finally, if we were to look at how the 'Goodnight Gorilla' group created meaning from one of the wordless double page spreads. the twelfth double page spread is completely black, except for a small pair of round eyes to the top of the recto page. By bringing all their knowledge and understanding of storytelling and language, which included inter-textual references to previously read picture books, the children were able to arrive at their own verbal text for this spread.

Key: EngT = English teacher; C = child; CC = children; Ed = Pre-school teacher.

Session 1:

TURN THE PAGE

Silence

01. EngT: *São de quem?*[Who do they belong to?]
02. C: *Olha! Aqui há branco.*[Look! Here is white]
- 03. C: Giraffe?**
- 04. EngT: Do you think they belong to the giraffe?**
- 05. C: White!**
06. C: *Elefante?*[Elephant?]
07. **EngT: The elephant? No, no!** (Turning page)... **the wife!**

Note that the child in line 02 prompts the child in line 05 to use the word 'white'. Line 03 and 06 show children thinking about which animal the eyes belong to, they have chosen giraffe and elephant, both tall animals, as the eyes are high up on the page.

Session 2:

TURN THE PAGE

08. CC: *Ha, ha, ha, ha!*
09. C: *A rapariga!* [The girl]
10. EngT: *Oh, ho! É a mulher, não é? A mulher dele!* [It's the wife, isn't it? His wife]
- 11. C: Yeah! Black and white!**
12. C: *Ela vai ver por causa do gorila!* [She is going to see because of the gorilla]
13. C: *Ela está com medo!* [She's frightened]
14. EngT: *Ela vai ver quem é que diz boa noite, não é? Achas que ela está com medo?* [She's going to see who said goodnight, right? Do you think she is frightened?]
15. CC: *Sim!* [Yes!]
16. Ed: *Ela está frightened!* [She is frightened]
- 17. EngT: Frightened. Yeah? Is she frightened?**

Line 09 and 12 show different children successfully predicting who the eyes belong to and why they are on the page, and typical of children in pre-school. Line 11 is a perfect example of inter-textuality - the children had just finished a book called 'Black and White', and so this black and white page prompted this response. Line

13 begins the journey to creating the eventual verbal text, a response to the wide eyes being afraid. The children had recently been playing with emotion words and knew the word for *frightened* in English hence the reason the pre-school teacher prompted them in line 16.

Session 3:

TURN THE PAGE (Page 24 – 25)

18. C: Eh, he, he!
19. C: *É a mulher!* [It's the wife]
20. C: *... a mulher!* [... the wife]
21. EngT: **That's' right it's his wife! The zookeeper's wife. She's surprised!**
22. C: *Ela está com medo!* [She's frightened]
23. EngT: **Do you think she's frightened?**
24. C: *Sim!* [Yes!]
25. EngT: **Yeah! She's not surprised, she's frightened?**

TURN THE PAGE (page 26 – 27)

26. EngT: **Oh!**
27. C: **Surprised!**
28. EngT: **Surprised!**
29. Ed: *Um olho surprised!* [An eye surprised!]
30. C: **Onde está o balloon?** [Where is the balloon?]

Lines 19 and 20 demonstrate children again confidently predicting, with line 21 from the English teacher recasting the utterances into English. The English teacher also brought in the word *surprised*, which was actually a mistake, as she had meant to say *frightened*, reminding the children of what they had discussed during the previous reading session. However when the page is turned, and the children see the woman looking at the gorilla, with his cheeky smile, they spontaneously call out *surprised* (line 27). Line 30 reminds us of one child's obsession with the floating balloon, which appears in all but five of the double page spreads!

Session 4:

TURN THE PAGE

31. C: **Surprised!**
32. EngT: **Surprised! That's' right she's surprised! After all those goodnights!**
33. C: *O sorriso!* [The smile!]

Line 31 brings the previous reading session's *surprised* to the page. And line 33 demonstrates a child predicting why she is surprised - because she sees the gorilla's cheeky smile when she turns on the lights!

Session 5:

TURN THE PAGE

34. CC: **Surprised!**

The verbal text for that double page spread, became the single word *surprised!* But it's enough as the children are eager to see the gorilla's cheeky grin on the next page.

Language acquisition is defined as a process of natural assimilation, Krashen (1981) described it as involving intuition and subconscious learning, and is the result of real interactions in which the learner is an active participant. Through meaningful interactions, using both their L1 and the FL, the children have successfully acquired and used English words they are familiar during the story telling demonstrated here. Bruner describes negotiable transactions (1986:76), with support from Vygotsky's ideas on language acquisition he writes, '*it is in the nature of things that the aspirant speaker must "borrow" the knowledge and consciousness of the tutor to enter (and develop) a language.*' He refers to the '*book reading routines*' he investigated, concluding that through these meaningful parent-child interactions children are taken to the '*growing edge of their competence*' (1986:77). Cosy parent-child read alouds are nothing like classroom read alouds, but we can make comparisons and learn from the way a caring parent scaffolds a child. With the help of the teacher, and more able peers, the children have created meaning, using language they already knew and language they encountered through the picture book text.

6. Conclusion

The results give language teachers something to think about. From a look at the kind of language that emerged from the two picture books, it does appear that an interdependent picture book model provides a richer context for language learning and use. From a look at the triadic interaction, child – book – teacher, there are obvious implications for the way children can create meaning together, with the help of the teacher and their peers.

This research highlights the need to look more closely at how we approach using picture books in the EFL classroom. Firstly, in relation to the kinds of picture books we select. At present teachers tend to select a parallel model, providing for a possibly safer learning environment, to the detriment of a richer learning one. Secondly, in relation to how we use these picture books to make meaning through discussion around the illustrations. The tape-scripts show that both the children and the teachers involved used their L1 and the FL to reach a meaning consensus. We need to understand better how the two languages can scaffold each other in this meaning making process. Finally, in relation to how often we reread picture books to a group of children. It took the '*Goodnight Gorilla*' group five sessions to create their meaning for a wordless double page spread.

I would like to suggest that as teachers who use picture books in our classes we need to understand better how the verbal and the visual texts inter-animate to

produce a multimodal narrative. We should rethink which picture books we use in our classrooms, and attempt to move from playing safe to selecting titles that promote thinking from looking *and* listening or reading, enabling discussion and more language use. Finally we should be retelling the same picture book over a short period of time allowing children numerous opportunities to engage with the visual and verbal texts.

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Comprehension with Character: Lessons from Newbery Books

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Character education has been a facet of education from the earliest days of ancient civilization. Plato said, "Education in virtue is the only education that deserves the name" (O'Sullivan, 2004, p. 640). Commitment to a moral foundation was considered essential to the success of democracy by leaders such as Thomas Jefferson, who argued for early instruction in the democratic virtues of respect for the rights of individuals, regard for the law, voluntary participation in public life, and concern for the common good (Lickona, 1991). In the early days of American history, the Puritans used the hornbook to establish virtue-based literature as a cornerstone of American education, a tradition carried on in the next century through the McGuffey Readers (Leming, 2000). The continued popularity of virtue-based literature is demonstrated by the sale of over two million copies of the *Book of Virtues* by William Bennett (1993). The revived attention to character education in the schools is evident in the educational literature of the past decade (Bennett, 1998; Elliot, 2000; Kilpatrick, 1992; Oakes, Quartz, Ryan, & Lipton, 2000; and Schmidt & Palliotet, 2001).

As schools mandate character education, teachers face the dilemma crowding another requirement into their teaching schedules while continuing to meet increased accountability for academic performance. Therefore, teachers are seeking the most effective approach to teaching character education and one that conserves time in their classrooms.

Character Lessons

Character instruction can benefit from the principles of bibliotherapy, which is the process of reading books with a therapeutic intent. Both character education and bibliotherapy have been applied extensively for students with significant learning and behavior problems who often experience peer rejection, poor social skills, and low self-esteem. The perceived success of the approach has made it popular in the classroom. All students in the classroom can benefit because they are likely to encounter similar situations during their school years.

For intervention to have the optimum effect on character education, the reader should experience the following bibliotherapy elements in the character lesson (Sridhar & Vaughn, 2000):

- *Identification.* The reader should be able to identify with the main character and the events in the story. The main character should be perceived at a similar age as the students, display similar behaviors, and face events with which the students can identify.
- *Involvement.* Following identification with the main character, readers relate to the situation and feel emotional ties with the main character. When readers become emotionally involved, literature can have the effect of changing their perceptions of behavior.
- *Insight.* The realization occurs when readers become aware that the problem they are experiencing, like that of the characters in the story, need not remain static. Insight allows readers the opportunity to analyze the main character and situation and subsequently develop opinions regarding behaviors or actions adopted by the main character in his or her attempts to deal with the problem. Readers also develop problem-solving skills by exploring effective alternative behaviors to replace old inappropriate behaviors.

“Bibliotherapy is a child-friendly, noninvasive method that employs reading – a context familiar to students. Incorporating bibliotherapy into the academic curriculum is a natural process that will also augment reading skills” (Sullivan & Strang, 2002/03). Throughout the character lesson, it is vital to maintain an active dialogue with the students. A variety of follow-up activities should also be used because a single lesson is not sufficient to produce the genuine change which is the goal for character education. Activities that can be used to bridge the gap between the lesson and application to their lives include discussion, role-playing, creative writing, and artistic expression (Sridhar & Vaughn, 2000; Sullivan & Strang, 2002/03).

Character Counts (Lickona, 1991) is a well-known character education curriculum that promotes shared values in the school and community. The curriculum emphasizes six pillars of character: trustworthiness, respect, responsibility, fairness, caring, and citizenship (www.charactercounts.org). Integrating character lessons with academics is essential, because effective character development initiatives must be purposeful, pervasive, repetitive, consistent, creative, and concrete.

Application to Children’s Literature

Children’s literature provides an effective vehicle for interweaving character education into existing curricula to address problems in everyday life (Schmidt & Palliotet, 2001; Forgan, 2002). Book selection is a critical element for successful character education in order to facilitate the principles of identification, involvement, and insight. According to Jim Trelease (2006), a book not worth reading at age 50 is not worth reading at age 10. Children have no more appetite for boredom than we do, and perhaps they have less. O’Sullivan (2004) states that “the stronger the characters, the easier it will be to include character education naturally” and

describes four types of books that meet the criterion for “deeper and richer literature” (p. 641):

- Well-written books containing moral dilemmas
- Books with enough depth to allow comprehension beyond literal level
- Books with admirable but believable characters about the same age as the students
- Books across a wide range of cultures with both boys and girls as lead characters.

Representative lists of books for character education have been compiled by the following authors:

- DeLong and Schwedt (1997) organized a book list by genre and included content applications and values at the end of each annotated entry;
- Kilpatrick, Wolfe, and Wolfe (1994) prepared a categorical list of books selected for moral imagination that were “test driven” on their own children;
- Sridhar and Vaughn (2000) listed books by grade level that address everyday problems faced by children, such as self acceptance, teasing, and sibling rivalry;
- Sullivan and Strang (2002/03) provided age appropriate bibliographic information for social relationships;
- The Giant Treasury of Read-Alouds, published in Trelease’s well-known *Read Aloud Handbook* (2006), provides the recommended grade level, the number of pages, and a brief annotation for each book. The annotated list is arranged by the following categories: wordless books, predictable books, reference books, picture books, short novels, full-length novels, poetry, anthologies, and fairy and folk tales.

Newbery Books

Newbery books are another source for book selection that meet the criteria cited by O’Sullivan (2004) for effective character education: well-written with moral dilemmas, depth beyond the literal level, admirable but believable characters, and lead characters with varied culture and gender. “Newbery heroes and heroines meet their problems head-on at the crossroads. These characters are dynamic, learning, and maturing protagonists who weigh and consider options and evidence as they resolve dilemmas” (Friedman & Cataldo, 2002, p. 111). Criteria for book selection facilitates character lessons as well as the elements of effective bibliotherapy. Admirable but believable characters contribute to student identification with the story characters, which provides the foundation for involvement and insight.

Comprehension Strategies

Including children's literature and character principles in language arts lessons provides an effective initiation of character education in the classroom without infringing on academic class time. "Infusing literature study with character education is more a matter of a slight change of emphasis rather than a new topic" (O'Sullivan, 2004). The Summary Report of the National Reading Panel (NICHHD, 2000) stated that teaching comprehension can be effective in the context of specific academic areas, such as social studies. The NRP Summary Report also identified seven types of explicit comprehension instruction that appear to have a solid scientific basis:

- comprehension monitoring
- cooperative learning
- graphic and semantic organizers (including story maps)
- question answering
- question generation
- story structure
- summarization

The 2008 Newbery Medal book provides a social studies context for lessons in character and comprehension, *Good Masters! Sweet Ladies! Voices from a Medieval Village* (Schlitz, 2007). The book is a collection of dramatic narratives, both monologues and two-voice readings. Each narrative introduces young inhabitants who represent various vocations and roles in medieval life.

The sample lessons below demonstrate the application of character education and comprehension strategies in the context of the 2008 Newbery Medal book. Each lesson focuses on one of the seven effective comprehension strategies identified in the NRP Summary Report.

Sample Lesson 1. *Question answering* is the strategy chosen from seven scientifically-based comprehension strategies identified in the NPR Summary Report. For the first lesson (see Sample 1), QAR is the specific question answering strategy, Question Answer Relationships (Raphael & Au, 2005; Fiene & McMahon, 2007; Gill, 2008). The lesson provides explicit instruction to teach students how to identify and answer literal and inferential questions. The following are the core relationships for QAR:

- *In the Book*, which includes "Right There" and "Think & Search," and
- *In My Head*, which includes "On My Own" and "Author & Me."

In the Book aspects of QAR are the focus of Sample Lesson 1.

The literature selection for the first lesson is a two-voice reading which also provides the follow-up activity at the end of the lesson (Figure 1). Schlitz's two-voice readings are reminiscent of an earlier Newbery book, *Joyful noise: Poems for two voices* (Fleischman, 1997). While Fleischman's two-voice poems provide scientifically accurate information about insects for fascinating science integration, Schlitz's readings bring medieval history alive for social studies integration. The two-voice format is an entertaining classroom activity that is similar to a choral reading, with sections assigned to voices to be read alone or together. However, the two voice reading is presented in two columns that are read concurrently. It can be introduced as a whole class activity with half of the class assigned to one voice in the first column (in this reading, Jacob) and the other half of the class assigned to the second column (Petronella, in this reading). As the readers proceed down the page, those assigned to the part of "Jacob" are the only ones who read when the lines are in the first column only, and when the lines are only in the second column, only those assigned to the part of "Petronella" would read. When lines appear in both columns, they are read simultaneously by both "voices," even though the words may be different for each "voice." It may be helpful to assign a leader for each group when introducing two-voice readings. After the students understand the format of the activity, they may divide into pairs to practice the two-voice reading independently.

<p>Sample 1. Fifth Grade Language Arts Lesson (Social studies integration)</p>
<p>Children's literature selection. Two-voice reading from <i>Good Masters! Sweet Ladies!</i></p> <ul style="list-style-type: none"> • Jacob ben Salomon, the moneylender's son, and Petronella, the merchant's daughter
<p>Character principle: <i>Respect.</i> Be tolerant of differences. Be considerate of the feelings of others.</p> <p>Application of bibliotherapy principles</p> <ul style="list-style-type: none"> ▪ <i>Identification.</i> Fifth-graders identify with daily chores and routines. The struggles are similar to the everyday problems faced in the classroom. ▪ <i>Involvement.</i> The elements of racial and religious prejudice draw the students into the story and provide a wealth of topics for discussion during the reading. Students compare to situations in their own lives to the challenges that Jacob faces due to his Jewish heritage. ▪ <i>Insight.</i> Understanding that we are all more alike than we are different. "For one half-hour, I forgot, standing there in the water's shoal, who she/he was and my duty to God: I never told a living soul." (Schlitz, 2008, p. 57).
<p>Comprehension strategy: QAR (Question Answer Relationships)</p> <p>This lesson will focus on the <i>In the Text</i> aspect of QAR including:</p> <ul style="list-style-type: none"> • <i>Right There</i> (literal comprehension) Students are instructed to put their finger on the answer. • <i>Think and Search</i> (inferential comprehension) Students are instructed to put their finger on the clues.
<p>Follow-up activity: Students are introduced to the two-voice reading as a whole class activity. Then they prepare the two-voice reading for readers' theatre and practice reading aloud with a partner.</p>



Figure 1. Jacob ben Salomon and Petronella

Sample Lesson 2. *Graphic organizer* is the strategy chosen from the seven scientifically-based comprehension strategies identified in the NPR Summary Report. The dilemma worksheet developed by Friedman and Cataldo (2002) is the specific graphic organizer strategy selected for the second sample lesson (see Sample 2). The class will be divided into two groups. One group will answer the questions on the dilemma worksheet from Isobel's perspective and the other group will answer from Barbary's perspective. After the students have completed the dilemma worksheet, each student in the Isobel group will partner with a student from the Barbary group to compare and contrast their answers from the two perspectives.

The literature selection for Sample Lesson 2 consists of two dramatic monologues that are related in content. Isobel, the lord's daughter, tells of her experience when someone threw muck on her dress while she was walking through the village. Then Barbary describes the drudgery of a peasant's life and her jealousy of Isobel's fine clothing and leisure (Figure 2).

Sample 2. Sixth Grade Language Arts Lesson (Social studies integration)
<p>Children's literature selection. Two individual narratives from <i>Good Masters! Sweet Ladies!</i></p> <ul style="list-style-type: none"> • Isobel, the lord's daughter • Barbary, the mud slinger
<p>Character principle: <i>Fairness.</i> Be open-minded; listen to others. Don't take advantage of others. Don't blame others carelessly.</p> <p>Application of bibliotherapy principles</p> <ul style="list-style-type: none"> ▪ <i>Identification.</i> Sixth-graders identify with conflict among siblings and differences in economic backgrounds. ▪ <i>Involvement.</i> The issue of bullying is encountered by middle schoolers in their classrooms. Students compare the choices faced by the characters to situations in their own lives. ▪ <i>Insight.</i> Realization of ways that we are all alike. "It made me think how all women are the same – silk or sackcloth, all the same" (Schlitz, 2007, p. 49).
<p>Comprehension strategy: Graphic organizer – Dilemma worksheet</p> <p>Students work in pairs to fill in the dilemma worksheet for their assigned character:</p> <ul style="list-style-type: none"> • What is the important dilemma faced by each (Isobel or Barbary)? • What are two choices for each (Isobel or Barbary)? • What information, evidence, or expertise does each character (Isobel or Barbary) have to support her first choice? • What information, evidence, or expertise does each character (Isobel or Barbary) have to support her choice? • Evaluate the decision and action of each character (Isobel or Barbary). How does she justify her choice? Can she ever be certain that she made the best decision? Why or why not?
<p>Follow-up activity. Students prepare the two narratives for readers' theatre and practice reading aloud with their partners.</p>



Figure 2. Barbary and Isobel

In both sample lessons, readers' theatre is the follow-up activity, selected to increase long-term effects on reading comprehension and genuine development of character. Readers' theatre does not require costumes, props, or memorization of the script, although minimal props can be used. As students rehearse the dramatic reading with partners, their oral reading fluency and comprehension is increased. Repeated reading and read-aloud are beneficial, especially for older students with poor reading ability. Role-playing is another aspect of the follow-up activity that demonstrates understanding of the character principle through the dialogue. Oral rehearsal aids in retention of the character lesson and increases the application of the character principle in real-life situations. The music score that is provided in the book for Alice's song, the shepherdess, offers another option for artistic expression in the follow-up activities.

Conclusion

Teaching character principles that apply to children's literature is a character education strategy that conserves classroom time because it does not infringe upon the academic schedule. As demonstrated in the sample lessons, the principles of bibliotherapy - identification, involvement, and insight - are an effective parallel for guided reading activities to enhance reading comprehension and character education.

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Diagnostic and development of reading comprehension for tables, graphs and technical drawings – A study with young people with handicaps in vocational training

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Idea

In 2007 the German Federal Ministry of Education and Research invited tenders for a programme in the field of literacy and basic education for adults.

In cooperation the Technical University Dortmund and the Christian Youth Village Foundation in Dortmund will therefore realize a project from 2008 to 2010 for the improvement of chances in prevocational and vocational training as well as to help young adults in their first steps in working life.

Vocational Training of young adults has neither theoretically nor practically been subject of scientific discussions in the context of “functional illiteracy” in Germany yet.

A specific element of the project for the described test group should be the development and transfer of new approaches for the support in reading, writing and communication skills. The training should include all vocational contents to achieve a strong connection to people's life and resulting from that higher motivation. Here experiences from England, New-Zealand or the USA regarding the concept of Workplace Literacy should be considered.

Methods

With this concept and development for an offer in teaching and learning in their first vocational training students with weak abilities in these fields should get extensive and sustained competences which allow their qualification and adequate employment behaviour. The mutual connection between language – thinking - and acting on the theoretical and philosophical meta-level has been a long standing argument. Existing works from e.g. Walter Volpert see that language stands in compensation for acting and that grammatical structures can be transformed into interaction in work. But experiences lack about how the medium of linguistic interaction within vocational training influences the general linguistic competence. This competence is a central holistic qualification and enables the access to participation and chances in working life.

For the group of “functional illiteracies” should be examined:

- a) growth of communication competences through vocational contents and
- b) growth of knowledge through active, attentive methods of linguistic vocational training

Concept of modules:

The concept of training is oriented on working at different stations. The structure of these stations contains exercises out of the following modules.

Module 1: Support of vocation oriented reading competences

Module 2: Support of vocation oriented writing competences

Module 3: Support of linguistic competences for vocational situations

Module 4: Interpretation of graphs, tables and technical drawings

The complexity of texts and exercises is oriented to the “common European Framework of reference” for languages.

Learning groups

Testing the already existing material takes place in the following groups:

Group 1: Trainees in domestic science

Group 2: Trainees in metalwork

Group 3: Young adults who receive unemployment benefits in casual work, people with handicaps who graduated a professional training but who could not have been placed yet and young adults under social youth care

Interim results

The teaching and learning material for the supportive training which has been developed in the course of the practical realisation of the DoKoTrain project are organized in a modular system. The language and subjects of these modules are related to practical and theoretical contents of vocational training as well as they are connected to general, vocation oriented knowledge. Intentional for the creation of teaching material are criteria such as adult appropriate design and language or the development of motivating and versatile exercises. Such exercises should involve artistic features and the use of various media (e.g. computers, videos or photography) to stimulate all senses. Additionally the development of the material is oriented to the modified contextual framework of the project. This means that exercises are progressed out of the description of competences of different modules and levels. Or rather that ideas for exercises are adapted to the description of competences.

Selection of contents for modules and approach

The selection of contents for different modules is closely related to the requests various vocational situations might bring. Therefore contents for domestic science and metalwork are oriented on subjects and competences which should be gained during vocational training. Here modules are developed following the framework of specific professions.

Conference

On the 25th of November 2008 the first scientific discussion on supporting vocational communication for “functional illiteracies” was held at the Technical University in Dortmund, Germany. The proceedings were published in July 2009 edited by Horst Biermann and Peter Piasecki. Two additional conferences to the topic environmental learning design and a final conference are planned till March 2010.

Discussion

The current course of the project DoKoTrain shows that the development of vocational material for the support of various communication competences for young adults with “functional illiteracy” improves chances of this group in their vocational and social life enormously. First results of the scientific evaluation exist. A main emphasis in the second half of the project will be put on the 4th module, the support of interpreting graphs and tables, as well as the transfer of the project.

Erfassung und Entwicklung des Leseverständnisses von Tabellen, Graphiken und technisch strukturierten Zeichnungen – Eine Untersuchung bei Jugendlichen und jungen Erwachsenen mit Behinderungen in Ausbildung

Projektidee

Im Jahr 2007 hat das Bundesministerium für Bildung und Forschung (BMBF) ein Programm im Bereich „Alphabetisierung und Grundbildung für Erwachsene“ ausgeschrieben. In diesem Rahmen werden von 2008 bis 2010 die Technische Universität Dortmund und das CJD Dortmund im Christlichen Jugenddorfwerk Deutschlands ein Verbundvorhaben zur Verbesserung der Chancen in der vorberuflichen und beruflichen Ausbildung sowie für junge Erwachsene im Arbeitsleben realisieren.

Beruflichkeit bzw. berufliche Ausbildung von jungen Erwachsenen wird in Deutschland bislang weder theoretisch noch praktisch im Kontext zum „funktionalen Analphabetismus“ thematisiert. Als spezifisches Element des Projekts soll für die beschriebene Gruppe der Probanden ein neuer Ansatz in der Lese-, Schreib- und

Kommunikationsförderung entwickelt und umgesetzt werden, der alle Inhalte berufsbezogen vermittelt, somit einen Lebensbezug herstellt und den Personenkreis neu motiviert. Hierbei sind die Erfahrungen aus England, Neuseeland oder den USA aus dem der Konzept Workplace Literacy einzubinden.

Die Projektstruktur

Durch die Konzeptionierung und Entwicklung eines Lehr- und Lernangebots in der beruflichen Erstausbildung lese- und schreibungsgewohnter Auszubildender soll eine umfassende und nachhaltige Kompetenzförderung bewirkt werden, die den Ausbildungsabschluss und situationsangemessenes Arbeitsverhalten ermöglicht. Der wechselseitige Zusammenhang von Sprache – Denken – Handeln ist auf der theoretisch-philosophischen Makroebene seit langem diskutiert. Auch liegen Arbeiten z.B. von Walter Volpert vor, die Sprache als Ersatzhandeln sehen und grammatikalische Strukturen auf Berufshandeln übertragen. Es fehlen aber Erfahrungen, wie über das Medium des beruflichen Sprachhandelns allgemein Sprachkompetenz angeeignet werden kann. Diese Kompetenz ist eine zentrale Querschnitts- und Längsschnittqualifikation und eröffnet Chancen für Teilhabe am Beruf und Zugang in Arbeit.

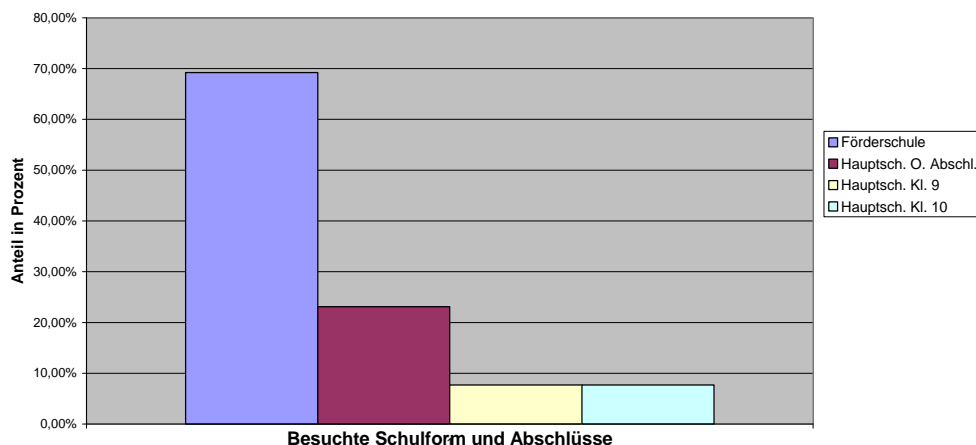
Die Erprobung der bereits erstellten Lernzirkelmaterialien erfolgt für drei Fördergruppen, die sich wie folgt zusammensetzen:

Gruppe 1: Auszubildende im Ausbildungsberuf Hauswirtschaftshelfer/In

Gruppe 2: Auszubildende in Metallberufen wie z.B. Metallbearbeiter/In

Gruppe 3: Junge Hartz IV Empfänger in Arbeitsgelegenheiten (AGH); Absolventen einer Berufsausbildung im Berufsbildungswerk mit Behinderungen, die noch nicht in Arbeit vermittelt werden konnten und junge Erwachsene aus dem Bereich Jugendhilfe.

Schulabschlüsse der Förderkursteilnehmerinnen und -teilnehmer vor Beginn der Ausbildung



Die im Rahmen der praktischen Umsetzung des DoKoTrain-Projekts entwickelten Lehr- und Lern-materialien für den Förderunterricht sind in Form von Lernzirkeln gestaltet. Thematisch und sprachlich sind diese Lernzirkel an die praktischen und theoretischen Ausbildungsinhalte, sowie an allgemeinen und berufsorientierten Inhalten angepasst. Handlungsleitend für die Materialerstellung sind Kriterien, wie z.B. eine erwachsenengemäße Ansprache und Gestaltung oder das Entwickeln von motivationsfördernden und vielseitigen Aufgaben, die alle Sinne anregen sollen und auch künstlerische Elemente, sowie den Einsatz vielfältiger Medien (wie PC, Video und Fotografie) mit einbeziehen. Des Weiteren orientiert sich die Entwicklung der Aufgaben an dem für das Projekt modifizierten "Gemeinsamen europäischen Referenzrahmen für Sprachen". Das heißt, dass die Aufgaben aus den Kompetenzbeschreibungen der verschiedenen Module und Niveaustufen heraus entwickelt werden bzw. Aufgabenideen an die Kompetenzbeschreibungen angepasst werden.

Die Themenauswahl der Lernzirkel orientiert sich eng an den Anforderungen der jeweiligen beruflichen Situation. So sind die Themen der Berufsfelder Hauswirtschaft und Metalltechnik ausgerichtet an den beruflich, fachlichen Inhalten und Kompetenzen, die im Lauf der Berufsausbildung erlernt werden sollen. Hier werden die Trainingszirkel in Anlehnung an die Rahmenlehrpläne der jeweiligen Berufe entwickelt.

Am 25. November 2008 fand an der Technischen Universität Dortmund das erste Dortmunder Fachgespräch zur beruflichen Kommunikationsförderung für funktionale Analphabeten statt. Die Ergebnisse liegen seit Juli 2009 in einem Tagungsband vor, der von Horst Biermann und Peter Piasecki herausgegeben wurde. Zwei weitere Fachtagungen zu den Themen Lernraumgestaltung und Abschlusskonferenz sind bis März 2010 geplant.

Der bisherige Verlauf des Projekts DoKoTrain zeigt, dass die Entwicklung berufsbezogener Materialien zur Förderung vielfältiger Kommunikationskompetenzen für junge Erwachsene mit funktionalem Analphabetismus die Chancen dieser Menschen auf berufliche und gesellschaftliche Teilhabe deutlich verbessert. Hier liegen erste Ergebnisse der wissenschaftlichen Evaluation vor. Der Bereich von Modul 4 zur Förderung der Interpretation von Tabellen und Diagrammen wird ein Schwerpunkt der Entwicklungsarbeit in der zweiten Projekthälfte sein. Das Konzept wird nachfolgend vorgestellt.

Orientierung des Trainingskonzepts am Zirkeltraining mit Lernen an Stationen

Das Zirkeltraining hat seinen Ursprung im Sportunterricht, wo unterschiedliche Aufgaben bearbeitet werden. Im klassischen Unterricht bei der Vermittlung von Fachwissen oder von Lerninhalten, die fachspezifischen Themen zugeordnet werden können, orientiert sich Zirkeltraining im Dortmunder Kommunikationstraining am handlungsorientierten Lernen. Die Organisationsform ist so gewählt, dass Lernen räumlich auf mehrere Stationen verteilt wird und die Lernerinnen und Lerner in Selbstverantwortung und Differenzierung an den jeweiligen Stationen, gemäß ihrem persönlichen Lerntempo, ihrer Neigung und ihrer Möglichkeit, einzelne Teilaufgaben bearbeiten. Dabei dient das Lernen an Stationen dazu, Sozialformen und Sozialtechniken vielfältig zu nutzen, um zum einen neue Lerninhalte zu erschließen und zum anderen eine Vertiefung eines Lerngebiets vorzunehmen.

Eine Voraussetzung für das Lernen an Stationen ist dabei darin zu sehen, dass Lerninhalte sich geeignet untergliedern lassen. Räumliche und personelle Voraussetzungen müssen in der Form gegeben sein, dass eine großzügige und nach modernen Ansätzen konzipierte Lernumgebung vorhanden sein muss. Voraussetzungen für das Lernen selber an den Stationen besteht dann darin, dass eine bestimmte Lernatmosphäre existieren muss. Eine wichtige Möglichkeit, die das noch wenig genutzte lernen an Stationen in Deutschland eröffnet, besteht darin, dass durch die besondere Form der Binnendifferenzierung die Lernerinnen und Lerner intensiv einerseits Stärken ihres Wissens verbessern und optimieren können, und andererseits besteht sie darin, dass auch erkannte Schwächen und Defizite gezielt und nach förderdiagnostische Ermittlung bearbeitet werden können. Die einzelnen Arbeitsaufträge sind an den Stationen jeweils für sich klar und deutlich formuliert, sie enthalten Informationen, Aufgabenstellungen und Arbeitblätter und sie beinhalten unterschiedliche Formen der Informationsgewinnung. Die Möglichkeit des Zugriffs auf weitergehende und vertiefende Informationen zum jeweiligen Aufgabenfeld einer Station lassen sich darüber hinaus durch Literatur- und Internetrecherche optimieren. Im Anschluss an eine Lernstation können die vorhandenen Lösungsblätter benutzt werden, so dass auch hier Selbständigkeit besteht, die selbständig erarbeiteten Lösungen zu vergleichen und möglicherweise die Aufgaben entsprechend nachzubearbeiten. Je nach Aufgabenverteilung schließt sich bei vielen Lernstationen eine Präsentation oder ein entsprechendes Rundgespräch an. Dieses Rundgespräch kann im Plenum der gesamten Gruppe stattfinden oder es können Teilplenien genutzt werden, um Arbeitsergebnisse zu präsentieren und in der Gruppe die Ergebnisse zu reflektieren.

Struktur der einzelnen Lernstationen durch Modularen Aufbau

Das Konzept des gesamten Projekts DoKotrain ist modular aufgebaut. Es besteht insgesamt aus vier Modulen, die sich wie folgt gliedern: Modul 1: Förderung der Lesekompetenz, Modul 2: Förderung der schriftlichen Kommunikation, Modul 3: Förderung der mündlichen Kommunikation und Modul 4 schließlich Förderung der technisch-visuellen Kommunikation.

Das Modul vier orientiert sich am Verstehen visualisierter Inhalte, die insbesondere in der vorberuflichen wie auch in der beruflichen Bildung, im Bereich der Weiterbildung sowie in der Berufswelt einen immer größeren Stellenwert einnehmen wird. Zeichnungen und Diagramme ersetzen dabei immer öfter Fachtexte (Biermann Piasecki Berufsbildung S. 14) deren Verstehen fundamental für die selbständige berufliche Handlungssituation ist. In dem vorliegenden Beitrag geht es hierbei zunächst darum, Tabellen und Diagramme, die aus unterschiedlichen Parametern konzipiert sind, zu Lesen, zu erklären und verstehend für weiterführende Aufgaben zu nutzen. Entscheidend ist dabei in diesem Kontext immer das Erfassen und Erklären des Funktionszusammenhangs aus den jeweiligen Tabellen und Diagrammen.

Schwierigkeitslevel der Texte und Aufgaben zu den einzelnen Stationen mit der Orientierung am „Gemeinsamen Europäischen Referenzrahmen für Sprachen“

Die Aufgaben an einzelnen Stationen orientieren sich in ihrem Schwierigkeitslevel an dem gemeinsamen Europäischen Referenzrahmen für Sprachen. Dieser Referenzrahmen, ursprünglich für den Erwerb von Fremdsprachen konzipiert, wird beim Dortmunder Kommunikationstraining auf die Schwierigkeitslevel von Texten und Aufgaben übertragen, um insbesondere Menschen mit funktionalem Alphabetismus, mit Lese-Rechtschreibschwächen und Problemen in der Erfassung von Schriftsprache und mündlicher Kommunikation, auszuweiten. Hierbei geht es darum, den jeweiligen Aufgaben an einer Station einen entsprechenden Level zuzuordnen, damit die Lernerinnen und Lerner bei der Auswahl der Aufgaben an einer Station sich geeignet orientieren können und Aufgabengemäß ihren Möglichkeiten und Anforderungen auswählen können. Dabei besteht eben die besondere Möglichkeit darin, dass sich die Erwachsenen jeweils nach ihren eigenen Möglichkeiten so orientieren können dass sie jeweils nach den verschiedenen Leveln die geeigneten Aufgaben auswählen und die Schwierigkeitsgrade für den weitere Bearbeitungsablauf auch steigern können. Entsprechend dem Ansatz des Gemeinsamen Europäischen Referenzrahmens für Sprachen werden im Folgenden Aufgabenbeispiele und Strukturen gezeigt, die sich an den Leveln A1, A2 sowie B1 und B2 hin orientieren. Weitergehende Level sollen

bei dem hier vorliegenden Ansatz keine Berücksichtigung finden, weil die höheren Level der C-Gruppen sich vornehmlich an Lernende mit erweiterter Grundkompetenz wenden.

Entwicklung von Deskriptoren zur Lesekompetenz

Die Entwicklung von Deskriptoren zur Erfassung der Lesekompetenz von Tabellen und Graphischen Darstellungen sind bislang nicht entwickelt worden. Insbesondere zu einer systematischen Erstellung von Trainingsmaterialien in dem hier vorgegebenen Umfeld ist es aber unzweifelhaft erforderlich, dass für den Bereich der Levelstufen A1, A2, B1 und B2 entsprechende Deskriptoren formuliert werden, damit unterschiedlichste Aufgaben aus verschiedenen Themenfeldern formuliert werden können. Die Deskriptoren werden dabei so angelegt, dass bei den einzelnen Niveaustufen jeweils darauf Bezug genommen wird, welche Inhalte für das Leseverstehen von einzelnen Tabellen oder Darstellungen notwendig sind. Der Rückgriff auf Deskriptoren soll insbesondere bei der Neukonstruktion von Aufgaben die Gestaltung einzelner Aufgabenblätter oder Lernaufgaben erleichtern.

Skalierung der Niveaustufen

Die Skalierung der Niveaustufen soll möglichst nach quantitativen Methoden erfolgen. Hieraus ergibt sich, dass eine Anlehnung an die Item-Response- Theorie zu prüfen ist. Dabei besteht das Ziel darin, den Schwierigkeitsgrad der einzelnen Testaufgaben in einer Item-Bank zu bestimmen. Hieraus wiederum soll die Skalierungsmethode entwickelt werden, um anschließend Schlüsselmerkmale zur Formulierung von Deskriptoren der einzelnen Niveaustufen zu entwickeln. Dieser Ansatz kann hier in einem ersten Schritt zu diesem Thema nur ansatzweise entwickelt werden, er soll aber gleichzeitig einen im Hintergrund deutlich bleibenden Rahmen abgeben, in dem die Quantifizierung der Aufgabenkriterien möglich wird.

Die Item-Bank für die Stufen A1, A2, B1 und B2 nach dem Europäischen Referenzrahmen für Sprachen bezogen auf die Klassifizierung von Tabellen soll dabei folgende Faktoren berücksichtigen: 1. Die Anzahl der Zeilen, 2. die Anzahl der Spalten, 3. eine Komplexität von z.B. physikalischen Einheiten in den Tabellen, und 4. die Komplexität der in einer Tabelle verwendeten Fachbegriffe.

Beispiele für die Konstruktion von Aufgaben zum Leseverstehen von Tabellen

Niveaustufe A1

Anteile im Rohöl	Anteil
Gase	3%
Leichtbenzin	8%
Schwerbenzin	10%
Petroleum	15%
Gasöl	20%
Schweröl	20%
Bitumen	24%
	100%

Die Itembank für alle hier verwendeten Levelstufen (A1, A2, A4, A4) für alle Tabellen umfasst folgende Items

- Anzahl der Zeilen
- Anzahl der Spalten
- Komplexität physikalischer Einheiten
- Komplexität der verwendeten Fachbegriffe

Skalierungsrahmen

- Anzahl der Zeilen kleiner 10
- Anzahl der Spalten 2
- Eindimensionale einfache physikalische Einheiten (z. B.: Meter m; Kilogramm kg; Sekunde s)
- Einfache berufsbezogene Fachbegriffe (z.B.: Lebensmittel, Farben, Metalle)

Deskriptoren

Das Leseverstehen auf der Stufe A1 für Tabellen bedeutet, dass Inhalte der Zeilen, Spalten, Einheiten und Begriffe erfasst werden und Fragen zur Tabelle beantwortet werden können.

Beispiel: Fragen zur Tabelle nach der Zusammensetzung des Rohöls: Wie groß ist der Anteil des Schwerbenzins im Rohöl?

Antwort: Der Anteil beträgt 10 %.

Niveaustufe A2

Metall	Dichte, in kg/dm ³	Schmelzpunkt in C°
Aluminium	2,7	660
Blei	11,3	327
Eisen	7,8	1535
Kupfer	8,9	1083
Zink	7,13	419

Skalierungsrahmen

Anzahl der Zeilen kleiner 10

Anzahl der Spalten bis 3

Eindimensionale oder einfache zweidimensionale physikalische Einheiten (z. B.: Kilometer/Stunde Km/h; Temperatur °C)

Einfache berufsbezogene Fachbegriffe (z.B.: Lebensmittel, Farben, Metalle, Ausbildungsbereich Grundstufe)

Deskriptoren

Das Leseverstehen auf der Stufe A2 für Tabellen bedeutet, dass Inhalte der Zeilen, Spalten, Einheiten und Begriffe erfasst werden und Fragen zur Tabelle beantwortet werden können.

Beispiel: Fragen zur Tabelle nach der Dichte und dem Schmelzpunkt der Metalle.

Frage: Welches Metall hat die größte Dichte?

Antwort: Die Dichte von Blei hat den höchsten Wert.

Niveaustufe B1

Winkelstahl				
L	a	b	c	d ¹ /mm
30 x 20 x 3	30	20	3	8,4
40 x 20 x 4	40	20	4	11
50 x 30 x 5	50	30	5	13
60 x 30 x 5	60	30	5	17
75 x 30 x 6	75	30	6	21
80 x 60 x 7	80	60	7	23
100 x 50 x 6	100	50	6	25

Skalierungsrahmen

Anzahl der Zeilen kleiner 30

Anzahl der Spalten bis 10

Eindimensionale oder einfache zweidimensionale physikalische Einheiten (z. B.: Kilometer/Stunde Km/h; Temperatur °C)

Berufsbezogene Fachbegriffe (z.B.: Lebensmittel, Farben, Metalle, Ausbildungsbereich Grundstufe)

Komplexere Definitionen mit Bezug zu einfachen Zeichnungen und EU-Normen

Deskriptoren

Das Leseverstehen auf der Stufe B1 für Tabellen bedeutet, dass Inhalte der Zeilen, Spalten, Einheiten und Begriffe erfasst werden und Fragen zur Tabelle beantwortet werden können.

Beispiel: Fragen zur Tabelle nach den Abmessungen von Winkelstahlprofilen.

Frage: Wie groß ist das Maß „b“ des Winkelstahlprofils L 80x60x7?

Antwort: Das Maß „b“ beträgt bei dem Winkelstahlprofil L 80x60x7= 60mm.

Niveaustufe B2

	M8	M10	M12 x	M16 x	M20 x	M24	M30	M36	M42	M48	M 56
d	x 1	x 1	1,5	1,5	1,5	x 2	x 2	x 3	x 3	x 3	x 4
SW	13	16	18	24	30	36	46	55	65	75	85
k	5,3	6,4	7,5	10	12,5	15	18,6	22,5	26	30	35
dw	11,6	14,6	16,6	22,5	28,2	33,6	42,8	51,1	60	69,5	78,7
e	14,4	17,8	20	26,2	33	39,6	50,9	60,8	71,3	82,6	93,6
b¹	22	26	30	38	46	54	66				
b²				44	52	60	72	84	96	108	
b³						73	85	97	109	121	137
l											
von	40	45	50	65	80	100	120	140	160	200	220
bis	80	100	120	160	200	240	300	360	440	480	500

Skalierungsrahmen

Anzahl der Zeilen größer 30

Anzahl der Spalten größer 10

Eindimensionale oder einfache zweidimensionale physikalische Einheiten (z. B.: Kilometer/Stunde Km/h; Technisch relevante spezifische Abkürzungen wie SW oder M20x1,5)

Berufsbezogene Fachbegriffe (Ausbereitungsbereich Fachstufe in Verbindung mit Technischen Zeichnungen, z.B. Schrauben mit Feingewinde)

Komplexere Definitionen mit Bezug zu Technischen Zeichnungen und EU-Normen

Deskriptoren

Das Leseverstehen auf der Stufe B2 für Tabellen bedeutet, dass Inhalte der Zeilen, Spalten, Einheiten und Begriffe erfasst werden und Fragen in Verbindung mit Technischen Zeichnungen zur Tabelle beantwortet werden können.

Beispiel: Fragen zur Tabelle nach den Abmessungen der Schrauben unter Einbeziehung von Normzeichnungen.

Frage: Erkläre den Zusammenhang der Schlüsselweite zum Maß „e“ bei der Schraube M20x1,5.

Antwort: Bei der Schraube mit dem metrischen Feingewinde M20x1,5 beträgt die Schlüsselweite 30mm, d.h. es ist ein Schraubenschlüssel mit der Angabe 36 zu verwenden. Das Maß „e“ beträgt 33mm. Es stellt das Eckmaß des sechseckigen Schraubenkopfes dar.

Beispiele für die Konstruktion von Aufgaben zum Leseverstehen von Diagrammen

Die Itembank für alle hier verwendeten Levelstufen (A1, A2, B1, B2) für alle Diagramme umfasst folgende Items:

Anzahl der Skalierungen auf der Abszisse

Anzahl der Skalierungen auf der Ordinate

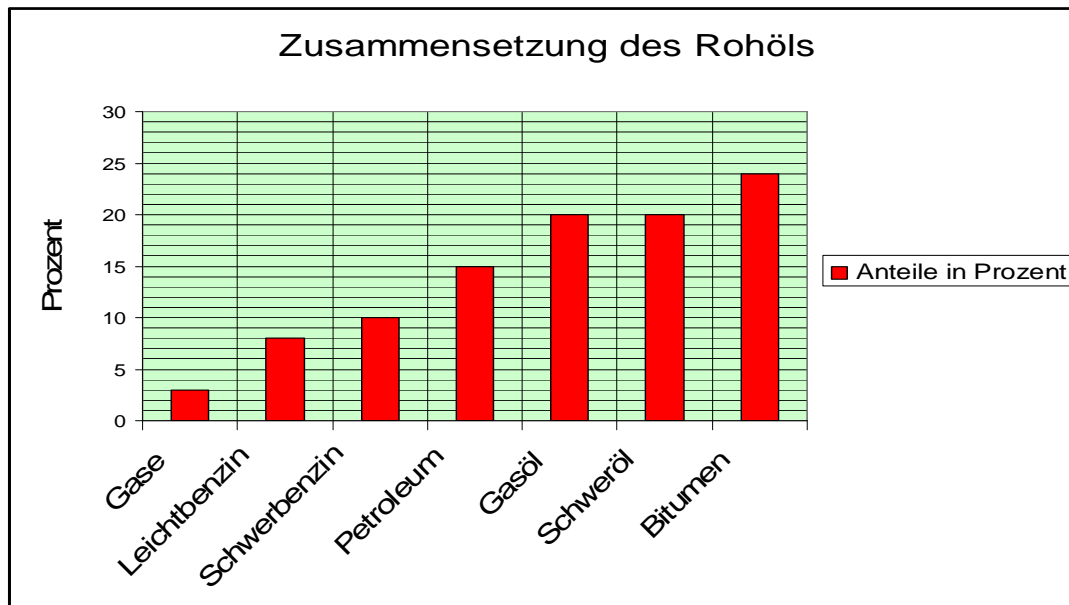
Komplexität der Einheiten

Komplexität der verwendeten Fachbegriffe

Skalierungsübersicht A1, A2, B1 und B2

	X-Achse	Y-Achse	Komplexität der Begriffe	Komplexität der Einheiten
A1	Eine Skalierung	Eine Skalierung	Einfache Fachbegriffe Grundstufe	Eindimensionale einfache Einheiten
A2	Bis 10 einfache Begriffe	Eine Skalierung	Einfache Fachbegriffe Grundstufe	Eindimensionale einfache Einheiten
B1	Bis 10 Begriffe	Bis zwei Skalierungen	Einfache Begriffe Fachstufe	Zweidimensionale einfache Einheiten
B2	Bis 20 Begriffe	Bis zwei Skalierungen	Begriffe der Fachstufe	Zweidimensionale Einheiten Fachstufe

Beispiel Diagramm A2:



Abschluss

Die Förderung der berufsbezogenen Kommunikation nach dem von der TU Dortmund und dem CJD Dortmund entwickelten Konzept DoKoTrain greift mit dem Konzept zur Förderung des Leseverständnisses ein in Deutschland neues Gebiet auf. Systematisches Lesetraining für junge Erwachsene in Ausbildung – insbesondere im Bereich der Arbeit mit Menschen mit Behinderungen – ergänzt das Konzept und führt mit den anderen Konzeptmodulen zu einem umfassenden Ansatz. Der Autor hofft in diesem Zusammenhang mit der Publikation auf anregende Kritik und Hinweise.

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La compréhension en lecture: Le rôle des interactions entre pairs dans le développement de la métacognition

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I. Introduction

Précisons d'emblée que lors de la présentation à la 16^{ème} conférence sur la lecture, c'est principalement la problématique, le cadre théorique puis quelques choix méthodologiques anticipés pour l'expérimentation finale qui ont été soumis. En effet, la présente recherche doctorale est en cours.

Ainsi, du point de vue de la problématique et du cadre théorique, cet écrit permet de dresser des constats généraux sur le niveau des élèves de la fin du primaire en mettant en relief leurs difficultés métacognitives. Dès lors, une synthèse des recherches sur les concepts de « compréhension en lecture » et de « métacognition » permet de mieux les appréhender et de comprendre tout particulièrement l'importance de la métacognition dans l'acte de lecture. Également, grâce à des études très récentes stipulant que les interactions entre pairs permettent le développement cognitif et métacognitif des élèves, le concept d'« interactions entre pairs » sera détaillé puis deux modèles d'enseignement de la compréhension en lecture prenant en compte ces apports seront présentés. Le modèle de l'enseignement réciproque (Brown et Palincsar, 1984) insiste sur la dimension socioconstructive de l'acquisition des connaissances et des habiletés métacognitives. Une étude critique de ce type d'enseignement du point de vue scientifique et praxéologique est proposée et permettra de justifier le principal objectif de cette recherche.

Du point de vue de la méthodologie, il sera justifié en quoi cette recherche peut être qualifiée de « recherche-action à visée qualitative/interprétative » (Savoie-Zajc, 2000). Dès lors, les enjeux et les fondements épistémologiques de la « recherche-action » et de la démarche « qualitative/interprétative » seront explicités (Gohier, 2004). Puis, en anticipant sur l'expérimentation finale à venir, il sera justifié du choix du design propre à la recherche-action constituée de cycles d'« action/observation/réflexion » (Dolbec et Clément, 2000). Pour la collecte des données, l'intérêt de l'observation en situation de phénomènes complexes via l'utilisation de l'enregistrement audio et vidéo (Martineau, 2005) puis l'écriture dans un journal de bord sera explicité. Il en sera de même pour l'analyse des données qui

recourra au questionnement analytique (Paillé et Mucchielli, 2003) puis à la « logique inductive » et « modérée » (Savoie-Zajc, 2000).

II. Problématique

Le savoir-lire demeure un enjeu social et scolaire fondamental et cette importance s'exprime tout particulièrement dans les dernières réformes mises en place en France comme au Québec (MEF, 2002; MELS, 2001). Or, les résultats d'études internationales des élèves de la fin du primaire (PIRLS, 2006), plus spécifiquement dans le domaine de la compréhension en lecture restent très modestes et il ressort que ces élèves sont confrontés à des difficultés métacognitives. Il est donc nécessaire d'enseigner la métacognition (Griffith et Ruan, 2005 ; Baker, 2002) et c'est pour ces raisons que les programmes au Québec préconisent l'enseignement des stratégies de gestion et d'évaluation de la compréhension en lecture. Aussi, la perspective socioconstructiviste commune aux programmes de formation des deux pays (MEF, 2002 ; MELS, 2001) invite à enseigner la métacognition en privilégiant les interactions entre pairs. À ce propos, un modèle en enseignement de la lecture propose justement des modalités d'enseignement structurées et explicites de stratégies cognitives et métacognitives dans cette perspective. Il s'agit de l'enseignement réciproque (Palincsar et Klenk, 1991). Les résultats de ce type d'enseignement révèlent que les élèves maîtrisent plus adéquatement les stratégies cognitives et métacognitives après avoir interagi entre pairs dans des sous-groupes. Or, les raisons de cette amélioration ne sont pas clairement identifiées et l'importance du rôle des interactions dans le développement de la métacognition mérite d'être mieux documentée.

III. Question de recherche

L'objet de la recherche est ainsi formé d'un problème concret (Mayer et Ouellet, 1991) issu du contexte professionnel d'un chercheur-praticien et il en découle la question principale de la recherche: *comment les interactions entre pairs de la fin du primaire (5^{ème} année du primaire au Québec, CM2 en France) accompagnées de l'enseignant permettent de développer la métacognition chez des élèves en difficulté de compréhension en lecture?* .

IV. Cadre conceptuel et théorique

Les trois concepts fondamentaux de notre thèse sont les suivants : « la compréhension en lecture », « la métacognition », « les interactions entre pairs ».

D'une part, la compréhension est aujourd'hui considérée non seulement comme le « *résultat d'un processus [...], réelle activité de traitement de l'information*

conduit par une série de processus ascendants (bottom-up) et descendants (top-down) qui permettent aux lecteurs de constituer le sens du texte par l'élaboration d'une représentation mentale porteuse de sens et qui est également le produit d'une interaction sociale » (Reulier, 2007 : définition-synthèse). L'élaboration de cette définition n'est pas anodine puisqu'elle s'inscrit volontairement dans une perspective socio-constructiviste. En effet, c'est cette conception qui fait l'objet d'un plus large consensus aujourd'hui puisque la lecture est désormais considérée comme un processus interactif. De fait, il s'agit d'une rencontre entre un lecteur, un texte et un contexte (Giasson, 2003). Plus spécifiquement, du point de vue de l'apprentissage de la lecture au primaire, entre l'émergence de la lecture et la compétence à lire des textes variés, plusieurs étapes doivent être franchies par les élèves du primaire. Giasson (2003) présente ces différentes en référant à la terminologie suivante : le lecteur en émergence, l'apprenti lecteur, le lecteur débutant, le lecteur en transition, l'apprenti stratège et le lecteur confirmé. De ces six étapes visant à rendre l'élève compétent en lecture, les trois premières, et souvent la quatrième, peuvent plus précisément représenter les élèves du premier cycle du primaire. Les deux dernières représentent, quant à elles, généralement les élèves des deuxièmes et troisièmes cycles du primaire. Enfin, la compréhension en lecture requiert la mise en place d'un certain nombre de processus cognitifs qu'a décrit Giasson (1990). Elle distingue les microprocessus qui permettent de comprendre le sens de l'information contenue dans un texte, les processus d'intégration qui donnent aux lecteurs le moyen de réaliser des liens entre les propositions et les phrases, les macroprocessus spécialisés dans les relations entre les phrases et les paragraphes, les processus d'élaboration qui permettent de dépasser le texte et d'effectuer des inférences et les processus métacognitifs qui permettent de gérer efficacement tous ces processus.

D'autre part, le concept de métacognition a été introduit par l'américain Flavell (1976). Les chercheurs s'accordent à retenir deux pôles dans la métacognition : les connaissances métacognitives et les habiletés métacognitives. Selon Flavell (1976), les connaissances métacognitives qui se réfèrent au premier pôle se divisent en trois catégories. Elles peuvent porter sur les connaissances des personnes. Dans le domaine de la lecture, il s'agit des connaissances sur ses propres capacités de lecteurs et sur celles des autres, ses connaissances antérieures, son sentiment d'auto-efficacité. Ces connaissances peuvent également porter sur les tâches de lecture à effectuer. Enfin, elles peuvent porter sur des stratégies comme : anticiper l'information, questionner, inférer, résumer. Le second pôle de la métacognition fait référence aux habiletés métacognitives. En premier lieu, ces compétences se rapportent aux activités de gestion. En lecture, il s'agit des connaissances que le

lecteur possède de ses processus qu'il met en œuvre avant, pendant et après sa lecture. En second lieu, elles concernent les stratégies de planification : le lecteur anticipe ce qui va se passer dans le texte. En troisième lieu, elles concernent les stratégies de contrôle : le lecteur est capable de se réguler pendant la lecture.

Enfin, les « interactions verbales entre pairs » se réfèrent à l'approche socioconstructiviste et à quelques concepts fondamentaux de la théorie de Vygotsky (1978) que sont l'« étayage » (Bruner, 1993) et la « zone proximale de développement ». Les interactions verbales sont d'abord guidées par l'enseignant grâce à un « étayage ». Selon les théories de Vygotsky (1978), cet étayage se déploie essentiellement grâce au dialogue entre l'enseignant et les élèves et s'établit dans la zone de développement proximal (ZPD), espace entre le niveau de performance qu'un enfant peut démontrer seul face à une tâche et celui qu'il peut atteindre avec une assistance maximale. Ainsi, pour que l'enfant passe à un niveau supérieur de développement, il faut que les apprentissages se réalisent dans sa ZPD. Un étayage apporté par l'enseignant mais également par les pairs dans cette zone permettent à l'enfant de s'appropriier et d'intérioriser graduellement les stratégies qui lui sont proposées afin de les réutiliser dans une autre activité qu'il pourra réaliser seul (Lavoie et al, 2007).

Les interactions dont il est question ici sont « verbales » dans le sens où le langage devient primordial puisqu'il a une fonction communicative et interactive. A cet égard, son rôle est considéré comme central dans le processus par lequel les individus acquièrent des fonctions mentales supérieures (processus de la pensée, de la réflexion et du raisonnement) qui sont véhiculées par des activités partagées. Ce sont ces interactions verbales qui constituent les fondations sociales de la cognition puisque : « *Pour Vygotsky, ces interactions avec des adultes ou des pairs permettent à certains types de fonctions mentales supérieures telles que, l'attention volontaire, la mémoire logique, la pensée verbale et conceptuelle ainsi que les émotions complexes, d'émerger et de se constituer dans le processus de développement* » (Ivic, 1994, p.4). La métacognition relève de ces « fonctions mentales supérieures ».

V. Méthodologie

A/ Type de recherche et positionnement épistémologique : une recherche-action à visée qualitative/interprétative

La présente recherche est de type « recherche-action » et passe par une voie qualitative et interprétative. Plus concrètement, elle introduit dans une pratique pédagogique de classe un dispositif nouveau, celui de l'enseignement réciproque réadapté. Le dispositif consiste à faire se rencontrer des élèves en difficulté pour qu'ils échangent entre eux sur ce qu'ils comprennent des textes en introduisant

progressivement la métacognition. Le tout est donc accompagné par l'enseignant.

À partir de 1944, les écrits à propos de la recherche-action deviennent très nombreux et Lavoie, Marquis et Laurin (1996) vont proposer la définition-synthèse suivante en retenant quelques éléments: 1) une recherche-action s'effectue dans un contexte dynamique de recherche à caractère social associée à une stratégie d'intervention ; 2) elle peut-être menée « sur soi » comme par exemple, un enseignant qui mène sa recherche dans sa classe mais c'est rarement le cas puisque la plupart de ces recherches sont élaborées par une collectivité d'individus ; enfin, 3) elle a pour origine des besoins sociaux réels et est menée en milieu naturel dans une dynamique suscitée par les échanges entre chercheurs et praticiens afin de résoudre une situation qui pose problème (Lavoie et al, 1996). La présente recherche réfère donc bien à la recherche-action puisque le chercheur effectue cette recherche dans un contexte dynamique qui est sa propre classe et réadapte l'enseignement réciproque afin de répondre à un besoin inhérent : celui de faire progresser les élèves en difficulté de compréhension en lecture. Aussi, du point de vue des finalités de la « recherche-action », Goyette et Lessard-Hébert (1987) en ont relevé trois principales : une finalité de recherche, une finalité d'action et enfin, une finalité de formation et de perfectionnement. En ce qui a trait à la présente étude, la visée principale est une finalité de recherche. La visée secondaire qui en découle est une finalité d'action constitutive d'un changement dans notre pratique (Goyette et Lessard-Hébert, 1987).

De ce fait, la finalité de recherche qui nous préoccupe empruntera la voie qualitative et interprétative. En effet, Savoie-Zajc (2000) explique que le chercheur en recherche qualitative/interprétative serait « *animé du désir de comprendre le sens de la réalité des individus ; il adopte une perspective systématique, interactive, alors que la recherche se déroule dans le milieu naturel des personnes* » (Savoie-Zajc, 2000, p 174). La finalité de l'analyse qualitative/interprétative est donc de construire des lectures interprétatives, c'est-à-dire de donner du sens à des phénomènes caractérisés par une grande complexité (Anadon, 2009). Dès lors, deux facteurs principaux caractériseraient la démarche de recherche qualitative/interprétative : il s'agit de l'accessibilité des résultats et des connaissances produits par la recherche et le caractère essentiel de l'interactivité (Savoie-Zajc, 2000). La présente recherche peut donc être qualifiée de « qualitative/interprétative » puisque cette thèse, en s'inscrivant dans un contexte de recherche-action, se focalisera sur des données qui seront de nature qualitative (données discursives liées aux interactions) et l'épistémologie sous-jacente sera interprétative.

B/ Sources de données : définition de la population et procédure d'échantillonnage

L'échantillon qui sera sélectionné provient d'une population de trente élèves d'une classe de CM2. Cette classe appartient à une école citadine de dix classes d'une ville d'Angers dans l'ouest de la France. Le niveau socio-économique est aisé et ne reflète pas forcément les réalités des secteurs ruraux ou plus encore, ceux des Zones d'Education Prioritaires (ZEP). Malgré cela, des élèves sont considérés en difficulté de compréhension en lecture.

Dès lors, voici comment les élèves seront « sélectionnés » pour constituer l'échantillonnage. Dans le cas de cette recherche, puisque le but de l'étude est de comprendre et d'interpréter des phénomènes, la taille de l'échantillon est forcément réduite et il s'agira d'une étude en profondeur d'un groupe restreint « *plutôt que d'une vision globale d'un groupe hétérogène* » (Pires, 1997, p 155). Dès lors, voici les critères qui seront établis en fonction du cadre théorique et praxéologique et permettant ainsi de constituer un échantillon caractérisé par l'homogénéisation.

Ces élèves appartiendront à la classe de CM2 dans laquelle le chercheur pratiquera. Ils seront âgés de 9-10 ans et auront comme langue première le français (très peu de mixité sociale dans cet établissement). L'enseignant-chercheur les connaîtra bien mais pour éviter les biais, des évaluations diagnostiques issues des Réseaux des Observatoires Locaux de la Lecture (ROLL) (Bentolila et Mesnager, 1999) seront utilisées comme dans la phase préparatoire de la recherche. En fonction des résultats permettant d'établir des classements grâce aux logiciels des ROLL (avec comme terminologie : « bons compreneurs », « moyens compreneurs » et « mauvais compreneurs »), seuls seront alors sélectionnés les mauvais compreneurs et les élèves situés entre la catégorie « mauvais compreneurs » et « moyens compreneurs ». L'objectif est de former un échantillon homogène certes, mais qui au sein du groupe même, présentera une semi-hétérogénéité car les recherches indiquent que les élèves en grande difficulté de compréhension ont moins d'aisance à verbaliser que les élèves moyens compreneurs (Van Grunderbeeck et al, 2003 ; Cèbe, 2003; Almasi, 2003 ; Rémond, 2003). Cela facilitera donc les interactions. Les dossiers scolaires seront également utilisés pour vérifier si les résultats obtenus les années précédentes sont en concordance avec ceux acquis lors de ces tests. Au final, le groupe sera ainsi constitué de tout au plus cinq élèves.

C/ Collecte des données

C.1. Design méthodologique en lien avec la collecte des données

Cette phase de collecte des données consistera en l'utilisation de stratégies souples puisque que « *la recherche qualitative/interprétative comme la recherche-action*

permet au chercheur de comprendre de l'intérieur, la nature et la complexité des interactions d'un environnement spécifique et d'orienter sa collecte de données en tenant compte de cette dynamique interactive » (Savoie-Zajc, 2000, p 174). Les tenants de la recherche-action insistent sur la nécessité pour le chercheur de ne pas s'emprisonner dans un processus méthodologique trop rigide qui l'empêcherait de réagir aux imprévus rencontrés pendant le déroulement sur le terrain (Dolbec et Clément, 2000). Néanmoins, cette recherche s'appuiera sur une démarche qui, bien que flexible et souple en certains points, demeurera tout de même fortement balisée. En effet, le cycle qui sera suivi réfère aux travaux de Kurt Lewin (Claux et Lemay, 1992). Il s'agira d'abord de planifier l'action, ensuite d'agir, d'observer pendant l'action et, finalement, de réfléchir sur l'action.

C.2. Instruments d'analyse des données

Le chercheur-praticien et les sujets seront, dans ce contexte, « les instruments » premiers de recherche puisque cette connaissance ne pourra naître que de leurs interprétations, c'est-à-dire de leurs perceptions et de leurs réflexions placées dans un contexte interactif (Savoie-Zajc, 2000). Aussi, les instruments de données utilisées le plus souvent en recherche-action sont l'enquête, l'observation et l'analyse documentaire (Mayer et Ouellet, 1991). Nous privilégierons l'observation en situation qui correspond bien au statut du praticien-chercheur.

Selon Becker (2002), l'observation en situation est un outil de cueillette de données exigeant (Becker, 2002) puisqu'elle implique au moins de remplir quatre tâches incontournables. Premièrement, le chercheur est présent sur les lieux même du terrain (ce qui est peu difficile dans le cadre de la présente recherche). Deuxièmement, il faut observer le déroulement des événements, ce qui exige une attention soutenue. Troisièmement, le chercheur doit garder une trace de ses observations en les enregistrant d'une manière ou d'une autre. Enfin, quatrièmement, il faut rendre compte de ce qui a été observé afin d'en proposer une interprétation. Cette dernière tâche correspond bien sûr à l'aboutissement du processus, soit celle de produire du nouveau savoir sur un objet (Martineau, 2005).

Du point de vue de l'enregistrement des données, les moyens les plus couramment utilisés sont la prise de note, l'enregistrement audio ou la captation vidéo en recherche-action (Becker, 2002). Les élèves seront filmées lors de l'ensemble des séances et ils parleront dans un dictaphone pour obtenir une meilleure qualité du son. L'avantage de ce type d'outils réside dans le fait de permettre la reprise de l'observation. Une fois filmé, l'événement peut en effet être revu autant de fois qu'on le souhaite, ce qui peut en permettre une analyse très fine (Martineau, 2005). Quant à la prise de notes, elle s'effectuera dans le « journal du chercheur » qui constituera un mode de collecte des données dûment identifié dans la recherche où le chercheur notera la transformation dans les pratiques professionnelles et dans l'analyse des autres données. La rigueur du processus

d'analyse sera inhérent à ce journal puisque qu'il comprendra différentes prises de note telles que les modifications apportées au cadre de référence jusqu'à l'interprétation (Savoie-Zajc, 2000).

D/ Traitement et analyse des données

Dans la logique de ce modèle méthodologique, la collecte des données s'effectuera en concomitance avec l'analyse des données. Pour ce faire, la méthodologie propre à l'analyse de contenu sera retenue puisqu'une telle analyse permet d'exploiter les informations que l'on trouve dans la communication afin d'en dégager du sens (Mucchielli, 1988). Cependant, elle devrait se faire de manière spécifique, en privilégiant une stratégie mixte réunissant le questionnement analytique, l'élaboration d'une grille conceptuelle, le tout intégré dans une analyse en mode d'écriture. Ainsi, selon Paillé et Mucchielli (2003), en situation d'analyse, le chercheur pose dans les faits des questions au corpus de données, auxquelles il répond de manières diverses. Or, le fait de poser des questions et de répondre à des questions peut constituer en soi une stratégie d'analyse qualitative qu'il nomme « stratégie de questionnement analytique » (Paillé et Mucchielli, 2003, p 110). Mettre au point une cette dernière est relativement accessible tout en étant rigoureux puisque selon ces chercheurs, il s'agit de 1) formuler, sélectionner ou adapter les questions opérationnalisant le mieux possible les objectifs de recherche ; 2) soumettre le matériau d'analyse à diverses questions de manière à générer de nouvelles questions plus précises en lien avec le corpus, ce que les chercheurs nomment le « canevas investigatif » puis, 3) répondre progressivement à ces questions en générant des réponses directes sous la formes de remarques, de propositions, de textes synthétiques et de nouvelles questions (Paillé et Mucchielli, 2003, p 111). Au final, le corpus va devoir être examiné à plusieurs reprises puisque de nouvelles questions vont s'ajouter continuellement.

À ce propos, Savoie-Zajc (2000) explique qu'il y a trois sortes de logique inductive. La logique « typiquement inductive » est celle préconisée dans la théorisation ancrée (Glaser et Strauss, 1967) mais elle ne correspond pas à ce type de recherche puisque le chercheur devrait arriver au site avec le moins d'influences théoriques possible. La seconde logique est qualifiée de position « inductive modérée » et « reconnaît l'influence du cadre théorique, par la définition opératoire des concepts étudiés » (Savoie-Zajc, 2000, p 186). Enfin, la dernière est plus « inductive délibératoire » puisqu'elle consiste à « utiliser le cadre théorique comme un outil qui guide le processus de l'analyse. La grille d'analyse peut toutefois être enrichie si d'autres dimensions ressortent des données » (Savoie-Zajc, 2000, p 186). Dans cette recherche, la logique « inductive modérée » correspond bien ici à la démarche de planification/action/réflexion permettant d'ajuster la « situation pédagogique » de manière à rejoindre les préoccupations de recherche. Également, l'analyse par questionnement analytique se réfère à cette logique puisque des questions générales proviennent justement du cadre théorique mais peuvent

évoluer. Quant au concept de métacognition qui pose difficulté d'un point de vue praxéologique et qui nécessite une opérationnalisation, la pré-expérimentation a permis de se référer à un « guide conceptuel » (Lafortune, 2000). Dans ce cas, il s'agit bien d'une position « inductive délibératoire » car c'est ce concept théorique avec ses composantes qui va permettre d'observer si oui ou non, les élèves échangent de manière métacognitive. Le verbatim sera aussi examiné à partir de ce guide conceptuel. Au final, le regard analytique et interprétatif inductif va prendre forme dans l'écriture puisqu'elle va déborder la stricte description pour prendre forme d'essais plus conceptuels, se situant à une certaine distance du corpus analysé (Paillé et Mucchielli, 2003, p 105).

VI. Conclusion

Comme il l'était indiqué en introduction, cette recherche est en cours et il est difficile pour le moment d'escompter des résultats d'autant que la démarche est principalement inductive. L'expérimentation finale aura lieu de septembre 2010 à février 2011 et la thèse devrait être présentée en septembre 2011. La 17^{ème} conférence européenne sur la lecture à Mons sera donc l'occasion d'y présenter les résultats définitifs.

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Teaching Portuguese for the development of transversal competences

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1. Modern education emphasizes the importance of developing competences essential to life in an ever changing society.

These competences are being defined both by prominent researchers in the educational field and international organizations, namely within the European Union.

In what concerns research, Philippe Perrenoud (1999) presented a set of competences teachers should develop in their pupils in order to prepare them for the modern society in the 21st century about to begin. These competences covered three main fields: i) the ability to cope with heterogeneity, ii) team work and iii) active citizenship (cf. Sá *et al.*, 2008: 3).

Ferre Laevers (2008), taking into account an individual perspective, stresses the need for educational systems to promote competences such as self-confidence and the ability to explore the entourage with all one's capacities (leading to active citizenship), as well as openness to the world (allowing the subject to cope with heterogeneity and engage in team work) (cf. Sá *et al.*, 2008: 3).

In the political sphere, the European Commission (2007: 5-13) also pointed some important competences related to traditional scientific areas (*Communication in the mother tongue and foreign languages, Mathematical literacy and basic competences in science and technology and ICT skills*) and others more directly associated to life in a modern society (*Learning to learn, Entrepreneurship, Interpersonal, intercultural and social competences, Civic competences and Cultural awareness*) (cf. Sá *et al.*, 2008: 2).

Naturally, the governments within the European Union organized their educational policies in order to implement these important guidelines.

Portugal is no exception. Several documents issued since the beginning of this century stated their importance.

Among them there's the *National Curriculum for Basic Education* (Ministério da Educação, 2001), which recommends the development of competences attached to i) knowledge (technological, scientific and cultural) and its use, ii) language (both mother tongue and foreign languages), iii) methods and techniques centred in problem solving (looking for information and organizing it, selecting strategies adapted to a specific goal, taking decisions, being autonomous and capable of

involvement in team work) and iv) the ability to perceive life in an ecological way (cf. Sá *et al.*, 2008: 5).

Another document presented a set of transversal competences (Ministério da Educação, 1999): 1) *Methods for study and work*, ii) *Processing information*, iii) *Communication*, iv) *Cognitive strategies* and v) *Interpersonal and team relationships*.

These competences are viewed as transversal ones, because they are essential at school and in everyday life as they favour success in academic life and the adaptation to professional life and the exercise of active citizenship.

2. Teaching the mother tongue promotes the development of such transversal competences.

Recently, new curricula concerning the teaching of Portuguese as a mother tongue designed for the three cycles within Basic Education in the Portuguese educational system (ranging from 6 to 14/15 year-old pupils) were published (Reis, 2008), reinforcing the importance of these transversal competences and associating them to specific competences to be developed while attending Basic Education.

This document explicitly refers to very important principles underlying modern education in the Portuguese context, namely the essential role played by the mother tongue in the development of competences, attitudes and values and the acquisition of knowledge (Sá, 2009a).

Reading and writing are included in this set of competences. And surely they are essential and transversal competences to be developed through the teaching of the mother tongue.

But one must recognize that the teaching of all the other subjects may contribute to a better performance in reading and writing, because all the verbal intercourse between teachers and pupils takes place in the mother tongue. So, teachers of all the other subjects should recognize this role and act according to it for the benefit of their pupils.

3. Thus, I directed a series of studies leading to the presentation of PhD and Master dissertations and centred in the analysis of the principal features of this issue. Some of these studies are already concluded and gave origin to papers presented and published. Others are still on the make, but the main ideas in them are being diffused too.

3.1. Some of them concern the conceptions of the actors involved in the process: supervisors (Neves, 2004; Neves, 2008; Neves & Sá, 2005), teacher trainees and in service-teachers (Santos, 2007, 2008), pupils (Pereira, 2008a, 2008b) and educational stakeholders in the schools (Barbosa, 2008, 2009).

These studies helped me to understand that these actors are aware of the importance of:

- the teaching/learning of the mother tongue for success at school and in everyday life;
- adopting a transversal approach while teaching/learning Portuguese as a mother tongue;
- using the teaching/learning of other subjects to develop competences in mother tongue, namely related to written communication;
- reinforcing the relation between written and oral communication, both in comprehension and in production.

But they also revealed that these actors – and specially the teachers – do not feel at ease while trying to develop these competences in their pupils.

And the difficulties seem to come mainly from three sources:

- a lack of training in this domain for teacher trainees and in service teachers and also for their supervisors and stake holders in the schools;
- a tendency to close oneself in one's subject;
- the (perhaps) excessive importance attached by the Ministry of Education to some subjects such as the Mother Tongue, Mathematics and Science.

3.2. Other studies deal with the analysis of instruments devoted to the transversal approach of the teaching/learning of mother tongue: documents produced by the teachers in order to design the bases for their practices in the classroom (Bartolomeu, 2008; Bartolomeu & Sá, 2008; Bizarro, 2008; Capucho, 2009; Carvalho, 2006) and textbooks (Martins, 2008, 2009).

These studies also led to important conclusions.

Such as the ones concerning the conceptions, they have revealed that the teachers and the authors of the textbooks are aware of the importance of a transversal approach of the teaching/learning of Portuguese as a mother tongue.

But they pointed to some problems and helped to identify their sources.

In what concerns the documents produced by the teachers in order to design the bases for their practices in the classroom, possible sources of problems are:

- the inability of the teachers to assume a reflexive and critical attitude towards the documents issued by the Ministry of Education, in order to be able to adapt them to the particular conditions in each school;
- lack of team work involving all the teachers in each school and external elements such as the families of the pupils and the community;
- the inaptitude to conduct the teaching of other subjects in order to develop competences in mother tongue, such as reading comprehension and writing.

In what concerns the textbooks for the teaching of Portuguese as a mother

tongue, the problems revealed result essentially from:

- a tendency to focus on the development of competences mainly important at school (e.g. related to the literary texts and the teaching of literature);
- an emphasis on certain domains (for example, the processing of explicit ideas and the teaching of grammar, while neglecting comprehension strategies dealing with implicit information and writing);
- the inability revealed by teachers to select strategies and design activities leading to a transversal approach of the teaching of the mother tongue.

3.3. Another set of studies (fewer than the others) is focused on the design and assessment of practices leading to an effective development of transversal competences while learning the mother tongue.

Two of them were already concluded, one within a PhD (Balula, 2007, 2008) and the other within a Master degree (Carvalho, 2007, 2008) and they concern the teaching/learning of reading comprehension and writing in the mother tongue.

There are three other studies being implemented within Master degrees: one deals with the development of reading competences related with the processing of implicit information (Ferreira, 2009); another one with didactic strategies to motivate the pupils for reading (Pinto, 2009); and the third one concerns the development of competences in reading comprehension and writing while teaching the mother tongue in association with sciences (Neves, 2009). This last study is being directed by me and a colleague expert in the teaching of sciences in primary school (Professor Rui Marques Vieira, from the Department of Education of the University of Aveiro, Portugal).

These studies have been showing me that in fact it is possible to design practices involving the teaching of Portuguese as a mother tongue to promote the development of transversal competences in the pupils. This may also work when the teaching of Portuguese as a mother tongue is associated with the teaching of other subjects.

Nevertheless, they pointed to some sources of discomfort among teachers. All of them were already mentioned:

- a lack of training in this domain;
- the tendency to close oneself in one's subject;
- the inaptitude to conduct the teaching of other subjects in order to develop competences in the mother tongue, such as reading comprehension and writing.

4. These studies produced some tips to strengthen the contribution of school for a better preparation for life (Sá, 2008a).

First of all, the situation requires some intervention from the Ministry of

Education centred on: i) a clarification of new principles in Education, ii) better diffusion of its guidelines among teachers in the school all over the country and iii) the creation of in-service training programs focused on the development of transversal competences (namely on reading comprehension and writing) through the teaching of Portuguese as a mother tongue and other subjects.

The new curricula concerning the teaching of Portuguese as a mother tongue in Basic Education recently published (Reis, 2008) contributed to the clarification of some of the above mentioned principles: i) the importance of developing transversal competences in the pupils through all the Basic Education, ii) the need to promote a transversal approach of the teaching of Portuguese as a mother tongue by relating the study of grammar with the development of competences in reading comprehension and writing and promoting the interaction between oral and written communication and also between reading comprehension and writing, iii) the importance of promoting team work involving the teacher and his/her pupils in the implementation of projects iv) and the building of bridges between the teaching of mother tongue and other subjects at school (cf. Sá, 2009b).

Stake holders in the schools must create new opportunities of training for their teachers and promote a critical reflection on the documents published by the Ministry of Education.

The teachers should engage in teamwork and discussion of ways of generating a transversal approach of the teaching/learning process for all school subjects as well as the conception and assessment of practices promoting the development of transversal competences (namely the ones related with reading comprehension and writing) by their pupils.

The institutions in Higher Education responsible for teacher training must also take part in this movement providing training opportunities for teacher trainees and in-service teachers emphasizing the need for a transversal approach in teaching, especially in what concerns the mother tongue, and teamwork.

A study conducted by me (Sá, 2008b) concerning teacher trainees showed that teachers in Higher Educations institutions should:

- involve their students in project work demanding a collaborative attitude among them and also between the teacher and his/her students;
- create partnerships with other teachers of other subjects and their students;
- promote the acquisition/development of ICT competences and the use of web 2.0 tools, because they generate interactions that can not exist otherwise.

Now I am involved in a research project centred in the creation of communities including language teachers, supervisors and researchers presenting the

characteristics above mentioned (Andrade *et al.*, 2008) and it is really working, although there are always some problems.

Next school year we will be analysing the data we are collecting now and I sincerely believe the conclusions will show that this is effectively a better way of doing this kind of work in Education as elsewhere.

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Rôle de la mémoire lexicale orthographique dans l'acquisition de l'orthographe lexicale

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Pour mieux comprendre les facteurs cognitifs qui interviennent dans l'acquisition du langage écrit, il est nécessaire d'étudier les caractéristiques du système d'écriture dans lequel ils s'inscrivent. Catach (1978) définit le français écrit comme étant un plurisystème dans lequel coexistent des unités significatives et non significatives. Les mots y sont représentés selon trois dimensions linguistiques: phonographémique, morphographémique et logographique.

La phonographie fournissant à l'écriture les bases de sa structure, elle constitue la clé de l'écriture (J.-F. Jaffré, 2003). C'est ce qui permet de comprendre le rôle que joue le traitement phonologique dans l'acquisition du langage écrit.

Les dimensions morphographémique et logographique utilisent la phonographie comme unité de base pour coder des unités de sens à l'aide de morphogrammes (dimension morphographémique) et de logogrammes pour distinguer les homophones (dimension logographique). La représentation graphique du français écrit représente non seulement des unités phonologiques, mais également des unités sémantiques (sémiographie linguistique). Notre système alphabétique est donc à base mixte puisqu'il représente à la fois la phonographie et la sémiographie. Pour certains chercheurs, la sémiographie est la superstructure de l'écriture, tandis que la phonographie en est l'infrastructure (Jaffré, 2003). Le rôle de la sémiographie est majeur et permet de rendre compte du rôle complémentaire du traitement orthographique dans l'acquisition du langage écrit. Ainsi, notre système d'écriture permet de transcrire du sens à partir des sons du langage. Le système d'écriture du français a adopté les lettres de l'alphabet latin pour transcrire les phonèmes. Toutefois, cet alphabet, composé de 26 lettres, ne permet pas de coder avec exactitude l'ensemble des 36 phonèmes de la langue parlée. Les scribes ont tenté de résoudre cette distorsion en combinant plusieurs lettres et en ajoutant des marques diacritiques (cédille, accents, tréma) pour permettre de représenter tous les phonèmes de la langue. Le français standard comporte ainsi 130 graphèmes et 5 marques diacritiques pour coder ses 36 phonèmes. Ainsi, l'unité de base de français écrit n'est pas la lettre, mais le graphème, unité graphique qui renvoie au phonème.

La complexité d'un système d'orthographe alphabétique à base phonographémique peut se mesurer, entre autres, par le calcul du degré d'incertitude associé à l'écriture d'une association phonème-graphème ou à la lecture d'une association graphème-phonème (Lété, Peereman, & Fayol, 2008). Ce degré d'incertitude est appelé « consistance » ou « inconsistance ». Le degré d'inconsistance situe les systèmes d'écriture alphabétique sur un continuum permettant d'en qualifier les orthographe d'« opaques », de « profondes » ou de « transparentes » (J.-P. Jaffré & Fayol, 1997). Des études comparatives interlangues ont permis de montrer que le système orthographique du français (tout comme l'anglais) est l'un des systèmes les plus opaques en raison de son degré élevé d'inconsistances phonographémiques (Alegria & Mousty, 1996; Weekes, Castles, & Davies, 2006).

La dimension morphographémique du français est, elle aussi, complexe. Les morphogrammes dérivationnels (affixes) et flexionnels (lettre ou groupe de lettres qui marquent le nombre, le genre, le temps, etc.) sont pour la plupart inconsistants et sans contrepartie phonologique (Peereman & Sprenger-Charolles, 2007). Les morphogrammes verbaux sont homophones hétérographes, c'est-à-dire qu'une même forme phonologique prend des formes écrites différentes (ex. : il mange – ils mangent) dans plus de 80 % des cas.

Enfin, la dimension logographique n'est pas sans poser de nombreux problèmes pour l'apprenti scripteur du français puisque cette langue comporte de nombreux logogrammes homophones hétérographes (ex. : vers, verre, ver, vert, vair).

Les effets de complexité des systèmes alphabétiques comme le français et l'anglais rendent l'acquisition des connaissances orthographiques dans ces langues plus difficile que dans les langues transparentes telles que l'espagnol et l'italien (Alegria & Mousty, 1996; Lété, et al., 2008; Seymour, Aro, & Erskine, 2003; Weekes, et al., 2006). Dans un système orthographique transparent, disposer de la représentation phonologique de chaque mot et de règles de transcodage phonographémique suffit pour orthographier la quasi-totalité des mots. Par contre, dans des systèmes orthographiques opaques, les règles de transcription ne suffisent pas à orthographier des mots de façon conventionnelle. Comme le français comporte un nombre plus important d'inconsistances phonographémiques (46 %) que d'inconsistances graphophonémiques (15 %), l'application de règles de correspondance phonographémique permet d'orthographier de façon conventionnelle moins de la moitié des mots.

Ainsi, dans un système opaque tel que le français, l'acquisition de l'orthographe est plus difficile que celle de la lecture et ces difficultés sont imputables aux dimensions

phonographémique et morphographémique de notre système d'écriture (Peereman & Sprenger-Charolles, 2007). La découverte du système alphabétique ainsi que les connaissances phonographémiques et morphographémiques ne suffisent en effet pas pour écrire les mots français de façon conventionnelle. Les enfants doivent nécessairement acquérir des connaissances orthographiques lexicales spécifiques aux mots (ex.: le phonème /o/ du mot *bateau* s'écrit à l'aide du graphème « eau ») ainsi que des connaissances orthographiques plus générales concernant les régularités orthographiques propres à chaque langue. Les régularités orthographiques permettent d'orthographier les mots. Les facteurs cognitifs qui interviennent dans l'acquisition du langage écrit varient en fonction de la consistance et de la taille des unités pour coder le langage écrit (phonème, syllabe, rimes et mots). Ainsi, dans un système alphabétique transparent, la connaissance d'un nombre limité de correspondances phonographémiques permet d'orthographier la quasi-totalité des mots de l'oral. La charge cognitive est donc moindre en mémoire. Tandis que, dans des systèmes alphabétiques opaques comme celui du français, il est nécessaire de disposer d'une bonne mémoire lexicale orthographique à long terme pour acquérir une représentation orthographique précise de nombreux mots. De plus, même pour représenter la forme orthographique non conventionnelle des mots, l'enfant doit disposer en mémoire des différents graphèmes qui correspondent aux unités phonologiques repérées. Ainsi, même si un enfant possède une bonne capacité de traitement phonologique, s'il ne peut mémoriser les graphèmes correspondant aux phonèmes, il lui sera impossible de produire les phonogrammes composant les mots. Le maintien en mémoire à long terme des représentations orthographiques des mots, quelle que soit la longueur des représentations graphiques des unités linguistiques (mots, morphèmes, graphèmes, lettres), est donc essentiel. Une capacité mnésique déficitaire peut en conséquence entraîner des troubles d'apprentissage de la lecture et de l'orthographe.

Depuis les trois dernières décennies, les recherches se sont majoritairement centrées sur le rôle que pouvait jouer le traitement phonologique dans l'acquisition du langage écrit (Écalle & Magnan, 2002, pour une synthèse en français). Il y a un large consensus voulant que les capacités de traitement phonologique (encodage, rétention, rappel et manipulation des représentations phonologiques) et l'apprentissage du langage écrit entretiennent des relations fortes et spécifiques. Les capacités de traitement phonologique apparaissent comme étant à la fois la cause et la conséquence de l'apprentissage du langage écrit.

Plus récemment, d'autres études se sont penchées sur l'hypothèse d'un lien entre la capacité de traitement visuoattentionnel et l'acquisition du langage écrit. L'hypothèse

visuoattentionnelle a tout d'abord été défendue dans le cadre d'études montrant que certains enfants dyslexiques présentent un trouble sélectif du traitement visuoattentionnel bien qu'ils disposent d'une capacité de traitement phonologique dans la norme (Valdois, 2008, pour une synthèse).

L'hypothèse visuoattentionnelle a également été confortée par une étude de Bosse et de ses collaborateurs (2007). Ces chercheurs ont en effet montré qu'il est possible de distinguer des sous-groupes de dyslexiques distincts à partir non pas de leurs performances en lecture, mais de leurs capacités phonologiques et visuoattentionnelles et que ces deux facteurs contribuent de manière importante et indépendante à la performance de lecture de ces enfants. Selon cette étude, la majorité des dyslexiques présentent un trouble cognitif isolé (44 % un trouble visuoattentionnel et 19 % un trouble phonologique). Toutefois, 20 % de ces dyslexiques ne présentent aucun de ces 2 troubles.

Bien que le rôle du traitement phonologique et du traitement visuoattentionnel dans l'apprentissage du langage écrit semblent bien étayés, il est toutefois manifeste que les capacités de traitement phonologique et de traitement visuoattentionnel ne permettent pas à elles seules d'expliquer le développement du langage écrit ainsi que l'ensemble de ses troubles, en particulier celui concernant l'acquisition des connaissances lexicales orthographiques. La nécessité demeure donc d'identifier les autres facteurs cognitifs susceptibles de faire varier l'acquisition du langage écrit, puisque ni l'hypothèse phonologique ni l'hypothèse visuoattentionnelle ne permettent d'expliquer l'ensemble de cette variabilité.

Bien que le rôle de la mémoire lexicale orthographique soit évoqué dans l'ensemble des modèles théoriques, aucun ne considère cette mémoire comme étant un facteur cognitif déterminant dans l'acquisition du langage écrit. La mémoire lexicale joue pourtant un rôle majeur dans l'établissement des processus tant phonologique (analytique) qu'orthographique (global). En effet, la mémoire lexicale orthographique, qui a pour fonction d'encoder et de stocker des informations orthographiques phonographémiques, graphophonologiques, morphographémiques et logographiques, soit sous forme de représentation abstraite des mots, soit sous forme de schémas d'activation (trace-mots), selon la conception théorique adoptée, permet l'élaboration de l'ensemble des connaissances de l'écrit.

Le constat clinique de plaintes relatives à un problème de rétention à long terme des connaissances lexicales orthographiques exprimées par des enfants et des adultes dyslexiques ou non suggère que la mémoire lexicale orthographique à long terme pourrait jouer un rôle important dans l'apprentissage de la lecture et de l'orthographe.

En outre, une atteinte sélective de cette mémoire entraîne des formes distinctes de dyslexie-dysorthographe. En effet, une difficulté d'encodage entrave l'élaboration des processus phonologique (analytique) et orthographique (global) et par conséquent entraîne une dyslexie-dysorthographe mixte, tandis que des difficultés de maintien des représentations orthographiques en mémoire lexicale à long terme nuiraient au développement du processus orthographique (global) et entraînent une dyslexie mnésique (de surface).

Le rôle de la mémoire dans l'acquisition du langage écrit a été pour la première fois évoqué par Goulandris et Snowling (1991). Ces auteurs ont présenté le cas d'une étudiante dont les caractéristiques en orthographe témoignaient de l'utilisation massive du processus phonologique sans connaissance de l'orthographe conventionnelle. L'analyse des déficits cognitifs a révélé un déficit sévère de mémoire visuelle. Les auteurs ont alors avancé l'hypothèse d'un déficit de la mémoire comme pouvant être le facteur cognitif responsable du trouble de langage écrit de l'étudiante.

Par la suite, plusieurs études ont tenté de cerner le rôle de la mémoire visuelle dans l'acquisition du langage écrit, mais seulement quelques-unes ont pris en compte la capacité de mémoire à long terme (Caravolas, Hulme, & Snowling, 2001; Casalis, 2004; Goulandris & Snowling, 1991; Kremin & Dellatolas, 1996; Romani, Ward, & Olson, 1999; Sprenger-Charolles, Cole, Lacert, & Serniclaes, 2000). Ces études n'ont pu établir de lien entre la mémoire visuelle à long terme et l'acquisition du langage écrit. Ces chercheurs en sont venus à la conclusion que la mémoire visuelle à long terme n'était pas un facteur cognitif causal des difficultés d'acquisition du langage écrit. Toutefois, les conclusions quant au rôle de la mémoire dans l'acquisition du langage écrit doivent être nuancées. En effet, l'efficacité de la mémoire à long terme a été évaluée au moyen d'épreuves de rappel de formes géométriques complexes ou de symboles de nature non linguistique. De plus, le rappel a été réalisé dans un délai relativement court de 30 à 60 minutes.

Les résultats de ces études ne permettent pas d'infirmer l'hypothèse selon laquelle la mémoire lexicale orthographique jouerait un rôle dans l'acquisition du langage écrit dans la mesure où les stimuli utilisés pour évaluer cette mémoire n'étaient pas de nature linguistique. Toutefois, ces études suggèrent que le déficit de mémoire visuelle non spécifique au langage écrit, qui entrave l'élaboration du processus orthographique des enfants dyslexiques dysorthographiques, n'est pas la conséquence d'un déficit général de la mémoire visuelle à long terme.

Récemment, Cohen et Dehaene et leurs collaborateurs (2004; 2005) ont permis de conforter la contribution de la mémoire lexicale orthographique dans le traitement

des mots écrits. En effet, ces chercheurs postulent qu'au cours de l'apprentissage du langage écrit, un réseau neuronal qui était tout d'abord dédié aux traitements des stimuli visuels, se « recycle » progressivement pour se spécialiser dans le traitement de la forme visuelle des mots (FVM). Ce système neuronal aurait pour fonction principale d'encoder et de stocker les propriétés abstraites de l'ensemble des formes visuelles des mots. La mémoire lexicale orthographique peut alors être considérée comme sous la dépendance de ce système neuronal de traitement nommé par ces chercheurs « l'aire de la forme visuelle des mots » (AFVM). L'ensemble de ces représentations orthographiques stockées en mémoire, soit l'ensemble de la FVM, est communément appelé le *lexique orthographique*, dont dispose un sujet pour orthographier les mots par mémoire visuelle (lexicale orthographique).

L'AFVM semble être spécialisé dans le traitement des représentations abstraites des mots écrits chez les personnes lettrées, et ce, quels que soit le système d'écriture (alphabétique, idéosyllabique, etc.), la typographie (a, a, a, A, etc.), la couleur ou la casse (A, a) (Cohen & Dehaene, 2004).

Trois études ont été réalisées afin de démontrer que l'acquisition des connaissances lexicales orthographiques acquises de façon implicite et explicite dépendrait de différentes capacités cognitives indépendantes, dont notamment la capacité de mémoire lexicale orthographique (rétention à long terme).

Ces trois études ont été menées auprès d'une population d'enfants franco-québécois, issus d'un groupe initial de 338 enfants, suivis de la fin de la maternelle à la fin de la deuxième année. Diverses tâches ont été soumises aux participants au cours de cette étude longitudinale, avant l'apprentissage du langage écrit, et lors de cet apprentissage. Les tâches visaient à évaluer le niveau des connaissances orthographiques implicites (maternelle) et explicites (première et deuxième année) ainsi que la contribution respective des facteurs cognitifs (traitement phonologique, traitement visuoattentionnel et mémoire lexicale orthographique à court et à long termes). Ces études sont les premières, à notre connaissance, à examiner le rôle de la mémoire lexicale orthographique sur l'acquisition ultérieure des connaissances orthographiques implicites et explicites à la fin du premier cycle du primaire.

La première étude a été réalisée en fin de maternelle ; elle a permis de constater la précocité des connaissances lexicales orthographiques implicites (Stanké, Flessas, & Ska, 2008). En effet, en maternelle au Québec, seuls le nom des lettres de l'alphabet et les correspondances graphèmes - phonèmes de base sont enseignés de façon explicite, du moins dans les écoles qui ont participé à cette étude. L'orthographe des mots ne fait donc pas partie de l'enseignement explicite requis par le Ministère de

l'Éducation au Québec. Même si ces enfants doivent nécessairement utiliser les connaissances, portant sur les correspondances qui leurs ont été enseignées à l'école, orthographier des mots suppose nécessairement de leur part d'utiliser des connaissances orthographiques acquises de façon implicite. Cette première étude a également permis de montrer que la précision et l'étendue des connaissances orthographiques implicites, sont fonction de différentes capacités cognitives, dont la capacité de mémoire lexicale orthographique à long terme qui rend compte de la part de variance la plus importante de la variabilité de ces connaissances. (Stanké, et al., 2008) .

La seconde étude, réalisée en fin de première et de deuxième année auprès des mêmes sujets, a permis d'établir le rôle prédictif de la mémoire lexicale orthographique sur l'acquisition ultérieure de connaissances orthographiques explicites et sur le maintien de celles-ci à long terme (Stanké, manuscrit en préparation). En effet, parmi les facteurs cognitifs étudiés en maternelle (traitement phonologique, visuoattentionnel et de mémoire lexicale orthographique), le facteur le plus important lié aux connaissances lexicales orthographiques explicites de première et deuxième année est d'abord la capacité de mémoire lexicale orthographique à long terme ; celle de la mémoire à court terme vient ensuite. Ces résultats suggèrent que la précision des connaissances orthographiques dépend largement de la capacité de rétention en mémoire et non de la capacité d'encodage, puisque cette capacité de mémoire à long terme explique un pourcentage plus élevé de la variabilité des connaissances orthographiques lexicales que celle de la mémoire à court terme.

Enfin, la dernière étude réalisée à la fin de deuxième année, toujours auprès des mêmes enfants suivis depuis la maternelle, a permis de mettre en lumière le rôle majeur des connaissances orthographiques implicites, acquises avant l'apprentissage formel de l'écrit, sur l'étendue ultérieure des connaissances orthographiques explicites (Stanké, Flessas, & Ska, à paraître en 2009). Ces connaissances sont à la base de l'acquisition d'une orthographe répondant aux normes orthographiques. Ce rôle a été étudié en lien avec les facteurs cognitifs mis en jeu dans l'apprentissage du langage écrit, précédemment étudiés. Parmi tous les facteurs étudiés en maternelle, les connaissances orthographiques implicites constituent le facteur prédictif le plus puissant de l'acquisition ultérieure des compétences orthographiques explicites. Le fort impact des connaissances orthographiques implicites des enfants de maternelle sur l'acquisition ultérieure de leurs compétences n'est pas surprenant, car le niveau de ces connaissances est à la fois fonction de la capacité de mémoire orthographique lexicale, de la capacité de traitement phonologique et, dans une moindre mesure, de la capacité

visuoattentionnelle. Cette dernière phase de la recherche a permis d'observer la précocité et la diversité des connaissances orthographiques qui se révèlent beaucoup plus tôt que les modèles développementaux ne le prédisaient. Elle a également permis de mettre en lumière l'hétérogénéité du niveau de ces connaissances, parmi l'ensemble des participants de l'étude.

Les résultats issus de ces trois études présentent un intérêt non négligeable dans la compréhension de l'acquisition du langage écrit. En effet, ces recherches ont permis de montrer qu'avant même l'apprentissage formel de l'écrit, l'enfant témoigne de connaissances implicites non négligeables sur la langue écrite et que c'est à partir de ces connaissances que s'élaboreront ses connaissances explicites ultérieures. Ces connaissances sont tributaires de multiples facteurs parmi lesquels la capacité de mémoire lexicale orthographique, facteur cognitif dont la contribution n'avait pas été démontrée jusqu'à présent.

Les résultats de cette recherche montrent qu'il est possible d'envisager des outils de dépistage précoce (avant l'apprentissage formel) qui permettront d'identifier les enfants à risque de présenter des difficultés spécifiques d'apprentissage du langage écrit. Ce dépistage permettrait de mettre en place des interventions mieux ciblées et précoces, ce qui réduirait ainsi l'impact des difficultés sur les apprentissages scolaires.

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Children's utilization of written language in meaningful situations: literacy events in role play contexts

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1. Introduction

One of the main problems with early literacy is that is considered to be semantically opaque and/or polysemic. And this "indeterminacy" proliferates in view of its implications in school contexts.

In the present paper, our effort is to investigate literacy events occurring during "free choice" role playing activities enacted by preschool aged children (4;5–6 years old) in a Greek kindergarten setting. Our main concern is to contribute to a view of preschool literacy as a meaningful engagement in social semiotic processes. By this means, our framework mainly draws upon hallidayan concept of language literacy, in contrast with a rather narrow perspective of literacy as a set of neutral reading and writing skills that can be explicitly taught (the so called "autonomous model", Street, 1995).

As Halliday (1996, p. 340), points out "*in becoming literate, you take over the more elaborated forms of language that are used in writing – and the social values that goes with them*", moving up to a higher model of meaning situated in the overall social context. We could say, in a rather naïve way, that the two perspectives ("autonomous" vs "social-semiotic approach") are simply complementary, that is reading/writing skills are integrated in the whole literacy processes. This assumption, however, encounters some difficulties in face of teaching strategies, i.e. in function of its application into formal contexts such as pre-primary school, due to how teachers' do make sense of literacy processes.

That is the case of Greek kindergartens considered to be the place of learning and reinforcing "natural" literacy experiences (Hasan, 1996) towards school literacy.

In few words, Greek kindergartens are institutionally assigned to promote emergent literacy. The National Kindergarten Curriculum concerning the Language Program (reformed at 1999) replaced the reading readiness approach employed since that time adopting an emergent literacy perspective (e.g., Tafa, 2004). Consequently, it supports literacy workshops and the integration of written language in all kinds of activities.

For example, among other suggestions, it is clearly stated that "*Children are encouraged to take notes, to write as they wish, to express themselves through*

writing (e.g. cards, invitations or catalogues)" (*Cross Thematic Curriculum Framework*, 2002: 597). It seems that the work of kindergarten teacher has altered to a continuous provision of child to be engaged in literacy events (Giannikopoulou, 2002). But the fact is that it is a common place that usually pre-school teachers are making assumptions about emergent literacy which do not compass with those of the curriculum, thus opting for the "autonomous model": None of the basic principles, such as authentic communicative situations, neither previous experiences and knowledge is used as a source for teaching literacy. Thus, the "orthographic" approach –or, a small part of "recognition literacy" in Hasan's (1996) terms, seems to be still dominant in Greek kindergartens. (Its worthy to say that, although teachers are aware of the specificity and complexity of reading and writing processes, their persistence in the "orthographic path" could be explained by a long tradition in educational policy and practice in Greece).

These considerations lead us to reflect on the conditions under which a literacy teaching programme could be realised. In consistency with our assumption regarding literacy as social practice, our main effort was to create a congruent communicative situations existing in actual school settings apt to scaffold children's participation in literacy events as social practices.

Our first point concerns the notion of literacy events we adopted. We focused on literacy events following Heath's (1982: 93) outstanding definition, as "*any occasion in which a piece of writing is integral to the nature of participants' interactions and their interpretive processes*". Moreover, we should take into account also that "*[literacy] events are observable episodes which arise from practices and are shaped by them. The notion of events stresses the situated nature of literacy, that it always exists in a social context*" (Barton and Hamilton, 2000: 8).

However, the above presuppositions concerning social practices are not easy to be fulfilled in school contexts, because of the very nature of these –by definition – "non authentic" teaching communicative situations. Previous investigations in Greek kindergartens have shown the importance of schooling - even if more traditional methods of teaching literacy are employed - in developing reading and writing skills (Kondyli & Stellakis, 2005).

In fact, teaching and learning communication is an equally social situation, but with somehow "non-authentic" characteristics (teacher-initiated, decontextualised subject-matters, focused primary upon uncommonsense knowledge, etc) (see, e.g, Painter, 1999) we looked out for contexts into which the principles of socially situated literacy events could occur without curriculum impositions and/or restrictions.

In that sense, we choose “free-choice activities” (integrated into the official curriculum) as communicative situations characterized by low degree of school-like disciplinary frames (see below for more details), considered, thus, to be the enabling condition for the emergence of children’s literacy practices.

No doubt, the most popular practice during free-choice activities is role playing, an advanced form of play in which children, under teacher’s supervision, are prompt to be engaged in taking on social roles and to act out make-believe stories and situations (Schickedanz & Casbergue, 2004). Role play seems so to be the most meaningful activity for children through which they are motivated to be engaged in authentic literacy events. It seems that only in these communicative contexts children’s reservoir of literacy knowledge becomes fully activated. Previous studies have shown that when play environments have incorporated specific literacy-related stimuli, children spontaneously use these stimuli during pretend play (Hall & Robinson, 1997, Roskos, Tabors & Lenhart, 2004).

At this point we should clarify what we account for children’s “reading and writing”. Taken for granted that most of them are not yet in alphabetic phase, we considered as reading any attempt to make meaning out of a written text *interacting with other(s)*: That simply means that children are reading something to/for someone else. For example: G. reads a recipe book to his mates in the doll’s house. He states what the food to be prepared is and “reads” the recipe, based upon both the picture and his everyday experience.

As writing has been considered any effort to write down a message addressed to someone else by employing (quasi) linguistic and/or arithmetic signs. For example: F. pretending to be a cashier in the shop, wrote a receipt with the amount of “100 €”. Scribbles produced in various events were also considered as writing.

Research questions

The main purpose of this study is to investigate how role play reinforces literacy practices and what forms of literacy practices, such as reading and writing, emerge out of role play.

More specifically, research questions could be summarized as follows:

- Does literacy practice is a matter of making meaning which arises “naturally” in social interactions?
- Which kind of contexts privilege such literacy practices?
- How the communicative situation restricts/allows particular forms of reading and writing?

2. Procedure and data gathering

Greek kindergarten lasts two years and serves children from 4 to 5 and from 5 to 6 years old. For the first group the attendance is voluntary, while for the second the attendance is compulsory. Both groups follow the same curriculum and are aggregated in the same class, where they are provided with education-oriented care by staff with specialized tertiary qualification in education.

According to the official program there are two kinds of activities: whole class and free-choice activities. The first are based upon cross-thematic activities, while the later are taken place in various play corners mainly after arrival at school. They last about one hour and children can choose the play corner as well as their partners. For that reason the curriculum suggests the division of preschool classes into distinguished areas some of which should be permanent (discussion corner, construction area, library, art center), while others could be modularized (e.g. center for mathematics, doll house, music corner, computer area, laboratory for observation and discovery, shop center, hospital, etc) (Dafermou, Koulouri & Basagianni, 2004). During these activities it is at teacher's discretion to get involved in play or just to supervise it.

Method

Data collected through an ethnographic observational approach in a Greek kindergarten during a four week period (January – February 2009). Free-choice activities in various play corners were observed by a researcher, who, as neutral observer, recorded literacy events, that is events in which somehow a written text is integrated. When it was possible the researcher videotaped the whole process or took photos to augment this data and incorporated into the observation pattern. Through this ethnographic observation (kidwatching) we could gain insight into the ways children construct and express literacy knowledge (Owocki & Goodman, 2002).

The literacy events were registered into an observation pattern in which notes were taken about the play area, the participants, the duration, the purpose and the tenor of each interaction as well as the reading and writing episodes. As episodes were considered the instance(s) of the event, in which discursive practices are focused on a written text, which was to be read or to be written (see Appendix).

The case study took place in one public kindergarten class in a middle-class area of Patras. In this class there were 17 children, 9 in grade one of kindergarten (girls: 2, boys: 7, aged: 4-5) and 8 in grade two (girls: 3, boys: 5, aged: 5-6), (two children were not native speakers).

In the classroom under observation there were four play areas: a) doctor's office, b) small shop, c) doll's house and d) library. In order to enhance literacy practices, the researcher enriched the play areas with relevant artifacts [various kinds of paper, pencils, cards, notebooks, printed material (e.g. magazines, books, advertising leaflets, etc.)].

It is worthy to be mentioned that individual literacy events not co-involving other participants, such as personal reading or writing, were excluded because of their non-interactive nature.

Results

The number of literacy episodes registered was 214 in total: 111 were writing episodes and the 103 reading ones (Table 1). Even though we cannot argue for statistical relevance of our findings, the onset of literacy practices is evident in our case.

The great majority of literacy events occurred in doctor's office area (writing: 53, reading: 19) and secondly in doll's house area (writing: 32, reading: 26). As expected, in library corner the majority of registered episodes were reading ones (writing: 2, reading: 43).

Table 1
Writing and Reading episodes

DAY	Doctor's office		Small shop		Doll's house		Library		
	writing	reading	writing	reading	writing	reading	writing	reading	
1	9	2	2	1				2	16
2	5	2	3	2				1	13
3	4	2	4	2	1	3	1	3	20
4	4	2	1		5	2		4	18
5	3		3	1	5	2		2	16
6	4	1		1	2	2		2	12
7	2				2			3	7
8			1	1	2			1	5
9	3	1	1	1	3	4		3	16
10					2	2		4	8
12	3		4	2	1	3		2	15
13	3	1			3	3	1	2	13
14	1		1	1	1				4
15	3	1			1				5
16			2		2	3		2	9
17	3	3		2	1			6	15
18	3	3			1			3	10
19						2		2	4
20	3	1	2	1				1	8
	53	19	24	15	32	26	2	43	214

In doctor's office a great number of written texts has been noticed, mainly prescriptions; in shop play area there were receipts, and in doll's house area there was a variety of texts: messages, lists for shopping, postcards, texts on cakes (e.g.

names). In library the majority of episodes, as expected, were reading ones. As far as reading episodes in other corners are concerned, they deal with reading recipes or messages in doll's house, food boxes in doll's house and in shop, reading panels in doctor's offices. In some cases, although not so frequently, children read messages in mobile phones or received fax in doll's house.

It seems that the setting enacted certain interactions, co-involving, thus, embedded literacy episodes. The findings support the assumption about the significance of social context as the vehicle by which literacy is practiced. Spontaneous writing attempts carry clear cultural assumptions, since the texts are closely linked to their cultural function. Children seem to make meaning out of the texts, based upon previous experiences, with the mediation of social conventions of communicative events.

3. Conclusion and discussion

The results empirically not only support the assumptions about the emergence of literacy as socially situated practice. Children's previous social awareness that written communication is meaningful and that is part of cultural behaviors of the everyday world trigger reading and writing. In addition, observation of children's reading and writing in everyday contexts, such as role-play, provides evidence of their knowledge about the symbolic nature of written language as well as the purposes it is used for in certain communicative events. The communicative purposes of a scenario enact children's situated literacy practices and, therefore, enhance the socio-semiotic recourses of literacy events as a social dialogue. This social dialogue implies not only "recognition literacy" (making meaning and use of symbolic systems) but, also, "action literacy" (Hasan, 1996) (making meaning and use of texts) in socially-situated, every day genres (booklets, recipes, etc).

Lastly, this kind of observations illustrate the significance of pre-school education in the development of early literacy, by supporting children's investigation and engagement with written language not only in traditional whole class teacher-centered activities but, also, in authentic or "simulating" situations.

It is a matter of further discussion to which face of literacy each of these two situations privilege and if they can function complementary in order to empower school literacy.

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APPENDIX**Examples of registered literacy events**

OBSERVATION PATTERN	
EVENT NUMBER: 32	
Date Time -	12/2/2009
Duration	23'
Play area	Doctor's office
Participants	J. (boy, Grade 2) M. (girl, Grade 2) Z. (girl, Grade 1) M. (boy, Grade 1)
Total	(4)
Videotaped	Yes (), No (X)
Photographed	Yes (X), No ()
Event	J. is pretending the doctor and M. is his assistant, dressed in white robes. [J. wears the tag "DOCTOR"]. Z. is bringing her son (M.) for medical examination. He is suffering from sore throat. At the beginning they knocked the door and they spent some minutes waiting at the hall. [A medical examination takes place] After examination, M. asked for medical booklet and Z.'s answer that they had not brought it. M. suggested never visit doctor without the booklet.
Reading episode(s)	➤ J. explained to Z. and M. pointing to the relevant panel why there is this pain in M.'s throat.
Writing episode(s)	J. "wrote" a recipe for syrup (string of letters) and wrote the numbers "3" and "5". The first ("3") was to indicate that M. should take the medicine every three hours and the second ("5") for the number of days he should take it.
Notes	The language used was relevant to the communicative event. They exchanged greetings and the language used was rather formal.
OBSERVATION PATTERN	
EVENT NUMBER: 18	
Date Time -	7/2/2009
Duration	11'
Play area	Doll's house
Participants	G. (boy, Grade 2) K. (girl, Grade 2)
Total	(2)
Videotaped	Yes (X), No ()
Photographed	Yes (), No ()
Event	G. and K. are writing a shopping list. They decide to make a vegetable soup and buy, also, some fruits. G. is writing to a notebook but K. is also involved.
Reading episode(s)	➤ They are looking for letter /p/ to a calendar at the wall. They find it at days "Thursday" and "Friday" which starts with that letter.
Writing episode(s)	G. is writing the words "onion, cabbage, beans, pine apple". [in Greek: ΚΡΕΜΜΥΔΙ, ΜΑΠΑ, ΦΑΣΟΛΙΑ, ΑΝΑΝΑΣ] He wrote: «ΚΡΕΜΙΔΙ, ΜΑΠΑ, ΦΑΣΟΛΑ, ΑΝΝΑΣ, ΑΝΑΣ» In the first two words all the phonemes are written, in the third one phoneme (/i/) is omitted, but in this word is not so clear. The last word ("ananas") seems to be more difficult because the syllable "NA" there is twice. He writes the word two times: one as "ΑΝΝΑΣ» and one as «ΑΝΑΣ».
Notes	They had a very nice collaboration. K. continually told G. that he was doing well.

Preschool children's use of photography to document their out-of-school literacy practices and partners

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Introduction

James and Prout (1997) posit that research on children as subjects has had a long history, and that children are generally dismissed as expert researchers of their own lives and environments. Recently however, there has been a paradigm shift as research has begun to occur with children, and children are being positioned and valued as legitimate researchers of their own worlds. Clarke (2004) adds that children, if allowed, have the ability to be empowered as communicators of their own lived experiences and knowledge. The work of Rasmussen (2004) has shown how children can use photography to share their perceptions of the spaces they inhabit. Similar studies by Pahl (2006) and Sharples, Davison, Thomas, and Rudman (2003) have also investigated the ways young children have utilized photography as a way to document the people, places, and objects that are meaningful in their everyday lives.

This research examined and analyzed digital photographs taken by three and four-year-old inner city students, and explored how these photographs could potentially inform early childhood curriculum and pedagogy. The children's photographs centered on the people, places, objects, and communicative practices they deemed as significant in their everyday out-of-school lives. Although the use of photographs to record informants' lives has been used in a number of different contexts with children ranging in age from five to fifteen years (Bock, 2004; Pink, 2001); studies that involve three and four-year-old children's photographic documentation of their own lives has not been previously researched.

A review of the literature revealed a study by DeMarie (2001) who conducted a photography study with three to twelve-year-old children; however this study focused on children's documentation of their trip to a zoo. This study focused on a singular context with all the children following the same task. The children were also continually in the presence of an adult. In that study, photography acted as a tool for research, as opposed to representing the focus of enquiry. Burnett and Myers (2002) did a small-scale study with two groups of primary school children who investigated the use of literacy in their lives, using disposable cameras to record their literacy events and texts. Their study concluded that these children used

literacy as a way of maintaining and reinforcing relationships; as a means of organizing life, as a vehicle for learning, as a reflection of their identities; and for private pleasure. Another study, PhOLKS (Photographs of Local Knowledge Sources) looked at elementary school children's use of photography and narrative with the intent that these photographs would inform teachers of what children's families cared about and knew outside of the classroom. Other studies (e.g., Beilin, 1991; Kose, 1985) examined the ways that children and adults differ in their use of cameras and understandings of photographs.

The research questions guiding this study were: i) What do the children's photographs reveal about the people, places, objects, and meaning-making practices that are meaningful to them in their out-of-school contexts?, and ii) How can the students' photographs assist in the development of an early childhood curriculum?

The Context and Participants

This study occurred in a prekindergarten classroom situated in a community school¹ in Saskatchewan. The area where the school is located is comprised of primarily low-rental housing (e.g., small homes and apartment buildings) and many of the children's parents have more than one job in order to meet their family's basic needs. The prekindergarten classroom had an enrollment of thirteen children (four boys and nine girls). The students in the classroom were of Caucasian, Aboriginal, and Nigerian ancestry.

Prekindergarten programs were developed in the province of Saskatchewan to provide three and four-year-old students with a holistic learning program, and include a school-based family involvement program and a home visiting program. Building on children's and families' interests and strengths is a key element of these programs. This philosophy reflects Hohmann and Weikart's (1995) belief in the importance of developing collaborative and supportive early childhood classroom climates with young children and their family members.

Prekindergarten programs also represent young children's first introduction to school in a formal setting. Therefore, creating meaningful connections to the children's home lives by inviting the children's immediate and extended families into the classroom, visiting the children's homes and neighbourhoods, and referencing their out-of-school lives is crucial to young children's sense of security and ease of transition into these early childhood programs. This perspective supports the understanding that young children's social worlds, including the various meaning-

¹ Community schools were implemented in the province of Saskatchewan in 1980 to provide Aboriginal students with a learning environment that is culturally affirming and reflects their histories, experiences, and educational needs (Saskatchewan Education, 1996).

making systems that they tap into in their everyday lives can inform early childhood teachers of their interests, literacy practices, and funds of knowledge (Moll, Amanti, Neff, & Gonzalez, 1992).

Theoretical Frameworks

This study has been influenced by theories of social constructivism (Au, 1998; Vygotsky, 1978), multiliteracies (New London Group, 1996), and the New Literacy Studies (Barton & Hamilton, 1998; Gee, 1996; Hamilton, 2000; Pahl & Rowsell, 2005). Social constructivists argue that children should be provided with opportunities to engage in authentic literacy and multimodal activities. Bers, Ponte, Juelich, Viera, and Schenker (2002) advocate for the engagement of young children in the creation of their own personally meaningful projects and argue that children can play an active role in the design of early childhood curriculum. Edwards, Gandini, and Forman (1998) and Malaguzzi (1993) expand on this notion, suggesting that the role of early childhood programs is to encourage children to focus on topics that are of interest to them. They add that early childhood educators need to observe and listen to children as children continuously suggest what interests them and what they would like to explore in a deeper way.

A multiliteracies perspective proposes that there are multiple ways of representing meaning. Hodge and Kress (1988) and Kress (1993, 1997) support this view, suggesting that children utilize multiple forms of literacy such as play, drama, and digital multimedia literacies to represent and construct meaning in their lives. Rogers and Schofield (2005) argue that by emphasizing only “school” literacies with students, and neglecting “the range of artistic expression, popular cultural influences, and multimedia savvy they bring, simply pushes students further toward the margins of the classroom and our society” (p. 208).

The New Literacy Studies looks at literacy in everyday life. Theorists such as Street (1984) and Gee (1996) draw on research focused on communication and anthropology to look at the role of literacy in people’s lives. Pahl and Rowsell (2005) argue that the New Literacy Studies have changed the concept of how researchers think about literacy, and recognize that literacy is a social practice, “something that people do in everyday life, in their homes, at work, and at school” (p. 11).

Methodology

In this study I adopted an action research methodology (e.g., McNiff, 1995), as well as a methodological approach which recognizes young children as expert researchers of their own lives and promotes their right to have a “voice” in research projects involving them (Burke, 2005; Nutbrown & Hannon, 2003). Altrichter, Posch,

and Somekh (1993) argue that 'action research' is research by practitioners to improve practice. They add that action research is primarily concerned with change, and is grounded in the idea that development and innovation are an essential part of professional practice.

Recently in early childhood education, researchers have questioned the best means of allowing for the views of children to be appreciated. Burke (2005) also questions the role of the adult in a research environment and asks, "Can children's participation as researchers and reporters on their own lives be achieved in studies involving them?". Nutbrown and Hannon (2003) argue that including children as research informants brings them into the centre of discourse about educational research. This perspective supports the "mosaic approach" developed by Clark and Moss (2001), which is a technique of listening to the voices of very young children in research. The mosaic approach is a flexible, adaptable multi-method tool in which children's own photographs, maps, and drawings can be combined with talking and observing to gain a deeper understanding of children's perspectives on the places they inhabit in early childhood.

In this particular study, a number of methodological challenges had to be addressed. Similar to Burke's (2005) study, group conversations with the prekindergarten students focused on how to operate the camera, what kinds of photographs might be taken, and how photographs would be used in this study. These conversations occurred before the children took home the camera to document their home and community lives. For three months (October-December) the children sporadically took photographs of one another in the classroom, of wooden block structures they developed, or of specific pieces of artwork they created. The next challenge was ensuring that each child would be able to take photographs of their everyday literacy experiences for a one week period in their homes and neighbourhoods with minimal adult interference.

Data Collection and Analysis

This study occurred over a ten month timeframe and data were collected through qualitative research field procedures. A range of data collection methods were utilized throughout the study: field notes, student photographs, video-recorded conversations with each of the thirteen students (focused on their photographs and the collection of artifacts), and informal conversations with the prekindergarten children, their siblings, and adult family members. The children's involvement in the study as co-researchers centered on a thirteen week period (January-April) when each child took home the classroom digital camera for a one-week timeframe to record the people, places, objects, and meaning-making practices that played an

integral role in his or her out-of-school life. During this period, each child took home a small plastic bag containing the classroom digital camera, two extra batteries, and a note describing the purpose of the study (which was previously discussed with each child's adult family members at the initial home visit in September).



Christian, age 4, his self-portrait holding our classroom digital camera

In a grounded theory approach the researcher attempts to derive a general, abstract theory of a process, action, or interaction grounded in the views of the participants in a study (Creswell, 2003). This process involves using multiple stages of data collection and the refinement and interrelationship of categories of information (Strauss & Corbin, 1990, 1998). Thirteen prekindergarten children were involved in the study, and a combined total of 1382 images were taken by the three and four-year-old students. The children's photographs were then divided into a number of categories based on the visual images documented by the co-researchers (Appendix One). A number of categories were developed as a result of the thirteen weeks the children occupied the classroom digital camera. The photographs were divided into the following coding schemes, many of which overlapped: indoors, outdoors, homes, commercial locales, in the vehicle, siblings, parents, adult caregivers, extended family members, friends, pets, toys, books, print, puzzles, games, stuffed animals, and digital technology (digital cameras, computers/Internet, Xbox games, television, CD players).

The Photography Project

In Saskatchewan's prekindergarten programs, home visits play a central role in providing a bridge between the students' home and school lives. Each September, teachers visit their students' homes to learn more about their interests and family members, and to share the philosophy of the prekindergarten curriculum. Of the thirteen children enrolled in the program, five children were returning for their second year of prekindergarten (as four-year-old students), three of the newly enrolled students had older siblings or cousins previously in the program and I was

familiar with their families, and the remaining five children and families were completely unfamiliar with the early childhood program and the school. When I explained the study to the families, all of the families agreed to be involved in the project, although one family was not able to provide consent for the actual name of their child to be used since she was a foster child who they were in the process of adopting. At these home visits, four of the families immediately shared photographs with me that their prekindergarten child has already taken with their family's digital camera. All of the photos were of family members at different celebrations (e.g., weddings, picnics in the park, family gatherings).

From October to December I discussed with the children the various types of photographs they might want to take in their homes and communities. I explained to the children that I wanted them to take pictures of the toys that were important to them, the people in their lives who they play with, and the activities they like to do in their homes. The children had a variety of ideas of what they could take pictures of such as, their pets, siblings, toys, and restaurants. All of the students' ideas during this session were recorded on chart paper with drawings beside each printed word.

A list was made up with the children documenting what week each child would take home the camera. This list was referenced to every week throughout the study, as the children eagerly read or helped their peers read the next name on the list. Each child took home the camera on Thursday afternoon (the children do not attend school on Fridays – Fridays are reserved for home visits or family involvement days in the classroom) and the camera was returned the following Thursday when the pictures would be downloaded on the classroom laptop computer. Every week each child was videotaped describing his or her photographs, and often one or two of their classmates would also be interested in learning about the child's photographs, and would ask each child questions or comment on the photographs. The number of photographs taken per child ranged from 35 images to 325 images.

Findings

The first question that guided this study was, "What do the children's photographs reveal about the people, places, objects, and meaning-making practices that are meaningful to them in out-of-school contexts?" All of the children involved in the study took numerous photographs of their siblings, parents, cousins, aunts, uncles, grandparents, and godparents. Padmore's (1994) literacy study looked at the influence of *guiding lights*² in children's literacy lives. Padmore defines the term *guiding light* as individuals who play a very important role in our literacy

²The term *guiding light* has been used to refer to individuals who play a very important role in our literacy development.

development. Her study, along with others' work (e.g., Gregory, 1998; Volk, 2001; & Zukow, 1989) have focused on the role played by older siblings in linguistic minority families where parents do not speak the language, or older siblings' interpretation of the teachings of school and their ability to present it in an understandable form to their young siblings through play at home.

In this study I use the term "guiding light" to define the people who play a seminal role in the students' literacy and multimodal development (e.g., play, storytelling, digital literacy, games). Through photography, the children documented the important role relationships with family members, community members, and pets played in their everyday lives, specifically in their narrative and play interactions. In the majority of instances, Bruner's (1986) notion of *scaffolding* played a role in this study. This metaphor describes how adults or older experts provide a scaffold to assist young children in their learning. The young co-researchers in the study often described how the family and community members in their photographs supported their learning by sharing their expertise on how to navigate computer games, solve puzzles, or read books.

The second research question in this study asked, "How can the students' photographs assist in the development of an early childhood curriculum?". The children's photographs revealed the important role family, friends, and pets play in their lives, and highlighted the reality that students bring different discourses they are involved with outside of the classroom into the classroom. Valuing young children's contributions to the early childhood classroom supports Pahl and Rowsell's (2005) work with the New Literacy Studies. They suggest that the New Literacy Studies offers a new way of looking at students as involved in literacy in a number of different domains, and a way of seeing literacy in the classroom as part of everyday life – making the classroom both local and global.

Nieto (1999) suggests that if teachers indeed value home and community literacies, then they must consider how to use this knowledge and appreciation of children's homes cultures, to promote learning for all students. Gregory, Long, and Volk (2004) concur, adding that children have had relevant and valuable experiences with literacy before and outside of school and suggest that educators need to explore ways to link mandated curriculum and standards to children's local funds of knowledge. Deplit (2002) agrees, arguing that it is important to acknowledge the legitimacy of children's lives beyond the classroom. The photographs taken by the children in this study became topics of interest and learning in the classroom, and reflect Delpit's argument that children should be taught in ways other than worksheets, textbooks, or activities that make no reference to their lived experiences. Often in early childhood classrooms children do

learn about families, pet, and community workers through worksheets, fiction books, and teacher-made materials. Having the children's photographs, and accompanying drawings and stories explaining their pets, family members, and images of popular culture enabled the learning to be more personally meaningful to the young students.



Willow's explanation of her drawing during the Photography Study.

I'm standing on my bed, and I took a picture of Mya and Orion (older sisters), and my mom! Yeah, I did, and then I put on all my dresses and had a fashion show. Really – I did! I'm not kidding! We were in my Cinderella bedroom.

Her sister Orion then acted as the photographer and documented Willow in all of her dresses. When Willow explained the concept of a "fashion show" to her classmates (3 four-year-old girls) they raptly listened to her story and studied the photographs of her in the

different outfits. Two days after this conversation, the girls started having fashion shows in the classroom, using the dress-up clothes and pieces of fabric found in the room.

This study also taps into the significance of popular culture in young children lives. Bennett, Emmison, and Frow (1999) state that popular culture relates to the social and cultural practices people engage in and find personally meaningful and pleasurable. The previous illustration and narrative notes the role of popular culture through media (reality show – *Project Runway*), and the role older siblings play in influencing their younger siblings' literacy and multimodal development through play. All of the children in the study took photographs of various forms of screen technologies and popular media culture, such as: children's television programs, adult television programs, Xbox computer games, children's websites, and movie clips and videos from the video-sharing website, YouTube. Boyd (1997) and McNaught et al. (2000) state that while many parents view popular media culture positively, it is often banned from early childhood settings.

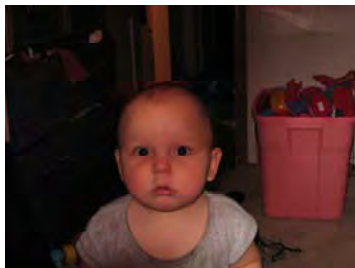
The roles of *Dora the Explorer*, *Spiderman*, *Max and Ruby*, and *Kim Possible*, as well as several other characters in popular children's media were of interest to the children and were evident in their photographs. At times, the children also took on these characters in their dramatic play and were encouraged to do so in the

classroom. This reflects Arthur's (2005) perspective that the inclusion of popular media culture in early childhood educational settings taps into children's interests and pleasures and respects children's agency. However, during the majority of dramatic play episodes in the classroom, the children seemed to prefer taking on the roles of babies, baby-sitters, older siblings, shop-keepers, waiters and waitresses, brides, parents, pets, or girlfriends and boyfriends as they were very familiar with these "real-life" roles in their out-of-school lives.

At the Photography Exhibit held in the classroom at the conclusion of the study, each child was asked to choose for display their most meaningful photograph and to provide a narrative describing why they liked that particular image. Interestingly, none of the children chose a photograph representing an image of popular culture – twelve out of thirteen children chose photographs of family members (e.g., siblings, parents, extended family, pets), and one child chose a picture of the pilot light in his furnace (his fire). The following images represent four of the children's favourite photographs taken by them during the study.



Arieanna: *It's my kitty and my dad's hand! (giggling). Her name is Dora. I like her because her plays with me.*



Christian: *This is my brother, Brayden. I can carry him and I help him walk. He plays with me too.*



Lawrence: *It's a picture of my mom with a baby (his cousin, Erika). I like it because I like my mom in this picture.*



Niomi: *I really like this picture of Pumpkin and Spaz. Pumpkin is a Calico cat and she has a collar. I like Pumpkin because I like Calico cats.*

Conclusion

Based on the children's photographs in this study, it is evident the crucial role families play in shaping children's identities and their orientation to literacy. This has also been extensively discussed by Gregory and Williams (2001), and Mahiri and Godley (1998). McCarthy (2002) argues that when teachers encourage students to share their identities within classroom contexts, they can collaboratively create a 'third space' (Gutierrez, Baquedano-Lopez, & Turner, 1997) in which school norms and students' lived experiences meet and ensure that children have agency and voice, similar to the classroom spaces described by Dyson (1997, 2000). The photographs taken by the children in this particular study sparked conversations, drawings, printed text, dramatic play re-enactments, and various focuses of learning amongst the children based on their interests (e.g., fashion shows, restaurants, pet stores, babies).

Bourdieu (1977) suggests that the ability of educators to transform pedagogical spaces relies in part on their recognition and celebration of the 'cultural capital' young children bring with them to the site of literacy learning. This also parallels Moll et al.'s (1992) work which acknowledges children's expertise and "funds of knowledge" before they enter classrooms, and Marsh's (2005) observations of children as having a wealth of knowledge based on their experiences as media consumers and users of new technology.

Mitchell and Reid-Walsh (2002) suggest that the 'gaze' of children can be accessed when their representations through photographs are involved and valued. They argue that children's photographs taken without adult supervision may also challenge adults' notions of children's play, as was evident in this study. Although this study provides only a glimpse into the impact the New Literacy Studies are having on contemporary early childhood classrooms, this research did highlight: i) the communicative practices children enjoy and engage in at their homes and in their communities based on their own perspectives; ii) the impact their photographs had on their play practices in the classroom; iii) the powerful role of young children as co-researchers in studies involving them, and; iv) the insight young children's photographs can provide to the development of meaningful curriculum in an early childhood setting, and the critical role young children can play in terms of acting as experts and guides regarding the future direction of early childhood curriculum.

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Using journaling attributes to improve struggling sixth grade readers' response to the comprehension of narrative text

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Introduction

Struggling readers begin each new school year revisited by the same reading frustrations and insecurities that marked the end of their previous school year. The beginning of a new school year can be an intimidating experience for children who have difficulties with reading. Feelings of insecurity and dread are mixed together with hope for a successful new school year as the new sixth grade students enter their new classes loaded with new binders, stacks of paper, new cartons of colored pencils, red pens, blue pens, hole punches, and any number of other products proffered by the local discount or office supply store. They meet their new teachers, master their lockers (for the most part), and learn which of their buddies they will be able to sit with at lunch time. After the newness wears off and the real work of learning begins, the new middle school students gallantly strive to "do their best". For some students this level of effort continues making it all the way to the spring semester. For most, however, the effort soon fades as their frustrations with school work make it apparent that the prospects for an excellent report card are unlikely.

Stanovich (1986) states that there are consequences of students who have a long term history of reading difficulties and related academic failures. He indicates that differences in the ease of reading acquisition likely cause differences in reading behaviors. Stanovich posits that difficulties in acquisition of decoding skills lead to repeated negative experiences which cause poor readers to avoid reading. By contrast, ease in the acquisition of decoding skills leads to positive experiences which further encourage proficient readers to read widely. As a result of these behaviors, struggling readers fall further and further behind their peers in their amount of exposure to print. The difference in words read by the least and most motivated readers is enormous and causes great differences in vocabulary acquisition and concept development. Deficits in vocabulary and concept development, in turn, further widen the ability gap between readers since smaller vocabularies and smaller concept banks make it more and more difficult for the struggling reader to catch up. According to Stanovich, one of the most effective means for countering this negative, downward spiral is increasing reading amount.

The purpose of this research study was to determine if teaching the use of attributes in paper and pencil journaling with narrative text to struggling sixth graders could improve their comprehension and responses.

Theoretical Framework

According to Hammill (2004), the best predictors of reading are aspects of the English writing system. He identifies written language skills involving words, sentences, and composition as core abilities and notes that they are acquired via direct instruction. He suggests that these core writing abilities are not just incidental, but are, in fact, causal to reading acquisition.

Martinez and Roser (2008) found that first-grade students who used response journals after listening to oral readings of chapter books were able to make meaning out of lengthy texts because the journaling activity assisted them to remember and integrate the characters and events. They speculate that writing about narratives allows students to sort out critical story information and order the world of the story in a way that aids understanding.

Wollman-Bonilla and Werchadlo (1999), wondered if they could improve first-grade students' personal responses to literature by providing support in the form of scaffolding. They found that the use of modeling, explicit instruction, feedback, and contexts for sharing allowed the students to construct personal responses that demonstrated their engagement with the narrative that went beyond the retelling of text-based ideas. In another study using journals with first-grade students, Roser, Martinez, Fuhrken, & McDonnold (2007) researched how the students used writing to help guide them through the world occupied by the story characters. Their results showed that a student who could follow a character through his world by journaling about that character assisted the student in comprehending the narrative more fully. It allowed them to shift from merely understanding the plot to understanding themes because their understanding of the characters' motivations developed.

It seems logical that if journaling can be used to help first graders comprehend and explore the world of the narrative, it ought to help struggling sixth grade students, who complain that one of the most difficult aspects of reading long books is remembering what happened in the story. Journaling in reference to shared narratives allows for explicit instruction and discussion in the use of strategies such as visualizing or predicting. When students feel confident that they have a reasonable and fundamental understanding of the story facts, they can feel more confident in taking interpretive risks. As Rosenblatt has contended, if a reader reads a story from an aesthetic stance, he is more likely to find personal meaning in the narrative (Rosenblatt, 1994).

Diakidoy, Stylianou, Karefillidou, & Papageorgiou (2005) have noted that listening comprehension is higher than reading comprehension in the early grades, but this is reversed in the middle school years when reading comprehension surpasses listening skills. Nation and Snowling (2004) have concluded that broad language skills make important contributions to reading. They note that expressive vocabulary and listening comprehension were longitudinal predictors of word recognition, which suggested that general language competence “shapes the development and operation of the reading system” (Nation, et al., 2004, p. 354). To that end, prosodic reading and listening together have the potential to draw the students into the story world in a way that encourages their desire to continue the tale, either by writing about the story experience in their journal or by reading on their own. When the students choose to continue to read the story on their own they can do so with the intonations and prosodic clues modeled by the teacher still in their ear. The teacher’s example serves to guide their own inner, character voices while they continue unfolding the author’s world and creating their own experience in it.

Research Question

In an effort to increase the amount of reading practice done by her students, the teacher began a homework program of required reading practice six years ago based on the Accelerate Reading Program (2009). In this program, the struggling readers in her sixth grade basic skills classes were required to read approximately 10- 15 pages, five nights a week, from appropriately leveled novels. After each reading, they were to summarize the major events, discuss new characters, and to include a paragraph with active reader remarks. During the years that the teacher had been using this approach, she found that after complaining about reading and journaling with the first two books, at least half of the students recommended books to their peers by December. Although she was delighted to hear the student recommend “good books” to their friends, she was not entirely happy with the scores they have had on the Accelerated Reader quizzes that the students were required to complete as a part of their homework reading program. Every year, despite many phone calls to their homes, some of the students decided to “opt out” of homework. These students always did poorly on the quizzes. In contrast, there were other students who diligently do all the reading and tried their best to write about what they had read.

Over the years that the teacher used the Accelerated Reader homework reading program, she adjusted and modified it to fit with the needs of struggling readers. Although she felt that though this homework reading program that she developed had gone a long way towards improving many of the students’ attitudes

towards reading, many of the students still continued to demonstrate poor comprehension of their independent reading. She desired to find a way to improve their independent reading comprehension. She believed that if there was improvement in the students' personal engagement in a narrative, this increased engagement would facilitate greater attention to the types of information that often is included on exam questions.

Therefore, the research question that the teacher formulated was:

Could teaching the use of journal entry attribute statements provide an increased use of student response journaling statements and improve the bcomprehension of narrative text of struggling sixth grade students readers in a basic skills program?

Participants

Fourteen struggling sixth grade readers were the participants in the study. There were four male students and ten female students who scored in the low performance range on the New Jersey Assessment of Skills and Knowledge (NJASK). They were assigned to two different basic skills classes based on low test scores, poor grade point average, and previous teacher recommendation and opinion. These students attended a middle school in a suburban school district in southern New Jersey. The teacher of the two classes of struggling students is a Basic Skills Instructor of reading and English. She held this position since January of 1991.

Procedure

The students were given the following list of trade books to read in the program by the teacher of the class:

The War with Grandpa by Robert Kimmel Smith

Hatchet by Gary Paulsen

The Tale of Despereaux by Kate Di Camillo

Maniac Magee by Jerry Spinelli

The teacher taught the students to use good response journaling entries after reading the books assigned. The journaling activities were conducted at least three times per week. The teacher also taught the students to use these specific attributes in their journaling prior to beginning the journal response activity and during the course of the nine month study:

- **Predictions:** Statements that forecast any future event or condition pertaining to the characters or plot. They are most often stated with words like ... *will* or ... *is going to*....

- **Connections:** Statements that indicate that the child has in some way experienced, observed, or thought about an event or experience that is similar or related to something discussed within the narrative. These experiences may be personal or may be related to a personal acquaintance.
- **Character Insights:** Statements that indicate that the child has thought about the character's actions and has determined or considered possible motives for their actions.
- **Theme:** Statements that indicate that the child is considering the overall message of and the author's intent behind the narrative.
- **Questions:** Statements that ask for further guidance or indicate a sense of wonder. The statements will often include words like *wonder* or *will*. In addition, standard interrogative sentences will include words like *who*, *what*, *when*, *where*, *why*, and *how*.
- **Clarifications:** Statements that often follow questions or other statements. They indicate that the child is in some way attempting to answer his or her own questions or to further elucidate an idea. These ideas often contain words like *because* or *since*.
- **Opinions:** Statements that indicate a child's own feeling or ideas regarding something in or connected to the narrative. Often these statements will contain words like *I think*, *in my opinion* or *if I was...*
- **Vocabulary:** Statements that indicate that the child learned or is asking about unknown words in the text.
- **Author's Technique:** Statements that indicate that the child is considering the writer behind the story. These statements may, for example, be about the author's use of literary elements or about the author's background or beliefs as they are reflected in the narrative.

Each student was given the opportunity to orally share or present at least one entry per week. First, the student could share an entry that was response to his own silent reading. Second, he could share a journaling response to texts that the teacher read in class. The student was given ten minutes three times per week to write in his response journal. This provided a minimum of thirty minutes of writing per week from which he could share.

How Student Growth Was Measured

The teacher read each student's journal entries for a chapter at the beginning of the book, in the middle of the book and at the end of the book. Figure 1 shows the rubric that was used to categorize statements.

Figure 1
Response Journal Attribute Statement Rubric

Category								
Predictions	Connections to material outside the text	Theme Insights	Character Insights	Questions	Clarifications	Points and opinions	Author's technique	Vocabulary learned or unknown

The teacher used the rubric to evaluate the journal entries three times for each book. The dates of the teacher evaluation of the three student journal response entries for every student for each book are as follows:

- The War with Grandpa* (Smith) - 17 September, 29 September, 7 October
- Hatchet* (Paulsen) - 22 October, 13 November, 9 December
- The Tale of Despereaux* (Di Camillo) - 14 January, 3 February, 4 March
- Maniac Magee* (Spinelli) - 8 April, 22 April, 20 May

The War with Grandpa

On 17 September, 2008, the teacher read student response entries concerning the beginning of the book (Chapter 1-2), *The War with Grandma*. There were a total of 12 entries that fell into one of the attribute categorizes listed in Figure 1. Six of the twelve entries were prediction statements and the other six statements were scattered among the other categories.

There were a total of 24 journal entries from 7 October that could be categorized and they were based on Chapters 20 to 22. Fourteen (the largest number) of these entries were opinion statements.

Twenty four statements that were categorized in the journal entries from the last chapters of the *The War with Grandpa* (Chapters 35 - 37). Again the largest number of entries were categorized as opinion statements.

Hatchet

On 22 October, 2008, the teacher reviewed the response journal entries from the second book the class read, *Hatchet*. There were twenty four responses that were categorized using the rubric. The largest number of statements were predictions. Since the students were starting to read a new book, this is not a surprise. The second largest number of journal responses were in the category of opinions.

Journaling responses from the middle of the book (Chapter 10) were reviewed on 13 November, 2008. The total number of responses categorized were 29. Eleven responses were categorized as predictions and another 11 were in the opinion category.

There were 28 journal responses reviewed and categorized on 9 December from Chapter 19. The largest number of statements were opinions (13). Five statements were clarifications and 5 statements were predictions.

The Tale of Despereaux

On 14 January, 2009, journal entries for the third book, *The Tale of Despereaux* were reviewed. Thirty one were categorized with the rubric. The journal response entries covered chapters two to four and there were 32 in total. The largest number of responses were placed in the category of prediction and eight were clarification statements.

The response journal entries from chapters 26 and 27 were reviewed on 3 February, 2009. The total number categorized was 58 and 27 of them were opinion statements. Ten statements were predictions and eight were clarifications.

The last response journal entries from *The Tale of Despereaux* (Chapters 50-51), were reviewed by the teacher on 4 March, 2009. The number of entries dropped slightly to 49. Twenty one entries were opinion statements, eleven were predictions, followed in number by six clarification statements.

Maniac Magee

The first response journal entries from *Maniac Magee* that were reviewed by the teacher were from Chapters 13 to 16. There were 48 statements that were categorized on 8 April, 2009. Opinion statements fell in the largest category followed by prediction (15) and clarification statements (5).

On 22 April, 2009, the teacher reviewed the journal entries from Chapters 29 to 32. The total number of entries rose to 71. There were 19 opinion statements and ten character insight statements. This was the first time that character insight statements were second largest in number.

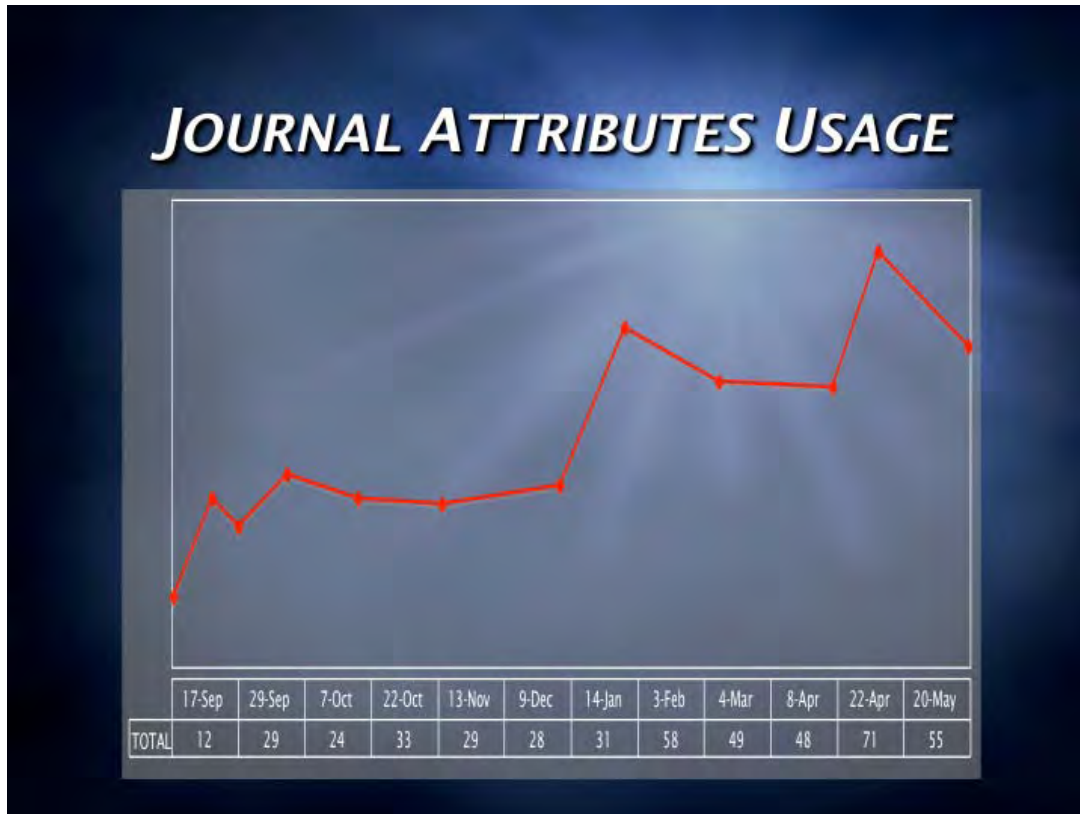
Journal response entries from the end of fourth book, *Maniac Magee*, were reviewed on 20 May, 2009. The journal entries were written in response to Chapters 43 to 44. The total of number of statements fell to 55. Twenty four or almost half of them (24) were in the category of opinion. Of interest is the fact that the second largest category was questions (9).

Discussion and Conclusions

Figure 2 shows the overall growth and decline of the journal response entries over the duration of the project. Note that the students in the beginning of the project in September only gave 12 entries that could be categorized according to the attributes of good journal response entries. The student response entries peaked at 71. The

final total entry count of 55 on Maniac Magee is an increase of 43 more responses than the first journal entries.

Figure 2



The teacher hoped to see all of the students increase the number of statements that they wrote in their response journals. This occurred in the study. She also hoped to see an increase in the comprehension of the text by the students as an application of this process. The Accelerated Reader quizzes that the teacher gave the students each week to test their comprehension of the narrative texts also improved. At the beginning of the school year in September, the students were only scoring an average of 50% of the multiple choice questions correctly. In May, however, that percentage increased to 75%, Therefore, there was student application of journaling techniques used in the project to comprehend the narrative text.

On the final reading benchmark test that the school district required, the average of the students in this study was 83%. The teacher did not expect the students to achieve a mean score this high because previously they had scored below the average on this test.

The ability to find personal meaning in a story also indicates a depth of understanding about a story. The students gave the largest number of response statements in this category. The use fluent oral reading by the teacher was an additional component of this study. In order for students to find personal meaning within a story, students must first grasp the storyline. The struggling readers often

begged the teacher to read to them saying, “I understand it so much better when you read it to me”. Presumably, this is because fluent, prosodic reading of literature plays to their broader oral language abilities freeing their working memory from the demands of maintaining the storyline or from interpreting the unfamiliar syntax of literature. This freedom thereby enabled them to imagine themselves living within the story. Thus, they were also able to write a better quality and quantity of responses in their journals.

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Group Work and Assessment: Effects of Individual Work on Group Success

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The work in groups

The changes that have been occurring in the last few years in the Republic of Macedonia, in all the spheres of the social living, unutterably have concerned the educational system, as a crucial element and a pillar of every society. As a result of the numerous projects, training programs and seminars, most often organized and financed from foreign association, the educational system got its new physiognomy. The schools as centers of the educational actions gained a new role which, in a big part, has changed the established practice of the work of the teachers and the students in the classroom. These projects have offered techniques and strategies for the realization of the class which have made the classroom active workshops. The classroom has gained a totally new look, and the teachers and the students new role. The students have become active bearers of the process of gaining the necessary competence skills that are relevant to the job, and the teacher simply gives the directions for the activities. The student and the teacher have become partners in the process of teaching and being taught. The tendency of these changes is that the future academics become the active bearers of the progress in the society, a citizen who knows its rights and obligations, one who will be a useful member of the society, a citizen who under these new conditions that dictate the market of the labor will be professionally capable to communicate and work in teams.

The job of the students in group is one of the strategies of the active methodology. Working in groups significantly affects on the socialization of the students. Besides the beginners difficulties in the usage of this strategy (not having any experience, being unprepared, and the uneducated students and teachers for this kind of work), it is a fact the importance of this kind of work has been noticed. In this article, we do not go into details with the analysis of the beginners' mistakes, but few are just mentioned: considering the fact that the teachers work with students who are different according to their intellectual capacities and abilities on which basis to form the group, how to make the most beneficial division of the students into groups, which is the optimal number of group members, which classes and

themes are most adequate for group work, how to divide the obligations between the members of the group, how can the teacher deal with the loudness in the group, how to surpass the resistance that certain colleagues have, how long should last the work in groups, etc. We are happy to say that these difficulties have been surpassed to a great extent, at least at those teachers who prefer the group work.

The group work enlarges the results from the studying and the benefits are great from this kind of work: the students learn how to collaborate mutually, learn to respect one another, learn to respect their attitudes, work on their self-confidence, learn how to communicate mutually, learn how to analyze, to solve problems, to surpass the conflicts that may arise between them, to share the knowledge, and the most important thing is that they learn that the effect from the group work depends on the effect from the work of the individual. That means, the members of the group have to have the feeling that the given assignment will be completed successfully only if some of the group members uses his potentials to the maximum, and that leads them to agreements, to help each other etc.

The effect from the group work will be even greater if the teacher is skillful and creative and gives that kind of assignments, at which he or she is sure that when the students work on that assignments, they will equally contribute. Teachers and students understand that the group work is not a game and that there has to be great effort into the group work for it to become part of the teaching process and from the established practice of teaching and learning.

Beside all the positive aspects of the group work, our everyday practice shows that there still exist dilemmas and second thoughts, especially when it comes to evaluating the group work. The evaluating of the students' achievements, as a necessary and joint part of the educational process, by itself is a complex process. The numerous projects of the teachers offered them different strategies and tools for continuous following and evaluating the students achievements, whether if it comes to individual work or working in a group, in their everyday routine, as when it comes to their curriculum in general. Beside that, large number of the teachers, in conditions when there are not any standards established for evaluating, have not changed the established practice when it comes to evaluating and have shown some doubts in the success of the new strategies, especially of those where it is required the students to participate in the evaluation. The concepts evaluation and self evaluation, in the last few years, have acquired some new dimensions. The teachers have gained some new acknowledgements in relation to the strategies for the formative and summative evaluation, and yet, the evaluation still is a complex area that still needs some work to be done. That is why it is relatively difficult to

evaluate the achievements of the student that works in a group, as is the evaluating the work of the group as a whole.

There are many ways to evaluate the group work: lists for analytical evaluation of the work of the group with ready made indicators and criteria, rubrics, lists for self evaluation etc., but there still seems that there still is some discussion left as to how the teacher will really evaluate the contribution of the individual to the group, that is, how will the teacher be sure that exactly that student has done the certain work, and not someone else and how will validly and with certainty evaluate his or hers work. The contribution of every member of the group and evaluating of the effect of the work of the individual is not a raising question just in the educational system in Macedonia. The conversations with the volunteers form the IRA, as with the other relevant factors in the education in and out of Macedonia, show that the difficulties to evaluate the contribution of the individual in the group are connected to the education in general, which comes from the complexity of the concept evaluation, as from the insufficient capability of the teachers on this plan. At least in the moment every teacher the evaluation of the individual contribution of the individual makes it individual.

The evaluation of the achievements of every member of the group individually is of great importance and we think that that is the hardest part of working in groups. For example, in a group of 4, the teacher can ask from every member of the group to give a final report, in a form of an essay, for the work of the group. The teacher can not be sure that the student has made the research by himself and that the report was not written by someone else. We think that the teacher has to make an effort to think of an assignment whose realization will take place in the school (if it is necessary the realization of the group work to take place outside the school, the teacher should predict that beforehand, together with the students, and to take into account the concrete help that the student will receive, that, of course, should be of technical nature).

In this article we propose a way that, to a great extent, is successful for evaluating the contribution of every individual in the group (this kind of evaluating we implemented with the students from 4th year). We propose that the group should be made of 4 members. The members from all groups that the teacher will form will remain in the groups until all of the members don not go through all the roles. Then, new groups are formed, with new members, but also in the framework of the new members, the members remain in the groups, until they go through all the roles. The idea is that until the end of the term or the school year (depending on the frequency of working in groups) every student from the class should meet with every student in

the class, that is, to work in groups. The roles that the members of the group go through or play are:

Leader - the one that has the coordinative role. Often, he is brought into situations to bring the decisions. This team member coordinates the process and the thematic activities of the group. The leader should be able to maintain a balance between the time needed for the group to finish the task and the quality of the final product.

Administrator- the one that is in charge to obtain technical and physical conditions for work. This member makes sure that the participants work in the given time, they respect the rules, to involve all of the students, if there is any need, he or she sets some meetings if the group works outside the school-and at the end, he gives the report for the work of the group.

Operator- the one that conducts the activities that are usually different in accordance to the type of the assignment that the group has to make, like gathering materials, classifying the obtained materials, processing the data, etc.

Spokesperson- the one that informs about the results of the work of the group, presents depending on the task the group is doing. In the Article we do not specify about what kind of task is in question, the kind of the task depends on the curricula, the creativity, the ability and the capability of the teacher, as from the interest and the intellectual capacity of the students. The list for evaluating the contribution of every individual the teacher can change and modify depending on the type of the assignment, on the information that he wants or needs to get, and also if the information will be useful for formative or summative evaluating.

When evaluating the work, that is, the contribution that every member of the group gives for the completion of the assignment, the principal of triangulation is being used; the contribution is being evaluated from the student itself, from his peers and from the teacher. Every one from the group gets four lists by which he or she evaluates his own work and the work of the rest of the three team members. The teacher also fills out 4 lists evaluating the work of every member of the group. The final mark about the work of every member of the group is determined according to a formula:

GRADE (POINTS)= $30 * (\text{total number of points from the peers}/3) + 30 * \text{Points from the self evaluation} + 40 * \text{Points from the teacher} / 100$

Example of evaluation: 1 peer- 4; 2 peer-3; 3 peer-4: Self evaluation-5: Teacher-3
Grade (Points) = $(30 * (4+3+3)/3 + 30 * 5 + 40 * 3) / 100 = 3,8$

Our experience has shown that in the beginning the students are not too skilful in evaluating their work and the work of the rest of the group. But with time, they become more and more skilful and more objective in the evaluating. In the beginning the teacher needs to dedicate more time to explain the significance of this activity, as to give the needed directions for more effective completion of the work.

During our work, it turned out that it is very important and necessary the students to get acquainted with the contents of the analytical list for each part. In that way, the students got the picture what is expected from their role, or what they have to do to maximize their contribution in the wholesome effect. Also it was necessary to separate time for the roles to be explained of all the members of the

group. Only when the roles and the assignments are clear that come with the role, can be expected the students to start with a more serious approach towards self evaluating and evaluating the others. Hence, it is important the students not just to understand their role but also the role and the assignments of the other peers so they can perform the evaluating more successfully.

Our experience has shown that the group has a great benefit from two additional elements for evaluating the work of the members of the group that do not affect directly on the final grade of the individual from the group, but indirectly they affect and improve the work of every individual member, as of the whole group: *what to improve - what have I learned from him*:

What I recommend him to improve for the group, with that change of his, to learn more effectively and more efficiently - suggestions and views from the peers and from the teacher. It is especially important to be stated when this information should be given (our experience says that it is better information from this kind to be given at the end of every phase from the work on a given assignment). This to a great extent affects on the self criticism of the students and on their ability to have a true judgment. This, also, helps the teacher to evaluate how much every student understands its role and the role of the other, how much every student understands his or hers assignment and the assignment of the others, and how much every student is dedicated in the completion of the assignment. The information that the teacher receives, affects on the further work of the students in the group.

What have I learned from him and will implement in the future when working with groups- suggestions from the peers in the group. Our practice showed that this kind of information is needed, also, to be given after every phase of the task is finished. This a powerful tool that shows the teacher that every one of the students has put maximum effort to understand the role and the assignment of the other student, and that is an indicator that the students are really interested to get involved in a work group, that they understand that in a work group every one learns from the other and that every idea is welcomed. Conversations with students showed that these two elements in the beginning were very difficult part of the task (probably that is because they are not prepared for this type of work), but at the same time they consider them to be very useful because they indicate their weaknesses and their strengths.

Our experience has shown that the most complex part from this whole activity is based on the completion of the lists for analytical evaluation of the work. In

addition, we offer you the list for analytical evaluation for every role and for the certain assignment that is characteristic for the role with indicators for success, on a scale from 1 to 5:

	1	2	3	4	5
Leader	Forces one or other element. Takes care only for the work to get done in a certain time and does not care for the quality of the work done or takes care just to do the work no matter the time. Forces other members from the group. Does not take care for the learned content.	Very weak balance between the process and the content. Weak focus on the work group and not taking into account for the results of the work. To a great extent forces certain members of the group.	A better balance is needed between the process and the content so as between the members of the group.	Balances solidly. Most of the time speeds up the process when needed even if it takes reassigning the tasks to those who can and will work well or to slow down the process if he or she sees that the solutions are too precipitated and does not give the members chance to contribute.	Balances perfectly between the time needed for the completion of the work and growing into the decisions, taking care equally for everyone to be involved. Makes possible for the members to learn the contents of the working group.
Administrator	Does not complete its duties. Leaves for the group to work without adequate technical support, does not inform the members on time for their tasks and duties, lets the chaos rule in the group in not obeying the rules, the time etc.	The results from the involvement do not satisfy about the physical and the technical conditions for work of the group. Often the group is not informed on time about the activities. There is not any respect for the established rules.	A bigger involvement is needed for gaining the needed physical and technical conditions for the group can work. Sporadically, the group is not informed on time. A more objective practice of the sanctions is needed.	The conditions that he establishes on the most part of the meetings are satisfactory. With rare exceptions, gives the needed information and takes care for obeying the established rules.	Completely creates the conditions for the group can work. Sporadically gives the needed information and takes care for obeying the rules and solemnly takes sanctions if disobeyed.
Operator	Not at all motivated for completion of the given assignments. Lack of different materials as weak connection with the contents.	Weak motivation, little results. The materials are not useful for the theme that is in question or there are too little materials, does not know what to do with them.	Not enough motivated. The materials lack difference and originality or they have weak connection with the theme. Inappropriate procession of the data in function of the task.	Solidly completes the assignments. Uses enough materials that are not too different. To a great extent and with mild back steps they are connected with the theme and they are well used in function of the task	The tasks are completed with great dedication. Balanced use of different materials, perfectly good usage for the concrete theme.

Spokesperson	The presenting was very short or very long. It was hard to follow and there wasn't clear what it was about, like the speaker was not motivated, too silent/too loud, no contact with the audience. Did not show any interest for what he exposed. Did not had any elements of organization and the ideas were not connected.	Big overlapping in time when presenting. Did not spoke very clearly or with weak motivation. Just stating facts and they were not enough and do not make a whole. Weak organizational behavior of the ideas, do not complement one another.	Exceptions from the established time for presentation. Did not spoke clearly enough but at times makes the impression better. впечатление. Presents one idea or several ideas or facts but do not works them deeply enough. The ideas as a whole do not come one after the other so the organization is not good enough.	Sticks to the already arranged- the determined time frames with little overlapping. Decently exposed ideas with little faults that were easy to follow. Exposed several important ideas that were connected to the theme and showed solid knowledge for the theme. Organized ways of presenting the ideas, most ideas were logically submitted.	Respects the time completely. Presenting clearly, balanced, right, with self confidence, good body posture and makes eye contact with the audience. Shows deeper knowledge about what was presenting. Well organized presenting of facts, logically submitted.
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The assessment of the effects of individual work on group success still remains difficult and complex task for the teacher. Hopefully, this Article will contribute to improve the assessment of the individual and the group work. We think that the model we offer in the Article will make teachers think and invent ways to improve and modify this charts in order to make assessment more objective, to improve the practice of assessment and to become compatible with the modern standards.

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The process of development of mother tongue laboratory

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Introduction

Every individual is born with language ability due to the biological and physiological development process which all people go through. According to Ergenç (2002), this ability can be considered as a kind of preliminary preparation because it is a kind of mechanism that enables one to learn the language spoken in the society in which he lives and to use this language after a while. When the language formed in one's mind and described as abstract is written out or verbalized, it becomes concrete and turns into a social being which determines and also forms the relationships between individual, external world and other people and which has a relation with all fields such as science, art, technique. Language plays an important role in determining both psychological and social identity of an individual.

Given the big importance of language in both academic and social life of an individual, it is necessary to give sufficient importance to mother tongue education. Because the basic aim of language education is to improve one's thinking and communication skills. Therefore, all countries pay much importance to language education and particularly to mother tongue education in their education systems (Ozbay, 2003).

An individual starts to acquire the first information by 'listening' since the day he is born. As he grows up, he performs "speaking" using the words that he learned by listening. He communicates with people around him by using the words and expression forms in his mind. He uses his language again while thinking, dreaming and interpreting all kinds of information and ideas. By this way, he acquires many skills and information with the language of the society in which he lives (Tosunoglu, 1998). Development of a language doesn't only mean learning words but also the rules about meaning relationships between words, sentences and structures of words and sentences.

Language development of a child relates to the improvement of his listening, speaking, reading and writing skills. Listening and speaking are usually considered as the skills which are acquired before he starts school. However, reading and writing are those which are acquired in a systematic way and in accordance with a teaching program by the help of an instructor (teacher). Actually the social environment, in which a child lives, can guide him during the process of acquiring

listening and speaking skills. However, the most important characteristic which distinguishes this environment from school environment is the lack of opportunity to organize it identically for each individual. In other words, it is impossible to carry out this education according to a particular plan and program.

According to Graves (2006) and Senemoglu (1997), children have acquired basic language skills until they come to school environment. Among these basic skills, oral communication skill improves in earlier ages compared to the other skills. The speaking skills of children between the ages of 2-5 improve rapidly. When children are 3 years old, they can become good speakers. They can make sentences consisting of 3-4 words, and they can usually use verbs and times appropriately. Late in the preoperational period which is mentioned in Piaget, they can understand numerous sentences and speak with grammar rules.

The level of language development varies depending on individuals. This difference arises from the variables such as intelligence, environment, sex, culture and family environment. In addition, the influence levels of the factors related to language development are said to be different. For example, while the culture factor's influence on a student's language development is significant, the intelligence factor may play a leading role for another student. In this case, language development can be considered as a structure which determines its own way depending on personal and social factors (Selcuk, 2004; Rubin, 2000).

The Aim of the Laboratory Project

In addition to the abovementioned factors which have some influence on language development, school environment has a quite significant place in cognitive and social development of an individual. However, the studies that are not planned effectively and being dependent on only text books bring about a limited activity area. Therefore, in a broad sense, it is aimed to obtain information about the language development levels of the students in the Private Maya College and to analyze reading, writing and speaking – listening errors and to improve these skills. In order to accomplish this aim, a Reading, Speaking and Writing Laboratory was established in the Private Maya College. This project which can be considered as a distinctive mother tongue development laboratory consists of two basic processes: (1) the process of analysis, (2) the process of development. The former aims to photograph the development process of students' language skills while the latter aims to support individuals, if needed, with further exercises related with learning language. Analysis and development models are described below in detail.

The Aim of the Study

The basic aims of this study are to give information about the process of development of mother tongue laboratory, which was established in the Private Maya College, and to provide descriptive information about the activities for assessing and improving reading, writing and speaking skills. In addition, the study aims at describing the problems confronted in the process of establishing the laboratory.

Practice School

The Private Maya College started its education program in 2002 – 2003 Academic year with two first year classes, one second year class, one third year class, one fourth year class, one fifth year class and 153 students in total. The college, which participates in many EU projects, contributed to 2004 curriculum reform studies which were carried out within the body of the Ministry of National Education with its experience and knowledge. The school, which receives the scientific support of many national and international academic bodies, gives importance to qualified personnel, high parent involvement levels and the design that allows flexibility in learning – teaching styles.

The Private Maya College is a widely known school for its leading practices. In addition to the mother tongue development laboratory, it has different applications such as multiple intelligence applications, learning styles applications and anthropometric measurements.

Development and Analysis Process of Language Skills

The information about the development and analysis process of reading, writing and speaking skills in the mother tongue laboratory is given below.

Reading Analysis Process

Reading errors are limited to a few researches for the Turkish language (Mavi, 1995; Yilmaz, 2000; Yilmaz, 2006; Akyol and Temur, 2007; Cayci and Demir, 2008). Reading errors are seen as “a way through reading”. Because the strategies used in reading and errors made can only be defined with this kind of studies and the reader (student) is directed to necessary studies for a more effective reading.

Error analysis was first used by Goodman and Goodman and Burke. With these studies, the errors made by readers while reading were defined and classified. As a result of these studies, the following errors were defined:

Substitution: Reader uses a word in substitution for a word in the text.

Adding: Reader adds the sounds, vowels or words which are not included in the text.

Skipping (misreading): Reader skips sounds, vowels or words without reading.

Repetitions: Reader usually repeats a vowel or a word.

Correcting oneself: Reader reads the sound, vowel or word again correctly which he misread before.

Reversing: Reader reads sounds and words reversely.

Many inventories were developed in order to define and analyze reading errors. The information obtained through these inventories is used with the aim of preparing more suitable teaching activities for the students depending on what kind of reading strategy they use and what kind of errors they most commonly make. One of these inventories is Defining and Evaluating Reading Errors Inventory. This inventory is used with four different aims: (a) to provide a frame for teachers related to comprehension in the reading process, (b) to help teachers prepare an instructional plan, (c) to enable students to observe their own improvement in reading, (d) to provide information for families and administrators about students' reading improvement.

In Error Analysis Scale, three different types of reading levels are defined:

Free level is a level at which a student can read and understand a material without the help of a teacher.

Teaching level is a level at which a student can understand a portion of what he reads and therefore needs the help of an adult. The characteristics of the students who are at this level are similar to those of the students who are at free level.

Anxiety level is a level at which a student makes so many errors and understands only a little portion of what he reads.

The Development Process of Reading Skill

An effort is going to be made to improve the reading skills of students by means of various activities. These activities consist of three different types including personal, small and larger group activities. The objective of these activities is to make the students gain the necessary qualifications in order to be effective readers. In order to accomplish this aim, various activities were also designed. With these activities, it is aimed to improve the basic skills of students such as being able to use their previous knowledge about the subject that they are going to read about, being able to have an inkling of the text, improving the speed of reading, making comparisons (for example, comparing his own ideas with those of the writer), analyzing the structure of a text and generalizing. Reading skill development process is described below in detail.

Reading Comprehension Activities

Individual Activities

Reading Conference: Reading conferences include the activities such as brainstorming, discussing and interpreting the texts, correlating them between teachers and students or students and students.

Small Group Activities

Guided reading: Guided reading is a group activity which consists of four or five students. It can be considered as a reading activity which is performed in a homogenous group consisting of the students who have similar reading development levels. Teacher is going to support the students and guide them in using reading strategies.

Book discussion club: Teacher acts as a guide in this activity. The activity begins with talking about the subject of a book or summarizing it. Then, students may talk about the parts of the book which affect them most, respectively. The features of characters, the event, the results, the time, and the descriptions in the book may be chosen as a discussion topic. A discussion environment in which all students can tell their thoughts comfortably should be created.

Larger group activities

Book presentations: It includes the activities within which 3-5 books are introduced in one session. Presentation of a book should start with technical information such as publishing house, year of publication, number of pages, author and table of content and continue with a simple summary of the content. What is generally told in the book, heroes, the information that students will have when they read the book and the reading aims such as entertainment or intellectual thinking should be mentioned. The book or the books presented in the class are given to the students so that they can go through for a few minutes.

Interactive oral reading: This type of activity used almost in all classes in elementary education, particularly in small classes, is performed with the aims of increasing students' interest in reading, distinguishing correct and effective reading, feeling emphasis and intonation etc. It includes the activities within which teacher reads a text or a book which has not been read by students before and students do comprehension studies both during and after reading.

Reading theatres: Reading theatres are performed with the aim of dramatizing, playing and vocalizing a short story, a fairy tale or a poem. This activity can be performed by playing either only one part of a story or the whole story. The students should read the related part several times and then play it.

In addition to the abovementioned activities, it is planned to train students in reading strategies (*stimulating the previous knowledge, adjusting reading speed, making comparisons, distinguishing the realities from thoughts, analyzing the structure of a text, defining the aim / viewpoint of the writer, defining main idea and supporting ideas, making inferences, generalizing, estimating*).

Writing Analysis and Development Process

The process of teaching writing requires a planned and professional support as distinct from speaking and listening. The acquisition process of this skill is two staged known as "acquisition of the skill" and "improving the skill". Each student

comes to classroom environment with personal differences and these differences influence the process of learning to write as they do all stages of the education. When the differences derived from teachers and teaching styles are combined with the differences in students, some problems are confronted in learning how to write effectively and improving it. Some problems range from holding pen wrong, not being able to write on lines to not being able to write a letter, a word, a sentence or a paragraph. In addition to formal errors, the fact that there are some texts lacking of cohesion is an important problem as well. In order to solve both formal and semantic problems, an analysis and development process was designed. With analysis studies, it was aimed to define the levels of the students in the process of learning to write; and with development process, it was aimed to enable the students to acquire the desired target.

Writing Analysis Process

Writing analysis process consists of formal analysis, meaning analysis and holding pen.

Formal analysis: It includes variables such as forms of letters (appropriate measures, upper and lower extensions), writing on lines, spacing appropriately between letters and words.

Meaning analysis: It is paid attention to whether the principles of coherence and consistency are generally applied in a text or not. Whether the transitions between sentences and paragraphs are appropriate and whether the text has integrity in terms of the idea discussed are emphasized.

Holding pen: Holding pen is an important variable regarding to writing skill. There is not a certain way of holding pen. However, when the types which are found acceptable by the researchers are analyzed, the style which is formed with the support of forefinger, thumb and middle finger is considered more suitable (Reason & Boote, 2000, Sommers, 1991).

Writing Development Process

Improving written expression skill is possible with a process-oriented training. An efficiently designed process enables students to improve not only their writing skills but also their cognitive skills. Because, the thoughts, dreams, feelings that one wants to express pass through a mental process, although writing seems a product of the interaction between pen and paper. An Individual tends to make an abstract plan about various things starting from what he is going to express and how he is going to express it to which purpose he is going to serve to with this mental process. Writing can actually be considered as the concrete form of these abstract plans. In order to be able to write well and effectively, a writer, no matter what he writes about, needs to learn some phases and apply them.

Gradual Writing

1. Preparation before writing: It can be said that an effective preparation is a prerequisite for a successful writing study. Preparation studies should function as a facilitator for writing. The phase of preparation might consist of various steps such as motivating students for writing, choosing the subject, determining the aim and the text type, organizing the basic ideas about the subject (what can we write, what can subtitles or content include?).

2. Drafting: Creating a draft can be considered as correlating the studies conducted in the phase of preparation. The basic dimensions and the supporting ideas of the subject are defined in the draft phase.

3. Organizing: In writing, listing ideas one after another is not enough by itself. The ideas need to be within a logical framework and need to be complementary to each other. Students should check the text by reading it several times to see if the text has these qualifications or not. By doing so, the students give feedbacks for their own texts while reading and define the points which need to be added, excluded and edited.

4. Revision: While the activity of organizing usually covers the content, editing checks the text to see if it is appropriate in terms of form, spelling and grammar. Editing is the last phase of completing a written text.

5. Sharing: It means sharing a written text with friends, parents, and a teacher namely with another person. The aim of sharing is to transfer the written feelings and the thoughts to another person. In addition, comments about the text can be in a form of criticism (Noyce and Christie, 1989).

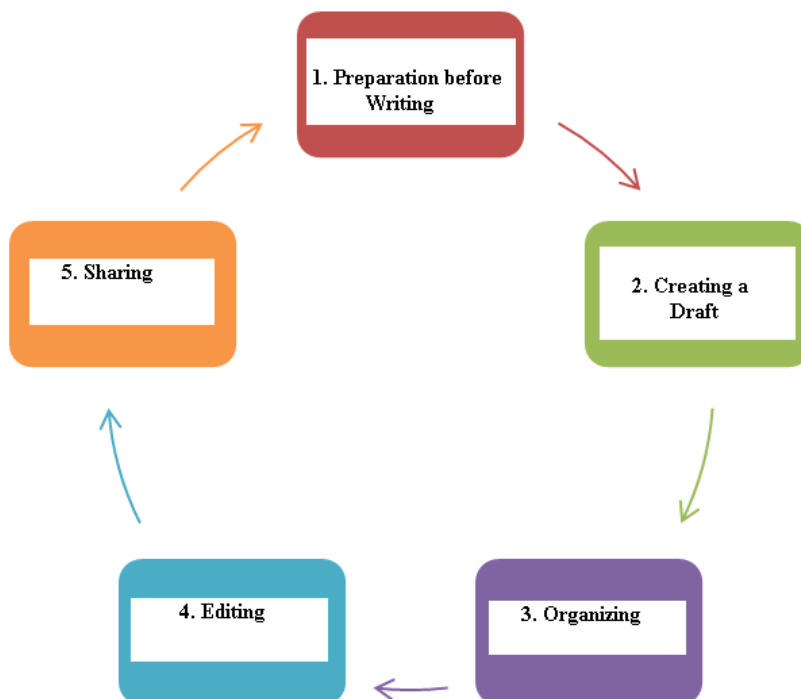


Figure: Gradual Writing Process

The second phase of writing development process consists of writing trials. Students should start with writing a sentence, a paragraph and a text, respectively. Students are going to be informed about various different phraseologies (descriptive, narrative and expressive) and they are going to be encouraged to practice.

Speaking Analysis and Development Process

Speaking skill has a significant role in a student's socializing process. Speaking which is one of the basic elements of communication is a skill that should be emphasized not only in socializing process but also for the success at school because it is of great importance for an individual to express himself. While discussing the development process of this skill, it was not considered as independent from listening skill because listening is another face of speaking. The students, who feel that they are listened to, will not abstain from speaking and they will be more courageous for speaking. In addition, they will improve their speaking skills with the support of their families, teachers and friends. When the studies about the development of speaking skill are examined, it is seen that the students, actors, politicians and leaders who express themselves effectively and correctly are analyzed. Moreover, an effort was made to determine the characteristics of these individuals depending on the findings obtained from these analyses. These characteristics of the people who speak effectively and smoothly are breathing properly, emotional intonations, correct pronunciation and time use, self-confidence and being able to present what he wants to tell briefly, correctly and effectively. Given these characteristics, the fact that students reach a level at which they can apply the expected speaking styles and techniques at classroom level is only possible with determining their levels and then improving their skills.

Speaking Skill Development Process

Planning : Before organizing the activities aimed at improving students' speaking skills, a plan which can meet the needs of the students should be prepared. In this plan, "Determining Speaking Development Level Control List" should be used primarily. Besides the data obtained from this inventory, the comments of the teachers on students speaking skills are also important.

Speaking Encouraging Activities

Conversation: It is a significant part of socializing process. It is completely natural, unplanned or unstructured. It is a dialogue between students about the subjects they find by themselves.

Talking on the phone: Telephone is one of the most important tools that make our life easier. It provides teachers with many opportunities to carry out the elocution practices. Practicing in replying a phone call, reporting a fire, asking for help, introducing oneself, dialing a wrong number, informing one who calls by mistake, calling a friend about homework.

Discussion: Discussion is totally different from conversation activities. This difference arises from the fact that discussion is performed within a framework of a plan, subject and time. In the activities to be performed under this headline, the students are going to adopt the idea that there might be different thoughts and they are going to learn how to respect them as well as sharing their own ideas with the others. The subject, content and time of the discussion can be decided together with the students and by the teacher as well.

Speaking assignments: Students can make imprompt speeches about a subject which will be given by the teacher and they can also make prepared speeches about a subject that requires preparation.

Finger theatre: It consists of an activity within which students play the roles of the characters in a story or an event with their fingers for improving some students' speaking skills particularly in small classes, who are embarrassed while speaking.

Puppet: It is an activity which can encourage the students who do not want to participate in any speaking, creative drama or role playing activity to speak and enables them to express their feelings and thought orally. Puppet means telling a story or animating a character with the help of various figures.

Story telling: It is how oral literature products, especially stories, are transferred from one to another. The basic point in story telling is not to memorize the whole story but to tell it as far as the student remembers. The story is going to be enlarged as much as possible and the aim is to enable students to tell the quotations or behaviors of the characters by paying attention to intonation and emphasis.

In addition to the speaking encouraging activities mentioned above, different types of speaking activities which the students will be able to use in their social relationships and which will establish a self confidence in the students can also be carried out. For example, asking somebody how he is, meeting with someone or introducing someone to another person, asking a question – answering, congratulating, giving a title, apologizing etc. Besides the examples that we see frequently in daily communication, students may also make ready for an organized event (panel, seminar, discussion contest etc.) with various activities.

Problems encountered

The problems generally encountered in the process of establishing the reading laboratory are as follows:

Scales: Scales are the materials used in the analysis phase of the laboratory. Lacking of standard scales, which can be used in the analysis of reading, speaking and writing skills in our country, was one of the biggest problems we encountered.

Library: The school library had a physical environment consisting of only bookshelves and tables for reading. Therefore, we had to perform the activities with the tables. However, the school administration solved this problem by bringing the upper floor of the library into use for the laboratory activities.

Readability: Whether the texts, the books and the magazines which are prepared for students are appropriate for the levels of students is left to the individual experiences of the writers. Therefore, texts are not written according to the scientific criteria but depending on experiences in readability features. Although readability levels of the books give an important idea regarding to the level of the class, lacking of readability formulas in our country, which reliably determine the readability of a text for a particular age group, was one of the problems encountered.

Word lists: Basic word lists are of great importance in terms of determining what students know. Moreover, they give ideas regarding to what should be taught. In our country, not being able to prepare basic word lists was one of the problems encountered in creating readable texts.

Teacher: There is no teaching staff that we can consider as reading specialist in our country. Generally, Turkish teachers carry out the reading activities. Therefore, we realized that the listening, speaking, reading and writing activities in the laboratory should be carried out by the teachers who are trained about this field.

Conclusion

Some applications such as reading clinic and reading laboratory, which are similar to the abovementioned mother tongue development laboratory, exist in various universities. These clinics and laboratories are the environments which are designed for university students, adults and children. With the practices performed in these environments, it is usually aimed to analyze and improve reading skill; however, with the mother tongue development laboratory which was established within the body of the Private Maya College, it is aimed to analyze and improve not only reading but also listening, speaking, writing and visual reading – presentation skills. The basic aim of these studies which are planned at the level of elementary education is to provide students with the opportunity to see their errors in listening, speaking, reading and writing in early ages and to correct these errors.

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Function of libraries and internet in purpose of achieving learning while implementation of Bologna Process

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University of Novi Sad, Serbia

Modern studies involve established quality system, effective the end, the inclusion of students in international cooperation. All this requires of Bologna process before any higher education institution sets tasks for the introduction of the system of internal mechanisms that will ensure both internal, and external frame quality. If the "quality adjustment requirements" (Crosby, PA, 1984), it means new learning strategies that will allow faster acquisition of knowledge for easier inclusion in the labor market. This means using new resources in the field of information and communication technologies.

Bologna process means greater compatibility of study programs, mutual exchange of students and teachers, strengthen research, better information flow, increase competence and easier integration into the European area of higher education. Higher education institutions are now more focused on the respect for public accountability. To Bologna process better realized, it is necessary to nurture their own traditions, and respect for diversity.

This means a change in the modern teaching that complete changing paradigm of learning. The appearance of Google in 1998. over 20th billion web pages, increased ability to use research and learning. Over six million people use the internet and electronic mail. This network is suitable for learning because it has a wider field zmatno resources, regardless of the time and place, as well as a diverse nature of content that brings a new framework of learning strategies. Research shows that learning with using the internet more developing critical thinking.

Bologna process includes training that will be faster and more efficiently than the knowledge acquired traditional instruction (face-to-face), which prevails in many of today's higher education institutions. The education system library occupies an important place, especially because of its document reference. Much faculties in Serbia is equipped with personal computers, networked system or COBISS Pisisa. Thus, the modern generation of students, who in the world called Net generation, provide excellent opportunities under context expansion of knowledge. "Net-generation students prefer to learn by working more than they are told what to do. Net generation of students well taught through discovery - either independently or

with peers. This style of research enabling them to better adopt and use information on the creative, designed way. "(Tapscot, 1998). According to Jones (Jones, 2002) 73% of students would rather use the internet to search information about books and references from journals, but the library itself. However, students and other users should refer to the different sources of information, not just Google. It is particularly important to point out the fact that not all shown to be true, because sometimes ignore ethical principles.

For successful implementation of new educational strategies, libraries and availability of their funds via the internet, have immeasurable significance. Basic principles of modern libraries are: quality, informativeness, timeliness, competence, educational and stimulating component, coordination of work with international standards, inclusion in the worldwide development of library and information science. That is the reason for the research functions of the library and the Internet in the new European educational integration. Small countries such as Serbia, efforts are their students involved in these flows. Since there are many unknowns to run the process, the research done at the University of Novi Sad in December, 2008. Students (150 - students of the Pedagogical Faculty in Sombor (direction of teachers) and 150 from the Faculty of Technical Sciences in Novi Sad, (II, III and IV year of studies) were filled out anonymously a questionnaire with nine questions.

Research hypothesis was: Technical Faculty students use the library less, and more online, while students from the Pedagogical Faculty of the situation is reversed.

Dependent variable was the success of students in the previous year.

Below hypothesis research were: 1) students of humanities faculty used more direct work in the library, 2) students of Engineering using more data from the Internet, 3) level of achievement in the previous year of study is not conditioned by the way of work.

Measuring instruments: statistical, analytical and synthetic and descriptive methods.

Sample: 300 respondents, 102 (34%) were second year students, 100 (33.3%) third and 98 (32.7%) fourth year.

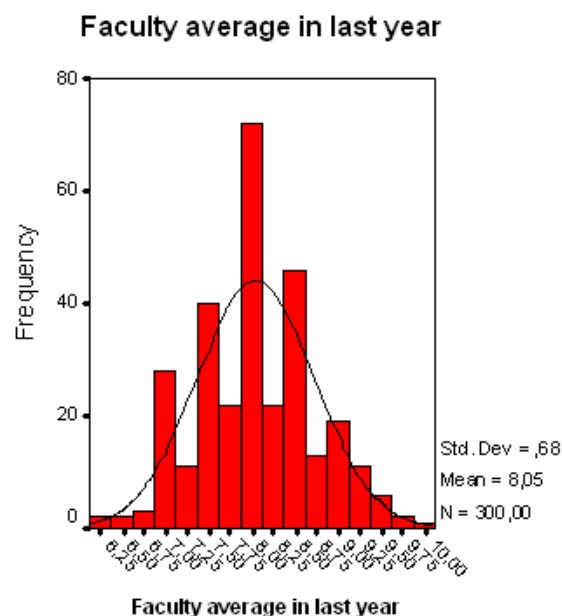
Investigation results

Arithmetic mean successful examinees 8.046 with standard deviation 0.677. The median and mode on 8 minimum achieved success at the university was 6.2, while the maximum 10th indicators of normality of distribution coefficients of the curvature (skewness) is 0.090 with standard error 0.141 and the coefficient lengthen (kurtosis)

-0.106 with standard error 0.281. given that the coefficient of curvature of the curve is positive, it can be concluded that the bevel curve to the right. Given that the coefficient is negative lengthen curves can be concluded that the curve flattened.

		Faculty average in last year
N		300
Normal Parameters(a,b)	Mean	8,046
	Std. Deviation	,6769
Most Extreme Differences	Absolute	,090
	Positive	,090
	Negative	-,086
Kolmogorov-Smirnov Z		1,566
Asymp. Sig. (2-tailed)		,015

Value Kolmogorov-Smirnov test is $Z = 1.566$ with $p = 0.015$. How this indicator statistically significant, we can conclude that the distribution of the success of the faculty respondents did not normally distributed.



Differences of success depending on the faculty, the study and answer the questions

The condition for using χ^2 test to the expected frequencies were less than 5% in 20 categories. Therefore, they merged into one category of students with an average 9

and 10 (regular average), students with an average 6 and 7 (worse average). Students with high school grade 8 were categorized as "medium average".

		Average category on Faculty			Total	
		Worse	Medium	Regular		
Faculty	Tehnical faculty	Count	20	73	57	150
		% within faculty	13,3%	48,7%	38,0%	100,0%
		% of Total	6,7%	24,3%	19,0%	50,0%
	Pedagogic faculty	Count	31	90	29	150
		% within faculty	20,7%	60,0%	19,3%	100,0%
		% of Total	10,3%	30,0%	9,7%	50,0%
Total		Count	51	163	86	300
		% within faculty	17,0%	54,3%	28,7%	100,0%
		% of Total	17,0%	54,3%	28,7%	100,0%

	Value	df	Asymp. Sig. (2-sided)
Pearson Chi-Square	13,262	2	,001
Likelihood Ratio	13,452	2	,001
Linear-by-Linear Association	11,405	1	,001
N of Valid Cases	300		

1. $\chi^2 = 13.262$, for 2 degrees of freedom, $p = 0.001$ was statistically significant, suggesting that students differ significantly by the success of the studies, depending on the given faculty.

2. It was also found that $\chi^2 = 17.611$, for 4 degrees of freedom, $p = 0.001$ was statistically significant, which indicates that students significantly differ in the success of the faculty, depending on the study.

Respondent differences in response to questions, depending on the given faculty

A) Answers that have no statistically significant difference

1. Why you using the internet?

			Why you using the internet?			Total
			Entertainment	Learning	Communication	
Faculty	Tehnical faculty	Count	37	35	78	150
		% within faculty	24,7%	23,3%	52,0%	100,0%
		% of Total	12,3%	11,7%	26,0%	50,0%
	Pedagogic faculty	Count	49	33	68	150
		% within faculty	32,7%	22,0%	45,3%	100,0%
		% of Total	16,3%	11,0%	22,7%	50,0%
Total		Count	86	68	146	300
		% within faculty	28,7%	22,7%	48,7%	100,0%
		% of Total	28,7%	22,7%	48,7%	100,0%

By 150 students of the Faculty of Technical Sciences, 37 (24.7%) use the internet for the purpose of entertainment, 35 (23.3%) for the purpose of learning and 78 (50%) for the purpose of communication. By 150 students of the Faculty of Pedagogy, 49 (32.7%) use the Internet for the purpose of entertainment, 33 (22%) for the purpose of learning and 68 (45.3%) for the purpose of communication.

	Value	df	Asymp. Sig. (2-sided)
Pearson Chi-Square	2,418	2	,298
Likelihood Ratio	2,424	2	,298
Linear-by-Linear Association	2,193	1	,139
N of Valid Cases	300		

$\chi^2 = 2.418$, for 2 degrees of freedom, $p = 0.298$ is not statistically significant, indicating that students do not differ significantly according to the answers.

2. Do you use professional journals on the internet?

			Do you use professional journals on the internet?			Total
			Much	Sometim e	Never	
Faculty	Tehnical faculty	Count	19	82	49	150
		% within faculty	12,7%	54,7%	32,7%	100,0%
		% of Total	6,3%	27,3%	16,3%	50,0%
	Pedagogic faculty	Count	12	95	43	150
		% within faculty	8,0%	63,3%	28,7%	100,0%
		% of Total	4,0%	31,7%	14,3%	50,0%
Total		Count	31	177	92	300
		% within faculty	10,3%	59,0%	30,7%	100,0%
		% of Total	10,3%	59,0%	30,7%	100,0%

By 150 students of the Faculty of Technical Sciences, 19 (12.7%) used professional journals on the internet, 82 (54.7%) sometimes 49 (32.7) never. By 150 students of the Faculty of Pedagogy, 12 (8%) used professional journals on the internet, 95 (63.3%) sometimes, and 43 (28.7) never.

	Value	df	Asymp. Sig. (2-sided)
Pearson Chi-Square	2,927	2	,231
Likelihood Ratio	2,942	2	,230
Linear-by-Linear Association	,009	1	,924
N of Valid Cases	300		

$\chi^2 = 2.927$, for 2 degrees of freedom, $p = 0.231$ is not statistically significant.

3. Do you use the internet to find information about the books?

		Da you use the internet to find information about the books?			Total	
		Much	Some time	Never		
Faculty	Tehchnical faculty	Count	36	89	25	150
		% within faculty	24,0%	59,3%	16,7%	100,0%
		% of Total	12,0%	29,7%	8,3%	50,0%
	Pedagogic faculty	Count	39	99	12	150
		% within faculty	26,0%	66,0%	8,0%	100,0%
		% of Total	13,0%	33,0%	4,0%	50,0%
Total		Count	75	188	37	300
		% within faculty	25,0%	62,7%	12,3%	100,0%
		% of Total	25,0%	62,7%	12,3%	100,0%

By 150 students of the Faculty of Technical Sciences, 36 (24%) often use the internet to find information on books, 89 (59.3%) sometimes, and 25 (16.7) never. By 150 students of the Faculty of Pedagogy, 39 (26%) often use the internet to find information on books, 99 (66%) sometimes 12 (8%) never.

	Value	df	Asymp. Sig. (2-sided)
Pearson Chi-Square	5,219	2	,074
Likelihood Ratio	5,319	2	,070
Linear-by-Linear Association	2,380	1	,123
N of Valid Cases	300		

$\chi^2 = 5.219$, for 2 degrees of freedom, $p = 0.074$ is not statistically significant.

B) Answers that have a statistically significant difference.

1. Do you research for the electronic library catalogs via the internet?

		Do you research for the electronic library catalogs via the internet?			Total	
		Much	Some time	Never		
Faculty	Tehnical faculty	Count	21	65	64	150
		% within faculty	14,0%	43,3%	42,7%	100,0%
	% of Total	7,0%	21,7%	21,3%	50,0%	
Pedagogic faculty	Pedagogic faculty	Count	18	86	46	150
		% within faculty	12,0%	57,3%	30,7%	100,0%
	% of Total	6,0%	28,7%	15,3%	50,0%	
Total	Total	Count	39	151	110	300
		% within faculty	13,0%	50,3%	36,7%	100,0%
	% of Total	13,0%	50,3%	36,7%	100,0%	

By 150 students of the Faculty of Technical Sciences, 21 (14%) often searches the electronic library catalogs via the internet, 65 (43.3%) sometimes 64 (42.7) never. 150 students of the Faculty of Teacher Training, 18 (12%) often searches the electronic library catalogs via the internet, 86 (57.3%) sometimes 46 (30.7) never.

	Value	df	Asymp. Sig. (2-sided)
Pearson Chi-Square	6,097	2	,047
Likelihood Ratio	6,120	2	,047
Linear-by-Linear Association	1,696	1	,193
N of Valid Cases	300		

$\chi^2 = 6.097$, for 2 degrees of freedom, $p = 0.047$ was statistically significant, which indicates that students are significantly different in response. The fact that a large number of students of both faculties (36.7% cumulative) Upstate does not search the electronic library catalogs, leads to the conclusion that the requirements of modern education, with or without the Bologna process, can not be fully achieved without a significant segment of this extraordinary work.

2. Your success in previous studies, was conditioned by using books from the library.

			Your success in previous studies, was conditioned by using books from the library.			
			Not agree	Partly agree	Agree	Total
Faculty	Tehnical faculty	Count	129	17	4	150
		% within faculty	86,0%	11,3%	2,7%	100,0%
		% of Total	43,0%	5,7%	1,3%	50,0%
	Pedagogic faculty	Count	36	92	22	150
		% within faculty	24,0%	61,3%	14,7%	100,0%
		% of Total	12,0%	30,7%	7,3%	50,0%
Total		Count	165	109	26	300
		% within faculty	55,0%	36,3%	8,7%	100,0%
		% of Total	55,0%	36,3%	8,7%	100,0%

By 150 students of the Faculty of Engineering, 129 (86%) declared that he does not agree with the statement, 17 (11.3%) is partially agrees and agrees to 4 (2.7%) respondents. By 150 students of the Faculty of Pedagogy, 36 (24%) declared that he does not agree with the statement, 92 (61.3%) is partially agrees and agrees to 22 (14.7%) respondents. The difference could arise as a consequence of the nature of faculty, as teacher education course focused more on the library funds.

	Value	df	Asymp. Sig. (2-sided)
Pearson Chi-Square	116,485	2	0,000
Likelihood Ratio	126,071	2	0,000
Linear-by-Linear Association	97,000	1	0,000
N of Valid Cases	300		

$\chi^2 = 116.485$, for 2 degrees of freedom, $p = 0.000$ was statistically significant.

3. Succes of study depends on the use of books from the library.

			Succes of study depends on the use of books from the library.			
			Not agree	Partly agree	Agree	Total
Faculty	Tehnical faculty	Count	126	22	2	150
		% within faculty	84,0%	14,7%	1,3%	100,0%
		% of Total	42,0%	7,3%	,7%	50,0%
	Pedagogic faculty	Count	28	91	31	150
		% within faculty	18,7%	60,7%	20,7%	100,0%
		% of Total	9,3%	30,3%	10,3%	50,0%
Total		Count	154	113	33	300
		% within faculty	51,3%	37,7%	11,0%	100,0%
		% of Total	51,3%	37,7%	11,0%	100,0%

By 150 students of the Faculty of Engineering, 126 (84%) declared that he does not agree with the statement, 22 (14.7%) is partially agrees and agrees 2 (1.3%) respondents. By 150 students of the Pedagogical fakulteat, 28 (18.7%) declared that he does not agree with the statement, 91 (60.7%) is partially agrees and agrees to 31 (20.7%) respondents.

	Value	df	Asymp. Sig. (2-sided)
Pearson Chi-Square	129,981	2	0,000
Likelihood Ratio	143,356	2	0,000
Linear-by-Linear Association	116,321	1	0,000
N of Valid Cases	300		

$\chi^2 = 129.981$, for 2 degrees of freedom, $p = 0.000$ was statistically significant. And this result can be conditioned by the nature of the study. Comparison of data from other questions, imposes the conclusion that the success of the Community School in reciprocal relation to the use of books from the library.

4. Internet an unavoidable tool of modern education.

			Internet an unavoidable tool of modern education.			
			Not agree	Partly agree	Agree	Total
Faculty	Tehnicl faculty	Count	4	26	120	150
		% within faculty	2,7%	17,3%	80,0%	100,0%
		% of Total	1,3%	8,7%	40,0%	50,0%
Pedagogic faculty	Pedagogic faculty	Count	9	42	99	150
		% within faculty	6,0%	28,0%	66,0%	100,0%
		% of Total	3,0%	14,0%	33,0%	50,0%
Total	Total	Count	13	68	219	300
		% within faculty	4,3%	22,7%	73,0%	100,0%
		% of Total	4,3%	22,7%	73,0%	100,0%

By 150 students of the Faculty of Technical Sciences, 4 (2.7%) declared that he does not agree with the statement, 26 (17.3%) is partially agrees and agrees that 120 (80%) respondents. Also, 150 students of the Faculty of Pedagogy, 9 (6%) declared that he does not agree with the statement, 42 (28%) is partially agrees and agrees to 99 (66%) respondents.

	Value	df	Asymp. Sig. (2-sided)
Pearson Chi-Square	7,701	2	0,021
Likelihood Ratio	7,791	2	0,020
Linear-by-Linear Association	7,441	1	0,006
N of Valid Cases	300		

$\chi^2 = 7.701$, for 2 degrees of freedom, $p = 0.021$ was statistically significant. Despite the differences, important that students understand the importance of computer literacy, which includes internet use in the function of education and learning.

5. *The Internet is useful for learning from the traditional library funds.*

			The Internet is useful for learning from the traditional library funds.			Total
			Not agree	Partly agree	Agree	
Faculty	Tehnicul faculty	Count	19	77	54	150
		% within faculty	12,7%	51,3%	36,0%	100,0%
		% of Total	6,3%	25,7%	18,0%	50,0%
	Pedagogic faculty	Count	41	88	21	150
		% within faculty	27,3%	58,7%	14,0%	100,0%
		% of Total	13,7%	29,3%	7,0%	50,0%
Total		Count	60	165	75	300
		% within faculty	20,0%	55,0%	25,0%	100,0%
		% of Total	20,0%	55,0%	25,0%	100,0%

By 150 students of the Faculty of Technical Sciences, 19 (12.7%) declared that he does not agree with the statement, 77 (51.3%) is partially agrees and agrees to 54 (36%) respondents. 150 students of the Faculty of Pedagogy, 41 (27.3%) declared that he does not agree with the statement, 88 (58.7%) is partially agrees and agrees to 21 (14%) respondents.

	Value	df	Asymp. Sig. (2-sided)
Pearson Chi-Square	23,320	2	0,000
Likelihood Ratio	24,021	2	0,000
Linear-by-Linear Association	22,457	1	0,000
N of Valid Cases	300		

$\chi^2 = 23.320$, for 2 degrees of freedom, $p = 0.000$ was statistically significant. It is obvious that the future teachers include lack of modern technology in educational processes.

6. The communication between teachers and students to use the internet more.

		The communication between teachers and students to use the internet more.				
		Not agree	Partly agree	Agree	Total	
Faculty	Tehnical faculty	Count	14	74	62	150
		% within faculty	9,3%	49,3%	41,3%	100,0%
		% of Total	4,7%	24,7%	20,7%	50,0%
	Pedagogic faculty	Count	43	86	21	150
		% within faculty	28,7%	57,3%	14,0%	100,0%
		% of Total	14,3%	28,7%	7,0%	50,0%
Total		Count	57	160	83	300
		% within faculty	19,0%	53,3%	27,7%	100,0%
		% of Total	19,0%	53,3%	27,7%	100,0%

Also, 150 students of the Faculty of Technical Sciences, 14 (9.3%) declared that he does not agree with the statement, 74 (49.3%) is partially agrees and agrees to 62 (41.3%) respondents. By 150 students of the Faculty of Pedagogy, 43 (28.7%) declared that he does not agree with the statement, 86 (57.3%) is partially agrees and agrees to 21 (14%) respondents.

	Value	df	Asymp. Sig. (2-sided)
Pearson Chi-Square	35,907	2	0,000
Likelihood Ratio	37,538	2	0,000
Linear-by-Linear Association	35,454	1	0,000
N of Valid Cases	300		

$\chi^2 = 35.907$, for 2 degrees of freedom, $p = 0.000$ was statistically significant. Differences in student responses can be interpreted as a consequence of how the organization of the faculty. Although many teachers use the internet for communication, it is obvious that the living word of its value.

Collective table for subjects differences in responses to questions depending on the given faculty

	χ^2	df	p
Why use the Internet?	2,418	2	0,298
Do you use professional journals on the Internet?	2,927	2	0,231
Do you search for the electronic library catalogs via the Internet?	6,097	2	0,047
Do you use the Internet to find information about the books?	5,219	2	0,074
Your success in previous studies, was conditioned by using books from the library	116,485	2	0,000
The success of the study depends on the use of books from library.	129,981	2	0,000
The Internet is an indispensable tool of modern education.	7,701	2	0,021
The Internet is useful for learning from the traditional library funds	23,320	2	0,000
The communication between teachers and students to use the Internet more.	35,907	2	0,000

The research results confirm the hypothesis about the difference in attitudes towards the use of libraries and the internet, depending on the faculty. Obviously, students recognize the value of changes in higher education, rapid technological and educational development, global processes, orientation towards learning society, where knowledge and information resources boot. Necessary growth of communications and information technologies, which enable a wealth of information to those who have the skills to access and using, the requirement for faster downloading materials from the library.

Summary

Careful analysis of previous results shows some flaws in the organization of courses in both faculties. Synchronize the entire new system of knowledge acquisition involves the use of traditional libraries and the internet. The information each student's own subordinates, the individual paths of knowledge. Professors have their lectures and diverted to a virtual method of distance learning, librarians made available to different types of information. In this way, determine the limits of the circle that is required in the implementation of the Bologna process. It would be good to form a university library, which would be based on the concept of so-called "Virtual Library", whose main focus in the development of scientific and technical information (online availability of domestic and foreign bases, CD ROM databases, etc.), together with the construction of their own materials. This strategic institutional care quality at the highest level of academic organization and establishes quality in the field of higher education.

Libraries, especially college and university, have their work schedules harmonize the modern educational requirements: make a modern documentation from most disciplines, the administrative resources (especially personnel), must enter innovative content from library resources, particularly in integrated electronic catalog at the level of all universities in Serbia. Efficiency in work, which involves the Bologna process, includes the work of different library, because each time gets a new dimension, and therefore the responsibility of librarians to the new challenges will be harmonized with the general tendencies.

The book should find its way to the reader. It is therefore essential that libraries find ways to take their place in the information society. When all libraries are digitalised their funds, modified to the user will be very simple. Automated library and information system of Serbia is the basis for infrastructural development of science. Bologna process can achieve its true function in connection libraries and their users, readers and information technology. This will be achieved a high level of scientific-educational and scientific research process, which creates a new basis of

the quality system in which each factor has to find its right place and have an active role.

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Impact of On-line Writing Groups in a National Writing Project Invitational Summer Institute

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Introduction

National Writing Project (NWP) is a federally funded professional development initiative that utilizes a teachers-training-teachers model to develop teachers as writers and writing teachers. Teachers participate in open and invitational institutes to discuss research, demonstrate best practices, develop portfolios and WRITE personal and professional pieces.

The Central Connecticut Writing Project (CCWP), part of Central Connecticut State University (CCSU), is one of over two hundred National Writing Project sites in the United States and beyond. The service area for CCSU/CCWP is diverse in terms of social-economic status, ethnicity, and spoken languages. A National Writing Project site since 2005, Central Connecticut Writing Project has developed its site identity to focus on two interrelated spheres: teacher inquiry and making our writing public. To that end, we conducted a teacher inquiry project on an on-line writing group that supports teachers as writers.

The Invitational Summer Institute is the core program of each writing project site. Selected teachers come together for four weeks of intensive study that includes: maintaining a writer's notebook, writing a personal piece for institute anthology, developing a professional writing plan, participation in writing response groups. Participants also read and discuss books/articles on pedagogy, writing, and research. As part of leadership development, participants are also members of management teams and site committees.

This institute is followed by year of active involvement in the CCWP professional learning community. Participants are required to participate in the CCWP fall open institute and the spring Literacy Essentials Conference, presenting at one. Each participant also self selects from several continuity activities including: writing marathons, book talks, shine sessions, committee membership, study group participation, and teacher inquiry projects.

At the end of each Invitational Summer Institute, many comments from the participant evaluation were noteworthy. Examples:

- ☉ "I understood through the program that my writing mattered and I had something to say."
- ☉ "I feel a little bit of a different person, kicked up a notch."

- 🕒 “I didn’t see my writing as something worth sharing before.”
- 🕒 “When I went for a job interview, they asked me what my weakest area was, and I thought writing. After three years of teaching, I still was feeling that way, until this.”
- 🕒 “Everything I do in the classroom with writing will change because of this.”

When we analyzed the evaluations, it was evident that working in writing groups seemed to foster the strongest bonding for colleagues. Participants overwhelmingly commented that the quantity, and given the format of the institute, quality of their writing increased. We discussed how this could be extended. Several factors were considered. Was the increased writing the result of the bubble of concentrated time created solely within the summer institute? Could the supportive, productive milieu be maintained over a distance? Once teachers were back in their classrooms would professional demands take precedent? Would teachers be able to balance personal responsibilities with the desire to continue writing? Was the commitment and motivation to write fleeting, or a catalyst to a continuing avenue for personal and professional growth? Based on these factors, the investigation explored the impact of online writing workgroups as an aid to maintaining and enhancing the professional community developed in the Invitational Summer Institute.

Inquiry Procedures

Both Google Groups and Wikispace were trialed as the sharing mechanism for the writing group. Since a few members were already familiar with Wikispace, it was adapted for the purposes of the writing group.

Group I *Invitational Summer Institute fellows from previous years 2006, 2007 & 2008.*

The writing group configuration were participants selected based on their expressed desire to develop as a writer, or expressed interest to be involved in a CCWP teacher inquiry project or individuals who seemed to have what we called the heart of a writer. The commitment for each participant was for a four-month duration. Writers agreed to monthly post five hundred words prose or a poem, respond to other writers’ work, and submit a short reflection on the process.

We began with a group for each year. Everyone was contacted via phone with an invitation to join the on-line writing group. Feedback was unanimously positive. Several potential group members were simultaneously beginning other CCWP writing initiatives involving writing a community and two family literacy articles and therefore withdrew from the on-line groups early on. The three groups were consolidated into one. At the end of the four month period, it was clear that the on-line writing group was not effective.

To find out why, we went back to the group members for feedback. Besides the aforementioned opting out to pursue other writing initiatives, responses fell into three broad categories. The first was the technology gap which further dived into two groups. For some individuals, it was maneuvering through the mechanics of the Wikispace. Others found the additional step of posting their writing an added time burden. A second factor that inhibited or prevented participation was the time hourglass; their day-to-day lives demanded their attention away from their writing desk. Lastly, and a bit regrettable, some individuals, when it came down to it, liked the IDEA of writing but found that they didn't, at this time, have sufficient intrinsic motivation to draw the ideas out of their head and onto the paper.

Group II *Invitational Summer Institute participation as part of 2009 institute curriculum*

The on-line component of the regular ISI writing groups was incorporated to address some of the technology concerns from first group. During orientation, a hands-on workshop was presented so all participants would be acquainted with an on-line sharing group. In the month prior to the four week summer institute, participants were required to post a short selection from their writers' notebook, respond to other postings and write a short reflection on the process. Thereafter, the institute schedule included specific times for participants to post and respond. At the close of the institute, participants were asked to complete a survey.

Question	Agree or Strongly Agree	Disagree or Strongly Disagree	Not Sure	
Once I got the hang of Wikispace, I found it easy to post my writing.	92%	8%		
I find it easy to give commentary through Wikispace.	92%	8%		
Using Wikispace just added another step before getting any feedback on my writing	100%			
The type of feedback I got from Wikispace was different that sitting down face to face with my writing group.	92%	8%		
I prefer to give feedback during writing groups discussions.	76%	24%		
I prefer to receive feedback through Wikispace	24%	76%		
Utilizing Wikispace enhanced my writing group.	24%	68%	8%	
The feedback I got through using the Wikispace was _____ I received from sitting down and discussing my writing.	Greater than 8%	Same as 16%	Less than 68%	Not sure 8%

Comments:
Liked the number of feedback responses
Less nervous about posting due to distance
Wikispace extends as a teaching tool
All revisions are readily available
Lots of initial confusion and frustration
Takes time
Miss the voice tone and physical reaction of responder
Wikispace response seemed more surface, sitting down with someone more meaningful
It was too anonymous
Found it difficult to relay info at times
Prefer face to face
It is easier to sit and talk with a peer
Wikispace not as thorough
Received more valuable and constructive feedback in writing groups
Groups more personal and in-depth
Both beneficial
Easier to be judged honestly when not face to face
Wikispace allows you to pinpoint parts, comments and see others opinions

Group III *Central Connecticut Student Writing Project Students*

This group was added to the inquiry to compare the impact of on-line writing groups with a population raised with technology savvy. This group was comprised of fourth through twelfth graders participating in the summer writing academy sponsored by the Central Connecticut Writing Project and was held at two locations. The academy teachers are Central Connecticut Writing Project fellows. The academy began with an orientation to Wikispace. Some students were already familiar with it, although all students were proficient with utilizing Wikispace by the second day. With the exception of writers' notebooks and the final anthology hardcopy, all student writings were posted on Wikispace. Because students from the two locations had not met, each student posted a bio as their first page to help build the writing community. All stories, responses, assignments were posted.

At the conclusion of the program, students were asked for their feedback on being part of an on-line writing group. The two negative comments seemed to focus on the limitations of the Wikispace itself. The site does not utilize an edit undo function nor does it have proofreading prompts such as green and red underlines to indicate possible grammar and spelling.

Besides the comments on the site limitations, student participant feedback was overwhelmingly positive. The students liked commenting on other writer's work and getting to help other writers with their problems with their stories. Additionally, they liked getting good ideas for their stories and the whole concept of posting their poems, pictures and stories. For these participants, Wikispace served as a social network of student writers.

The students' comments were reinforced by the instructors' feedback. They thought that students were more willing to revise and edit because they didn't have

to rewrite the entire document. Students asked repeatedly if they could continue to use the site in the future. They were excited that they could continue to be part of the writing program.

Discussion

We returned to our original inquiry questions.

1) What are the supports and challenges of establishing and maintaining an online learning community of writers?

The primary support to establishing an on-line writing group was, by virtue of being CCWP participants, writers were already a community of writers. The challenge was to try to extend and maintain the group through on-line communication. An additional support is the availability of established on-line communication sites that can be utilized for sharing purposes.

The challenges were many. The technology gap had to be initially taken in to account. Because of the time required to learn to negotiate the site initially, less time was available for writing and responding. This is a challenge, however, that would diminish after an anticipated learning curve and need not be a lasting deterrent. The accountability of members appears to be less with an on-line writing group. It may be easier to ignore an E-mail calling for posting and responses than to arrive empty handed at a writing group. The personal nuances of face-to-face feedback do not seem to be replicated through on-line transmission.

2) What are the benefits and drawbacks to the members of the group?

The benefits of the on-line writing group seem to be primarily through providing additional opportunities for feedback. This was especially true for the student writing groups that were located in two different cities. For these young on-line networking savvy writers, the on-line writing group was their major source for feedback and it worked well for them.

For some members, the supposed distance provided through on-line sharing was more comfortable and therefore a benefit. This also was true for responding as well; on-line responding allows for more candid feedback. The major drawback of an on-line writing group seems to be that it does not replace face-to-face interactions. Speech intonations and body language are not easily transmitted via E-mail. Receiving critiques via E-mail sometimes left too much room for misinterpretation. Was that comment sarcastic, sincere? What is meant by "You have an interesting piece" or "With a bit more tinkering, you'll have a finished piece." or, "Who is your audience?" These are examples of actual feedback that left the writer needing at least a phone, if not an in-person follow-up discussion. However, the value of the

on-line communication may be that it precipitated further discussion between writers. So it seems there may be a benefit within a drawback.

Perhaps the most interesting conclusion of the inquiry was the realization that writing groups also serve as a social support that an on-line writing configuration can not suffice. Discussions during writing response groups focused on writing but there was many offshoot conversations on related topics such as teaching moments, concerns, and of course, students stories. In this way, the writing group serves an important function by supporting the larger professional learning community for writing projects. Though the writing is central, there are additional essential components that colleagues benefit from.

3) *In what ways, if any, does this experience impact their teaching of writing?*

For participants who became comfortable utilizing the Wikispace site, there is great potential for using the site as a tool to enhance students' revising and editing practice and ability. This seems especially true for the teachers who worked in the student-writing program and observed first hand the resulting increase in quantity and quality of student writing.

Teachers who participated in the 2009 ISI reported increased implementation of writing community activities such as writing marathons and sharing of writing time in their classes but there it is not possible to differentiate if this was due to participation in on an on-line writing group or the larger impact of participation in the Invitational Summer Institute.

4) *How can we use what we have learned to address the need for teachers to continue to be part of a learning community beyond the Invitational Summer Institute?*

First, we concluded that an on-line writing group may provide for additional opportunities for writing feedback but does not replace the social/professional support afforded through in-person meetings. As such, one possibility is to continue to utilize Wikispace but have an established schedule for meeting. CCWP Invitational Summer Institute participants are required to attend the fall and spring conferences in the year following their ISI experience. Perhaps as part of these, a time could be designated for a write share. Additionally, there are several continuity events including study groups, book talks and writing marathons in which time can be designated for writing groups. Based on the feedback that limited time is an ever present factor, we want to try to offer activities that dovetail the teachers' professional demands from their classrooms and schools. Collegial teacher inquiries for teachers who work in districts requiring action research is one. Another is supporting teachers to write about their classroom expertise for publications such as

Read, Write Think or for sharing on the CCWP website. In order to create and sustain, we need to continue to offer many doors through which teachers can travel through, participate in and become part of CCWP professional learning community.

Conclusion and further study

Based on the findings of this inquiry into on-line writing groups, we will continue to provide a CCWP sponsored on-line space and encourage teacher writers to utilize as an avenue for giving and receiving response on writings and teaching of writing experiences in addition to regularly scheduled in-person feedback sessions. We will monitor the site for summer 2009 student writers to determine their site utilization during the school year.

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Role of Conditional Knowledge in conscious reading: The integrating model of metacognition

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Reading, as a problem-solving process

Reading is a problem solving process. This may sound strange: what has to do reading with problem solving? Aren't they two separate domains?

In every problem solving situation there is an initial state (that is the givens, what we have), a final state (the goal, where we want to arrive) and several intermediary states – they occur during the problem-solving process (see Figure 1). And there are strategies – named as operators – which we use as tools in order to go from one state to the next, until the problem is solved. There are metacognitive strategies, too, like planning the problem solving process (setting the goals), monitoring the

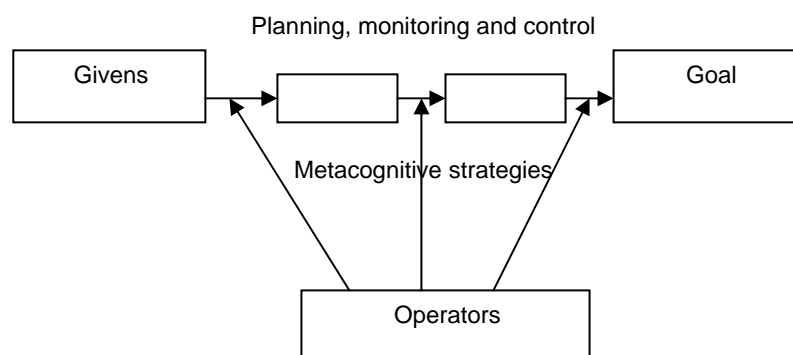


Figure 1. Elements of the problem-solving space

execution of the plan, and, in the final, evaluating the process and its results.

Now, in case of reading, we can recognize every element of the problem-solving situation (see Figure 2, below). In this specific problem-solving situation, the given is the text for reading, and the goal is to understand it. We use cognitive strategies in order to accomplish this goal, like decoding letters and words, recognizing an entire word after reading several letters from it, etc. – that is: language-specific knowledge. We use metacognitive strategies as well when starting to read: we are planning to understand the text, in course of reading we continuously check for understanding, and usually we control periodically and in the final if we have understood the text.

If we analyze reading as a problem-solving process, metacognitive processes – which has a crucial role in problem-solving and reading as well – can be analyzed

in our model of reading as problem-solving. Let us look more deeply at metacognition.

Metacognitive processes in reading, as problem solving

Cognition is a form of knowledge about the external stimuli and facts from LTM. Metacognition is a form of knowledge, too; its distinguishing feature is its referent: the human processing system (Wellman, 2002).

A widely accepted model of metacognitive processes is the Nelson-Narrens model (Nelson, 1996). The model distinguishes two levels of problem-solving processes: the object level, and the meta level. Cognitive processes are running at the object level, and metacognitive ones at the metalevel. There is a continuous communication, an information flow between these two: the metalevel - which includes the goal of the problem we are working on - is monitoring the processes of the object level in order to check out if they will accomplish the goal. In case of failures a controlling function is activated in order to adjust the cognitive strategies at the object level for accomplishing the goal of the problem-solving process.

In case of reading it goes like this: at the object level there are processes for decoding letters and words. When the processes at the object level do not generate the understanding of the text, we face a problem. The metalevel contains knowledge about strategies regarding what should we do in case we don't understand what we read (which is the model, or the goal of this problem-solving process named reading) - strategies like evoking more prior knowledge or looking for connection between ideas. The metalevel will modify processes of the object level by evoking these strategies in order to accomplish the goal of reading comprehension.

Problems with the concept of metacognition

We could think: nothing new up to now. But there are problems with the concept of metacognition. Let us take the example of a reading strategy: summarizing.

Summarizing can be regarded as a cognitive strategy - that is we can use in order to transfer a text with too much new ideas into a comprehensible one (by writing a shorter version of it). In this case summarizing is a cognitive strategy, because it makes its contribution to understanding. But summarizing can be a metacognitive strategy, too. We can summarize a text in order to control if we have understood it (Flavell, 1979). If we can write a good summary, it means we have understood the text at a certain level.

If the same strategy can be cognitive and metacognitive, too, several problems arise:

- What is metacognition?
- When can we say that a strategy is metacognitive?

The answer is important. There is consistent experimental evidence indicating that metacognitive processes have a primary role in determining successful learning and problem solving as well as in text comprehension (Armbruster, Echols, & Brown, 1982; Vauras, Kinnunen, & Rauhanummi, 1999; Wang, Haertel, & Walberg, 1990). There have been elaborated development programs and methods for teaching metacognitive strategies, or facilitating their implementation (Tei & Stewart, 1985; Thomas & Barksdale Ladd, 2000).

However, as some researchers (e.g. (Cavanaugh & Perlmutter, 1982) argue, metacognition is a fuzzy concept. We cannot make a difference between metacognitive strategies and cognitive ones, they say. There are other problems regarding metacognition, too. Although metacognitive processes play a crucial role in human thinking, they still has to be included in existing models of human problem solving.

Sources of reading comprehension failure: The Integrating Model of Metacognition

In order to approach these problematic questions, I have included our existing knowledge about metacognitive processes in the problem-solving framework already presented. It resulted a new framework of metacognitive processes, the Integrating Model of Metacognition - IMM (Zsigmond, 2008).

The model is well-grounded on existing theories of metacognition. For example, Brown, and others (Brown, 1987; Jacobs & Paris, 1987; Schraw & Moshman, 1995) distinguish three knowledge components: declarative, procedural and conditional components. What does this mean?

When we learn a procedure or a strategy – like adding together numbers, or summarizing a text – our strategy has three components.

- Declarative knowledge is a description of the strategy, like “a summary is a piece of writing in which original material is reduced to its main points and key supporting details”. Declarative knowledge is knowing “that”.
- Procedural knowledge is knowing the “how”-to-do it – how to write a summary (how to identify main ideas and formulate sentences).
- Researchers emphasize also the role of conditional knowledge, referring to knowing “when” and “why” to use declarative and procedural knowledge.

Summing up, knowledge about strategies is composed of knowing the strategy, knowing how to implement it, and knowing when (in what conditions) and why to use it (what will be the result, if we use them).

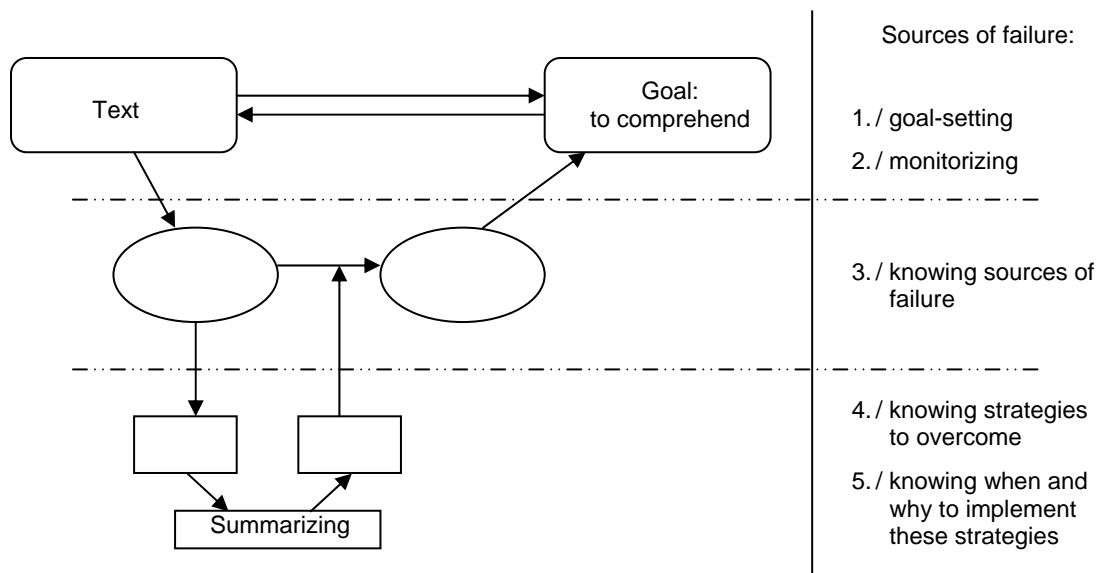


Figure 2. The Text-Comprehension Process

To put it in a very short way, the IMM resulted from the insertion of these strategy elements in the problem solving space (or model) described earlier. The model of problem-solving processes which resulted includes the metacognitive processes too.

I will illustrate this model of metacognition in problem-solving using the problem-solving process of reading a text – where the initial state (the given) is the text to-be-read, and the goal to be approached (the final state) would be the comprehension of the written information.

In case of reading we use many strategies as operators to reach our goal of comprehension – like re-reading some passages, or splitting down large texts into smaller parts – even giving subtitles, too. I will use the already-mentioned strategy of summarizing in order to illustrate the processes modeled by the IMM (see Figure 2).

If we conceive reading as a problem-solving process, the first and most important thing is to have the goal of understand the written information. Here is *the first source of failure* in the reading comprehension process, too.

If a beginner does not set himself the goal to understand a written text - maybe she just wants to read it correctly, aloud, or she read just to get praise from the teacher - she will not use strategies in order to foster text comprehension. Studies indicate that even this can be a source for text comprehension failures, maybe because lots of teachers simply do not emphasize enough that reading is for comprehension.

Let we assume that the reader has formulated the goal of comprehending the written information. The metacognitive planning of the goal is OK. We start to read the text. In order to know if we are approaching our goal, we have to monitorize how we get along with this problem. We have to supervise our thinking. Are we

approaching our goal, or not? This can be the *second source of failure* in reading comprehension (see Figure 2.). Maybe a beginner has the goal to understand the text, but she does not realize the lack of understanding. She does not know what understanding means.

Eleanor Markman proved this in a simple way (Markman, 1979). She has given contradictory information in a short text about pigeons. After reading it, the majority of the children related the text was OK, they understood it. About 7 inductive questions were necessary for them in order to realize the text has a flaw). So, they thought they have understood the text – but, as a fact, they didn't. They had a misconception about what does it mean to understand a text.

But even if a beginner strive to understand a text, and she realize she doesn't understand it, she has to identify the reason why she doesn't understand. There are lot of text characteristics which can make understanding difficult: too much new information, too long paragraphs, unknown words, incoherent ideas, etc. If we don't know them, this can be the *third source of failure* in reading comprehension. Children has to be told and also thought about text characteristics which makes a text hard to understand. There are specific methods elaborated for teaching these, and teachers should use them. If a child does not know why she doesn't understand a text, she will be not motivated to read it along, or to read at al. On the other hand, if she knows what is the problem, a sub-problem will be created, with the goal of overcoming this obstacle, in order to reach the major goal – text understanding.

For example, let us suppose the comprehension obstacle is that the text contains too many new ideas. One of the useful strategies to overcome this obstacle is to write a summary, in which the original material is reduced to its main points and key supporting details. In order to overcome this obstacle, children should know the strategy of summarizing: to know “that” – what is this strategy (declarative knowledge), to know “how” to implement it, and to know when and why to implement it.

These are the *fourth and the fifth possible sources of failure* which can impede reading comprehension (see Figure 2.). Maybe a child does not know such a strategy, but, most frequently, even if they know, they do not know the conditional elements of this strategy, so they don't know when and why to apply it.

In a problem-solving situation strategies are recalled by activating their conditional knowledge. Am I in a front of a text with too much information? What are the strategies to be used in such situations (which strategies has as answer for their “when” question – when you face too much information? What can these strategies do (the answer to the why question – they can reduce the material)? Let's apply it (use the procedural knowledge), in order to overcome the obstacle, and understand the text.

Declarative		...original material is reduced to its main points	
Procedural		The how-to-do it	
Conditional	When	text contains too much new ideas	you are not sure about understanding
	Why	Simplify it	Check for understanding
		Cognitive	Metacognitive

Table 1. The knowledge-elements of summarizing as a cognitive or a metacognitive strategy

The IMM makes it clear that without conditional knowledge strategies will be not recalled from the LTM. We can teach what is summarizing, and how to do it. But if we don't explain in what situations should we summarize, and why, this strategy will remain an *inert knowledge* – a well-known phenomena for educators. The child will know about it, without using it for text comprehension.

Metacognitive or cognitive? Conditional knowledge makes the difference

So, what makes a strategy metacognitive? *It's the conditional knowledge.* Let we illustrate this again with the strategy of summarizing. As I already mentioned, this can be a cognitive and metacognitive strategy as well – giving an opportunity to criticize the concept of metacognition.

In case of this strategy, the declarative knowledge could be formulated like this: A summary is a piece of writing in which original material is reduced to its main points and key supporting details (see Table 1). It is a condensed version of someone else's writing in your own words. The procedural knowledge is the how-to-do (that is identifying main ideas and formulating sentences).

Until now, there is no difference between summarizing, as a cognitive strategy, and summarizing, as a metacognitive strategy. However, conditional knowledge can make the difference.

If the conditional knowledge of *when* refers to situations in which the text contains too much new ideas, and our goal is to simplify it, this goal is formulated in the conditional knowledge of *what* for the strategy of summarizing - the strategy of summarizing will be used in order to advance with understanding – that is, as a cognitive strategy.

If the conditional knowledge of *when* refers to situations were *we are not sure about understanding* and our goal is to check out this, the strategy of summarizing will be used *in order to control our understanding* process, that is as a metacognitive strategy. If we succeed, we have understood the text (at least at a certain level).

So, summarizing as a cognitive strategy is to help understanding; as a metacognitive strategy is to check out for understanding.

Implications of IMM are twofold. From the point of view of a researcher, it offers a framework for defining metacognitive processes and to integrate them in any problem solving procedure. I have used the problem-solving case of reading as an example, but we can differentiate sources of failure, and we can model how

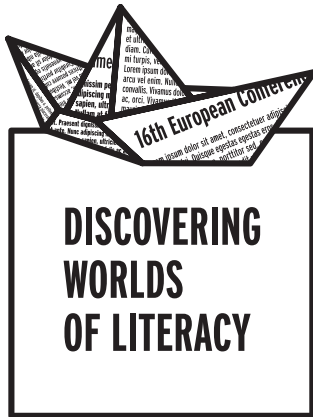
metacognitive strategies work in the same way in problem-solving situations from any domain.

From the education practitioner's point of view, there are two major points. First, according to the IMM framework, conditional knowledge is necessary for transfer – that is to apply the strategies we have learned in new situations. Without conditional knowledge, there will be no spontaneous reading comprehension processes.

And second, the IMM points out the sources of failures in conscious reading, which can be useful when we design intervention programs for reading comprehension. These intervention programs should address the five sources of failure in reading comprehension mentioned.

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SILVA, Giane Maria & MARINHO, Marildes

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O prazer de ler literatura: a perspectiva pedagógica

SIMAN, Lana & ANDRADE, Luísa Teixeira

Livro Didático lido em sala de aula de História

SIMÕES, Fernanda & FONSECA, Maria da Conceição

A escolarização e as práticas sociais de leitura e escrita: a análise dos educandos adultos da Escola Básica

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SOUTO, Kely

Os conceitos de alfabetização e de letramento: o discurso e a prática de professoras alfabetizadoras em uma escola municipal de Belo Horizonte/Brasil

SOUZA, Elisabeth

A Polifonia na Construção do Discurso Docente acerca das Concepções de Alfabetização

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La poesía en educación infantil desde la perspectiva de la intertextualidad

TOMÉ, Maria da Conceição & BASTOS, Glória

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VERSIANI MACHADO, M. Zélia; SOARES, Ana Paula C.; PEREIRA, Camila S.; FÉLIX, Chrisley S.;

ALMEIDA, Eliana G. & GROSSI, Maria Elisa

A configuração de gêneros da literatura para crianças e jovens no Brasil

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Contribuição dos tradutores online para o desenvolvimento de competências linguísticas e cognitivas.

VIEIRA, Josénia

Literacia multimodal: o contributo da semiótica social para as multiliteracias

VILLALBA, Margareth

Leitores de hoje: há esperança; é preciso ser otimista

WILSON, Victoria

A construção do discurso acadêmico por estudantes universitários: um constante desafio

Alves, Dulce Helena Couto

Brasil

A arte na construção do espaço de vivência: uma nova forma de ler o mundo

“A arte na construção do espaço de vivência – Uma nova forma de ler o mundo” consiste em uma intervenção pedagógica promovida pela Prefeitura da cidade de Belo Horizonte/MG e desenvolvida com famílias em situação de vulnerabilidade social, muitas delas com grande defasagem escolar.

A proposta tem o objetivo de promover o desenvolvimento e alfabetização dessas famílias por meio de diferentes formas de leitura de linguagens artísticas. Tais oportunidades contribuem posteriormente para o fortalecimento dos vínculos familiares e comunitários dos moradores dos territórios e comunidades assistidos pela Secretaria de Assistência Social.

A metodologia empregada utiliza a Arte como proposta de intervenção, por ser esta a mais ancestral forma de comunicação humana, capaz de desencadear processos de aprimoramento numa abordagem não só individual mas também coletiva, perpassando do espaço real para o fictício, do campo científico para o poético.

As atividades abrangem vários procedimentos das artes visuais, pesquisa sobre história da arte, literatura, poesia, música, investigação sobre a história das famílias e a cultura do território no qual vivem.

A partir do contato com textos literários, poéticos, visuais, musicais ou cênicos os participantes adquirem referências para construir suas biografias, revivendo suas memórias e traduzindo de forma expressiva e poética novas formas de ler o mundo. Nessa dinâmica de construção os novos leitores se reconhecem como sujeitos autônomos, capazes de serem autores de suas próprias histórias.

Amaro, Alice Manuela; Silva, António Carvalho

Portugal

Concepções de professores de Língua Portuguesa sobre o(s) uso(s) do manual escolar. Um estudo no 3.º Ciclo do Ensino Básico

Desde há alguns anos atrás, que estudos no âmbito dos manuais escolares, nas suas mais variadas vertentes, têm sido levados a cabo por investigadores ligados à educação. Um considerável número destes trabalhos atesta a clara evidência da centralidade dos manuais escolares nas práticas pedagógicas dos professores.

Enquanto instrumentos pedagógico-didáticos, os manuais escolares têm sido alvo de uma renovação e complexidade crescentes, em larga medida devidas ao progresso acelerado das novas tecnologias, de que parece advir alguma dificuldade no manuseamento daquelas ferramentas de ensino (Choppin, 2000).

Partindo do pressuposto de que o manual escolar se impõe na prática docente, tanto na preparação como na organização das aulas, torna-se pertinente investigar como e com que finalidade os professores utilizam este dispositivo e seus satélites e quais as razões subjacentes à sua relação com o(s) mesmo(s).

Como tal, este estudo procura saber de que modo os professores de Língua Portuguesa se apropriam do manual escolar, de que recursos disponibilizados por este instrumento se servem e, em particular, as suas concepções relativamente ao uso que dele(s) fazem.

Tomando como objecto de análise declarações dos professores, a partir de entrevistas semi-estruturadas, pretende-se: i) averiguar com que intuito e propósito os professores utilizam o manual escolar; ii) saber como é que usam esta ferramenta de ensino e aprendizagem; iii) conhecer as razões implícitas no modo como utilizam o manual escolar.

Em suma, enquanto instrumentos de trabalho, os manuais escolares estarão sujeitos a leituras diversas que importa aferir para uma melhor compreensão do processo de ensino/aprendizagem.

Arena, Adriana Pastorello Buim

Brasil

Leitura de jornais gratuitos em uma escola portuguesa

Os dados aqui apresentados foram coletados em pesquisa de doutorado cujo objetivo era compreender e discutir indícios que se destacam na prática da leitura de jornais impressos e on-line em contextos educacionais no Brasil e em Portugal. Em Portugal realizou-se um estudo etnográfico, tendo como instrumento principal de coleta a observação e a entrevista semi-estruturada. Três escolas foram pesquisadas, mas destacam-se dados coletado em apenas uma delas, localizada em Lisboa. Durante os dias de observação, o trabalho com leitura ficou restrito a textos narrativos propostos pelo livro didático. Por essa razão, solicitou-se à professora que preparasse uma aula com jornais. Foram usados dois diários distribuídos gratuitamente: o Global e o Metro. A professora conversou sobre a organização temática do jornal, mostrou aos alunos parte de sua formatação, mas priorizou, como nos manuais didáticos, a interpretação do texto e a gramática da língua. Foi possível observar que no âmbito escolar, o encontro do leitor com o jornal ainda é insuficiente e seu uso não faz parte do planejamento da escola. Os alunos têm acesso ao jornal praticamente por ações de familiares e por isso demonstram conhecer parcialmente sua estrutura.

Arqueiro, Ana

Portugal

PISA 2000 em Portugal: algumas (des)construções discursivas

Ao representar o uso da linguagem como forma de prática social, na mediação entre o homem e a sua realidade, o discurso associa-se intrinsecamente ao modo como o texto produz sentidos enquanto objecto não apenas linguístico, mas também social e histórico. A análise do discurso observa esse processo de interacção e reciprocidade, procurando documentar esferas de existência dos indivíduos e relações que estabelecem com o mundo.

O texto jornalístico, reflectindo sistemas de valores dos indivíduos e da sociedade em que circula, (re)produzindo concepções e posições dominantes e influenciando novos modos de pensar e agir colectivos, converte-se num espaço privilegiado para a recolha de corpora de amostras discursivas que permitam o exercício de observação a que acima nos referimos.

O trabalho que aqui se apresenta seleccionou como objecto de análise os resultados obtidos pelos alunos portugueses no programa internacional PISA (ano 2000 – literacia em leitura) sob a forma de quatro artigos publicados num jornal de referência em Portugal aquando da divulgação do primeiro relatório nacional sobre o estudo. Privilegiou-se uma estratégia analítica estruturada em dois momentos fundamentais, em que se procurou: 1) caracterizar a forma como os autores (sujeitos sociais) contextualizam o tema/problema e conhecer a sua interpretação acerca do mesmo; 2) analisar o modo como essa contextualização e interpretação do tema/problema incorporam a construção da relação dos autores (sujeitos textuais) com a realidade social e com os seus próprios enunciados.

Assis, Andreia; Timóteo, Hebert; Diniz, Mariano; Andrade, João

Brasil

O uso das tecnologias de informação e comunicação aplicadas à educação para escrever e ler no ensino de História: relato de experiências

O objetivo deste artigo é apresentar uma parte de uma discussão do grupo de História e Tecnologia de uma escola da rede municipal de ensino de Belo Horizonte / Brasil que também se constitui como foco de uma pesquisa de doutorado. Procuramos refletir acerca das possibilidades de ações pedagógicas mediadas pelas tecnologias de informação e comunicação

na perspectiva de se repensar as metodologias que favoreçam a formação de sujeitos letrados. Relatamos experiências de leitura e construção de textos utilizando ferramentas como o blog, editor de texto, ferramenta de imagem, internet etc.

Balula, João Paulo Rodrigues

Portugal

Da leitura à escrita: a tomada de notas como estratégia

A evolução da Sociedade do Conhecimento coloca à nossa disposição muitas e variadas fontes de informação e do conhecimento. Mas, para aceder, sem constrangimentos, a essas fontes, é necessário que cada pessoa consiga mobilizar competências que lhe permitam processar a informação e o conhecimento.

A língua escrita continua a ser uma fonte de informação privilegiada. Ora, no contexto da Sociedade do Conhecimento, a leitura assume um papel único, enquanto meio de acesso à língua escrita como fonte de informação.

Nesta comunicação pretendemos abordar a tomada de notas (TDN) enquanto estratégia central de uma actuação destinada a favorecer o desenvolvimento da compreensão ao nível da leitura funcional que pode ser utilizada como contributo para resolver algumas dificuldades quer ao nível do desempenho em compreensão na leitura, reveladas pelos resultados dos estudos sobre literacia, quer ao nível da escrita.

Tendo por base as conclusões de um estudo levado a cabo com alunos do Ensino Básico, será apresentado um conjunto de actividades, que podem ser implementadas em sala de aula, destinadas ao ensino explícito da TDN enquanto estratégia de recolha e tratamento de informação escrita e ao desenvolvimento da sua utilização em diferentes textos e contextos de modo a contribuir para melhorar o desempenho dos alunos ao nível da compreensão na leitura e ao nível da expressão escrita.

Belmiro, Célia

Brasil

Entre imagens e textos verbais, o aprendizado da leitura e da escrita

O estudo apresenta parte dos resultados de uma pesquisa sobre a relação entre imagens e textos verbais, a partir de suas naturezas constitutivas. Com base na concepção de linguagem em Bakhtin, analisa tanto cartilhas de alfabetização, quanto livros de literatura infantil, considerando esses materiais fundamentais para os processos de alfabetização. Também utiliza o aporte teórico de Anne-Marie Christin, para quem o espaço permite dar direção a variadas formas de leituras, é um espaço polissintático. Esta apresentação privilegia uma discussão sobre a cultura escrita, relativizando seus fundamentos fonocêntricos e observando a importância dos traços gráficos na escrita contemporânea. Categorias como as de superfície e de traço dão relevância a novas configurações entre o icônico e o verbal, podendo explicitar tanto a importância das imagens e textos verbais na construção da argumentação, quanto o uso textual e discursivo do dêitico como estratégia de leitura e de apropriação de estruturas lingüísticas apoiadas no eixo imagem x fala x escrita. Com isso, enfatiza-se a historicidade da noção de aprendizagem e os pressupostos da razão gráfica.

Belmiro, Célia; Alcântara, Flávia

Brasil

Imagens e textos verbais em livros de literatura infantil

Esta pesquisa se integra ao projeto Produção literária para crianças e jovens no Brasil: perfil e desdobramentos textuais e para-textuais(2005-2008) e toma a linguagem como elemento fundante das interlocuções. Para isso, propõe um olhar transversal na análise das obras apresentadas, superando o enfoque estritamente lingüístico. Seu objetivo principal é compreender como se estabelecem relações entre imagens e textos verbais em livros de literatura infantil, abrindo um caminho de reflexão em que a concepção de linguagem não só é posta no centro das interrogações, como também facilita um maior diálogo com áreas próximas, como a literatura e as artes plásticas, no campo da educação. A linha de estudo prioriza uma perspectiva discursiva/plástica baseada nos estudos de Bakhtin e de Christin para a ampliação dos horizontes de possibilidades de relações imagem/texto, interrogando como as imagens participam da narratividade da obra apresentada. Dentro desses parâmetros, sinaliza-se, entre outras questões, que o lúdico, o estético e o educativo são frequentemente sobrepostos, criando uma ambigüidade conceitual que ora se traduz em práticas de leitura redutoras, ora permitem superar a falta de formação estética dos docentes.

Bezerra, Maria Auxiliadora

Brasil

Modelos de literacia em práticas de escrita acadêmica

O estudo da escrita na academia, influenciado por teorias de literacia, tem identificado práticas de escrita diferentes na sala de aula. Esta comunicação tem o objetivo de descrever modelos de literacia identificados em trabalhos de estudantes brasileiros de Letras Modernas, que se preparam para serem professores de língua portuguesa. Trata-se de uma pesquisa interpretativa, que analisa dados coletados em sala de aula, em situação de ensino e de avaliação da aprendizagem. São textos escritos pelos estudantes sobre assuntos variados, atendendo a comandos específicos, com anotações posteriores do professor (ou não), a título de avaliação. Foram identificados os modelos: 1) de habilidades de estudo - a escrita e a literacia como habilidades cognitivas e individuais; 2) de socialização acadêmica – o processo de aculturação dos alunos, no sentido de se apropriarem dos gêneros e discursos disciplinares, presumindo-se que estes são relativamente estáveis e que, uma vez que tenham aprendido suas regras básicas, os alunos serão capazes de reproduzi-los sem qualquer dificuldade; e 3) de literacias acadêmicas - relacionado à identidade, ao poder e à autoridade. Os processos envolvidos na aquisição dos usos efetivos e apropriados de literacias são complexos, dinâmicos, situados e envolvem tanto tópicos epistemológicos quanto processos sociais incluindo relações de poder entre pessoas e instituições e identidades sociais. Os dois primeiros tipos relacionam-se ao modelo autônomo de literacia (domínio do código e das estruturas composicionais do texto) e o terceiro, ao ideológico (compreensão da escrita e de seus usos como fator de poder e destaque de quem os domina).

Cafiero, Delaine

Brasil

Texto e gramática em livros do PNLD 2010: as atividades de leitura

Neste simpósio apresentaremos estudos sobre texto e gramática em livros didáticos de Língua Portuguesa do Ensino Fundamental analisados no Programa Nacional do Livro Didático 2010 (PNLD). A partir da análise das atividades de leitura, produção textual e conhecimentos

lingüísticos presentes nesses livros, avaliamos a contribuição dessas obras ao ensino de português.

O PNLD é um programa que faz parte das políticas públicas do Brasil que visam melhorar os níveis de desempenho dos alunos brasileiros. O Ministério da Educação, considerando a qualidade do ensino fundamental oferecido nas escolas públicas brasileiras, estabeleceu como uma das prioridades de ação o aprimoramento do livro didático. Esta melhoria é fundamental ao processo de ensino-aprendizagem, pois o livro didático constitui um instrumento muito importante no trabalho pedagógico desenvolvido pelo professor, dentro e fora da sala de aula. Como instrumento de aprendizagem, o livro didático deve apresentar conteúdo e atividades que favoreçam a aquisição do conhecimento, por meio da reflexão e da resolução de exercícios propiciadas pela observação, pela análise e por generalizações, visando ao desenvolvimento da proficiência.

Nesse sentido, os trabalhos deste Simpósio (1) apresentam a base de dados com os resultados do PNLD 2010, (2) analisam as contribuições das atividades de leitura para o desenvolvimento do aluno como leitor de diferentes textos, (3) apresentam propostas de produção de texto que contribuem para o desenvolvimento da proficiência em escrita, (4) analisam as atividades que exploram conhecimentos lingüísticos verificando se essas orientam os alunos para a reflexão sobre a língua e a linguagem.

Cañamares, Cristina; Muñoz, Olga

España

Talleres de animación a la lectura en la Biblioteca Municipal de Cuenca

Durante el curso académico 2007-2008 se han realizado diversos talleres de animación a la lectura para niños de entre seis y doce años en la Biblioteca Municipal de Cuenca dentro del programa de actividades de animación a la lectura y promoción del libro que se desarrollan en dicha biblioteca. Los mediadores que intervenían en esos talleres eran estudiantes de Magisterio a los que se les ofreció realizar prácticas en la Biblioteca Municipal de Cuenca gracias al convenio firmado entre la Fundación de Cultura Ciudad de Cuenca y el Vicerrectorado de Extensión Universitaria y del Campus de Cuenca (Universidad de Castilla La Mancha). Con este convenio se perseguía, por una parte, contribuir a la formación de estudiantes de Magisterio en la práctica de realización de actividades de animación a la lectura, que completara su formación académica, y por otra, apoyar a la biblioteca en el desarrollo del programa de animación. La finalidad última del programa es contribuir a crear hábito lector, acercar los textos a los niños mediante actividades lúdicas y promocionar el uso de la biblioteca como recurso cultural, informativo y de ocio.

Cançado, Dinorá

Brasil

Projeto Luz & Autor em Braille: a leitura como fator de inclusão social

Com o objetivo de incentivar leituras, dinamizar a Biblioteca Braille e promover a socialização dos deficientes visuais, foi criado um projeto literário, por meio da integração com os escritores brasilienses. Propõe que os leitores participantes escolham suas leituras e criem seus próprios textos, inspirados no autor escolhido. O relato, quanto à diversidade de ações, destaca que 58 escritores participam das atividades práticas de interação com os 83 deficientes visuais, também autores em Braille: resultado do processo ensino/aprendizagem que promoveu a leitura/criação de textos. E permite que a Biblioteca, em sua especificidade em lidar com deficientes visuais, além de servir de ambiente para o desenvolvimento de habilidades e talentos, promova o ensino da linguagem em Braille.

Cançado, Dinorá

Brasil

Brincando de biblioteca com programa literário e a arte de ler e criar

Este trabalho tem o objetivo de expor sobre as ações de um projeto literário desenvolvido nas escolas públicas do Distrito Federal - Brasil, criado para possibilitar que alunos do ensino fundamental evidenciem, de maneira prazerosa, em apresentações lúdicas, a compreensão de textos lidos e que essa prática facilite e desenvolva, em seus participantes, o gosto pela leitura. Brincando de Biblioteca consiste numa série de oficinas ministradas nas escolas, com o apoio do FAC – Fundo da Arte e da Cultura, programa da Secretaria de Cultura do DF. A iniciativa surgiu da necessidade de capacitar alunos para atuarem como multiplicadores de leituras na escola, em casa, e na comunidade. Setenta e duas obras de literatura infantil são distribuídas em seis minibibliotecas e os alunos participantes apreciam, lêem, planejam e apresentam um programa literário, utilizando variedades de linguagens artísticas, como a música, o teatro, a poesia. Vários objetivos são alcançados, após a oficina: alunos-multiplicadores de leituras nas escolas; leitura por prazer; recreios com atividades culturais; divulgação da literatura brasileira e outras obras nacionais; alunos educados para a recepção da arte, como expectadores, leitores e mediadores; hábito de trabalhar em equipes; talentos em linguagens artísticas e vocações profissionais; acrescentados à valorização de bibliotecas.

Carvalho, Joaquim

Portugal

Ler, Falar, Escrever, Pensar: Projecto para melhorar competências na Língua Portuguesa

O trabalho que pretendo apresentar reporta-se a uma experiência pedagógico-didáctica que está em curso no Agrupamento escolar onde lecciono. Trata-se de, com o recurso à leitura sistemática de textos literários, promover nos nossos alunos, desde muito cedo, hábitos e métodos de escrita de cariz crítico-argumentativo.

O projecto que encetámos no Agrupamento de Escolas do Arco, neste ano lectivo de 2008/2009 visa contribuir objectivamente para a melhoria das competências do público discente, ao nível da compreensão e da expressão, representando um esforço (estratégico) de combate a um problema magno que é sobretudo visível e mensurável em épocas de testes e/ou exames.

Elegemos a questão da expressão escrita, sobretudo a que implica o exercício da exposição/argumentação, como campo de batalha preferencial; é nossa convicção que um trabalho aturado, articulado, coordenado, regular e persistente, que estrategicamente envolva os vários ciclos de ensino do Agrupamento, pode mudar – para melhor – o insatisfatório panorama actual. Aprender a escrever com método pode bem representar a possibilidade de, desde os nove-dez anos, aprender também a pensar. A prazo, tal significará por certo um substancial lucro linguístico e intelectual para os alunos.

Chaves, Idalena

Brasil

Letramento e formação de professores na era pós-construtivista: impactos no cotidiano das classes de alfabetização

Vivemos nas últimas décadas, influências radicais, significativas e polêmicas nos currículos escolares, em especial nos anos iniciais da escolarização, que exigem um intenso movimento de mudança nos pressupostos teóricos e metodológicos da formação docente, tendo em vista o desenvolvimento de práticas mais condizentes com o perfil do homem que se pretende formar para viver no século XXI. Este artigo pretende demonstrar como têm ocorrido a formação, a

reelaboração de conceitos e as práticas pedagógicas de professoras alfabetizadoras de escolas públicas e particulares da região metropolitana de Belo Horizonte, no momento atual, após o advento do construtivismo e demais conceitos que foram introduzidos no meio educacional no que concerne à apropriação da língua escrita pelos alfabetizandos.

Corrêa, Hércules

Brasil

Profissão: Leitor - leituras de professores universitários brasileiros e portugueses

Esta comunicação tem como objetivo discutir representações e práticas de leitura e processos de formação de leitores de professores universitários brasileiros e portugueses com elevado nível de escolarização. O método de coleta de dados utilizado foi a entrevista semi-estruturada e a análise de currículos públicos dos entrevistados. Serviram de base teórica para a discussão dos resultados uma categorização de leituras proposta por Kenneth Goodman e discussões em torno do(s) conceito(s) de (multi)letramento(s)/(multi)literacia(s) de James-Paul Gee, Magda Soares e Maria de Lourdes Dionísio, dentre outros estudiosos do tema. Em termos metodológicos, baseamo-nos em estudos da sociologia da leitura e das práticas culturais, em especial nos trabalhos de Bernard Lahire e Pierre Bourdieu. Os resultados apontam para uma predominância das leituras ocupacionais, em detrimento das leituras recreativas, que são sempre relegadas a um “quando der” e a um “se calhar”. Discute-se, entretanto, que essas leituras ocupacionais podem proporcionar tanto prazer e satisfação quanto proporcionam algumas leituras recreativas, embora não sejam feitas de modo “descompromissado” ou “desinteressado”. Com relação aos processos de formação de leitores, ressaltam-se as influências familiares e escolares, além do esforço e do mérito na construção de capitais culturais.

Corsino, Patrícia

Brasil

Literatura Infantil: as crianças e as leituras

Este trabalho, que parte dos estudos da linguagem de Walter Benjamin, Mikhail Bakhtin e Lev Vigotski, tem como objetivo discutir relações, interações e apropriações de crianças na idade pré-escolar a partir da literatura. Aborda diferentes formas e funções com que a literatura infantil é apresentada e disponibilizada às crianças em instituições de Educação Infantil da cidade do Rio de Janeiro. Traz as crianças, suas leituras e maneiras singulares de entrada no texto verbal e nas imagens, com suas falas, gestos, brincadeiras, brinquedos e personagens. Discute a literatura infantil na perspectiva artística, em que forma e conteúdo são indissociáveis, assim como a estética e a ética. Entende que a polifonia e polissemia de textos em verso e em prosa e as ilustrações que os acompanham se efetivam na leitura intertextual e intersemiótica das crianças em interação. Palavras, histórias, rimas, imagens vão compondo um mosaico de possibilidades de trocas e de apropriações, nem sempre previsíveis nas práticas pedagógicas.

Coscarelli, Carla Viana; Santos, Else Martins dos

Brasil

O livro didático como agente de Letramento digital

Neste simpósio, apresentamos trabalhos sobre multiletramentos e novos letramentos, focalizando desde as fases iniciais de aquisição da escrita até um diagnóstico de práticas leitoras de estudantes do ensino superior. O trabalho de Coscarelli e Ribeiro apresenta aspectos

dos jogos (games) desenvolvidos para auxiliar na alfabetização de crianças em língua portuguesa. A partir de um levantamento de sites que oferecem jogos, foi feita uma análise tendo como parâmetros critérios tais como interface, usabilidade, concepção de aprendizagem subjacente a eles, utilização de recursos propiciados pelos ambientes digitais, extensão do repertório, contextualização, desafio, feedback, etc. A maioria dos games não tem cuidado suficiente com o quesito diversão, tornando-se uma extensão da didática tradicional das escolas. Coscarelli e Santos apresentam resultados de investigação sobre livros didáticos (LDs) utilizados no Brasil, nas séries do ensino fundamental. O objetivo do estudo foi observar se de que maneira e com que finalidade os LDs vêm incorporando características formais do ambiente digital e dos gêneros que circulam na web. Os gêneros textuais emergentes dos ambientes digitais, entretanto, não são trabalhados nesses materiais levando em consideração suas condições de produção ou a adequação lingüística, pouco servindo ao ensino do português para o letramento. Finalmente, Ribeiro mostra uma análise de um problema de letramento encontrado em investigação com jovens universitários durante a leitura de jornais impressos e digitais. Estes jovens deixam de compreender textos jornalísticos porque não conhecem aspectos visuais que interferem na leitura.

D'Angelo, Estela; Benítez, Laura; Sobrino, Rosa; Pozo, Piedad

España

Presentación de los avances del Grupo de Investigación Fracaso Escolar y Competencias Comunicativas en relación con prácticas educativas de carácter inclusivo en la enseñanza de la lectura y la escritura

El simposio, centrándose en los avances de las investigaciones del Grupo de Investigación Fracaso Escolar y Competencias Comunicativas de la Universidad Complutense de Madrid, aborda el análisis de diferentes prácticas de carácter inclusivo en la enseñanza de la lectura y la escritura. De este modo, cada uno de los participantes aportará experiencias y orientaciones psicopedagógicas que perfilan nuevas dimensiones en la alfabetización de niños y adolescentes que, a causa de sus dificultades para aprender, resulta necesario que recuperen su lugar en el uso de la palabra hablada y escrita.

Los objetivos de este simposio se definen de la siguiente manera: i) Establecer relaciones entre diferentes prácticas educativas inclusivas y el desarrollo de competencias comunicativas en los niños y adolescentes; ii) Identificar, analizar y evaluar la riqueza que aporta la diversidad de los lectores y escritores, de los textos, de la forma de leer y de escribir, de analizar la realidad, etc. a la configuración de aulas inclusivas; iii) Potenciar acciones de mediación (de parte de profesores, bibliotecarios, padres, etc.) en relación con las distintas diversidades.

Los contenidos, pues, que se pretenden abordar son: i) Enseñanza de la lectura y la escritura: su relación con la inclusión de la diversidad del alumnado; ii) Intervenciones docentes que favorecen la producción y la comprensión de textos por parte de niños y adolescentes evaluados con dificultades para aprender; iii) Organización de adaptaciones curriculares en ambientes alfabetizadores.

Delgado, Maria Isabel

Portugal

A volta do conto literário: reflectir e agir

Questionar a relevância da leitura do conto literário em sede escolar, a importância que alunos e professores lhe conferem no território de aprendizagem que é a sala de aula, as dinâmicas pedagógico-didáticas que são desencadeadas na sua leccionação, foram as nossas motivações num trabalho de recolha de dados junto de alunos e professores de uma dada comunidade escolar, com vista à reformulação de estratégias para a formação de cada vez melhores leitores e cidadãos.

Tentou-se chegar aos discursos de professores e de alunos, focalizando-se os anos em que o conto literário é abordado pelos programas escolares – 9º e 10º anos.

O nosso pressuposto era uma dupla constatação: o conto literário, pelas suas características, promove o gosto pela leitura; a leitura literária conduz ao desenvolvimento do pensamento reflexivo.

Pretendia-se criar uma dinâmica de reflexão, cruzando discursos vários, que envolvesse professores e alunos em torno dos textos, dos modos como são lidos na sala de aula, das actividades que promovem o conhecimento; das aprendizagens que são conseguidas. Para recolher informação recorreu-se a questionários e gizou-se uma descrição da situação no que à leitura do conto respeita. Deste descritivo pôde passar-se para uma proposta de acções tendentes a uma melhoria de resultados – ao nível de estratégias; do corpus textual a leccionar; das actividades a desenvolver; dos pressupostos teóricos a enformar a prática lectiva. As acções estão a ser colocadas em prática no presente ano lectivo.

Dias, Licínia; Sardinha, Maria da Graça

Portugal

A Presença da Biblioteca Escolar na Prática Pedagógica dos Professores da EB 2,3/S Aquilino Ribeiro

A Biblioteca Escolar e o professor bibliotecário têm um importante papel a desempenhar no desenvolvimento do currículo, não devendo ser encarados como recursos marginais ao processo de ensino e aprendizagem. Com este estudo quisemos saber de que modo os professores da EB 2,3/S Aquilino Ribeiro integravam nas suas práticas pedagógicas os recursos da Biblioteca Escolar. Utilizando uma metodologia eminentemente quantitativa, recorremos a um inquérito por questionário cujos dados foram posteriormente interpretados. Entre os dados analisados verificámos que a maioria dos docentes concordava com a importância da Biblioteca Escolar como centro de recursos pedagógicos na escola. Contudo, a utilização daquela nas práticas lectivas não corresponde à importância que é evidenciada nessa percepção, parecendo existir uma “teorização” da ideia de Biblioteca Escolar que não tem uma correspondência nas práticas dos docentes.

Domingues, Chirley; Moritz, Maria Ester W.; Debus, Eliane

Brasil

Leitura literária: uma análise das práticas escolares

A falta de leitura nas escolas brasileiras é um dos temas que tem merecido maior atenção dos estudiosos do assunto (Zimerman, 2008, 2007; Soares, 2001; Rosing, 1999). Cientes de que é no contexto escolar que vai se dar a formação do leitor e que o professor é o agente dessa formação é que empreendemos a presente pesquisa, que teve por objetivo principal conhecer como se desenvolve a leitura literária na escola e verificar se esta leitura faz parte das actividades desenvolvidas na escola, ou se serve apenas como pretexto para a abordagem dos conteúdos gramaticais da Língua Portuguesa. O projeto desenvolveu-se em três escolas do Município de Palhoça e compreendeu duas etapas: primeiramente, aplicação de questionários a 6 professores, 3 bibliotecários (ou responsáveis pelas bibliotecas) e 596 alunos; em seguida, análise dos dados e devolutiva para a comunidade escolar para auxiliar em projetos que visem a capacitação docente no que se refere às práticas de leitura literária em sala de aula. Os resultados demonstram que a leitura literária em sala de aula ainda limita-se ao mero utilitarismo, pois a maioria dos docentes entrevistados não usam esta leitura como uma leitura prazerosa, mas sim como um meio para abordagem da gramática. Além disso, observou-se que os textos literários lidos em sala limitam-se aos clássicos da literatura brasileira e que a falta de referências mais atualizadas também parece contribuir para o atual desinteresse dos alunos.

Duarte, Maria da Conceição; Afonso, Ana Sofia

Portugal

Avaliação de analogias presentes em manuais escolares: um estudo com professores de Ciências Físico-Químicas

Uma analogia é, frequentemente, entendida como uma comparação baseada em similaridades entre estruturas de dois domínios de conhecimento diferentes, um conhecido e outro desconhecido. A utilização de analogias é uma prática corrente no ensino das Ciências com o objectivo de facilitar a compreensão dos conceitos científicos.

A inclusão de analogias em manuais escolares é defendida por diversos autores, utilizando argumentos do tipo: as analogias podem mudar a linguagem do manual, tornando-a mais compreensível e atractiva; promovem uma codificação mais rápida da informação e a sua mobilização; aumentam a imaginação do aluno, ajudando à formação de imagens mentais que facilitam a construção de novas estruturas conceptuais. No entanto, se não forem utilizadas com o devido cuidado, as analogias podem constituir um obstáculo à aprendizagem, dado poderem reforçar concepções alternativas ou induzir ideias cientificamente incorrectas

Neste trabalho procuraremos contribuir para uma melhor compreensão da utilização de analogias na educação em ciências através da avaliação feita por 50 professores de Ciências Físico-Químicas sobre três analogias presentes em manuais escolares. Os dados foram recolhidos através de um questionário que incluía, relativamente a cada analogia, três questões: concordância/não concordância com a analogia; utilização/não utilização da analogia na sua prática lectiva; antecipação de dificuldades sentidas pelos alunos na compreensão da analogia.

Os resultados obtidos permitem constatar uma grande variedade de opiniões entre a amostra de professores inquiridos, embora haja analogias que são mais valorizadas do que outras pela maioria dos professores.

Echevarría, Maria Angeles; Gastón, Isabel; MIntegi, Laura

España

Alfabetización académica: diagnóstico situacional y propuestas para mejorar la comprensión y producción de textos en la universidad

Los profesores universitarios suelen manifestar preocupación porque los alumnos leen y comprenden poco y lamentan que, con frecuencia, su interpretación de lo leído es muy pobre. Frente a esta situación, que podríamos calificar de falta de autonomía lectora, exigir de entrada condiciones de lectura independiente, a pesar de estar hablando de la universidad, no resuelve sino que agrava la situación. Diversas universidades (Skillen y Mahony, 1997; Carlino, 2005 y Castelló, 2007) han comenzado a tomar conciencia de este problema y a asumir algunas responsabilidades respecto de la tarea de orientar a los estudiantes en aquello que una gran mayoría no sabe hacer autónomamente.

La implantación del nuevo sistema de créditos europeos (ECTS), que requiere del alumnado una mayor implicación y autonomía en su aprendizaje, nos hace pensar que la comprensión y producción de textos se convertirá en una competencia imprescindible.

Esta comunicación intenta mostrar algunos resultados obtenidos en la primera fase de diagnóstico de un trabajo de investigación, financiado por la Universidad del País Vasco, cuyos objetivos fundamentales son: Delimitar el problema (diagnosticar, describir y categorizar los principales problemas de comprensión y de producción escrita de estudiantes universitarios de reciente acceso); Analizar experiencias llevadas a cabo por otras universidades en este campo; Elaborar propuestas de intervención que sirvan al profesorado para orientar a sus alumnos en la lectura y producción de los textos encomendados, de modo que puedan alcanzar niveles más altos de competencia en estas habilidades.

Eiterer, Cármen; Neiva, Dorothy; Valle, Mariana

Brasil

Leitura literária na Educação de Jovens e Adultos: práticas e significados

O trabalho que apresentamos refere-se a duas diferentes pesquisas de pós-graduação em nível de mestrado desenvolvidas no âmbito do Programa de Pós-graduação em Educação da Faculdade de Educação da Universidade Federal de Minas Gerais. O foco do trabalho recai sobre as práticas de leitura literária escolares e não escolares de sujeitos na modalidade de ensino Educação de Jovens e Adultos, na Educação Básica. Ambas as pesquisas trabalham a partir de dados coletados numa instituição escolar de natureza filantrópica na região central da cidade de Belo Horizonte.

Desejamos investigar os significados atribuídos por esses educandos a essas práticas, as formas de estruturação delas, se interferem e de que maneira interfeririam na relação dessas pessoas com a escola, com a família e com o trabalho. O eixo que permeia toda a pesquisa é a relação que se estabelece entre os educandos da EJA e a leitura literária; para tanto, deve-se levar em conta os estudos em letramento e os diferentes modos de realização da leitura literária por este grupo de leitores, além da contribuição desses estudos para a compreensão das práticas referidas, a partir de suas condições sociais, culturais e temporais singulares.

Os resultados das pesquisas pretendem contribuir para o aprimoramento das práticas educativas na modalidade citada, uma vez que a educação como prática de inclusão social e a aprendizagem ao longo da vida requerem pensar na democratização do acesso aos bens culturais socialmente legitimados, entre eles os textos literários.

Faria, Paulo Miranda; Ramos, Altina

Portugal

TIC, aprendizagem da língua e pensamento complexo: Contributo do blogue língua portuguesa

O Blogue Língua Portuguesa, disponível em <http://paulofaria.wordpress.com/>, é um Projecto de Intervenção no domínio da Língua Portuguesa dos alunos da Escola Básica Integrada de Vila Cova – Barcelos. É o blogue do professor e foi criado no ano lectivo 2006/07 funcionando como interface de todos os blogues dos alunos do 7.º ano nesse ano lectivo. O projecto acompanhou os alunos do 7º ao 9º ano de escolaridade.

O professor, em articulação com o trabalho lectivo presencial nas turmas, lança no seu blogue as propostas de actividades. As respostas dos alunos são principalmente apresentadas nos seus próprios blogues constituídos principalmente, mas não exclusivamente, por produções escritas. O professor comenta esses trabalhos dos alunos, avalia-os, propõe e acompanha as alterações. Os alunos criticam-se e ajudam-se mutuamente sendo bem visível nessas interações o envolvimento intelectual, social e afectivo dos participantes.

Este artigo apresenta o enquadramento teórico subjacente ao projecto, descreve algumas das potencialidades do blogue e das actividades realizadas pelos alunos e faz um breve balanço do trabalho realizado até ao momento.

Ferreira, Arminda

Portugal

Atribuição de significância histórica e pedagógica às imagens na sala de aula de História: um estudo com professores-estagiários

Este texto integrou o simpósio sobre Literacia Visual Histórica cujo objectivo foi partilhar estudos desenvolvidos nesta área específica da Educação Histórica. Assume-se a literacia visual histórica como uma literacia de fronteira já que convoca quadros de análise e de reflexão

oriundos de estudos que se centram na leitura e interpretação de imagens de diversa natureza (fotografias, pinturas, cartoons, etc.) olhados como fontes históricas primárias, e enquanto objectos artísticos, logo, mobilizando actos de fruição estética.

Fischer, Adriana

Portugal

A construção de literacias em contexto académico: eventos, gêneros e sentidos

O objetivo do presente trabalho é caracterizar como se dá a constituição letrada de alunos ingressos em um curso brasileiro de Letras, em eventos de literacia no contexto académico. O quadro epistemológico interpretativo (Soares, 2006) qualifica a natureza metodológica do trabalho. Estudos de casos etnográficos (André, 2003) ganham destaque, por haver processos longitudinais de investigação. Esses processos ocorrem por meio da observação participante desta pesquisadora no curso de Letras, durante um ano letivo. Assumem a posição de sujeitos da pesquisa Renata, Beatriz e Sandra, devido à diversidade de experiências sócio-culturais, às singularidades em suas trajetórias de aprendizagem, aos propósitos distintos por estarem em Letras e às diferentes reações em situações interlocutivas de sala de aula. O acompanhamento dos trabalhos permitiu comprovar que os gêneros discursivos foram os objetos de ensino-aprendizagem desencadeadores de muitas ações reflexivas e críticas. Dessa forma, para se caracterizar como se dá a constituição letrada de cada uma das três alunas, recorre-se à perspectiva sócio-cultural de literacia e às contribuições de estudos com a teoria bakhtiniana dos gêneros discursivos. Com esse aporte metodológico e teórico foi possível identificar distintos eventos - interdiscursivos, identitários-profissionais e reflexivo-transformativos (Fischer, 2007), e identificar igualmente diferentes literacias em que as alunas vão se constituindo sujeitos letrados. Isso contraria o discurso da crise da literacia no ensino superior, uma vez que a prática dialógica com a linguagem dá respaldo à sócio-construção dos conhecimentos sobre/da língua.

Fischer, Adriana; Pelandré, Nilcéa

Brasil

Leitura situada em um modelo dialógico dos letramentos na esfera acadêmica

Este trabalho objetiva caracterizar como processos de leitura situada contribuem para que alunos se assumam insiders na esfera acadêmica. Os dados, coletados em 2005 e 2006, em um curso brasileiro de formação de professores, através de observações participantes e de entrevistas orais, constituem parte de eventos nomeados reflexivo-transformativos, Fischer (2007), incluindo leitura, produção e análise linguística do gênero discursivo crônica jornalística. Estes eventos também integram o modelo dialógico dos letramentos acadêmicos (Fischer, 2007) que se reporta à construção de sentidos, à identidade, ao poder, à autoridade e à natureza institucional do que conta como conhecimento em um contexto académico particular. Discutem-se dados relativos à leitura e produção de crônicas, de duas alunas, em disciplinas de um curso de Letras. Os resultados comprovam que, às alunas, são ferramentas de poder conhecer o funcionamento de um dado domínio social, no qual se insere o gênero destinado à leitura e à produção escrita, e desenvolver o metaconhecimento que o constitui, a fim de fazerem uso do letramento crítico e usarem o(s) letramento(s) dominante(s) que dele fazem parte, na direção de se assumirem insiders na esfera acadêmica.

Frade, Isabel

Brasil

Escolarização da escrita no século XIX em MG, Brasil

A autora discute aspectos próprios aos novos letramentos propiciados pela escola, quando esta começa a definir seus conteúdos de primeiras letras, quando os professores ainda não se profissionalizaram e sujeitos-alunos com experiências diversas passam a frequentar a escola, numa interpenetração de práticas entre o espaço doméstico, religioso e escolar.

Freitas, Edna de Oliveira

Brasil

Leitura Espontânea: fonte de prazer

Este trabalho analisa produções de textos de candidatos participantes de um concurso público de nível superior, cujo tema abordado foi a importância da leitura. A análise feita busca mostrar como a leitura, apresentada de forma natural, espontânea, sem cobranças, pode transformar-se em fonte de prazer para o leitor.

Freitas, Rosa Maria

Portugal

Relato de um programa pedagógico de intervenção em aula de Português: da relação entre conhecimento do vocabulário e compreensão leitora

Esta comunicação apresenta um projecto de investigação que se consubstanciou na construção, desenvolvimento e avaliação de um programa pedagógico gerado por duas questões principais: É o vocabulário um factor condicionador da compreensão na leitura? Que aspectos ter em consideração para uma abordagem do léxico em articulação com o desenvolvimento da compreensão leitora? Foram seus objectivos: contribuir para a construção de processos promotores do aprofundamento da competência de comunicação verbal, dos alunos; explorar as relações entre o vocabulário e a compreensão na leitura; analisar a relação entre desenvolvimento do vocabulário e compreensão leitora, tendo em conta as competências – extrair informação, interpretar, reflectir e avaliar.

Procedeu-se, primeiramente, à aplicação de um teste que permitiu diagnosticar o desempenho dos alunos no quadro das competências em causa (extrair informação, interpretar, reflectir e avaliar). Programou-se, depois, um conjunto de actividades a desenvolver em aula, acompanhadas por professores convidados a participar no programa, tendo estes avaliado os desempenhos dos alunos, tarefa a tarefa, segundo os indicadores considerados para cada competência e de acordo com uma escala avaliativa própria.

Os dados revelam que os alunos, globalmente, não têm dificuldade em extrair informação. Quanto à competência “interpretar”, o nível de desempenho é mais baixo. Uma hipótese interpretativa deste facto está relacionada com a prática docente: esta estará mais orientada/formatada para avaliar a interpretação textual, comparativamente, p. ex., com a competência “reflectir e avaliar”, onde os alunos obtiveram resultados mais elevados.

Frigotto, Edith

Brasil

A emergência do letramento literário

Analisa-se, neste trabalho, a construção de identidade leitora de alunas do 6º período, do curso de graduação em Pedagogia da Universidade Federal Fluminense, que não se utilizavam de práticas literárias na sua formação e na sua vida cotidiana.

O desenvolvimento do processo, que teve a duração de quatro meses, deu-se a partir da criação de ambiente de leitura compartilhada de contos machadianos, construindo relações interativas em que a temática e o gênero pudessem se tornar o fórum de discussão de pequenos grupos.

A proposta de contato com um autor do século XIX, cuja atmosfera literária se delinea sobre costumes datados, não seduz, em princípio, jovens leitores. O legado de Machado de Assis, considerado, pelo público, um discurso de autoridade de difícil aproximação, costuma despertar nos leitores certo tom de respeito sacralizado. O primeiro confronto se situa no nível temático, distante das experiências contemporâneas; o segundo, na sofisticação estilística do autor.

Partindo de inúmeras estratégias como a disponibilidade de material, a criação de movimentos de mediação entre leitor/livro e a formação de comunidade leitora, a aproximação foi se desenvolvendo nas interações discursivas de esclarecimento dos processos de apropriação, inicialmente do sentido global do texto, para depois desvendar a posição do narrador/autor e compreender as estratégias lingüístico-discursivas do texto.

O resultado da pesquisa, realizada posteriormente, mostrou as estratégias de leitura das alunas, as identidades construídas no grupo e, principalmente, o status adquirido pela familiaridade com discursos acadêmicos e midiáticos sobre o autor e sua produção.

Gamboa, Maria José

Portugal

Do PNL à Escola: sentidos e dinâmicas de leitura numa escola do Ensino Básico

Com esta comunicação, pretendemos identificar e analisar os modos como o Plano Nacional de Leitura (PNL) se actualiza num agrupamento de escolas do ensino básico, na região de Leiria.

Num primeiro momento, faremos uma incursão pelos textos do PNL, no sentido de salientar as dimensões orientadoras deste programa, em correlação com a dimensão oficial do discurso pedagógico, nomeadamente, aquele que se centra nas práticas de formação de leitores.

Partindo do pressuposto de que a relevância do conhecimento das práticas de leitura escolar constitui condição para uma intervenção significativa nos contextos educativos, num segundo momento, apresentaremos os dados relativos às práticas de leitura no contexto do PNL, a fim de dar a conhecer quer o processo de organização de integração do PNL nas práticas pedagógicas, quer a forma como os alunos se relacionam com a leitura, quer as percepções que os pais têm sobre como o PNL pode contribuir para a formação dos seus filhos enquanto leitores.

Gomes, Maria de Fátima; Dias, Maira; Silva, Luciana

Brasil

Construção de oportunidades de aprendizagem da escrita no início do processo de alfabetização

Este estudo examinou o quê e como os alunos em fase inicial de alfabetização podem aprender sobre a escrita ao participar de uma atividade sobre o registro da rotina do dia na lousa pela professora. A pergunta que norteou nossas análises foi: o que os alunos podem aprender sobre

a escrita quando participam, com seu professor, da elaboração e registro da Agenda ou Rotina de atividades no início de cada dia de aula?

Buscaremos responder a essa pergunta por meio da análise de uma interação estabelecida entre uma professora alfabetizadora de uma escola pública em Belo Horizonte/Brasil e seus alunos de seis anos idade. A observação dessa turma ao longo do ano de 2006 permitiu a identificação de um evento interacional diariamente construído pelos participantes desse grupo: o Registro da Rotina do Dia.

Na análise realizada, destacaremos as oportunidades de aprendizagem da estrutura silábica das palavras. Fizemos essa análise por meio de um caso expressivo (telling case), pois interessamos demonstrar como se relacionam, em sala de aula, os processos de alfabetização e letramento, por meio da articulação entre o trabalho com um gênero textual e o estudo de características estruturais do sistema de escrita. Isso porque esse caso expressivo nos dará oportunidade de refletir sobre como, no processo interacional em sala de aula, articulam-se o uso e o conhecimento de um gênero textual, no caso a Agenda ou Rotina do Dia, ao estudo sobre características estruturais do sistema de escrita do português, no caso a estrutura silábica das palavras.

Gomes, Neiva

Brasil

Liberdade pela Escrita

Liberdade pela Escrita é um projeto de incentivo à leitura e à escrita que se desenvolve em encontros semanais em um presídio feminino, na ala onde detentas compartilham o espaço com filhos de até três anos de idade. As atividades de leitura visam propiciar o contato com outras realidades – reais ou fictícias; as de produção de escrita têm se caracterizado como espaços de liberdade do dizer, o que justifica o título do projeto. Para manter o interesse do grupo, as atividades têm sido organizadas em torno de diferentes focos. No decorrer de 2008, o projeto prioriza a narrativa de experiências e histórias de vida que, ao final do ano, serão reunidas em forma de livro. Durante o primeiro semestre de 2007, as participantes leram e criaram histórias infantis e cada uma escreveu e confeccionou o seu próprio livro; no segundo semestre, leram poemas de Shakespeare, escreveram poemas e confeccionaram máscaras venezianas para declamá-los sem sentirem-se constrangidas. O trabalho é realizado por bolsistas de extensão universitária e por estudantes voluntários, orientados pelo professor responsável pelo projeto. Como resultados perceptíveis da interação leitor/texto, leitor/leitor e da própria interação entre as integrantes do grupo, destacam-se o interesse crescente pela leitura e pequenas mudanças nas relações interpessoais. Deste modo, o projeto vem atingindo os objetivos inicialmente previsto: contribuir para minimizar os efeitos das adversidades próprias de um ambiente de detenção e, ao mesmo tempo, desenvolver o nível de letramento das mães, o que se reflete, indiretamente, no desenvolvimento sócio-lingüístico das crianças.

Gomes, Paula Alexandra; Melo, Maria do Céu

Portugal

As “Brincadeiras de Crianças” de Bruegel. A pintura como fonte para a construção de conhecimento histórico

Este texto integrou o simpósio sobre Literacia Visual Histórica cujo objectivo foi partilhar estudos desenvolvidos nesta área específica da Educação Histórica. Assume-se a literacia visual histórica como uma literacia de fronteira já que convoca quadros de análise e de reflexão oriundos de estudos que se centram na leitura e interpretação de imagens de diversa natureza (fotografias, pinturas, cartoons, etc.) olhados como fontes históricas primárias, e enquanto objectos artísticos, logo, mobilizando actos de fruição estética.

Gomez-Vera, Gabriela

France

La Lengua como factor determinante del rendimiento en lectura, un estudio de la base de datos PIRLS

Tres premisas son la base de esta investigación: la 1ª es la comprensión del aprendizaje de la lectura como una tarea que se realiza en varias etapas (Chall 1996). La 2ª es la definición de la lectura como un proceso cognitivo pluridimensional (Adams 1990), la competencia lectora no es una sola sino un sistema complejo de conocimiento, procesos, estructuras y estrategias. Así, el aprendizaje es a su vez un proceso complejo tanto a lo largo del tiempo como en su desarrollo interno. En consecuencia, los lectores aprenderán en forma diferente dependiendo de la etapa y el objetivo cognitivo específico; diferentes factores podrán, a su vez, incidir en forma diversa. El 3º pilar es el rol del código en tanto que factor en el aprendizaje de la lectura. En las primeras etapas del aprendizaje, está demostrado que hay una incidencia del nivel de transparencia de la lengua (Goswami et al. 1998, Ziegler et al. 2005). Nuestras preguntas son: ¿Qué rol juega el código en etapas posteriores? ¿Es distinto su rol dependiendo de los procesos y estructuras cognitivas?

Nuestra investigación analiza datos del estudio PIRLS (IEA), este estudia el rendimiento en lectura de niños en 4º año de escolarización, en varios sistemas educativos y, por lo tanto, en varios contextos idiomáticos. Se busca establecer las posibles relaciones entre la lengua usada en el test, los resultados obtenidos en diferentes tareas y tipos textuales y factores asociados al hogar y la escuela. El objetivo principal es la construcción de un modelo que permita explicar la incidencia de la lengua y otros factores en esta etapa específica, según la complejidad del proceso de comprensión y el tipo textual usado como estímulo.

Gonzaga, Marismene

Brasil

A formação de leitores na escola: o enfoque da leitura literária no projeto político-pedagógico

Este estudo nasceu da observação, no cotidiano escolar, da preocupação dos educadores com a falta de interesse do aluno pela leitura – inquietação presente no discurso docente, se, nem sempre, haver uma discussão aprofundada sobre o assunto. Como a escola pode formar leitores e como esse trabalho pode ser desenvolvido pelo coletivo da escola, em seu currículo, de forma que fique sujeito a crenças individuais e projetos temporais. O artigo trata sobre a leitura literária no Projeto Político-Pedagógico de escolas públicas de ensino fundamental, visto a importância dessa leitura para a formação e democratização do leitor/cidadão.

Goulart, Cecília

Brasil

Uma abordagem discursiva da aprendizagem inicial da escrita de crianças

A tradição de estudos da alfabetização gerou uma cultura que, na perspectiva bakhtiniana, pode ser considerada monológica. No processo de aprender a significar por escrito, a criança lida com a necessidade de elaborar diferentes características da linguagem verbal, como uma nova forma de representação do mundo. Tal elaboração acontece no plano da escrita, no sentido estrito, e, ao mesmo tempo, no sentido do discurso escrito. Além disso, há que se considerar o contexto social como um todo dialogizado em que muitas outras formas de representação convivem com a escrita, criando diferentes modos de significar. Com base em Bakhtin, o estudo visa destacar e caracterizar estratégias semióticas utilizadas por crianças em textos escritos para dar conta de objetivar a escrita e o discurso escrito. Buscamos dados que evidenciem o entrecruzamento de aspectos semióticos e discursivos envolvidos no processo de alfabetização.

Heinig, Otilia

Brasil

“Tudo que li e escrevi durante o curso constituíram minha identidade como profissional”: reflexões sobre a literacia na graduação

Aproximar literacia e formação de professores é uma possibilidade para compreender o processo de formação em serviço, levando em conta os momentos em que o acadêmico aprende ao realizar suas leituras e produzir seus textos. As discussões em torno da formação do professor nem sempre levam em conta que, nos saberes curriculares, pode haver mais do que o definido pela instituição formadora. Nessa perspectiva ensinar e aprender estão em processo interativo o que sinaliza uma concepção de linguagem num viés bakhtiniano. O diálogo do sujeito inserido em curso de graduação se faz com ele mesmo, com os atores sociais que com ele convivem e com o texto escrito. Isso aproxima a noção de linguagem da de literacia estando ambas numa perspectiva social, ou seja, são as práticas sociais de leitura e escrita que contribuem para a formação do professor. A questão que se apresenta, nessa investigação, é quais são as práticas sociais de leitura e escrita que contribuem para a formação do professor no espaço da academia? Quanto à metodologia, a pesquisa se constitui do recolhimento de dados de nove formandos do curso de Letras de uma universidade da região sul do Brasil, o que se deu na forma de memoriais. Os resultados revelam que há uma relação entre a formação do professor e a perspectiva social de letramento uma vez que o sujeito se constitui pela linguagem em um processo no qual vivencia os eventos de leitura e escrita.

Henriques, Rita de Cássia; Silva, Roseli

Brasil

Infância, brinquedos, literacia e aprendizagem da História

O presente estudo pretende discutir o potencial do entrelaçamento entre práticas de ensino/aprendizagem de leitura e escrita e de ensino/aprendizagem em História para o desenvolvimento do letramento/literacia. Está inserido no projeto do LABEPEH Escolas Parceiras: Integração, Extensão, Pesquisa e Ensino na formação de professores de História. Desenvolvido com crianças entre 8 e 10 anos de idade, o projeto Brinquedos e brincadeiras – ontem e hoje tem como eixo organizador a infância e a memória. Este estudo quer refletir sobre a importância da cultura material, fator de identidade individual e coletiva, que, neste trabalho assume a condição de “objeto gerador”. Descobertas, estudadas e produzidas, as “pipas” induzem práticas de leitura e escrita. Referenciadas por conceitos básicos do ensino-aprendizagem em História – o diálogo passado versus presente, a relação tempo-espaço e a percepção da alteridade – estes brinquedos suscitam variadas formas de expressão verbal e escrita, entre elas, recontos, relatos e narrativas. Com base na tríade ação-reflexão-ação, a montagem de um museu na escola encaminha uma nova relação dos sujeitos com seu objeto, na qual se vislumbra a perspectiva de Walter Benjamin “as crianças formam o seu próprio mundo de coisas, um pequeno mundo inserido no grande”. Ao final, pretende-se problematizar um desafio: a literacia/letramento no ensino de História nos anos iniciais da educação básica, sobretudo com crianças de meios socialmente desfavorecidos.

Kaercher, Gladis; Dalla Zen, Maria Isabel

Brasil

A Velhice na Literatura Infantil Brasileira Contemporânea

Este texto discute livros com representações de velhice, em que estão presentes temas como vida e morte, doença, pedagogia da finitude, memória, entrelaçando-se com infância solidária, cuidadora/cuidada, compreensiva. Transmissão da experiência, marcas de decadência, traços

de jovialidade/vida ativa coexistem, evidenciando o rompimento de modelos fixos. O alcance pedagógico dessas obras, independentemente de seu grau de literariedade, parece advir tanto de sua larga utilização no contexto escolar, quanto do seu poder de formação/subjetivação de leitores e futuros cidadãos.

Karwoski, Acir

Brasil

Panorama das Dificuldades para Ensinar a Escrita de Textos na Educação Básica no Brasil

O ensino da escrita de textos no Brasil realiza-se em condições inadequadas, por diversas razões: a) artificialidade das situações de produção que descaracterizam o aluno como sujeito usuário da língua cristalizando-o como escrevedor e simples cumpridor de atividades; b) artificialidade dos temas propostos; c) falta de objetivos com a escrita; d) ausência de um leitor real, a não ser o professor; e) falta de acompanhamento do professor nas várias etapas de elaboração, revisão e reestruturação do texto; f) professor corretor de textos e “caçador de erros”; g) instabilidade do professor diante do seu desconhecimento de como explorar melhor ou como “corrigir” o texto do aluno; h) dependência do professor ao livro didático; e i) desconhecimento da teoria acerca dos gêneros discursivos. O objetivo do nosso trabalho é traçar um panorama acerca das principais dificuldades enfrentadas pelos professores no ensino da escrita de textos tendo como corpus para análise qualitativa: a) 5 (cinco) dissertações de mestrado e 5 (cinco) teses de doutorado defendidas em programas de pós-graduação em Linguística Aplicada no Brasil, produzidos no período de 1998 a 2008, que abordam a questão do ensino da escrita e as dificuldades; e b) 10 (dez) depoimentos de professores de escolas públicas de Educação Básica que participam do projeto de qualificação em desenvolvimento no curso de Letras na Universidade Federal do Triângulo Mineiro (UFTM) em Uberaba – MG, Brasil. Diante das dificuldades apresentamos sugestões de como poderia ser o trabalho de produção de textos escritos na escola numa perspectiva linguística mais coerente com as práticas socioculturais de letramento.

Kirchof, Edgar; Silveira, Rosa

Brasil

A Diferença e a Literatura Infantil Contemporânea: Estratégias de Composição

A literatura para crianças, conectada ao conceito moderno de infância, tem sido marcada por intuítos pedagógicos coerentes com ideais sociais de criança a ser formada. Debates recentes sobre as diferenças nas sociedades democráticas vêm repercutindo intensamente nesses livros, em especial através de narrativas com personagens “diferentes”. O objetivo do simpósio em que este texto se integrou foi analisar 3 conjuntos de livros que tematizam a diferença, disponíveis em livrarias brasileiras, usando como referências Hall, Woodward e Colomer. Aqui, analisa-se um conjunto de livros constituído por narrativas que usam simbolismo para representar a diversidade, com personagens diferentes não-humanos (animais, objetos), cujas diferenças não têm correspondência com o mundo real. Especial atenção foi dedicada ao desfecho das tramas e ao destino do personagem diferente.

Laffin, Maria Hermínia

Brasil

As relações de acolhimento e reciprocidade na apropriação do conhecimento na Educação de Jovens e Adultos

O estudo tem como objetivo apresentar uma pesquisa junto a estudantes jovens e adultos da escolarização inicial marcados por uma “obrigação social de aprender” uma vez que vivemos em

uma sociedade que valoriza a cultura letrada, na qual o termo 'analfabeto' assume uma condição pejorativa, definindo o sujeito pela sua distância com o saber letrado e não pelos conhecimentos que domina. Ao analisarmos o que apontam estudantes e docentes com relação à desvalorização que os alunos de EJA fazem de si, constata-se que essa imagem é construída socialmente nas relações desses sujeitos com o mundo. Os docentes indicam que desenvolvem modos próprios de lidar com essa imagem de desvalorização, pelo acolhimento para o ato do conhecimento e pela reciprocidade que estabelecem com os sujeitos. Mediante a realização de uma pesquisa de abordagem qualitativa com o uso da técnica de grupo focal analisam-se as falas dos estudantes em que emergem a dialogicidade sobre o que significa essa relação com o saber, o tempo de dedicação às aulas, as necessidades de ausências em função do seu cotidiano e como eles percebem que seus professores lidam com fatores como: o modo como são acolhidos para o processo ensino-aprendizagem, o estabelecimento de relações que ajudam na sua permanência na escola, lidando com o fenômeno da evasão/desistência na escola, um grave problema na Educação de Jovens e Adultos. Constituem referências fundamentais para o aprofundamento teórico os estudos de Paulo Freire, Bernard Charlot, Marta Kohl de Oliveira e Vera Masagão Ribeiro.

Laffin, Marcos

Brasil

Literacias no ensino superior de contabilidade

Neste texto discuto a produção do trabalho docente e os percursos da formação da docência para o ensino superior que ainda não consideram a literacia em seus espaços de trabalho. Nas sociedades letradas o domínio da leitura e da escrita constitui valorização do conhecimento ao mesmo tempo em que produz exclusões entre sujeitos que sabem ler e escrever e aqueles que não exercem sua funcionalidade cotidiana nas dimensões pessoais e sociais. Na educação contemporânea, em seus diferentes currículos, a literacia encontra plena ancoragem na escolarização inicial, mas reduzida aderência e menor investigação no ensino superior. Com base na pesquisa exploratória de levantamento de dados e abordagem qualitativa, analiso que a formação de leitores e escritores em espaços de trabalho na área da docência em contabilidade ainda não se configura como prática no ensino superior. A titulação obtida pelos processos de formação inicial, e seguida na pós-graduação centrada na especialização, não se tem constituído em espaço formativo para uma apropriação dos diferentes textos sociais. Esta situação favorece o iletramento diante da complexidade do mundo. Mediante estas considerações os resultados desta reflexão indicam que as aprendizagens em espaços formativos menos rígidos permitem aos sujeitos uma maior compreensão das condições de suas vidas e da produção da sua existência, possibilitando intervenções contextuais. Apontam ainda para a necessidade da apropriação do processo de literacias como condição emancipatória e constituição de identidades que se reconstituem pela compreensão do mundo nas ações de trabalho.

Lyra, Gracielle

Brasil

Os sentidos de escrita no discurso dos pais, das crianças e da professora

A presente pesquisa está situada na Linha Discurso e Práticas Educativas. Buscou-se compreender quais os sentidos de escrita, no discurso de crianças, seus pais e professora; refletir sobre os sentidos da escrita na escola enunciados pelos sujeitos, para desencadear contribuições para família, escola e sujeitos a respeito da maneira de se conceber e conduzir o processo de escrita. Foram investigados oito alunos de uma turma de 3.^a série do Ensino Fundamental de um município de Santa Catarina, no sul do Brasil, cinco mães e uma professora. Desenvolveu-se uma pesquisa qualitativa interpretativa, de abordagem fenomenológica-hermenêutica. O instrumento utilizado foram entrevistas semi-diretivas. As

transcrições formaram os quatorze textos, que constituíram o corpus. O solo teórico-metodológico fundamenta-se nos referenciais da enunciação no viés do Círculo de Bakhtin, e no referencial histórico – cultural de Vygotsky. Os resultados apontaram os seguintes sentidos para o escrever: para as crianças sentido de grafia, correção e também o escrever como cópia; para os pais, a escrita é marcada pela grafia, porém em alguns momentos aponta para o escrever como prática social, como processo de intervenção em conflitos familiares; para a professora, os sentidos de ortografia. Os estudos históricos permitiram compreender algumas variações que aparecem em diferentes épocas em relação à escrita. A cópia e a caligrafia fazem parte do ensino da escrita na escola, por isso em alguns contextos elas estão presentes atravessando os discursos de nossos sujeitos. A pesquisa permitiu compreender escrita como interação social, muito além do que domínio do sistema alfabético e de codificação.

Maciel, Francisca; Rocha, Gladys

Brasil

Provinha Brasil: uma nova modalidade de avaliação externa à escola?

Este trabalho apresenta dois processos de avaliação em larga escala, denominados Provinha Brasil e Brasil Alfabetizado, os quais estão vinculados a um programa nacional de avaliação do Ministério da Educação – MEC. As duas avaliações são aplicadas em alunos de escolas públicas do país. Na Provinha Brasil, avaliam-se, crianças de 7 anos de idade, matriculadas no 2º ano do Ensino Fundamental. No Brasil Alfabetizado, avaliam-se jovens e adultos, matriculados no programa de Educação de Jovens e Adultos – EJA, uma modalidade de ensino amplamente difundida no país. Em ambas as avaliações, foram produzidas matrizes de referência que orientaram a elaboração dos itens dos testes. As matrizes foram organizadas em eixos e descritores que abordam as habilidades a serem avaliadas. Os eixos considerados foram: aquisição do sistema de escrita, leitura e escrita. Um diferencial da Provinha Brasil foi o fato de ela oferecer informações que orientaram, tanto os professores quanto os gestores escolares e educacionais, a implementar e operacionalizar essa avaliação. Ficou a cargo do próprio professor desde a aplicação até a análise dos resultados da sua turma. Como a Provinha Brasil, o professor passa a ter elementos que contribuem para ele (re)planejar e (re)avaliar as suas ações. No Brasil Alfabetizado, de modo semelhante aplica-se em todos os alunos no início e no final do Programa.

Magalhães, Edna; Martins, Aracy Alves

Brasil

Ensino de língua materna na perspectiva do letramento com vistas à formação de um leitor crítico do mundo

Esta comunicação tem três objetivos: 1) discutir a importância de um novo projeto de leitor e, em consequência disso, 2) refletir sobre qual é projeto de homem que nossas escolas têm desenvolvido ao longo de sua história e 3) apresentar um projeto de ensino e de formação humana em que se verifica um efetivo diálogo entre universidade, instituições governamentais e sociais, escolas, comunidades, famílias e alunos visando habilidades de letramentos e numeramentos. Este estudo pauta diferentes concepções de leitores, baseado em teorias sobre letramento(s) e sobre a interação, evidenciando a necessidade de se formar indivíduos capazes de se inserir e agir no mundo de forma a produzir mudanças positivas para a sociedade. Além disso, discute a necessidade de iniciar e agilizar as formas de diálogo entre a academia e as demais instâncias sociais com vistas a formar um novo projeto de cidadão que leia o mundo de forma crítica e seja capaz de nele intervir para melhorias das condições de vida e de um exercício pleno de cidadania. O artigo resultante deste exercício se estrutura em três partes: a) a apresentação e os pressupostos teóricos do estudo; b) a apresentação do programa Promoting Excellence e do curso de verão Promoting Excellence in Literacy and Numeracy. Neste ponto, apresentaremos um projeto de ensino desenvolvido na Universidade de York/Toronto/Canada que ilustra como é possível formar leitores do mundo numa perspectiva do letramento; c) os resultados desse curso e contribuições para o campo do conhecimento.

Magalhães, Edna; Martins, Aracy Alves

Brasil

Ensino de língua materna na perspectiva do letramento: estratégias de leitura e de escrita

Este estudo discute, com base em teorias que abordam a linguagem do ponto de vista interacional e sobre o letramento, como tornar o ensino de língua materna – e outros conteúdos escolares – atrativo(s) para alunos na Educação Básica, desenvolvendo habilidades de letramento(s) essencial(is) para a sua atuação no ambiente escolar e, em extensão, em outros meios sociais. O objetivo é apresentar como podemos potencializar as habilidades de leitura e de escrita dos estudantes tanto na escola quanto nas experiências relatadas por eles sobre o uso de tecnologias e de recursos em atividades escritas executadas rotineiramente. São considerados para isso: a participação de crianças e adolescentes em eventos de letramento(s), sua relação com os sujeitos sociais, com os objetos, com as atividades e seus comportamentos associados com a cultura escrita, além de aspectos discursivos relativos ao contexto escolar e familiar dos estudantes. Assim, pesquisas sobre a relação entre escrita e oralidade que concebem a linguagem sob uma perspectiva dialógica e social corroboram uma concepção de letramento baseada principalmente na noção bakhtiniana de linguagem social e de gêneros discursivos. Tal discussão é importante para evidenciar as diversas estratégias que podem ser usadas para se compreender diferentes formas do que é ser um sujeito letrado e auxiliar os docentes no entendimento do papel da escola e da família no processo de letramento dos alunos.

Magalhães, Vera

Portugal

Riscos e Rabiscos: promovendo o pensamento criativo

O conceito de criatividade é de difícil definição, sendo que, ao longo dos anos, diversos autores como Stein, Torrance, Gardner, Amabile, Gil e Cristóvam-Bellman apresentaram a sua perspectiva sobre esta temática, gerando uma multiplicidade de hipóteses. Para uns, a criatividade é atributo apenas de alguns, para outros, todos a possuem embora em diferentes graus.

Jonassen considera pensamento criativo a capacidade de gerar novos conhecimentos a partir dos já adquiridos: “O pensamento criativo exige ir além do conhecimento aceite, no sentido de gerar novo conhecimento” (p. 42, Jonassen, 2007). Segundo este autor, as competências envolvidas no pensamento criativo são sintetizar, imaginar e elaborar.

Tendo por base estes princípios e perspectivando mudanças no panorama educacional, nomeadamente a emergência das tecnologias, foi criado, em 2007, o sítio Riscos e Rabiscos (www.educacaodofuturo.org/rabiscos).

Malheiro da Silva, Armando; Azevedo, José; Martins, Fernanda; Pinto, Maria Manuela; Fernández Marcial, Viviana; Guedes, Susana

Portugal

A Literacia Informacional no Espaço Europeu do Ensino Superior: Estudo das competências de informação em Portugal (primeiros resultados globais)

Neste século XXI Portugal enfrenta transformações substanciais. A sociedade do conhecimento exige cidadãos preparados e capazes para enfrentar o desafio de uma economia globalizada e competitiva onde a gestão do acesso à informação é a sua linha central. Novos conceitos

aparecem neste novo modelo de sociedade e em alguns deles é visível a ausência de uma situação social consolidada para atender às novas exigências. Embora vivamos numa sociedade mediática existe ainda uma brecha digital; aparecem novas literacias e para, além disso, novas formas de iliteracia.

Alguns países da União Europeia desenvolveram uma aposta forte na formação de seus cidadãos em competências e capacidades de leitura e acesso a informação através de uma rede sólida de Leitura Pública. Em Portugal só na década de oitenta foi possível implementar uma rede de Bibliotecas em instalações novas e adequadas e com livre acesso, o que configura um atraso grave numa conjuntura difícil e desafiante – a Sociedade em Rede da Era da Informação. É por essa razão que é essencial compreender e criar estratégias de intervenção. Todas as medidas ou iniciativas devem começar pelo diagnóstico das bases da sociedade, isto é, pelo sistema educativo.

O presente trabalho apresenta parte dos resultados de um projecto da investigação, financiado pela Fundação para a Ciência e a Tecnologia, em que se estuda o nível de competências informacionais dos estudantes Portugueses da universidade e de ensino secundário. Este diagnóstico, realizado em nove cidades do país, tem como fim avaliar a preparação dos estudantes para confrontar, não somente as mudanças da sociedade da informação, mas do Espaço Europeu de Ensino Superior.

Mañà, Teresa; Baró, Mònica

España

Exploradores de bibliotecas: una experiencia de colaboración entre bibliotecas públicas y bibliotecas escolares para integrar el uso de la información en los aprendizajes

El uso y dominio de la información accesible desde las bibliotecas se ha convertido en una habilidad imprescindible para la construcción del conocimiento. Tanto las bibliotecas públicas como las bibliotecas escolares trabajan con el objetivo de formar personas competentes en el uso de la información, aunque, en nuestro caso, en España, desde una situación de desequilibrio propiciada por un mayor desarrollo y evolución de las bibliotecas públicas que contrasta con el estado precario de nuestras bibliotecas escolares.

En este contexto se enmarca la experiencia del Programa Exploradores de bibliotecas que impulsó en el año 2000 la red de bibliotecas públicas de la Diputación de Barcelona (Catalunya) con el objetivo de mejorar las bibliotecas escolares, potenciar su uso como elemento del proceso educativo y facilitar a los alumnos la formación en el uso de la información. El programa se desarrollaba, conjuntamente, entre la biblioteca y el centro escolar con la finalidad de conseguir una total implicación de bibliotecarios y profesores en la utilización de recursos para facilitar el uso de la información en el aprendizaje. En la última fase de este programa se elaboraron unos materiales para uso de los escolares, que siguen utilizándose en la actualidad por parte de ambas bibliotecas. La comunicación presenta los resultados de dicho programa y analiza el proceso de diseño y elaboración de los distintos materiales utilizados, como las carpetas individualizadas para cada alumno, las fichas de trabajo con distintos niveles, y las fichas-guía para los formadores.

Marinho, Janice

Brasil

A abordagem dos conhecimentos linguísticos em livros didáticos aprovados no PNLD 2010

Neste texto apresenta-se um estudo sobre texto e gramática em livros didáticos de Língua Portuguesa do Ensino Fundamental analisados no Programa Nacional do Livro Didático 2010 (PNLD).

O PNLD é um programa que faz parte das políticas públicas do Brasil que visam melhorar os níveis de desempenho dos alunos brasileiros. O Ministério da Educação, considerando a qualidade do ensino fundamental oferecido nas escolas públicas brasileiras, estabeleceu como uma das prioridades de ação o aprimoramento do livro didático. Esta melhoria é fundamental ao processo de ensino-aprendizagem, pois o livro didático constitui um instrumento muito importante no trabalho pedagógico desenvolvido pelo professor, dentro e fora da sala de aula. Como instrumento de aprendizagem, o livro didático deve apresentar conteúdo e atividades que favoreçam a aquisição do conhecimento, por meio da reflexão e da resolução de exercícios propiciadas pela observação, pela análise e por generalizações, visando ao desenvolvimento da proficiência.

Nesse sentido, o objectivo deste trabalho é apresentar a análise das atividades que exploram conhecimentos lingüísticos verificando se essas orientam os alunos para a reflexão sobre a língua e a linguagem.

Marinho, Marildes

Brasil

Novos letramentos nos processos sociais de inclusão e exclusão

Diferentemente do que ocorreu no Brasil, nem todos os países da América Latina adotaram um termo específico para traduzir a palavra literacy, muito freqüente na literatura em língua inglesa que circula nesses países. Enquanto no México literacy é alfabetización ou cultura escrita, no Brasil literacy pode ser alfabetização, cultura escrita e também letramento. O neologismo letramento põe em circulação um conceito heterogêneo, polêmico e em construção. Consequentemente, os conceitos de cultura escrita e alfabetização passam por processos de ressignificação que nos demandam buscar razões históricas particulares capazes de explicar a necessidade de convivência e a legitimidade dessa tríade conceitual.

Neste texto analisa processos atuais de letramento, em um momento em que os movimentos sociais, novas identidades sócio-culturais (índios, quilombolas, geraizeiros, sem-terra) “ocupam” ou “invadem o latifúndio do saber”, entram nas universidades, mobilizando-as a implementar propostas de inclusão e, simultaneamente, desenvolver pesquisas para se conhecer essas “novas identidades”.

Marques, Isabel

Portugal

Perguntas às fontes. Um estudo sobre a leitura de fotografias e testemunhos

Este texto integrou o simpósio sobre Literacia Visual Histórica cujo objectivo foi partilhar estudos desenvolvidos nesta área específica da Educação Histórica. Assume-se a literacia visual histórica como uma literacia de fronteira já que convoca quadros de análise e de reflexão oriundos de estudos que se centram na leitura e interpretação de imagens de diversa natureza (fotografias, pinturas, cartoons, etc.) olhados como fontes históricas primárias, e enquanto objectos artísticos, logo, mobilizando actos de fruição estética.

Martins, Aracy; Cosson, Rildo

Brasil

A (des)construção das (des)igualdades na literatura infantil e juvenil brasileira

Uma parte significativa da literatura infantil e juvenil brasileira das últimas décadas vem abordando temáticas que giram em torno do cotidiano das crianças e dos adolescentes, com predominância do contexto sociocultural escolar. São obras que buscam se aproximar de seus

leitores por meio da encenação de situações vividas no ambiente escolar ou dos usos que os textos poderão ter nesse contexto. É assim que nelas se observa, como marcas editoriais ou temáticas, preocupações relacionadas à transversalidade (ecologia, sexualidade, gênero, relações socioeconômicas) e à diversidade (relações étnico-raciais, cultura afro-brasileira e indígena). Tratando especificamente da diversidade, este estudo traz uma análise das respostas que a produção literária para crianças e jovens está dando para o cumprimento da legislação recente que estabelece a obrigatoriedade da temática "História e Cultura Afro-Brasileira e Indígena", no âmbito de todo o currículo escolar, em especial nas áreas de Educação Artística e de Literatura e História Brasileiras. Com base nessas respostas, são explicitadas as relações entre literatura, escola e a constituição de comunidades de leitores, a partir da materialidade discursiva das obras e, sobretudo, das suas possibilidades artísticas e literárias.

Martins, Jorge; Azevedo, Fernando

Portugal

Biblioteca Escolar/Centro de Recursos Educativos: um conceito emergente no século XXI

A emergência do desenvolvimento, na sociedade do século XXI, confronta o indivíduo com diversas áreas do conhecimento que solicitam uma constante actualização e aprendizagem.

Neste contexto, é pertinente falarmos em dotar o aluno de competências, para uma integração mais eficaz no seu meio, ao nível da literacia, sem as quais corre o risco de se converter num inadaptado.

A biblioteca pode cumprir esse desígnio, por já não ser um espaço onde a informação se confina, unicamente, ao livro, mas diversificando-se em suportes tecnológicos mais práticos e, por vezes, mais aliciantes, dando origem às Bibliotecas Escolares/Centros de Recursos Educativos.

Neste espaço privilegia-se a pesquisa da informação através das Tecnologias da Informação e Comunicação a par da promoção do livro e da leitura, numa convergência de várias literacias, em que o mediador assume um papel relevante, sendo o sujeito que faculta e propicia a vinculação entre os livros e os leitores.

Desta forma, a animação da BE/CRE concretiza-se em actividades culturalmente enriquecedoras para os alunos tais como; a hora do conto, o teatro, o cinema, concursos literários, clube de leitura, que visam a promoção da competência literária, condição sine qua non para o alargar dos horizontes de expectativas da comunidades leitoras, pela criatividade e imaginação.

A literatura de recepção infantil sendo um meio através do qual se podem formar leitores competentes, pela fruição da leitura, potencia a revelação de mundos que podem surpreender o leitor ao virar de cada página, onde se esconde o estranhamento, o maravilhoso e o fantástico.

Martos García, Alberto E.

España

La Red de Universidades Lectoras

La Red de Universidades Lectoras ha sido creada entre Universidades de España y Portugal para la promoción de la lectura y la escritura en el ámbito universitario. Desarrolla diversas actuaciones y proyectos en relación a la difusión, la formación y la investigación. Está igualmente abierta al intercambio y la colaboración con otros centros interesados en la misma temática.

Se resumen en este poster algunas de sus actuaciones en 2008 y 2009, así como la información general relativa a la Red.

Matias, André

Portugal

Escrever e ler “em ensaio” – uma literacia para a Vida

Aspiramos abordar o conceito de literacia, perspectivando-o através do ensaísmo como Weltanschauung para a Vida. Dilatando a amplitude de literacia através da sua etimologia (ler, interpretar e julgar criticamente), pretendemos exaltar dela a sua estrutura profunda: apre(e)nder a compreender humanamente a cronotopia envolvente.

Exploraremos um conceito de literacia não circunscrito a uma área específica, mas sim uma literacia de Vida, que parte dela visando interpretá-la. Assim, o ensaio, texto de experimentação de escrita e de leitura, escorando-se no pensamento crítico e num avanço cognitivo tentativista e dubitativo, permite tanto ao escritor como ao leitor a aquisição de ferramentas para viver na sua cronotopia. É nesse sentido que propomos o conceito de “literacia ensaística” – o ensaio, experiência titubeante e de enviesamento, é também uma literacia que mescla as potencialidades de três áreas distintas mas complementares: Filosofia, Ciência e Literatura. Ponto de partida, o ensaio assume-se como móbil de e para reflexão.

Além disso, a “literacia ensaística” desagua numa metodologia de vivência democrática, permitindo uma leitura crítico-interpretativa da sociedade em que o escritor e o leitor estão circunstanciados, propiciando uma existência democrática em cidadania crítica e consciente. Por isso, o ensaio é um texto que rascunha um escrever e um ler, porque se sustenta numa exegese da Vida, facultando a aquisição das competências capitais para “ler-interpretar” a Vida e para a “escrever-viver” na primeira pessoa.

Encararemos a “literacia ensaística” como uma anagnorisis vital, porque descoberta, porque em (re)conhecimento na Vida e para ela, tornando-se num instrumento de acção e de discussão cultural.

Melo, Maria do Céu

Portugal

“O dia em que o sol caiu”: o discurso argumentativo sobre o lançamento da bomba atómica em Hiroxima

Este texto apresenta um estudo sobre o discurso argumentativo dos alunos em contexto de sala de aula. O tema histórico escolhido foi o lançamento da Bomba Atómica em Hiroxima, e o critério que a norteou foi a sua própria natureza, pois ao momento da tomada de decisão de Truman estiveram presentes diferentes argumentos. A relevância dada a este tipo de estratégia deve-se ao seu papel na promoção de competências, entre outras, que possibilitem os alunos usarem procedimentos descritivos e explicativos, necessário à compreensão e interpretação dos acontecimentos históricos particulares. Pretendemos também valorizar o envolvimento dos alunos na construção do conhecimento histórico através de estratégias activas e da prática de autoavaliação e de metacompreensão processual.

Melo, Maria do Céu

Portugal

Literacia Visual Histórica: primeiras viagens e descobertas

Este simpósio tem como objectivo partilhar estudos desenvolvidos nesta área específica da Educação Histórica. Assume-se a literacia visual histórica como uma literacia de fronteira já que convoca quadros de análise e de reflexão oriundos de estudos que se centram na leitura e interpretação de imagens de diversa natureza (fotografias, pinturas, cartoons, etc.) olhados como fontes históricas primárias, e enquanto objectos artísticos, logo, mobilizando actos de fruição estética.

Os diferentes estudos pretenderam contemplar algumas das dimensões da literacia visual histórica que definimos como um processo de crescente sofisticação da percepção e interpretação, mobilizando a resolução de problemas e o pensamento crítico, e em alguns casos, promover a compreensão da intencionalidade, manipulação e perspectivada das estratégias e narrativas que as imagens apresentam e ou despoletam. Ela inclui o estudo das imagens no seu contexto histórico (fontes primárias) permitindo que os alunos se consciencializem dos seus autores e ou dos processo de disseminação (instituições sociais/actores sociais). Assim, ela inclui as seguintes acções: procurar (dar) sentidos de acordo com o contexto sócio -político, cultural, económico (heurística e contextualização histórica da fonte); compreender as estratégias que desenvolvemos quando tecemos esses sentidos com os nossos próprios sentimentos, emoções, valores, crenças (análise semântica; metacognição), e compreender a valorizar as suas características formais enquanto obra de arte (análise sintáctica) tais como, estilo, técnicas, materiais, organização do espaço, cores, etc.

Mula, Antonio; Morote, Pascuala; Labrador, María José

España

Fomento de la Lectura y Escritura

Con este trabajo pretendemos dejar constancia de las iniciativas llevadas a cabo en nuestras respectivas universidades. Se plantea la necesidad de modificar los métodos y técnicas utilizados por el del docente atendiendo a los cambios tecnológicos de este siglo y a la necesidad de la lectura en todos los ámbitos académicos y profesionales, desde la intertextualidad y la creatividad que deja paso a la comprensión, a la crítica y a la creación.

En primer lugar, el profesor Mula reflexiona sobre la recepción y las marcas que dejan las obras literarias. En segundo lugar, la profesora Morote plantea viejas y nuevas fórmulas para adentrarse en la lectura de una manera gozosa para, con posterioridad, realizar una buena escritura creativa. Por último, la profesora Labrador presenta nuevos espacios de lectura con el proyecto Espere leyendo que se está llevando a cabo en la Universidad Politécnica de Valencia.

Oliveira, Mónica

Portugal

Educação em Línguas: práticas e orientações em contextos de educação de adultos – o estudo de um caso

Na esfera educativa, nos países "centrais", as últimas décadas têm-se caracterizado por uma crescente afirmação da educação/formação das pessoas adultas, movimento que deve ser associado a factores económicos, sociais e educativos, entre outros. No caso português, a fragilidade da formação de base da população tem igualmente suscitado o desenvolvimento de diversas iniciativas de educação de adultos (entre elas os Cursos de Educação e Formação de Adultos) que, ainda assim, não corresponderão à presença permanente, na esfera pública, de discursos sobre a educação ao longo da vida.

A presente comunicação apresenta parte dos resultados de um projecto de investigação que visa compreender as orientações e as práticas de educação em línguas, designadamente em língua portuguesa, presentes em cursos de Educação e Formação de Adultos promovidos por associações de desenvolvimento local, autarquias e organizações não governamentais do distrito de Braga.

Assim, serão objectivos desta comunicação: i) Analisar as práticas educativas que têm lugar em cinco instituições que, no distrito de Braga, promovem Cursos EFA, procurando evidenciar as concepções de educação em línguas que as atravessam, tendo em conta os objectivos explicitados, os conteúdos seleccionados, as opções metodológicas assumidas, os recursos utilizados e as modalidades e instrumentos de avaliação adoptados; ii) Analisar as concepções de uma amostra de formadores e formandos sobre a educação em línguas de adultos ao nível do seu âmbito, funções e conteúdos.

Oliveira, Virgínia

Brasil

A literatura na infância: a recepção e o uso do acervo do PNBE/2008 no contexto de educação infantil

O PNBE (Programa Nacional de Biblioteca na Escola) é uma iniciativa governamental que tem como objetivo central a democratização do acesso dos alunos à cultura literária. O PNBE/2008, objeto da presente pesquisa, apresentou caráter inovador. Pela primeira vez, livros literários com adequação temática e lingüística destinada ao segmento da Educação Infantil (0 a 6 anos) foram avaliados, o que corrobora a atual tendência das políticas públicas brasileiras de inserir a criança em um universo que lhe é particular. As obras selecionadas encaminharam-se às escolas públicas de todo o país, entre Abril e Maio de 2008. Intenta-se, por meio da pesquisa em andamento, problematizar a influência das práticas pedagógicas no letramento literário dos educandos em escolas públicas, a partir de discussões sobre a recepção e o uso do acervo selecionado pelo programa, destinado à educação infantil. A pesquisa se apóia, como referencial teórico preliminar, em estudos de Lajolo e Zilberman, Perroti, Gouvêa, Pereira e Freire, que contribuem com a reflexão ao discorrerem sobre os diversos modelos que permearam as concepções de infância e suas influências nas práticas pedagógicas que se desenrolam na escola atual, ao dissertarem sobre a escolarização do pensamento e da leitura literários ou ao abordarem questões que se referem às práticas de uma educação libertadora. A pesquisa baseia-se, essencialmente, no enfoque metodológico das pesquisas qualitativas, utilizando-se dos seguintes procedimentos, sujeitos à mudança ao longo do trabalho: observação das aulas, registro no diário de bordo e entrevistas com os professores.

Padrino Garcia, Jaime

España

La promoción social de la lectura y la escritura en España o el telar de Penélope

Conferência de abertura do 1º Fórum Ibero-Americano de Literacias

Quizá más de uno entre los asistentes pueda sentirse extrañado por la asociación que aparece en el título de esta conferencia: la lectura y la escritura y el telar de Penélope.

Así, cualquiera que asocie la labor de la heroína por cuyo amor Ulises regresó a Ítaca como símbolo del hacer y del deshacer, de un tejer y destejer continuo, de los cambios continuos sin avanzar significativamente en un determinado sentido, podrá pensar – y por ahí viene la intención buscada por este conferenciante– si eso no sucede también con la promoción social de la lectura y la escritura.

Paiva, Aparecida; Soares, Magda Becker

Brasil

Programa Nacional de Biblioteca da Escola: análise descritiva e crítica de uma política de formação de leitores

O texto situa e historia o processo de avaliação e seleção de obras de literatura no contexto das três últimas edições (2007, 2008, 2009) de um programa brasileiro de formação de leitores, o Programa Nacional de Biblioteca da Escola, coordenado pela Secretaria de Educação Básica, do Ministério da Educação, pelo qual se responsabilizou o CEALE da Universidade Federal de Minas Gerais.

Esse Programa destina-se à composição e distribuição de acervos para as bibliotecas das escolas públicas brasileiras que atendem aos segmentos da Educação Básica (Educação Infantil, Ensino Fundamental e Ensino Médio). Além de constituir cada acervo com diferentes categorias de livros e diferentes gêneros de textos, os processos de seleção se pautaram por três critérios

básicos: a qualidade textual, que se revela nos aspectos éticos, estéticos e literários, na estruturação narrativa, poética ou imagética, numa escolha vocabular que não só respeite, mas também amplie o repertório lingüístico dos leitores da faixa etária correspondente a cada uma das edições do Programa; a qualidade temática, que se manifesta na diversidade e adequação dos temas, no atendimento aos interesses dos leitores, aos diferentes contextos sociais e culturais em que vivem e ao nível dos conhecimentos prévios que possuem; a qualidade gráfica, que se traduz na excelência de um projeto gráfico capaz de motivar e enriquecer a interação do leitor com o livro: qualidade estética das ilustrações; articulação entre texto e ilustrações e o uso de recursos gráficos adequados aos leitores.

Paiva, Aparecida; Marques, Bruna; Dias, Cristiane; Montuani, Daniela; Moraes, Elaine; Gontijo, Marina

Brasil

O perfil editorial brasileiro em três tempos: premiações, categorias e traduções

O texto apresenta e discute o perfil editorial brasileiro, no contexto do processo de avaliação e premiação da produção literária destinada a crianças e jovens no Brasil, conduzido pela Fundação Nacional do Livro Infantil e Juvenil – FNLIJ – seção do IBBY no Brasil, integrada às ações da Fundação Biblioteca Nacional/MinC – Ministério da Cultura do Brasil.

Há 40 anos a FNLIJ conduz esse processo que tem servido de parâmetro de qualidade para a produção editorial e repercutido positivamente nas escolhas dos livros que fazem parte da composição de acervos para bibliotecas públicas do país. O Gpell – Grupo de Pesquisa do Letramento Literário – CEALE/UFMG – ao qual as pesquisadoras proponentes estão vinculadas, participa formalmente desse processo desde 1996 e, em decorrência desse envolvimento institucional, vem realizando inúmeras pesquisas em torno desse acervo avaliado, sendo a mais recente “Produção literária para crianças e jovens no Brasil: perfil e desdobramentos textuais e para-textuais (2005/2008)”. Esta comunicação tem por objetivo a apresentação e discussão de um dos eixos dessa pesquisa, perfil editorial, a partir de três dimensões de análise: o estatuto conferido pelo campo editorial a essa premiação, por meio da produção inscrita em cada uma das categorias sugeridas para a premiação; as categorias predominantes (criança e jovem) – as primeiras instituídas pela Fundação – e que concentram o maior volume de inscrições e, por fim, a internacionalização de grupos editoriais brasileiros e a crescente produção na categoria tradução.

Paulino, Maria das Graças; Corrêa, Hércules; Galvão, Juliana

Brasil

O autor da literatura para jovens: um corpo esquartejado para a academia suturar?

Este trabalho analisa os perfis do que se denomina “autor de literatura juvenil”, para verificar as causas de sua fragmentação, no Brasil, entre demandas mercadológicas e a busca de maturidade literária. Muitos autores que se assumem como escritores para jovens se deixam levar pelos apelos do mercado, em busca de uma legibilidade e leveza “juvenis”. A análise de uma série best-seller internacional, Harry Potter, serve como contraponto, na medida em que não se reduziu o número de páginas nem se pedagogizou para sobreviver no mercado globalizado de livros. A opção do escritor brasileiro Bartolomeu Campos de Queiroz é vista também como prova de que a qualidade estética pode garantir legitimidade em lugar do poder financeiro. Caberia à Universidade interpretar tais opções diversas e suas conseqüências para os jovens leitores, que afirmam não gostar de literatura. Por que as editoras publicam tantos livros banais para os jovens? Em que medida estão assumindo divulgar autores que escrevem bons romances junto aos jovens que se iniciam na leitura de livros longos, sem ilustrações? Que critérios de qualidade são esses? Que autores seriam esses? As questões referentes a uma era denominada pós-literária (Sloterdijk, 1999) são objeto complementar de reflexão neste trabalho, a partir da análise das condições de produção de ficcionistas para jovens, em sua atual crise de identidade.

Pereira, Ana Maria; Mesquita, Elza; Prada, Filomena; Rodrigues, Maria José

Portugal

O ponto é começo... O ponto é vida

A presente comunicação pretende dar a conhecer o desenvolvimento de um projecto integrador em contexto de 1.º Ciclo do Ensino Básico, com 22 crianças do 1.º ano de escolaridade. Para a sua implementação partiu-se do pressuposto de que as áreas disciplinares devem ser exploradas na pluralidade dos seus contextos e funções envolvendo a palavra como instrumento de expressão e dando forma a experiências individuais e colectivas. Este projecto veio confirmar que o conhecimento científico se constrói através de um processo de interacção da criança com os objectos do conhecimento, da partilha e da negociação de representações pessoais.

Pimentel, Carmen

Brasil

Do diário ao blog: um percurso da escrita íntima

Os diários de escrita íntima constituem tipo de texto do domínio confessional. Apresentam narrativas pessoais com características específicas ao gênero, como datação, marcas de subjetividade, escrita informal e coloquialidade. Durante muitos anos eram escritos em cadernos e guardados “a sete chaves” por seus autores para que não fossem lidos por outras pessoas. Por volta dos anos 80, surgiram as agendas de adolescentes. Aproveitando o modelo pré-definido industrialmente, as agendas eram preenchidas dia a dia, como um diário, mas com a novidade do acréscimo de elementos semióticos, como fotos, papéis de bala, recortes de revistas, entre outros. Além disso, traziam como diferencial a presença de um leitor participativo: os textos eram compartilhados com amigos, e bilhetes e comentários eram escritos nas páginas das agendas. Com o advento da Internet, o diário e a agenda se fundem no blog que aproveita os recursos do suporte virtual, para tornar o gênero interativo, hipertextual e multimídia, acentuando o processo de leitura e de escrita nos jovens produtores de blogs. A partir da teoria de Bakhtin sobre a transmutação de gêneros do discurso e do conceito de gêneros digitais de Marcuschi, a pesquisa apresenta como objeto perceber e elencar categorias pertinentes aos gêneros diário e blog para analisá-las e compará-las, na intenção de mapear um possível percurso dos diários aos blogs de adolescentes, discutindo o contraste público-privado na escrita íntima, bem como suas principais marcas lingüísticas.

Pimentel, Cláudia; Corsino, Patrícia

Brasil

Biblioteca infantil: um espaço em construção

O objetivo desta comunicação é apresentar a análise de alguns dados da pesquisa A infância, a cultura contemporânea e a literatura nos espaços de Educação Infantil realizada no município do Rio de Janeiro (Brasil). A coleta de dados foi realizada em escolas públicas e particulares, e em centros culturais em áreas carentes. A partir de entrevistas aos profissionais responsáveis pelas seções de livros e de fotografias dos espaços dos livros, a análise evidenciou que há preocupação com a seleção de livros e que as soluções para a organização dos espaços e para a classificação dos livros contam com critérios tanto funcionalistas como baseados no universo literário. A partir dos discursos analisados, tendo como referência a filosofia da linguagem em Bakhtin, Vigotski e Benjamin, concluímos que a recente história dos espaços infantis de letramento literário deve ser analisada, considerando-se as formas de apropriação das crianças para que a infraestrutura gerada pelos investimentos públicos se converta em práticas culturais

que ampliem o imaginário e a possibilidade criadora das crianças. Podemos considerar a história da biblioteca infantil no Brasil recente a partir de dois marcos nas políticas públicas: o aumento de investimentos em livros infantis a partir da década de 1930, com a expansão das escolas primárias; e a instituição, em 1997, do Programa Nacional de Biblioteca da Escola. Este programa, que visa a formação de acervos nas escolas públicas, apenas em 2008 contempla a Educação Infantil. Portanto, consideramos a pesquisa relevante para o avanço da produção de conhecimento nessa área.

Póvoa, Clara; Vasconcelos, Ana Isabel

Portugal

O “desbaste da colecção”: um adjuvante da leitura?

O objectivo desta comunicação é demonstrar que uma colecção sujeita a um desbaste criteriosamente efectuado favorece a leitura.

A cada vez maior utilização da Biblioteca Escolar, a par com a criação do Plano Nacional de Leitura (PNL) nos 1º, 2º e 3º Ciclos e com a obrigatoriedade de se estabelecerem Contratos de Leitura, a nível da disciplina de Português, no Ensino Secundário vêm necessariamente provocar alterações na constituição, desenvolvimento e gestão dos fundos documentais. Este facto realçou a necessidade de se proceder à avaliação sistemática da colecção da BE, tornando-se fundamental a implementação de uma Política de Desenvolvimento de Colecções. Esta “Política” vai, entre outros aspectos, estabelecer princípios claros e fundamentados para a acção de selecção, encontrando-se este processo na base de duas actividades complementares: a aquisição e o desbaste.

É sobre este último procedimento e sobre as suas implicações na optimização da gestão da colecção – nomeadamente na organização do espaço e na recuperação da informação --, que nos propomos debruçar nesta comunicação. Complementaremos esta reflexão com a apresentação de um estudo empírico realizado num conjunto de bibliotecas escolares portuguesas e que teve como objectivo perceber e explicar as atitudes dos responsáveis pela colecção relativamente ao desbaste da mesma. Concluiremos, demonstrando que uma colecção sistematicamente sujeita a desbaste é uma colecção que facilita e promove a leitura.

Resende, Valéria; Maciel, Francisca

Brasil

A escrita na escola: transgressões e significados construídos pelos adolescentes

A pesquisa teve por objetivo investigar como um grupo de adolescentes, com trajetórias marcadas pelo fracasso escolar, se relacionava com a escrita em um projeto denominado “Rede do 3º ciclo”, desenvolvido pela Secretaria Municipal de Educação de Belo Horizonte/Brasil, cujo objetivo era incluir esses sujeitos na prática escolar do 3º ciclo. O projeto exibiu como principal objetivo a construção de uma nova prática de alfabetização para adolescentes, tentando criar canais reais de comunicação escrita e práticas culturais.

A pesquisa foi realizada em 2007 e acompanhou o trabalho desenvolvido por uma professora e 42 adolescentes, com idades entre 12 e 16 anos. A partir da observação participante, foram organizados e analisados sete eventos de letramento, tendo como foco os gêneros textuais produzidos em sala de aula e as ações desenvolvidas pela professora e pelos alunos no momento das produções textuais, destacando como os gêneros foram lidos e produzidos em sala de aula. Os sete eventos analisados foram assim nomeados: dando um toque de humor aos anúncios; revisitando o anúncio com humor; descrevendo um personagem, interagindo com o texto por meio da leitura de sua própria produção escrita, construindo uma história a várias mãos, orientando sobre a escrita de bilhetes e trabalhando com palavras.

Os eventos foram analisados considerando os estudos de Bakhtin, Gee, Ivanic e Kress dentre outros, destacando-se as transgressões produzidas pelos adolescentes (transformação do gênero anúncio em piada) e o uso do desenho, considerado como uma modalidade de letramento, como uma maneira de expressar e moldar o discurso.

Rezende, Lucinea

Brasil

Idéias circulantes acerca da leitura e da escrita: significações

Inspira-se em Jacques e Éliane Fijalkow - *Idées reçues: la Lecture -*, e delinea-se este estudo, tendo como ponto de partida a pergunta: identificadas e desfeitas idéias equivocadas acerca da leitura e escrita (LE) entre acadêmicos, parte dos obstáculos ao seu ensino e aprendizagem poderá ser superada? Considera-se como variáveis: a) existem em circulação no meio acadêmico idéias equivocadas sobre LE; e b) idéias equivocadas sobre leitura e escrita contribuem para manter o status quo nestes campos. Constituem-se objetivos: (re)avaliar o ensino da LE, por meio das idéias de senso comum, que perpassam as suas práticas; identificar e analisar as idéias circulantes acerca da LE. Trata-se de pesquisa qualitativa e exploratória, com duração de três anos, que se volta para cursos de graduação e busca informações a partir de questionários apresentados a alunos, professores, equipes pedagógico-administrativas e pais ou outros familiares, com o intuito de coletar-se idéias circulantes (*idées reçues* – fase I da pesquisa), de senso comum, que perpassam as temáticas/atividades de LE. Espera-se obter como resultado elementos contribuintes para superação de dificuldades acerca da leitura, que perpassam a vida acadêmica.

Ribas da Silva, Ceris

Brasil

Programa Nacional de Avaliação de Livros Didáticos no Brasil

Este trabalho apresenta e discute a avaliação de livros didáticos de Alfabetização e Língua Portuguesa destinados ao Ensino Fundamental, no Brasil, no âmbito do Programa Nacional do Livro Didático (PNLD). O processo avaliatório é promovido pelo Ministério da Educação e tem sido desenvolvido sob a coordenação do CEALE-FAE/UFMG desde 2000. Com o objetivo de analisar e selecionar coleções didáticas a serem compradas pelo Ministério e distribuídas gratuitamente a todas as escolas públicas brasileiras, o Programa apóia-se em metodologia que vem sendo construída desde a primeira avaliação pedagógica de livros escolares, efetivada no PNLD 1997, e fundada numa concepção discursiva da linguagem. Os resultados constatados indicam o impacto positivo do Programa, com ganhos educativos, sociais e políticos, dos quais o mais visível e significativo é a melhoria da qualidade dos livros didáticos presentes nas salas de aulas da rede pública em todo o Brasil. Reconhecem-se, entretanto, aspectos políticos e pedagógicos que devem ser problematizados, tais como certa uniformização das coleções, a necessidade da presença de outros materiais didáticos na sala de aula e algumas dificuldades dos professores quanto à escolha e ao uso do material avaliado.

Ribeiro, Andréa Lourdes; Coscarelli, Carla Viana

Brasil

Jogos online para alfabetização: o que a internet oferece hoje

Neste trabalho será apresentada uma pesquisa que tem sido desenvolvida por uma equipe interdisciplinar da Universidade Federal de Minas Gerais. O seu objetivo principal é estudar a alfabetização e o letramento em ambientes digitais multimodais, buscando utilizar e criar novas interfaces para desenvolver jogos que auxiliem o processo de aquisição do sistema de escrita. Apresentaremos possibilidades que as novas tecnologias nos oferecem para repensar a alfabetização, bem como a base teórica que estamos usando para servir de suporte para os jogos que estamos desenvolvendo. Pretendemos discutir o que é alfabetizar em tempos de tecnologia digital, uma vez que os estudantes agora precisam dominar não apenas o sistema de escrita que encontramos em textos impressos, mas precisam também se familiarizar com textos

que exploram variados sistemas semióticos (multimodalidade) e novas formas de apresentação (hipertextualidade) que, por sua vez, demandam o desenvolvimento de habilidades (como a navegação, por exemplo), que vão além daquelas com as quais a escola estava acostumada a lidar tradicionalmente. A título de exemplo, apresentaremos algumas tecnologias disponíveis com as quais estamos trabalhando e como elas têm sido incorporadas em jogos de alfabetização já desenvolvidos pelo grupo.

Ribeiro, Lília

Portugal

O trabalho do leitor na leitura inferencial

A apresentação reporta-se a uma experiência pedagógico-didáctica resultante da operacionalização de uma metodologia de leitura inferencial, experiência que esteve na origem da elaboração de um trabalho monográfico apresentado no curso de doutoramento em Literatura Portuguesa (investigação e ensino) da Faculdade de Letras de Coimbra.

Sabendo-se, no plano teórico, que operações semiológicas de leitura como a inferência e a abdução favorecem o desenvolvimento de competências de leitura e permitem um conhecimento mais consciente dos usos da linguagem, no texto literário e fora dele, dispusemo-nos a realizar um programa de leitura para viabilizar a sua operacionalização explícita em contexto pedagógico. A motivação pessoal para levarmos a cabo esse programa de leitura deve-se ao contexto em que nos situamos como professora de Português face aos problemas do ensino-aprendizagem de estratégias de leitura. Neste sentido interrogamo-nos: que importância se atribui ao uso consciente da linguagem nas práticas pedagógicas de leitura? Em que medida uma leitura centrada no ensino explícito de processos cognitivos e intelectuais (de que a inferência é um exemplo) pode contribuir para o desenvolvimento do pensamento crítico dos leitores?

Com base num fragmento de *Os Maias*, de Eça de Queirós, é analisada essa perspectiva inferencial, centrada num trabalho efectivo de aproximação ao texto literário por parte do leitor que desenvolve, deste modo, competências intelectuais de leitura. As leituras efectuadas, inseridas no processo semiológico de configuração de sentidos, promovem um constante posicionamento crítico face ao texto.

Ricci, Cláudia Sapag; Scaldaferrri, Dilma Célia

Brasil

Colonização: eis a questão. Reflexões acerca do letramento em História

No presente trabalho pretende-se discutir o significado da leitura e da escrita para a aprendizagem da História com crianças de 10 e 11 anos. Ao mesmo tempo, procura-se colocar em evidência as contribuições do Ensino da História para o desenvolvimento do letramento a partir da produção de um dos conceitos chave da História do Brasil: a colonização portuguesa.

Através do diálogo presente/passado, objetiva-se perceber como os alunos lêem diferentes gêneros de texto: linguagens escritas, visuais presentes em vídeos, fontes iconográficas e materiais que abordam a temática em questão, discursos com pontos de vista diferenciados (do colonizador, do colonizado, dos primeiros donos da terra, dos africanos trazidos para o trabalho) e depoimentos de historiadores atuais enfocando a colonização do Brasil. Parafraseando Foucault (1994) os educandos poderão “saber o que se passa na cabeça do outro, para compreender melhor o que se passa na (deles)”. Poderão ainda estabelecer um compromisso de indagação com as próprias marcas de identificação e distinguir elementos díspares, ou dialeticamente relacionados nas narrativas observadas.

No trabalho analisar-se-ão atividades nas quais os alunos investiguem, comparem, estabeleçam relações e socializem conhecimentos pela interação discursiva, lembrando com Lahire (2002), que “para se apropriar dos saberes escolares, o(s) aluno(s) deve(m) passar por um conjunto de exercícios de linguagem”.

Finalmente, tenciona-se avaliar como os estudantes irão se apropriar dos saberes provenientes das interações discursivas e das leituras anteriores no momento da sistematização escrita. Demonstrarão que a aprendizagem da leitura da narrativa histórica passa pelo desenvolvimento da habilidade de produzir suas próprias narrativas?

Rocha, Gladys

Brasil

Entre a expectativa de aprender a ler e a escrever e a convicção de que esse tempo já passou: o letramento na perspectiva de dois garimpeiros/agricultores

O trabalho apresenta concepções de alfabetização, letramento e exclusão de dois adultos analfabetos, residentes em uma comunidade rural “marcada” pela exclusão, pela fome, pela miséria e por uma riqueza cultural que não pode ser medida com o parâmetro da cultura escrita, que é a cultura de prestígio. O município onde a pesquisa foi realizada se identifica por sua religiosidade; pela forte presença das benzedeadas, artesãos, músicos, cantores, contadores de histórias, corais... por crenças, tradições, rituais expressos e transmitidos fundamentalmente por meio da oralidade. Este trabalho apresenta uma parte das análises empíricas realizadas em pesquisa de doutorado de caráter etnográfico, realizada entre 2000 e 2003. Procura-se apreender e compreender concepções e expectativas em torno do letramento por parte de dois adultos que, embora compartilhem as marcas da exclusão e o valor que atribuem à palavra escrita, divergem quanto às percepções de seu direito subjetivo de aprender a ler e a escrever na vida adulta. Duda (49 anos) desejava aprender e lembrar o pouco que sabia sobre leitura e escrita; Sr. Clemente (70 anos) não queria se “assujeitar” a esse aprendizado, na certeza de que seu tempo já havia passado e de que poderia viver assim o pouco tempo que lhe restava...

Rocha, Gladys; Martins, Raquel; Toneli, Neiva

Brasil

Avaliação da alfabetização com crianças de 6 anos: experiência no estado do Espírito Santo / Brasil

Este trabalho analisa um processo de avaliação em larga escala (Klein e Fontanive, 1995) na área de alfabetização e letramento: a Avaliação Diagnóstica da Alfabetização do Espírito Santo, realizada no ano de 2008, no Espírito Santo, estado da região sudeste do Brasil. Nesse ano, tal avaliação teve duas ondas de aplicação, contando com a participação de crianças de 6/7 e 8/9 anos de idade que cursavam, respectivamente, o 1º e o 2º ano do Ensino Fundamental de escolas públicas do estado.

Rocha, Gladys; Souza, Maria José; Souto, Kely

Brasil

Avaliação da alfabetização com crianças de 8 anos: experiência no estado de Minas Gerais, Brasil

Neste trabalho, abordamos um processo de avaliação em larga escala – realizado em maio de 2008, em Minas Gerais, estado da região sudeste do Brasil –, a qual teve por objetivo identificar níveis de aprendizagem em alfabetização e letramento. Tal avaliação contou com a participação de 272.443 alunos de 8 anos do 3º ano do Ensino Fundamental, matriculados em escolas públicas. Essa avaliação faz parte de um programa de avaliação do Estado de Minas Gerais, denominado Programa de Avaliação da Alfabetização – PROALFA, que, desde o ano de 2005, avalia crianças de 7 a 9 anos. A avaliação aqui focalizada tem por objetivos diagnosticar, regular, (re)definir rumos, detectar a distância ou a proximidade entre o que é e o que deveria

ser o ensino e indicar intervenções necessárias. Também, objetiva subsidiar propostas de formação de professores. Os itens da avaliação foram elaborados a partir de uma matriz de referência, composta por descritores de habilidades relativas a três eixos do processo de alfabetização e letramento: aquisição do sistema de escrita, leitura e escrita. Os resultados da avaliação, os quais serão apresentados neste trabalho, foram analisados pedagogicamente com o subsídio do tratamento estatístico realizado.

Rodrigues, Leila

Portugal

Ler para escrever a partir de várias fontes: um estudo da sua abordagem no Programa de Língua Portuguesa vigente em Portugal e em manuais publicados a partir da sua implementação

“Ler para escrever” com vista à elaboração de sínteses sobre um tema a partir de várias fontes é uma tarefa complexa que activa mecanismos de compreensão e de produção textual, podendo levar ao desenvolvimento da literacia crítica na medida em que esse processo, aliado ao conhecimento prévio, pode conduzir à competência de transformação do conhecimento a partir da recombinação de ideias, reordenamento e categorização da informação, resultando numa nova lógica discursiva.

Considerando o crescente interesse de investigação no domínio da tarefa híbrida de “ler para escrever” para o desenvolvimento da literacia crítica, o presente trabalho teve como objectivo fazer uma reflexão sobre a competência de síntese a partir de várias fontes e analisar como se processa a sua abordagem no novo programa de Língua Portuguesa e em manuais elaborados a partir das suas linhas orientadoras.

O estudo das orientações teóricas sobre a matéria presentes no novo Programa e a análise detalhada da sua abordagem teórico-prática nos cinco manuais de Língua Portuguesa mais adoptados permitiram verificar o pouco espaço atribuído à instrução explícita da síntese sobre um tema a partir de várias fontes no contexto do Ensino Secundário português. Deste modo, os resultados obtidos forneceram importantes indicadores para melhor compreender as dificuldades dos alunos e melhor actuar em sala de aula, além de apontarem também para a necessidade de reflexão sobre o redimensionamento da importância da leitura-para-escrita a partir de várias fontes em contexto escolar.

Rodrigues, Teresa; Freitas, Sandra; Melo, Maria do Céu

Portugal

Ideias e Olhares sobre as obras de Arte. Um estudo em literacia visual histórica com alunos do Ensino Secundário

Este texto apresenta um estudo que versa os modos como os alunos atribuem significância às obras de arte e que foi implementado em contexto de sala de aula, na disciplina de História da Cultura e das Artes, enquadrando-se numa concepção de que o ensino e a aprendizagem da História tem como principal finalidade levar os alunos a compreender o mundo em que vivemos, para que possamos actuar nele com espírito crítico (Egan, 2001).

Seixas, Manuel José; Pinto, Maria do Rosário

Portugal

Projecto Desafios em Português – desafiar os jovens para a leitura e a escrita

O projecto Desafios em Português, concebido por dois docentes da Escola Secundária Padre Benjamim Salgado com o intuito de elevar os níveis de literacia dos alunos, consiste na organização, divulgação, incentivo e apoio à participação dos jovens em concursos de língua e

literatura portuguesa, a nível de escola, ou de âmbito regional, nacional e internacional. Estes desafios, lançados a alunos e até a ex-alunos da escola, levam-nos a ler e escrever mais assiduamente, despertando neles o gosto da leitura e da escrita.

O recurso às TIC tem contribuído decisivamente para o entusiasmo e elevada participação dos estudantes. O projecto tem uma página de divulgação na plataforma Moodle da escola, e para certas iniciativas criaram-se blogues educativos, que, no caso do Concurso Nacional de Leitura, funciona como incentivo à leitura das obras a concurso e como orientação e apoio dos alunos. Este blogue (www.cnlespbs.wordpress.com), em que os jovens redigem comentários à medida que vão lendo os livros, permite desenvolver, para além das competências de língua materna, as de reflexão e de espírito crítico, e até o sentido de entreatajuda, funcionando como espaço de intercâmbio, colaboração e debate. Assim, aliando o uso das TIC à prática lúdica da leitura e da escrita, este projecto pretende contribuir para que, numa escola de um meio sociocultural desfavorecido, a literacia “floresça”.

Silva, António Carvalho

Portugal

Conceito e Práticas de Literacia em Gramáticas Escolares: o caso das gramáticas portuguesas publicadas após a TLEBS

Assumindo-se a Literacia como “a minimal ability to read and write in a designated language, as well as a mindset or way of thinking about the use of reading and writing in everyday life” (Hodges, 2000: 19) e aceitando, à partida, a visão tridimensional da Literacia (operacional, cultural, crítica) referenciada por Lankshear & Knobel (2003: 10-11), o que, nesta comunicação, se pretende é avaliar as formas como, em gramáticas escolares portuguesas, se enunciam conceitos próximos da literacia e/ou se implementam possíveis práticas de literacia.

Com esta análise de conteúdo, desenvolve-se um novo olhar sobre os discursos e as descrições das mais recentes gramáticas do Português publicadas entre 2005 e 2008, as quais foram reunidas num corpus pelo facto de terem sido editadas na sequência da Nova Terminologia Linguística.

Assim, quer na análise dos discursos quer na confronto das descrições das gramáticas, procurar-se-á desvendar conceptualizações diferenciadas acerca da gramática, da língua, da comunicação e das literacias, no sentido de atingir os objectivos específicos delineados para este estudo: a) Categorizar os discursos e as práticas descritivas dos gramáticos sobre as funções (linguística ou instrumental) do saber gramatical; b) Avaliar a hipótese de as gramáticas constituírem instrumentos de promoção de literacias, nas suas dimensões técnica, cultural ou crítica.

Em termos das conclusões, avaliaremos se os gramáticos enunciam ou privilegiam uma visão mais linguística ou mais instrumental do ensino da língua e do conhecimento da linguagem, tendo por referência as funções gramaticais enunciadas em Silva (2008: 260).

Silva, Giane Maria; Marinho, Marildes

Brasil

Concepções de leitura em práticas de letramento na educação de jovens e adultos do meio rural

Nesta apresentação examinamos as concepções de leitura de quatro professoras que atuam nas séries iniciais, na modalidade Educação de Jovens e Adultos, em três comunidades rurais do município de Caeté, na Região Metropolitana de Belo Horizonte. A análise focaliza as práticas escolares de leitura e as expectativas e representações das professoras sobre a escrita, em particular sobre a leitura, na tentativa de estabelecer relações entre as práticas presentes na escola e o contexto cultural específico no qual estão localizadas essas instituições escolares. Inicialmente, é feita uma descrição dos usos e funções do texto escrito, utilizado em sala de aula, assim como são expostas as motivações para a seleção desse material e como se dá o acesso a ele. Os dados analisados fazem parte de investigação de abordagem qualitativa, em que foram exploradas diferentes estratégias, como observação das aulas, anotações em diário de campo e entrevistas semi-estruturadas. Os resultados obtidos apontaram que o trabalho de leitura, realizado pelas professoras, apresentava lacunas, como falta de clareza nos objetivos,

pouca diversidade de textos, não planejamento das atividades e inadequação dos textos selecionados aos interesses dos alunos. Pelo estudo, constatou-se que o objetivo principal da leitura, perseguido pelas professoras, era a decodificação. Após análise dos resultados, tornou-se evidente a necessidade de se propor um programa de formação continuada de qualidade, que atenda às demandas, às necessidades e aos interesses de professoras que atuam nesse segmento de ensino.

Silva, Rosa Amélia

Brasil

O prazer de ler literatura: a perspectiva pedagógica

Esta comunicação propõe reflexões acerca da recepção da literatura em ambiente de ensino, acerca das práticas que ensinam a construção da cidadania e que podem despertar o prazer de ler literatura. Considerando as perspectivas de dialogismo de Bakhtin e a estética da recepção de Jauss, pretende-se demonstrar que é possível despertar o gosto pela leitura literária e construir uma educação pela literatura.

Siman, Lana; Andrade, Luísa Teixeira

Brasil

Livro Didático lido em sala de aula de História

O que tem sido, para os alunos, o ato de ler a escrita escolar da história quando mediados pelo professor em salas de aula?

Aisenberg, em seu artigo “Uma aproximación a la relación entre la lectura y el aprendizaje de la historia” (2005), lança aos professores de História uma provocação: eles não ensinam seus alunos a lerem os textos, eles simplesmente utilizam os textos para que seus alunos localizem informações. Concordando com Lautier (1997), esta mesma autora diz que estes usos dos textos correspondem a um modelo de ensino de História que dissocia o ato de ler em duas fases temporais: primeiro a incorporação da informação e, depois, a interpretação e a explicação. E avança o seu raciocínio dizendo que a leitura não é considerada como um trabalho inerente à construção do conhecimento histórico, somente oferece vestígios para ele e que quem assim concebe a leitura considera que o sentido do texto já está dado. Portanto, nessas situações, o texto encontra-se fora do leitor cabendo a ele, apenas, extrair dos textos as informações nele contidas.

Esta perspectiva defendida por Aisenberg nos sugere buscar outros elementos que venham contribuir para a construção de uma perspectiva teórico-metodológica com vistas a orientar investigações e ações docente no campo das práticas de leitura em História. Nesse sentido, assumimos uma premissa: existe uma diversidade de práticas de leitura a ser conhecida, uma vez que os leitores - professores e alunos - são diversos e lêem em condições singulares e diversas (Batista, 2001; Andrade 2006, Siman e Andrade, 2008; Siman 2007, Coelho 2006, Rocha, 2009).

Simões, Fernanda; Fonseca, Maria da Conceição

Brasil

A escolarização e as práticas sociais de leitura e escrita: a análise dos educandos adultos da Escola Básica

Este artigo traz reflexões desencadeadas a partir de uma investigação, realizada no Projeto de Ensino Fundamental de Jovens e Adultos da Universidade Federal de Minas Gerais (Brasil), sobre os modos como pessoas adultas em processo de escolarização básica analisam suas práticas de leitura e escrita, percebem as experiências de letramento vivenciadas na instituição escolar e avaliam seus possíveis impactos naquelas práticas. A análise de quatro entrevistas semi-estruturadas com alunos da Educação de Jovens e Adultos sugere que os sujeitos

consideram a diversidade de suas práticas de leitura e escrita e reconhecem, mas relativizam, o papel da escola na promoção de práticas letradas de uso social. Os entrevistados identificam, ainda, a ampliação e o refinamento de suas práticas de leitura e escrita, desencadeados pelas demandas e pelas oportunidades da vivência escolar. Apontam, porém, para uma certa independência de suas práticas de letramento cotidianas em relação às da escola, independência esta conquistada em decorrência da experiência escolar ou preservada apesar dela.

Snoj, Mateja; Fajdiga, Pablo Juan

Slovenija

Lecturas (pre)juiciosas

Mostramos dos ejemplos de buena práctica en el área del fomento de la lectura crítica. Crítica entendida como: selección cualitativa de la literatura a leer, y como análisis de los contenidos de lo que se lee. Son dos proyectos de distinta envergadura y duración, llevados a cabo en una biblioteca especializada de Liubliana, Eslovenia, uno dirigido al público en general y otro dirigido a la población estudiantil y adulta. En el primer caso, que acentua la importancia de la lectura cualitativa, se presenta la organización y realización de una lectura ininterrumpida bilingüe (castellano/esloveno) de una obra literaria de valor universal: el Don Quijote. El acontecimiento (desarrollado a lo largo de 51 horas), contó con la participación de casi 250 lectores (estudiantes y destacados especialistas de la obra). El segundo proyecto (Philólogos) dirigido a promover una lectura crítica de textos, se ha llevado a cabo en forma de ciclos de 8 veladas durante 3 años académicos consecutivos, despertando un amplio interés, que no ha menguado con el tiempo. El objetivo de la actividad fue la lectura y el análisis atento y minucioso de obras relevantes (clásicas o contemporáneas) de la filosofía, la literatura, el psicoanálisis, la teología y el arte, guiados por una pregunta rectora y moderados en cada oportunidad por dos especialistas del área a tratar. Fragmentos de las obras tratadas, con su presentación, análisis y discusión, fueron editados al término de cada ciclo como volúmenes independientes y han merecido una acogida favorable por el público lector en general. Ambos proyectos condujeron a un diálogo intercultural activo, por lo que abrieron un espacio amplio para la colaboración y el apoyo de instituciones y organizaciones gubernamentales y no-gubernamentales.

Souto, Kely

Brasil

Os conceitos de alfabetização e de letramento: o discurso e a prática de professoras alfabetizadoras em uma escola municipal de Belo Horizonte/Brasil

Esta pesquisa de natureza qualitativa caracteriza-se como um estudo de caso desenvolvido com duas professoras alfabetizadoras que atuam na rede municipal de Belo Horizonte/MG/Brasil. Tem como objetivos compreender os pressupostos teóricos e metodológicos que fundamentam as práticas de alfabetização e letramento, estabelecendo relações com as ações e os processos de formação inicial, continuada e em serviço dessas professoras; analisar o discurso sobre o processo de alfabetização, identificando o que as professoras falam e o que fazem nesse processo. A fundamentação teórica se sustenta nos estudos sobre a psicogênese da língua escrita e os voltados para a aquisição do sistema de escrita, letramento, formação de professores e análise do discurso, especialmente os estudos de Bakhtin, Ferreiro, Soares e Tardif. Os procedimentos metodológicos adotados compreendem entrevistas com as professoras, observações e filmagens em sala de aula. Os resultados parciais demonstram que há momentos em que se prioriza de forma isolada, ora a alfabetização ora o letramento, e momentos em que essas práticas se apresentam de forma articulada. O modo como esses conceitos se efetivam na sala de aula e são construídos evidenciam as diferentes experiências profissionais e os processos de formação vivenciados.

Souza, Elisabeth

Brasil

A Polifonia na Construção do Discurso Docente acerca das Concepções de Alfabetização

O presente trabalho tem por objetivo analisar o discurso dos professores da rede municipal de educação da cidade de Barbacena - MG, a fim de compreender as concepções de alfabetização presentes no discurso desses professores. A discussão será feita numa abordagem interdisciplinar entre a área da educação e a teoria dos discursos. Nossa proposta de análise visa a destacar nos referidos discursos as diversas vozes que os perpassam e suas funções. Como referencia teórico-metodológico, adotamos uma perspectiva que considera a alfabetização e o letramento como práticas sociais e culturais, condicionadas pelo contexto no qual se realizam, marcadas por relações de poder. Tais práticas devem ser vistas numa perspectiva crítica e emancipatória, conforme nos ensina Freire. A pesquisa divide-se em duas etapas: inicialmente investiga-se o perfil dos participantes com o intuito de levantar dados referentes à formação desses professores, tempo de experiência, organização do trabalho docente, etc; a segunda etapa direciona para a elaboração de um texto em que os sujeitos pesquisados esboçam sua concepção de alfabetização. Para se desvelar as vozes constituintes desses discursos apoiamos-nos além dos estudos sobre alfabetização e letramento, nas categorias de heterogeneidade constitutiva e marcada de Authier Revuz. Com os resultados, esperamos contribuir para o avanço na compreensão da forma como os professores pensam e elaboram suas práticas pedagógicas de alfabetização.

Teixeira Vieira, Maria Celina

Brasil

Leitura significativa no ensino superior: quais as estratégias de ensino do professor?

O trabalho aborda a leitura a partir de conceitos da teoria de texto e da psicologia. Mostra que ler não é apenas decodificar, mas, sobretudo, compreender, interpretar, inferir. Professores e alunos dependem do texto em quaisquer disciplinas do currículo, como veículo de idéias, informações e cultura. Em um mundo globalizado com as mais sofisticadas tecnologias, o texto continua com seu valor, permeando toda a comunicação acadêmica, empresarial e social. Pesquisas apontam que os estudantes, incluindo os universitários, no Brasil e em outros países, lêem pouco e pouco entendem o que lêem. As informações relativas à leitura na universidade, de que o professor dispõe são poucas, assim: Que razão o professor tem ao usar textos no processo de ensino e aprendizagem? Que orientação oferece? Como discute em classe o conteúdo do texto supostamente lido pelo aluno? Realizamos um estudo de traço qualitativo num curso de formação de educadores. Analisamos os dados e evidenciamos entre outros aspectos, que os professores consideram o texto um elemento fundamental, no direcionamento e estruturação da discussão. Na orientação oferecida ao texto indicado para a leitura, confirmou-se a tese de que os professores usam práticas de leitura adequadas do ponto de vista da teoria de texto, e da psicologia, porém de forma assistemática. A forma como os professores discutem em classe, o conteúdo do texto caracterizou-se pela reprodução. Entendemos que cabe ao professor a mediação no processo de tornar o aluno leitor competente, por meio de uma concepção de leitura que ponham em contato o texto, o autor, o leitor.

Tobaruela Pérez, Ana; Herrera Tobaruela, Ana Jaén

España

La poesía en educación infantil desde la perspectiva de la intertextualidad

La propuesta que se presenta para ser incluida en el 1er. Foro Iberoamericano aborda una experiencia en un aula de Educación Infantil de 4 años de una escuela pública en la provincia de Jaén (España). Dicha experiencia se centra en el contacto de la población infantil con la

narrativa poética como alternativa válida para el desarrollo de las distintas competencias básicas del alumnado de esta etapa educativa, de manera muy especial, la competencia en comunicación lingüística (expresión y comprensión oral, lectura y escritura) y en el uso de las Tecnologías de la Información y la Comunicación. En la presentación se mostrarán las secuencias didácticas desarrolladas en el aula, así como, las producciones realizadas por el alumnado en relación con el uso de los distintos lenguajes y los criterios con que las mismas han sido evaluadas.

Tomé, Maria da Conceição; Bastos, Glória

Portugal

A Biblioteca Escolar e o desafio da Literacia da Informação

A explosão informacional associada ao advento das Tecnologias de Informação e Comunicação configuraram uma nova sociedade onde a informação, caminho para o conhecimento, ocupa um lugar cimeiro. As mudanças significativas na produção, distribuição e troca de informação exigem dos cidadãos competências em informação essenciais não só para a sua realização pessoal e profissional, mas também para o exercício pleno da cidadania. A literacia da informação, enquanto capacidade para aceder e usar, de forma intencional e efectiva, a informação de variados suportes, constitui-se como a competência de sobrevivência para os cidadãos na Sociedade da Informação.

Reflecte-se sobre a missão da Biblioteca Escolar - estrutura educativa e núcleo de organização pedagógica da escola - e o papel nevrálgico do professor bibliotecário na promoção e desenvolvimento da literacia da informação. Exploram-se ainda, a partir da Biblioteca Escolar, e num quadro de um programa integrado e abrangente, as diferentes possibilidades e contornos que essa promoção pode assumir.

Versiani Machado, Maria Zélia; Soares, Ana Paula Cavalcanti; Pereira, Camila Sequetto; Félix, Chrisley Soares; Almeida, Eliana Guimarães; Grossi, Maria Elisa de Araújo

Brasil

A configuração de gêneros da literatura para crianças e jovens no Brasil

Neste texto apresenta-se o subprojeto de pesquisa do projeto “Produção literária para crianças e jovens no Brasil: perfil e desdobramentos textuais e para-textuais” que tem como propósito o estudo da produção literária em livros de literatura para crianças e jovens lançados no Brasil a partir de 2005, e submetidos à avaliação pela Fundação Nacional do Livro Infanto-Juvenil (FNLIJ). Dentro desse amplo contexto de produção, delinea-se o quadro dos gêneros literários mais publicados e como eles se configuram quanto à forma, à temática e ao endereçamento dos textos. Algumas questões mais específicas se colocam como fundamentais: como se distribuem nesse universo poesia e narrativa? Há predominância de gêneros? Quais são os gêneros mais recorrentes? Como categorizar gêneros híbridos? Quais as dificuldades encontradas na categorização? Qual a relevância da categorização por gêneros da LIJ? Haveria diferença genérica entre a literatura que se produz para crianças e jovens? Quais as relações entre a configuração do projeto gráfico editorial e a categorização por gêneros? Quais as relações entre as ilustrações/imagens e o gênero proposto? Essas são algumas das questões exploradas neste subprojeto, segundo aportes teóricos dos estudos de gêneros textuais/discursivos (Bakhtin, Marcuschi, Bazerman, Bronckart) em diálogo com as teorias literárias dos gêneros (Bakhtin, Todorov), buscando aproximações que possibilitem a compreensão do quadro que se quer evidenciar.

Viana, Sílvia Cristina

Portugal

Contribuição dos tradutores online para o desenvolvimento de competências linguísticas e cognitivas

Uma vez que os alunos têm a tendência a “consumir” na Web o que primeiro lhes aparece, sem espírito crítico, o principal objectivo desta investigação foi estudar a evolução de um conjunto de alunos desde o início até ao final do ano escolar, em termos de pensamento reflexivo, operacionalizado no uso crítico do tradutor online.

Assim, este trabalho pretendeu aferir/desenvolver as competências necessárias à elaboração de trabalhos escolares de qualidade através do tratamento de informação, da tradução, com apoio de tradutores online, e do sentido crítico de correcção e adequação.

Tratou-se de um estudo de caso (feito no âmbito da elaboração da Tese de Mestrado), realizado com 13 alunos do 8º Ano de escolaridade em Laboratório de Línguas na Escola E.B. 2,3 de Ribeirão, durante um ano lectivo (2008/09).

Partiu-se da necessidade de fazer com que os alunos saibam pesquisar, seleccionar e trabalhar a informação que obtêm na Web.

As conclusões salientam o contributo positivo que os tradutores online, devidamente enquadrados na prática pedagógica, podem ter para o desenvolvimento de competências linguísticas e cognitivas.

Vieira, Josénia

Brasil

Literacia multimodal: o contributo da semiótica social para as multiliteracias

A contribuição principal da semiótica social para o estudo da literacia é o alargamento desse conceito para literacia multimodal e para multiliteracias, as quais inspiraram os estudos multimodais sobre o discurso e particularmente sobre o texto. Fairclough (1992); Kress e van Leeuwen (1996, 2006), entre outros, defendem que as práticas discursivas, por sua natureza social, refletem as mudanças da escrita, tornando-se a instância preferencial para estudar as novas literacias multimodais. A Teoria Multimodal do Discurso (TDM) concentra seus estudos nas semioses sociais que se manifestam em teorias linguísticas e em teorias sociais, em uma perspectiva transdisciplinar, as quais podem efetivamente contribuir para o avanço dos estudos das novas literacias. A escolha do método da TDM permite-nos decompor os discursos multimodais a fim de entender o funcionamento discursivo das materialidades semióticas de qualquer texto. Aqui, investigamos os textos midiáticos e os didáticos. A teoria multimodal procura descrever tanto as escolhas possíveis quanto aquelas realmente efetivadas nos contextos particulares. O pesquisador multimodal procura explicar/interpretar, por exemplo, por que determinadas imagens ocupam lugar central, à direita, à esquerda, em baixo, em cima, ou às margens do papel, ou então o relevo, tamanho das letras, palavras escolhidas, intensidade de cores. A vertente multimodal procura identificar as várias linguagens presentes e suas possíveis combinações em signos, considerando a materialidade presente como discursos, que se articulam para estabelecer determinados significados e excluir outros. A análise destas novas formas de literacia constituirá o foco desta discussão.

Villalba, Margareth

Brasil

Leitores de hoje: há esperança; é preciso ser otimista

Este trabalho foi realizado tendo como fundamento um considerável número de textos produzidos por jovens e adultos, candidatos de um concurso público. Dentre os variados aspectos abordados por eles acerca da importância do ato de ler, percebeu-se em muitos uma atmosfera de otimismo e esperança de que a leitura seja, realmente, a mola propulsora de crescimento individual e coletivo. Essa mostra será passível da leitura que se deseja expor.

Wilson, Victoria

Brasil

A construção da escrita acadêmica: um constante desafio

No processo de construção do discurso/gênero acadêmico na universidade, os estudantes esforçam-se por seguir as orientações fornecidas pelos professores. Estes, por sua vez, na tarefa de orientar, trabalham com modos de dizer aceitáveis e desejados na academia, muitas vezes, privilegiando a estrutura composicional no trabalho com os diversos gêneros: resenhas, resumos, fichamentos, artigos, monografia. Ao lado, porém, de modos enraizados de dizer padronizados e homogêneos, convive um discurso plural e heterogêneo, refletindo modos de conceber a escrita e o conhecimento, que entram em conflito, competição e tensão com as novas práticas de linguagem que circulam nesse contexto. Ou seja, diante de uma nova situação de aprendizagem, os alunos são levados a reconhecer linguagens sociais mais complexas, a organizarem seu discurso de modo especial, em atenção a essas práticas, o que implica uma atividade social particular que orienta e dá forma e corpo a esse tipo de aprendizagem. Portanto, baseando-me no modelo ideológico de Street (1988) e no paradigma indiciário de Ginzburg (1989), proponho uma abordagem discursiva (Bakhtin) a fim de observar (ou captar) os pequenos detalhes lingüísticos e discursivos que tornam o gênero acadêmico produzido por alunos um gênero com características peculiares que revelam estratégias apre(e)ndidas assim como expressam as relações que se estabelecem entre o sujeito e a escrita.

A arte na construção do espaço de vivência: uma nova forma de ler o mundo

Dulce Helena Couto Alves

Belo Horizonte, Minas Gerais, Brasil

1. Introdução

Grande parte da população brasileira, oriunda de famílias em situação de vulnerabilidade, é atingida por uma questão social que se intensifica a cada ano: a falta de perspectivas para realização de projetos de vida.

Sabemos que a maioria dos alunos que concluem o ensino médio nas escolas públicas brasileiras sai praticamente sem uma base sólida acerca do domínio de conteúdos e compreensão de conceitos imprescindíveis para a continuidade nos estudos ou mesmo na inserção no mercado formal de trabalho.

Sabemos também que a base da educação, muito antes das escolas se inicia no bojo das famílias. Mas como podemos esperar que os pais ou responsáveis por esta nova geração, com histórico de analfabetismo, possam proporcionar um ambiente estimulante para a educação formal de seus filhos? Como uma mãe, que mal cursou as primeiras séries iniciais e precisa trabalhar fora para garantir o sustento do lar pode promover em seu espaço de vivência doméstico um ambiente que incentive seus filhos a sonharem e a desejarem uma realidade diferente daquela que estão inseridos?

Considerando que o território de vivência possui uma função imprescindível no desenvolvimento da cultura de quem nele vive e considerando que este território apresente uma realidade pautada na hostilidade, na violência e na falta de perspectivas perante um futuro, como podemos, a partir de projetos sócio-educativos, estimular a transformação dessa realidade?

Diante de uma realidade, como a qual citamos nas considerações acima e que atualmente assola 75.000 famílias referenciadas nos territórios de abrangência dos programas sociais do município de Belo Horizonte tivemos a necessidade de desenvolver o projeto *“A arte na construção do espaço de vivência - uma nova forma de ler o mundo”* experiência contida nesse relato.

2. Desenvolvimento

A experiência sócio-educativa foi desenvolvida com 50 famílias do bairro Conjunto Paulo VI, localizado na região nordeste da cidade de Belo Horizonte/Minas Gerais/Brasil. Dentre o público participante pode-se contar com membros de uma mesma família como esposo e esposa, mãe e filho, avó e neta, madrinha e

afilhada... todos envolvidos numa teia de relação que transcendia os laços consangüíneos, mas que visivelmente almejavam uma forma ainda não conhecida para eles se compreenderem.

Como recurso metodológico utilizamos a arte nos seus mais variados procedimentos. Acreditamos que tal recurso utilizado nos projetos da Assistência Social alavanca as ações de desenvolvimento das famílias tendo em vista as lacunas deixadas por processos educativos inacabados ou mesmo, enfraquecidas pela própria realidade na qual as famílias estão inseridas. A via pela arte é um exercício constante de liberdade e disciplina e potencializa as iniciativas no cumprimento do objetivo de fortalecer o potencial de cada família, a partir de sua própria história.

Por ser a mais ancestral forma de comunicação, a arte é capaz de desencadear processos de aprimoramento de práticas humanas numa abordagem, não só individual, mas também coletiva, perpassando do espaço real para o fictício, do campo científico para o poético. Além dessas possibilidades, tal linguagem possibilita diferentes formas de leitura, promovendo interpretações variadas, a partir de um mesmo procedimento ou de um mesmo conceito. Portanto, ler o mundo por meio da arte possibilita ao leitor, independentemente de seu grau de instrução e condição social, utilizar um instrumento singular de experiência de liberdade.

Por meio da literatura, dança, música, teatro, poesia, artes visuais e cinema, linguagens universais, os leitores tornam-se capazes de expressar pensamentos e conceitos que podem gerar produções, anteriormente, não possibilitadas por outros meios. Tais produções podem se suceder em forma de textos distintos, idéias, conceitos ou mesmo desencadear um processo que irá promover o desenvolvimento da sensibilidade e criatividade desses leitores.

Considerando todas essas possibilidades que a arte como linguagem nos oferece a utilizamos como meio para desenvolver processos de alfabetização familiar. Vale salientar que o analfabeto em nosso ponto de vista não se restringe apenas a quem não sabe ler, escrever ou fazer contas, mas também aquela parcela da população que detém os conhecimentos básicos, mas que não sabe aplicá-los, que não possuem posicionamento crítico e político, perante problemas do cotidiano, que não sabem defender seus pontos de vista, que ignoram sua própria história, que desconhecem seus direitos ou que não conseguem elaborar conceitos por mais simples que pareçam.

Diante do grau de deficiência causado por anos de defasagem no processo de educação formal e também pela falta de estrutura familiar no qual nossa realidade está inserida, iniciamos o trabalho de educação familiar, a partir da

própria realidade e estrutura encontrada. O trabalho foi desenvolvido durante um período de três meses, com carga horária de 80 horas com um encontro semanal.

As oportunidades educativas foram compostas a partir de um percurso formativo que abordou pesquisa sobre a história das famílias e do território, reflexão sobre o valor dessas histórias, formas de composição das histórias e meios de materialização das mesmas.

A princípio, foram apresentadas várias formas de referências, tendo a arte brasileira como via. Algumas referências contavam histórias de vida, como é o caso da composição musical “*Sete Marias*” de Sá e Guarabira que narra o destino de sete mulheres. Outra contava a história de uma família de retirantes da seca, apresentada por meio da pintura “*Os retirantes*” do pintor modernista brasileiro Cândido Portinari. Outra forma de referência de história familiar foi apresentada por meio da leitura da obra literária “*Faca Afada*” do escritor brasileiro Bartolomeu Campos Queiroz, na qual o personagem principal da história faz uma leitura equivocada em relação às verdadeiras intenções de seus pais.

Utilizamos também referências da literatura mundial, como a obra “*A Santa*” do escritor colombiano Gabriel Garcia Márquez. Em sua obra, o escritor narra a saga de um pai que percorre grande parte do mundo carregando um estojo de madeira com o corpo de sua filha, em busca da canonização para a mesma. Quem era o santo, a menina ou o pai? Nessa vertente literária, o grupo teve a oportunidade, não apenas de conhecer a obra, mas também de dialogar acerca das distintas formas de sacrifícios e desafios que cada um enfrentou ao longo de suas vidas.

Na poesia, o grupo teve acesso aos poemas do escritor chileno Pablo Neruda, no qual foi apresentada a obra “*Canto Geral*” sobre a qual o poeta nos apresenta também as mazelas sociais de seu país. Em todas as referências apresentadas, o grupo foi percebendo e se descobrindo como seres universais, mesmo não compreendendo, com profundidade, as questões culturais ou lingüísticas de cada cultura. Os participantes sempre identificavam pontos em comum com a cultura estrangeira e se mostravam como sujeitos de uma mesma condição humana, contemplados por uma riqueza poética que os impulsionavam a desejar cada vez mais fazer leituras do mundo, por meio da busca pela arte.

As atividades propostas para o grupo foram se intensificando a cada encontro e as produções literárias e artísticas foram surgindo, como resposta ao estímulo proposto. Essas eram permeadas por elementos que recorriam a cargas afetivas e semânticas variadas, a pontos de memórias que recordavam um passado que em alguns momentos se desaguava no presente e a construções que remetiam ao imaginário, a sonhos não realizados ou a desejos contidos.

Várias vertentes temáticas foram abordadas com os participantes e exemplificamos uma intitulada “*Retrato de Família*”. Nesta oportunidade, realizamos previamente atividades de pesquisa e investigação sobre a constituição familiar de cada um. Várias histórias foram escritas sob a forma de narrativas, como o trecho a seguir extraído de uma das biografias:

(...) Nasci em uma família de cinco irmãos , sendo cinco meninas e um menino. Tudo que me lembro foi contado por minha irmã mais velha porque nós éramos muito pequenos e nossa mãe tinha que trabalhar no que aparecia para nos alimentar. Quando ela ficou doente ainda se esforçava para lavar roupa até que não conseguiu mais. (...) Eu e meus irmãos tivemos que ser separados e entregues aos nossos padrinhos (...) Alisânia Souza (43 anos)

Outras histórias ganharam cores e se transformaram em textos pictóricos, cuja composição pode ser visto sob a forma de árvores genealógicas ou em composições figurativas que remetem também aos tradicionais retratos de família. Já outras ganharam tridimensionalidade e foram modeladas na argila fresca que, posteriormente, recebeu uma policromia que traduziu toda a luminosidade das emoções ali contidas. Utilizamos, como referência, a antiga arte clássica de fazer bustos para homenagear uma pessoa importante. Nessa oportunidade, cada participante também escolheu uma pessoa da comunidade ou personagem da literatura que julgou importante para homenagear, de acordo com o depoimento da participante:

(...) Esta é a escrava Isaura, uma personagem da literatura brasileira. O rosto dela me remete á minha própria imagem. Também sou escrava guerreira. Fui muito humilhada igual a ela. Eles aplicam a injeção porque não entendem a cabeça da gente. Geralmente, quem tem o poder sai fazendo coisas com a gente, dão até coisas erradas. A escrava Isaura, para mim, significa a escravidão que nunca acabou .(...) Zilmar Ferreira- 51 anos

Utilizamos, também, a técnica de modelagem para produzir o território geográfico da comunidade, com sua arquitetura simples, mas de uma expressão poética ímpar. As casas foram modeladas no barro fresco e, posteriormente, pintadas. Receberam, também, floreiras nas janelas, sempre emolduradas por cortinas adornadas por rendas brancas, impecavelmente, limpas e bem frisadas. Podemos perceber a realização e o fortalecimento do sonho de uma moradora, arquiteta de sua casa utópica, a partir do trecho extraído de sua história.

*(...) Não gosto de minha casa, não quero ela como está.
Quero uma casa clara com olhos de janela para viver nela.
Quero pintar minha casa com girassóis amarelos para o dia sorrir mais belo
Quero pintar o chão com margaridas para sentir que sou mais querida.(...) Maria Antônia de Jesus – 62 anos*

Algumas histórias também ganharam os muros das ruas do bairro e até mesmo devoraram a arquitetura das casas. As pinturas se consolidaram como referências estéticas para a população, devido à sua extensa proporção no espaço ocupado. Essa atividade proporcionou, anteriormente, a oportunidade de

realização de leituras diversas, por meio de textos e do estudo de obras de arte, no qual o procedimento da pintura mural foi privilegiado. Apresentamos referências da arte primitiva encontrada nas cavernas de Altamira na Espanha e estabelecemos uma relação com as pinturas rupestres encontradas nas grutas de Lagoa Santa em Minas Gerais/Brasil. Dentre as imagens ali expressadas há milhares de anos, os participantes puderam compreender como o homem vivia e quais eram suas expectativas de vida, tendo em vista sua necessidade de sobrevivência.

O percurso das leituras de obras de arte abordou também os murais da antiguidade clássica, os murais egípcios, os bizantinos até chegar às grandes pinturas murais da América Latina, que se destacaram pelas temáticas sociais os artistas Diego de Rivera, David Siqueiros e Clemente Orozco. Utilizamos, também, referências em arte mural de artistas brasileiros como Cândido Portinari e Di Cavalcanti, que traduziram a questão social brasileira e a luta do povo pela conquista de um pedaço de terra.

Durante todo o período em que os participantes se encontraram para realização das atividades, eles estavam sempre atentos em como comunicar suas experiências para todo o grupo social. O formato das produções não importava, o que importava era o significado e como cada autor transmitiria sua narrativa e de como esta produção poderia reformular seus conceitos, a partir da experiência realizada. Cada participante se comunicava de uma forma e não existia um padrão definido de atuação e de expressão. A cada atividade desenvolvida com as famílias, seja de pesquisa, produções artísticas, textuais ou de elaboração de conceitos, estas realizavam uma rica troca de aprendizagens.

Na medida em que as relações se consolidavam, os participantes assumiam uma postura de respeito, cumplicidade, identificação, o que gerava, conseqüentemente, uma relação de socialização, interação grupal e confiança no potencial criativo de cada membro.

A cada oportunidade experimentada, os participantes eram sempre surpreendidos por novos desafios, novos valores, novos conceitos que acionavam seus sentidos e se consolidavam sob a forma de alguma produção artística e literária. Esse movimento de construção constante também impulsionou o grupo a reavaliar seus conceitos, a repensar suas atitudes e a propor e realizar ações que fortaleciam, cada vez mais, o desenvolvimento do espaço de vivência e também o potencial de cada família, tendo em vista uma nova perspectiva empreendedora para as mesmas.

3. Conclusão

Sabemos que não existe uma única maneira de percebermos e trabalharmos na busca de elementos para subsidiar as nossas intervenções na busca de melhores práticas humanas. Acreditamos, porém, em atividades sedimentadas por uma proposta artística, alicerçada numa metodologia capaz de transformar sentimentos em conceitos e conceitos em ações. Tal metodologia auxilia, também, na compreensão do território, antes compreendido apenas como um elemento georeferenciador, como uma multiplicidade de elementos que interfere diretamente no cotidiano das famílias.

Durante o processo de desenvolvimento do trabalho, houve, também, uma convergência entre o tempo e o espaço do grupo, com o tempo e o espaço social; e essa convergência foi o elemento imprescindível para o estabelecimento de toda a dinâmica e consistência do trabalho. Essa convergência ficou elucidada pelas produções artísticas, pelos textos escritos, muitas vezes, por mãos calejadas do trabalho árduo de cada dia.

Além da capacidade de tecer uma narrativa poética de suas vidas, os novos leitores também adquiriram um posicionamento crítico perante as questões de ordem pessoal, social, ambiental e política. Em relação à esfera familiar, assumiram um compromisso de busca permanente por uma educação cada vez mais qualitativa que acontecesse também no ambiente do lar. O grupo também passou a almejar um espaço de convivência, cada vez mais harmônico, tornando possível o exercício de uma cidadania atuante, efetiva e afetiva. Os posicionamentos referidos apontam para a elucidação do fortalecimento dos vínculos, não apenas familiares, mas também com o espaço de vivência ao qual pertencem.

Em relação aos educadores e técnicos envolvidos no processo educativo, o importante foi encontrar uma maneira de submersão no cotidiano das famílias. Esse mergulho na realidade do território possibilitou uma co-participação integrada, proporcionando a formação de um capital social e desenvolvimento de sujeitos autônomos, que hoje podem multiplicar as experiências vividas.

Para as famílias participantes, além de serem hoje, agentes multiplicadores do processo de incentivo à leitura se constituíram como protagonistas de suas próprias histórias. O desenvolvimento da capacidade criativa e os variados métodos de realização de leituras de mundo ficaram consolidados e apreendidos por cada participante, fazendo desses, autores de uma biografia singular, permeada pela ética e pela estética.

Ao final do trabalho, ficou evidenciada a capacidade de realização do supremo milagre da arte: transformar a recordação de uma experiência numa inventiva poética.

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Concepções de professores de Língua Portuguesa sobre o(s) uso(s) do manual escolar. Um estudo no 3.º Ciclo do Ensino Básico*

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Introdução

A presença do livro na instrução e na formação dos indivíduos remonta à Antiguidade, afigurando-se, tanto outrora como actualmente, indissociável da acção educativa (Castro, 1995).

Entendido como portador do conhecimento escrito, e como um produto editorial específico intrínseco do processo instrutivo e educativo, «o livro escolar é o principal ordenador da cultura da memória e da acção escolares» (Magalhães: 2006: 5).

Ao longo dos tempos, contudo, os manuais destinados ao ensino e à aprendizagem sofreram significativas transformações não só na sua materialidade, mas também na forma de apropriação dos seus utilizadores, passando de um instrumento de uso tendencialmente colectivo para um instrumento mais manuseável de aquisição e uso individual de cada aluno, ao longo do seu percurso escolar (Castro, 1995: 62).

Considerado por muitos o pilar do processo de ensino e de aprendizagem, o manual escolar é «tão natural quanto a escola» (Paulo, 1999: 355), assumindo mesmo o «estatuto de símbolo» da instituição educativa (Tormenta, 1996: 55).

A natureza multifuncional e polivalente deste instrumento pedagógico-didáctico, bem como a pluralidade vocabular e a ambiguidade lexical empregues na sua classificação geram, no entanto, algumas dificuldades no entendimento de manual escolar (Choppin, 2004).

1. Tipos de manual

Na realidade, consoante o seu contexto de utilização, a abordagem pedagógico-didáctica e os seus usos, o manual assume várias funções e admite múltiplas designações. Como tal, Choppin (1992) distingue dois tipos de manuais de acordo com as suas características e circunstâncias de uso: a) os manuais em sentido

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restrito; b) as publicações que, devido ao seu uso no contexto da escola, acabam por adquirir uma dimensão escolar.

Tendo em conta a sua função no processo de ensino e aprendizagem, Choppin (*Op. cit.*: 15-17) subdivide os manuais em sentido restrito em diversas categorias: i) os manuais e seus *satélites*; ii) as obras de referência; iii) as edições clássicas; e iv) os livros para-escolares, de aquisição facultativa, que, ao apresentarem um resumo dos conteúdos programáticos, exercícios/actividades de aplicação, sistematização e/ou consolidação de conhecimentos dentro de um determinado nível de ensino, visam auxiliar a aprendizagem autónoma dos alunos.

Entretanto, mais recentemente, surgiu o conceito de manual *multimédia* – que disponibiliza, em separata, uma série de materiais de apoio; e o de manual *integrado* – com informações diversificadas para os professores (e, em alguns casos, também para os alunos), inscritas, habitualmente, na margem das páginas, ao longo do manual (Choppin, 1999; 2000).

2. Estatuto e funções do manual escolar

No que respeita às suas funções, actualmente, o manual escolar cumpre uma *função emblemática* – uma vez que se tornou símbolo da escola (para todos) –, mas também uma *função catártica* – na medida em que é alvo de críticas dirigidas à escola, o que, de certo modo, justifica em parte o interesse que aquele tem vindo a despertar enquanto objecto de estudo de historiadores e investigadores ligados à área da educação (Choppin, 2000).

Se é verdade que os manuais escolares traduzem o saber oficial (função simbólica), difundem os saberes elementares (função pedagógica) e concorrem para a aculturação dos mais jovens (função social); também se pode dizer que, implícita ou explicitamente, transmitem valores (função ideológica) e regem-se pelas directrizes emanadas do Estado (função política) (Benítez, 2000). Neste sentido, enquanto suporte de conhecimentos, os manuais revelam-se necessários e *úteis* (Choppin, 2000) não só para apoiar a aprendizagem do aluno, mas também para garantir ao Estado o cumprimento do Programa oficial. Como explica Silva (2008), os manuais exercem um poder regulador sobre as práticas pedagógicas ao mesmo tempo que são regulados pelos programas que, por sua vez, enquanto discurso oficial, procuram, por um lado, supervisionar os manuais e, por outro, as práticas de ensino e aprendizagem.

Na acepção de Gérard e Roegiers (1998), as funções desempenhadas pelo manual escolar dependem dos seus utilizadores, da área disciplinar e do contexto em que aquele é concebido. Por conseguinte, os autores citados (*Op. cit.*) distinguem as funções do manual relativas ao aluno e as que se relacionam com o

professor. No que respeita ao aluno, Gérard e Roegiers (*Op. cit.*: 75-83) consideram as funções: *de transmissão de conhecimentos, de desenvolvimento de capacidades e competências, de consolidação das aquisições; de avaliação das aquisições, de ajuda na integração das aquisições, de referência e de educação social e cultural.* Em relação ao professor, Gérard e Roegiers (*Op. cit.*: 89-91) sustentam que o manual escolar desempenha, sobretudo, funções de formação com vista a melhorar as práticas pedagógicas, nomeadamente: *a função de informação científica e geral, a de formação pedagógica ligada à disciplina, a de ajuda nas aprendizagens e na gestão das aulas e a de ajuda na avaliação das aquisições.*

Todavia, as funções do manual escolar estendem-se igualmente às famílias para quem este instrumento é, em muitos casos, o único meio de comunicação com a escola, o utensílio através do qual os pais acompanham as aprendizagens dos seus filhos, mas também as práticas docentes.

3. O uso do manual escolar pelos professores

Ao contrário do que seria desejável, não é o Programa da disciplina que regula a prática lectiva e orienta o professor na definição de objectivos de ensino, antes é o manual escolar que, assumindo o estatuto de instrumento *todo-poderoso*, influencia e determina a actividade pedagógica em detrimento do recurso a outros materiais passíveis de quebrar a rotina diária que, não raro, se instala no quotidiano escolar dos alunos (Brito, 1999: 142). Isto mesmo é defendido por autores como Apple (2002), Tormenta (1996) Zabalza (2003) ao afirmarem que os manuais escolares se sobrepõem ao Programa oficial e que a organização das aulas é feita em função daqueles dispositivos que acabam por assumir o papel de *guias* da prática docente.

Na perspectiva de Dionísio (2000: 81), a centralidade claramente granjeada pelos manuais escolares no quadro das práticas profissionais docentes não poderá ser dissociada do «facto de se apresentarem como tradução concreta do programa escolar, de serem fruto de experiências aparentemente validadas, de permitirem um acesso imediato a um conjunto de saberes que se apresentam doseados e estruturados», o que facilita a tarefa do professor na organização das suas aulas.

Partindo deste pressuposto, o modo como o professor se apropria do livro didáctico e o uso que dele faz na sala de aula são decisivos para a (in)formação dos seus destinatários mais directos, ou seja, os alunos; cabendo, assim, ao professor rentabilizar as potencialidades oferecidas por este importante instrumento pedagógico, doseando o seu uso numa perspectiva criteriosa e crítica, de modo a torná-lo numa ferramenta vantajosa, ajustada ao nível de desenvolvimento dos alunos e favorável à progressão da sua aprendizagem.

Numa altura em que a componente horária dos professores está sobrecarregada e a sua permanência na escola é cada vez maior, pouco tempo lhes resta para organizarem o seu trabalho docente, o que poderá redundar numa progressiva automatização da sua prática pedagógica confinada às orientações do manual.

4. Objecto e objectivos do estudo

Uma vez que o manual escolar, enquanto instrumento configurador da acção educativa, assume uma presença preponderante no processo de ensino e aprendizagem, considera-se relevante estudar o seu papel nas práticas de ensino, até porque da forma como os professores o utilizam depende, em grande parte, a construção da aprendizagem dos seus alunos.

Com base neste pressuposto, definiu-se como objectivo principal do presente estudo investigar os modos de apropriação do manual escolar pelos professores de Língua Portuguesa do 3.º Ciclo do Ensino Básico e as razões que subjazem à sua relação com este instrumento pedagógico-didáctico, procurando responder à seguinte pergunta de investigação:

– *Qual é o estatuto que os professores conferem ao manual escolar e quais as funções que lhe associam?*

Embora se reconheça a aceitação e a proliferação no mercado editorial dos manuais para-escolares – em grande parte derivadas da ansiedade que a aproximação dos exames gera nos alunos e conseqüentemente nos pais (Huot, 1989; Choppin, 1999) – este trabalho incide sobretudo nos manuais propriamente ditos e nos materiais que os documentam (Choppin, 1992).

Tendo em conta o exercício da profissão docente, na preparação e/ou na concretização das aulas, este estudo desenvolve uma reflexão em torno das perspectivas dos docentes sobre o(s) uso(s) do manual escolar, sobretudo no que respeita ao lugar que este assume nas suas práticas: *quando, como e com que finalidade* os professores o utilizam, e *quais as razões* que presidem à relação que estabelecem com esta ferramenta de ensino e aprendizagem; e gira em torno de oito dimensões de análise que se dão a conhecer na apresentação dos resultados.

5. Opções metodológicas

Como método de análise, optou-se por uma abordagem de tipo qualitativo e seleccionou-se o estudo de casos, como técnica de investigação, por se considerar ser esta a metodologia mais adequada para se compreender os significados que os docentes atribuem ao(s) modo(s) de utilização do manual escolar a partir da sua própria experiência enquanto profissionais do ensino.

A partir da análise de dados – recolhidos por meio de entrevistas presenciais – e da verificação, pelo confronto de respostas, dos aspectos comuns e/ou divergentes, procurou-se extrair conclusões e contribuir para um conhecimento mais vasto sobre o assunto investigado: a relação dos professores com o manual escolar.

5.1. Sujeitos do estudo

Os sujeitos deste estudo, cujas declarações constituíram objecto de análise, foram seleccionados de entre os professores de Língua Portuguesa, a exercer a sua actividade profissional, no ano lectivo de 2008/2009, em escolas públicas do Ensino Básico de 2.º e 3.º Ciclos do concelho de Santa Maria da Feira.

Na delimitação da população a entrevistar, procurou-se seleccionar uma amostra que fosse representativa, mediante a disponibilidade demonstrada pelos docentes para participar neste estudo, e que considerasse uma variedade de sujeitos com graduações profissionais e académicas diferentes, bem como com experiências diversificadas relativamente aos níveis de escolaridade que têm leccionado com maior incidência.

Como tal, a amostra é constituída por quinze professores, tendo sido escolhida aleatoriamente e por conveniência entre os docentes da área disciplinar de Língua Portuguesa que, até ao momento desta investigação, integravam o corpo docente de cinco escolas públicas do concelho citado.

5.2. Instrumentos de recolha de dados

Face à necessidade de utilizar uma técnica de investigação que permitisse averiguar as perspectivas dos professores de Língua Portuguesa relativamente ao(s) uso(s) que fazem do manual escolar, optou-se pela entrevista como instrumento para recolha de informações, por se acreditar ser este o método mais adequado à natureza deste estudo e aos objectivos perseguidos.

À escolha desta técnica de recolha de dados presidiram, assim, princípios subjacentes à sua aplicação, designadamente a possibilidade de aferir informações verbais e não verbais, de clarificar e/ou reformular as questões colocadas, de flexibilizar e adaptar as perguntas ao entrevistado, bem como de assegurar o estímulo de resposta.

De modo a facilitar a posterior análise dos dados, começou-se por categorizar os professores, atribuindo a cada um deles um algarismo por ordem de realização das entrevistas.

6. Apresentação dos resultados a partir das dimensões de análise

Efectuada a recolha de dados e transcritas as quinze entrevistas, passou-se à definição dos critérios para a categorização dos conceitos identificados a partir das informações obtidas, por meio das entrevistas aplicadas à amostra de quinze professores, tendo por base os objectivos e as dimensões de investigação previamente traçados.

Considerando que «os entrevistadores devem reflectir as respostas dos sujeitos e não as suas» (Tuckman, 2000: 349), e que neste estudo se pretende averiguar as perspectivas dos professores relativamente às funções que estes associam ao manual escolar e ao estatuto que lhe conferem, a par da identificação das categorias, ordenadas alfabeticamente (à excepção da categoria *outros* que surge sempre em último lugar), reproduzem-se alguns excertos das entrevistas, procurando-se desta maneira traduzir os pontos de vista dos inquiridos sobre o tema em investigação.

Assim, para a **primeira** dimensão de análise – *Recursos pedagógico-didácticos privilegiados na preparação das aulas e critérios subjacentes à sua utilização* – distinguiram-se as categorias: i) Enciclopédias; ii) Gramáticas; iii) *Internet*; iv) Jornais/revistas; v) Livros de análise; vi) Manual adoptado; vii) Manuais escolares; viii) Obras específicas; ix) Prontuários; e x) *Outros*; definidas de acordo com a noção corrente dos conceitos e no enquadramento do discurso dos professores. No que respeita aos *critérios subjacentes à utilização dos diversos recursos pedagógico-didácticos na preparação das aulas* observaram-se nove categorias: i) Actualização; ii) Alunos; iii) Conteúdos; iv) Disponibilidade; v) Diversificação; vi) Funcionalidade; vii) Interesse; viii) Qualidade; ix) Rentabilização:

- i) «vou procurando as actualizações da matéria» (P12);
- ii) «Vai depender [...] do público-alvo, dos alunos que tenho» (P01);
- iii) «mediante o trabalho, não é, o tema, o conteúdo que quero abordar.» (P04);
- iv) «depende do que disponho em casa» (P07);
- v) «que sejam um pouco diferentes» (P09);
- vi) «às vezes, pesquisar na *Internet* é mais moroso» (P08);
- vii) «considero-os [os recursos] interessantes» (P02);
- viii) «os documentos retirados da *Internet*, logo que sejam fidedignos e filtrados por nós» (P06);
- ix) «Uso à partida o manual, porque é [...] um material que eles tiveram que comprar e, portanto, convém utilizá-lo.» (P05).

Considerando a **segunda** dimensão de análise – *Propostas de trabalho e/ou documentos do manual adoptado seleccionados na preparação das aulas e critérios subjacentes às opções dos professores* – apuraram-se cinco categorias: i) Compreensão textual; ii) Funcionamento da língua; iii) Produção escrita; iv) Textos;

v) *Outros*. Quanto aos *critérios subjacentes às opções dos professores*, estabeleceram-se onze categorias: i) Actualidade; ii) Adequação; iii) Alunos; iv) Conteúdos; v) Diversificação; vi) Eficácia; vii) Extensão do texto; viii) Grau de dificuldade; ix) Interesse; x) Obrigatoriedade; xi) Qualidade:

- i) «textos mais actuais» (P08);
- ii) «estar de acordo com os objectivos e a Planificação inicial» (P09);
- iii) «Depende da turma.» (P12);
- iv) «Depende da temática.» (P05);
- v) «que sejam o mais abrangentes e diversificadas possível.» (P04);
- vi) «actividades e propostas ou os textos [...] facilitadores daquela aprendizagem» (P11);
- vii) «Textos não muito longos; que senão eles dispersam.» (P07);
- viii) «de fácil compreensão para os alunos» (P15);
- ix) «algumas que eu não acho interessantes, então, não as faço» (P02);
- x) «temos que seguir aquele texto, é o texto... obrigatório» (P06);
- xi) «se houver um texto bom, é claro que eu o vou utilizar» (P05).

Para a **terceira** dimensão de análise – *Tarefas propostas aos alunos nas aulas e recursos pedagógico-didácticos utilizados* – destacaram-se sete categorias: i) Compreensão textual; ii) Exposição oral; iii) Funcionamento da língua; iv) Leitura; v) Pesquisa; vi) Produção escrita; vii) *Outros*. Ainda na sequência do exposto, e relativamente aos *recursos pedagógico-didácticos utilizados nas aulas*, observaram-se dez categorias: i) Caderno de actividades; ii) *Internet*; iii) Dicionário(s); iv) Enciclopédia(s); v) Ficha policopiada; vi) Jornais/revistas; vii) Livros específicos; viii) Manual adoptado; ix) Manuais escolares; e x) *Outros*.

No que respeita à *frequência de utilização nas aulas do manual adoptado, propostas de trabalho seleccionadas e critérios subjacentes às opções dos professores* – **quarta** dimensão de análise – as categorias determinadas a partir das respostas dos professores foram: *depende do manual, quase sempre e sempre*. Segundo os relatos apurados, a utilização do manual escolar adoptado está intimamente relacionada com o grau de satisfação dos professores relativamente a este recurso, como o comprovam estas declarações:

- Depende se o manual serve os conteúdos (P04);*
- Difere, por exemplo, [da] própria elaboração do manual... (P09);*
- Acho demasiado confuso, não tem textos que eu goste. (P12).*

De seguida, procurou-se saber quais as *propostas de trabalho do manual adoptado seleccionadas nas aulas*, tendo-se evidenciado cinco categorias: i) Compreensão oral; ii) Compreensão textual; iii) Funcionamento da língua; iv) Produção escrita; v) *Outros*. Uma vez que as opções efectuadas implicam factores diversos, pretendeu-se igualmente averiguar quais os *critérios subjacentes à*

selecção de propostas de trabalho do manual escolar adoptado, tendo-se determinado nove categorias: i) Adequação; ii) Alunos; iii) Conteúdos; iv) Disponibilidade; v) Eficácia; vi) Grau de dificuldade; vii) Orientação; viii) Qualidade; ix) Tempo:

- i) «depende um pouco da competência que eu quero desenvolver» (P06)
- ii) «tendo em conta, realmente, o público-alvo [...] o que cada turma necessita.» (P09)
- iii) «que tenham a ver com os conteúdos que estou a leccionar» (P08)
- iv) «Quer dizer [o aluno] tem com ele o material que pode trabalhar na aula e, depois, em casa. E, será mais fácil, também, porque está registado no livro e será mais fácil para ele estudar» (P14)
- v) «O objectivo principal é, é ensinar e fazer com que o aluno fique a perceber bem aquilo que eu ensino» (P13)
- vi) «o grau de dificuldade e de exigência mediante a turma» (P04)
- vii) «a partir do texto [...] podemos passar para outra actividade.» (P03)
- viii) «algumas que eu não acho interessantes, então, não as faço.» (P02)
- ix) «o tempo também não é muito, sabe, são dois blocos de 90 minutos, quem me dera ter três» (P08)

Hoje em dia, os manuais escolares disponibilizam cada vez mais materiais de apoio à prática pedagógica e, sugerem, inclusive, a consulta de recursos externos (Choppin, 1992; 2000). Como tal, definiu-se uma **quinta** dimensão de análise – *Utilização nas aulas dos materiais e/ou recursos do manual adoptado e critérios subjacentes às opções dos professores* –, cujas categorias apuradas foram sete: i) Acetatos; ii) Caderno de actividades; iii) CD; iv) DVD; v) Imagens; vi) Sites; e vii) Outros. Da dimensão supracitada, em relação aos *critérios subjacentes às opções dos professores*, observaram-se onze categorias: i) Adequação; ii) Alunos; iii) Conteúdos; iv) Disponibilidade; v) Eficácia; vi) Exercitação; vii) Funcionalidade; viii) Interesse; ix) Qualidade; x) Rentabilização; xi) Tempo:

- i) «a qualidade e o direccionar-se para aquilo que eu quero abordar na aula.» (P04);
- ii) «se eu os puser a fazer um joguinho no computador [...], eles até acham piada» (P01);
- iii) «depende também do conteúdo» (P15);
- iv) «tenho que o requisitar e, depois, é via *Net* e tudo e dá muito trabalho.» (P08);
- v) «Pela imagem, acho que os miúdos aprendem bem.» (P13);
- vi) «quando quero que eles exercitem mais [...] e façam mais actividades» (P09);
- vii) «o retroprojector [...] é só ligar, meter lá a transparência e perde-se pouco tempo.» (P07);
- viii) «as transparências, no caso de eu achar que também têm interesse» (P04);
- ix) «o CD [...] para já não tem muita qualidade, a gravação dele» (P05);
- x) «tento aproveitar aquilo que o manual disponibiliza» (P03);
- xi) «Não temos tempo, porque o Programa é extenso, os miúdos têm muitas dificuldades e não dá tempo para estar a dar tudo, tudo, tudo...» (P02).

Atendendo aos objectivos desta investigação, procurou-se igualmente apurar se o manual escolar era utilizado como suporte na marcação para casa dos trabalhos dos alunos. Assim, para a **sexta** dimensão de análise – *Utilização do manual adoptado para trabalho de casa e exercícios/actividades seleccionados* – as categorias de resposta evidenciadas foram: i) Nem sempre; ii) Sempre. Relativamente aos *exercícios/actividades seleccionados*, observaram-se as categorias: i) Compreensão textual; ii) Funcionamento da língua; iii) Produção escrita; e iv) *Outros*.

Entretanto, estabeleceu-se uma **sétima** dimensão de análise – *Os testes de avaliação escrita: saberes e competências aferidos e fontes utilizadas para a sua elaboração* – de que emergiram as categorias: i) Compreensão oral; ii) Compreensão textual; iii) Funcionamento da língua; iv) Produção escrita. Em relação às *fontes utilizadas para a elaboração dos testes de avaliação* foram apontadas nove categorias: i) *Internet*; ii) Jornais/revistas; iii) Livros de análise; iv) Manual adoptado; v) Manuais escolares; vi) Manuais para-escolares; vii) Obras de leitura integral; viii) Testes de anos anteriores; e ix) *Outros*.

Na realidade, e apesar de (pelo menos, aparentemente) as novas tecnologias proporcionarem aos seus utilizadores uma forma mais cómoda e atractiva de aceder à informação e do fascínio que exercem, sobretudo, no público mais jovem, «son pocos los que ven en el desarrollo de estas tecnologías la muerte anunciada del manual.» (Choppin, 2000: 33). Partindo deste princípio, definiu-se uma **última** dimensão de análise – *Estatuto conferido ao manual escolar na prática pedagógica docente e razões que presidem ao(s) modo(s) de apropriação dos professores*. No que concerne ao *estatuto conferido ao manual escolar na prática pedagógica docente*, observaram-se as categorias: i) Imprescindível; e ii) Imprescindível para o aluno. Relativamente às *razões que presidem ao(s) modo(s) de apropriação dos professores* estabeleceram-se sete categorias: i) Acessibilidade; ii) Credibilidade; iii) Disponibilidade; iv) Orientação; v) Rentabilização; vi) Tempo; vii) Tradição:

- i) «facilita a tarefa do professor» (P05);
- ii) «os manuais já [...] estão de acordo com [...] o Programa» (P03);
- iii) «os alunos têm-no à mão, todos têm o livro, não há desculpas de não o terem» (P07);
- iv) «a base está ali» (P01);
- v) «os pais compraram [...] investiram no manual» (P11);
- vi) «é muito trabalhoso para nós estar sempre a seleccionar, a pesquisar... não temos tempo.» (P02);
- vii) «Sempre trabalhei com o manual e sempre os professores que me deram aulas trabalharam sempre com manuais» (P08).

7. Síntese da análise e algumas conclusões

Como se pode depreender dos resultados obtidos a partir das concepções dos professores de Língua Portuguesa, que constituem a amostra desta investigação sobre o(s) uso(s) do manual escolar nas práticas docentes, o *livro* escolar mantém a sua proeminência no processo educativo, surgindo como o dispositivo configurador das aprendizagens legítimas a ensinar e a aprender.

Instrumento de acesso a um conhecimento organizado, capaz de promover a exercitação e a consolidação das aprendizagens elementares numa determinada área do saber, o manual escolar constitui a base de trabalho dos professores, na estruturação e na concretização das suas aulas, facilitando assim a tarefa docente; e é, muitas vezes, o principal recurso dos alunos, meio pedagógico através do qual constroem e consolidam a sua aprendizagem. Com efeito,

Numa época em que se assiste a uma verdadeira explosão de suportes de ensino, informatizados, audiovisuais e outros, o manual escolar continua a ser, de longe, o suporte de aprendizagem mais difundido e, sem, dúvida, o mais eficaz. (Gerárd & Roegiers, 1998: 15)

Tomando como referência os pontos de vista dos professores e procurando responder de forma sumária aos objectivos inicialmente delineados, conclui-se que:

- i) apesar de se verificar uma tendência generalizada para recorrer à *Internet*, sobretudo, para fins de pesquisa; o manual escolar é utilizado pela totalidade dos professores entrevistados, na planificação das suas aulas;
- ii) os critérios que presidem à selecção dos recursos pedagógico-didácticos para preparação das actividades lectivas são, em primeiro lugar, os alunos e, depois, os conteúdos programáticos;
- iii) os textos do manual adoptado, bem como as actividades que a partir dos mesmos se desenvolvem, são as propostas de trabalho preferencialmente seleccionadas pelos professores;
- iv) também neste caso, são os alunos que influenciam as escolhas dos professores que procuram ter em conta as suas preferências, os seus conhecimentos e/ou as suas dificuldades, com vista a estimular o seu interesse e a fomentar um ensino e uma aprendizagem bem sucedidos;
- v) a regularidade com que os professores recorrem ao manual escolar no decurso das suas aulas está intimamente relacionada com o seu grau de satisfação em relação ao mesmo;
- vi) para suprir aspectos omissos ou menos satisfatórios do manual escolar, os professores servem-se de fotocópias, não raro, também de outros manuais escolares;
- vii) todos os professores recorrem ao manual adoptado para marcação dos trabalhos de casa, ainda que alguns o façam apenas pontualmente;
- viii) as propostas de trabalho do manual adoptado seleccionadas com maior incidência para trabalho de casa são os exercícios de compreensão textual e os de funcionamento da língua (neste caso, sobretudo, do caderno de

actividades do manual adoptado); ix) para elaborar os testes de avaliação escrita, a quase totalidade dos professores entrevistados recorre a manuais escolares (saliente-se que o manual adoptado e os manuais para-escolares foram igualmente referidos); x) as principais razões apontadas pela maioria dos professores ao longo do seu discurso relativamente ao(s) uso(s) que fazem do manual adoptado prendem-se com o facto de este instrumento:

- a) servir de ponto de partida para a leccionação dos conteúdos previstos no Programa e contemplados no manual adoptado;
- b) constituir um apoio informativo e documental dos conteúdos básicos para o processo de ensino e de aprendizagem, acessível a todos os intervenientes nas actividades escolares;
- c) possuir uma vertente prática em termos de utilização que facilita a professores e a alunos o recurso ao mesmo;
- d) ser um gasto dos encarregados de educação que querem ver rentabilizado o seu investimento;
- e) facilitar a tarefa do professor que se depara, cada vez mais, com uma sobrecarga excessiva de trabalho no âmbito da escola, que lhe deixa pouco tempo para pesquisar e/ou seleccionar (n)outros materiais de apoio ao ensino.

Ainda que cada professor tenha um modo peculiar de organizar as suas aulas, de interagir com os alunos e de utilizar os meios pedagógico-didácticos de que dispõe (Nóvoa, 1992), os resultados obtidos a partir da análise de conteúdo das respostas dos professores de Língua Portuguesa que participaram neste estudo revelam que as práticas docentes confirmam e perpetuam a supremacia do manual escolar no processo de ensino e de aprendizagem.

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Leitura de Jornais Gratuitos em um Escola Portuguesa*

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Introdução

Serão apresentadas neste artigo situações que aconteceram durante observações de aulas em uma escola de Lisboa com a proposta de discutir o conceito de leitura que se fazia presente no ensino de Língua Portuguesa. O texto apresentará a descrição das observações seguidas dos comentários reflexivos. Esse procedimento de exposição dos dados terá como função situar o leitor para as reflexões que emergiram durante o período de realização da pesquisa etnografia no contexto escolar português. Desta maneira, não há a intenção de abordar generalizadamente o ensino em Portugal, mas demonstrar, por amostragem, o que se passa em relação à leitura e à leitura de jornais, na prática escolar portuguesa.

Os dados foram coletados em uma sala de aula de 4º ano, composta por 20 alunos, em uma escola de Educação Básica 1 (EB1) situada na freguesia do Campo Grande, município de Lisboa. No bairro há vários serviços oferecidos à comunidade em área de educação, desporto, apoio de segurança ao cidadão, centros de saúde, áreas de lazer e cultura e transportes. A escola é bastante requisitada pelos pais devido ao fácil acesso a ela pelo transporte que há no bairro. Devido à sua localização, esta área tem uma variável rede de transportes públicos que dão acesso não só a zonas urbanas, como suburbanas por meio de autocarro, metrô e comboio.

O período de observação ocorreu de 15 a 17 de outubro de 2007. No primeiro contato com a professora, disse-lhe que gostaria de observar aulas em que trabalhasse diretamente com textos de jornais. Todos tinham sido alunos da professora no ano anterior e percebia-se um relacionamento afetuoso. Foram três as atividades realizadas pela professora: tiras de banda desenhada, estrutura do jornal e produção do texto notícia. Durante a apresentação do texto, os sujeitos envolvidos na pesquisa serão nominados por letras, não correspondentes aos seus nomes verdadeiros, para garantir o anonimato. A professora será tratada por **D**.

* Apoio CAPES. Grupo de Pesquisa: Processos de leitura e de escrita: apropriação e objetivação

Leitura de jornais

No primeiro dia de observação, a professora propôs uma atividade usando banda desenhada que no Brasil é conhecido como *história em quadrinhos* ou *gibi*. O uso de quadrinhos é um recurso que freqüentemente aparece nos jornais em forma de tiras. A professora tinha confeccionado desenhos ampliados, na seqüência lógica de uma história chamada *O caldo de pedra*, conto bastante popular da cultura portuguesa. **D** colocava quadro por quadro na lousa e pedia aos alunos que comentassem aspectos observados e elementos visuais que os ajudassem a descobrir a trama da história. Embora alguns alunos já conhecessem o conto, nenhum deles descobriu que os quadros se referiam a ele. Depois da seqüência completa na lousa, a professora entregou o texto narrativo para cada aluno. Uma criança, imediatamente ao receber a folha, disse “*Ah, é uma pedra*”. O aluno fazia referência ao quadro que mostrava o frade com algo na mão, a respeito do qual algumas crianças levantaram hipóteses, mas não suspeitaram que poderia ser uma *pedra*. Aqui temos um dado interessante para a reflexão sobre o conceito de leitura. Nos desenhos na lousa, em preto e branco, não era possível reconhecer o objeto como uma pedra. Julgo que nem mesmo para quem conhecesse o conto, mas não estivesse com o foco de atenção voltado para ele, poderia tê-la reconhecido. Ao receber a folha, o aluno encontrou a palavra *pedra* no título e já pôde responder a uma das perguntas feitas pela professora durante a apresentação dos quadros. A atitude docente de plantar perguntas orais antecipadas criou, entre os alunos, a necessidade de procurar respostas imediatas, por meio de leitura rápida, para satisfazer a curiosidade provocada.

A professora leu oralmente todo o conto sem nenhuma interrupção. No texto havia duas lacunas que deveriam ser preenchidas com frases que completassem o sentido. **D** pulou o espaço dizendo aos alunos que prestassem atenção à leitura, porque depois completariam a história quando ela terminasse de ler. Seria uma estratégia facilitadora para a compreensão, pois o conjunto contribuiria para formar o sentido. Ao terminar a leitura, uma aluna perguntou se o conto era uma referência à sopa de pedra servida em diversos restaurantes, cafés e centros de compras de Portugal. A professora confirmou e, então, a classe discutiu as maneiras conhecidas de fazer e servir a sopa. Esse conto tradicional fazia sentido para aquela turma de alunos portugueses, pois tratava de um fato conhecido e vivido pela cultura portuguesa. O mesmo não aconteceria com crianças brasileiras, que não estão habituadas a ler nos letreiros, ou menus dos restaurantes, um prato conhecido pelo nome *sopa de pedra*, a forma como atualmente esse prato é chamado em Portugal. Temos a versão deste conto no Brasil, cujo personagem principal é Pedro Malazartes que, com toda sua malandragem, consegue tirar, de

uma velha avarenta, bons ingredientes para fazer uma sopa, a qual nomeia *sopa de pedra* por ser uma pedra seu ingrediente principal.

Qualquer criança brasileira e portuguesa pode ler com bastante facilidade esse mesmo texto, se conhecer o código lingüístico, a estrutura de um texto narrativo, de natureza humorística. Entretanto, compreender o entorno cultural que está virtualmente impresso nas letras desse conto é uma atividade bem diferente para alunos brasileiros e portugueses. O conjunto de vivências culturais que emergem, quando a leitura é feita, varia muito. Os alunos portugueses lembravam-se do sabor da sopa já degustada muitas vezes por eles. Havia crianças que já tinham morado no interior de Portugal e que tinham guardado como recordação a pedrinha servida juntamente com a sopa nos restaurantes. Os alunos da capital, Lisboa, disseram que a pedra fica na panela dos restaurantes onde a sopa é feita, para conservar seu calor. A discussão feita pelos alunos portugueses, provocada pela leitura do texto *O caldo de pedra*, jamais existiria em salas de aulas brasileiras. *O Caldo de pedra* faz parte da gastronomia e do folclore portugueses. A esperteza de Malazartes é conhecida por boa parte dos alunos brasileiros. Ambos, alunos portugueses e brasileiros, chegariam a uma mesma *moral* da história, mas por caminhos culturais bastante diferentes. Trata-se dessa rede de conexões pessoais acionada pelos elementos gráficos, gerada por condições culturais diversas, que cada indivíduo constrói ao longo de sua existência. Como pesquisadora brasileira, que experimentei o caldo de pedras em Portugal durante o período do estágio de doutorado, tenho hoje uma rede de conexões mais ampla do que tinha anteriormente. A leitura é produzida, mas é preciso determinar o processo e condições de sua produção. Segundo Nogueira, 1993, p. 31 “a atividade de leitura não é apenas decodificação nem apreensão de um único sentido pré-estabelecido. A leitura envolve também a atividade do leitor que atribui sentidos ao texto a partir das relações que estabelece segundo suas experiências”.

Depois de ter garantido que todos os alunos tivessem compreendido a narrativa lida, a professora entregou-lhes os mesmos desenhos colocados na lousa para que recortassem os quadros e os colassem na ordem correta da história para produzirem o texto escrito a que deu o nome *legenda*.

Aqui temos duas situações que gostaria de explicitar. A primeira, o fato de a professora selecionar tiras de quadrinhos como sendo um tipo de texto que aparece nos jornais; a segunda, por referir-se aos balões de fala como sinônimo de legendas, outro tipo de texto comum nos jornais. Entretanto, em nenhum momento a professora explicou para seus alunos que o jornal, como produto cultural, veicula banda desenhada.

Como as tiras e as legendas são tipos de textos encontrados nos jornais, é possível compreender a escolha da professora. Entretanto, esses textos, fora do suporte *jornal* tornam-se diferentes. Vale ressaltar que legendas e tiras são textos jornalísticos estruturalmente diferentes, que foram utilizados pela professora como se fossem complementares. Segundo Faria (2001, p. 159), pode-se entender por legenda “um pequeno texto com informações e/ou comentários sobre a foto ou matéria da foto”. A legenda não deve descrever a foto, mas ajudar ao leitor a compreendê-la. Ainda segundo Faria (2001), ela pode ser informativa, explicativa, interpretativa, irônica, investigadora, mas uma legenda simples normalmente contém os elementos principais da Pirâmide Invertida (quem, quê, quando, onde como, e por quê). Já, a legenda utilizada nos quadrinhos, que é colocada na parte superior e representa a “voz” do narrador da história, deve ser lida em primeiro lugar, pois “situa o leitor no espaço e no tempo, indicando mudança de localização dos fatos, avanços ou retorno no fluxo temporal, expressões de sentimentos ou percepções dos personagens” (Vergueiro, 2006, p. 62).

O pedido que a professora faz aos seus alunos não corresponde exatamente às características de uma legenda, mas às de um texto narrativo de ficção, normalmente usado abaixo de uma figura que representa parte de uma história em um livro ilustrado.

Depois de ter corrigido a atividade de uma aluna, pediu que esta me mostrasse o trabalho terminado. A criança havia feito a colagem na seqüência correta e escrevera abaixo de cada quadro um pequeno texto narrativo que, lido também na seqüência, compunha a reescrita da história. No último quadro desenhara balões de fala entre as personagens. Ao escrever as falas, a aluna corretamente não colocou o sinal de travessão, mas a professora pediu que o colocasse antes de cada fala, mesmo dentro do balão, alegando que poderia esquecer-se de colocá-lo quando fizesse uma narrativa. Como se pode observar, a professora deu importância acentuada ao texto narrativo ao determinar o uso inadequado do travessão no interior do balão. Para cada tipo de texto há uma estruturação própria que precisa ser respeitada, mas **D** estava mais preocupada em ensinar o uso do travessão do que a estrutura da tira e o uso de balões e legendas em banda desenhada.

Podemos considerar que não há uma única montagem para as histórias em quadrinhos. Tudo vai depender do tipo de suporte em que ela será publicada. Segundo Vergueiro, (2006, p. 45), “as tiras de jornal, por sua própria característica, precisam trabalhar temas específicos em dois ou três quadrinhos, algumas vezes de forma isolada, em outras, interligadas com tiras anteriores e posteriores”. As tiras de humor possuem a característica marcante de uma piada por dia de

publicação, em que toda a narrativa se inicia e termina em uma única tira. Entretanto, as histórias de aventura partem de um gancho ou momento anteriormente dado. A tira de aventura publicada no dia anterior lida com a incompletude para que o leitor possa, no dia seguinte, esperar a completude, e assim sucessivamente permitir a compreensão do leitor. Os modelos são diferentes. Enquanto a primeira estrutura tem conteúdo finito, completo, a segunda exige o acompanhamento diário do leitor, caso contrário existe o risco de incompreensão. Pode-se afirmar que produzir legendas abaixo de um desenho não garante a apropriação da estrutura das tiras de jornais. Até mesmo um bom leitor de quadrinhos precisaria de algumas informações específicas para a leitura das tiras publicadas em jornais.

A mídia em geral, assim como também o jornal impresso, chega pouco às salas de aulas. O discurso de que a escola deve desenvolver atividades de ensino em contextos sociais já está desgastado, mas sua prática, na verdade, ainda não chegou de fato a existir com consistência nas salas de aula, exceto em situações particulares. A escola parece estagnada, aprisionada por suas paredes, enquanto o mundo se desenvolve velozmente. O aluno ainda não é preparado pela escola para expandir os conhecimentos que já possui dos *media*, porque as escolas não se prepararam para este tipo de conteúdo e, poderia dizer, nem mesmo o próprio professor.

Pude entrevistar, durante o período de estágio de doutorado em Portugal, a coordenadora do ISEC – Instituto Superior de Educação e Ciências – que acompanha o período de estágio das futuras professoras. Perguntei a ela sobre a apresentação dos *media* durante o processo de formação das alunas como um conteúdo relevante para o ensino. Relatou-me a falta de novas perspectivas didáticas e metodológicas para o ensino e o conservadorismo persistente na formação de professores.

Em visita à *Bulhosa*, grande livraria situada no bairro Alvalade, próximo da Universidade de Lisboa, encontrei o livro *Como usar o jornal na sala de aula* de Maria Alice Faria, editado no Brasil. Tive a curiosidade de perguntar à professora se conhecia o livro ou outro do mesmo gênero. Afirmou que desconhecia orientações desse tipo, tampouco demonstrou interesse em conhecer o livro, porque preparava as aulas em conjunto com a parceira de série com o auxílio de livros didáticos que a escola possuía.

No segundo dia de observação, tanto eu como os alunos, tivemos uma surpresa. Dado o horário marcado para o início das aulas, a professora conduziu todos os alunos para sala e lá se encontravam sobre as mesas dois exemplares de jornais distribuídos gratuitamente: o *Global* e o *Metro*. As crianças se sentavam em

duplas. Em uma única mesa cabiam dois alunos. Como alguns chegavam atrasados, a professora pediu que lessem jornal até que todos chegassem. A leitura aconteceu com naturalidade. Vale dizer que durante os dias em que observei a sala, a professora sempre pedia aos alunos que fizessem silêncio para desenvolver as atividades, mas diferentemente deste comportamento, não fizeram barulho, não correram afoitos para o material, como se fosse uma novidade e se concentraram na atividade de leitura do jornal. Considero que este fato ocorreu devido ao interesse dos alunos pelo material e pelo conhecimento prévio que já possuíam do jornal como veículo de informações sociais. Sabiam que nesse material o discurso tinha como foco a vida social, diferentemente dos livros didáticos.

Uma aluna levantou-se e reclamou com a professora que o jornal tinha sujado sua mão. A professora falou que era natural, próprio da tinta e do papel utilizados para a confecção. A aluna continuou a ler com muita atenção. É preciso que o professor permaneça atento aos indícios que podem dificultar o encontro dos alunos com o material de leitura proposto.

Devido ao grau de concentração na atividade, a professora deixou que lessem por quinze minutos. Então, pediu que fechassem o jornal para começar a explicação do conteúdo a ser trabalhado naquele dia. Imediatamente os alunos obedeceram, mas logo após começar a explicação, cinco alunos voltaram a folheá-lo. A professora observou, mas não fez nenhuma advertência. Embora a professora desejasse que os alunos prestassem atenção a sua explicação, considerou a atitude dos alunos como adequada. O interesse em continuar a leitura é um indício importante de que o jornal é um material aceito pelos alunos da Educação Básica e, portanto, possível de ser inserido nos currículos escolares.

Em Lisboa há distribuição gratuita de alguns jornais; são distribuídos em estações de metrô, cafés, supermercados, pontos de ônibus, enfim, é muito fácil conseguir um exemplar de um jornal gratuito na cidade, fato esse que já não acontece em outras cidades do interior. D disse que vinha todos os dias para o trabalho por metrô, por isso era fácil conseguir os exemplares, mas era a primeira vez que usava um exemplar para cada criança. Suponho que fora por minha solicitação anterior. Uma atitude que merece ser destacada foi a naturalidade com que os alunos lidaram com os jornais. Considero que o fator colaborador para essa prática tenha sido o fato de sempre eles estarem em contato com jornais, dado que pude confirmar ao entrevistar alunos portugueses. Eles sabiam manusear as folhas sem queixas, o que não acontece com alunos no Brasil.

Antes de avançar para o relato da aula, há um aspecto sobre os jornais que poderia esclarecer melhor o fato de as crianças não sentirem dificuldade com o tamanho da folha de papel. A formatação do jornal vendido em bancas é bastante

diferente da do jornal distribuído gratuitamente, em Portugal. No primeiro caso, há edições que chegam a ultrapassar 140 páginas em um único exemplar. A formatação não possibilita a separação por cadernos, o que impede a possibilidade de duas pessoas lerem o jornal ao mesmo tempo, como normalmente ocorre com os leitores do Brasil, onde os cadernos são bem definidos e separados uns dos outros.

Não foi este tipo de jornal que a professora **D** trouxe para a aula, mas o jornal de distribuição gratuita. Leve, com poucas páginas, variando de 20 a 26 por exemplar, apresenta tamanho menor em relação ao do jornal vendido. Podemos comparar seu tamanho com o tamanho da folha usada na produção de suplementos da *Folha de S. Paulo*. Raramente apresenta reportagens; sua maior produção é a notícia; é feito com a intenção de atingir o leitor apressado, que vai ao trabalho de metrô ou de ônibus; é semelhante a um jornal digital: notícias curtas, rápidas e objetivas e muita informação visual. Como as crianças são conduzidas a escolas pelos pais, e a maioria delas pelo metrô, pais e filhos têm acesso diário a esses jornais gratuitos.

Na seqüência da aula, a professora promoveu um diálogo com os alunos a respeito da importância do jornal e seu conteúdo. Pediu que cada aluno contasse o que lera e, então classificava a notícia relatada por tema, respeitando a formatação por assuntos. Embora parecesse bastante intuitiva, **D** contribuía para que o aluno percebesse que as notícias em um jornal não estavam dispostas aleatoriamente, mas em grupos semânticos, e os alunos demonstravam entender sobre o que explicava. Depois dessa etapa, a professora perguntou aos alunos o que eram *notícias*. Um aluno respondeu "*Luis Felipe Scolari bate no jogador*" fazendo referência a um fato que recentemente havia acontecido no futebol português, manchete de jornais. A professora não aceitou a fala como resposta, dizendo "*Isso é apenas uma informação*". A professora não a aceitou como resposta correta, pois para se constituir como notícia seria preciso que o texto apresentasse o relato de uma série de fatos a partir de um que seja mais importante. Embora o aluno não tenha dado uma resposta adequada, a professora também não foi precisa em sua resposta. Nesse momento, a informação citada pelo aluno ocupava um lugar na estrutura do jornal, que se refere a um tipo de texto jornalístico específico, chamado *manchete*. Ela não definiu o que era notícia, e não explicou sua formatação. Poderia ter sido um momento para falar sobre as características da notícia e da manchete, textos específicos de jornal, mas continuou a ouvir os alunos sobre os assuntos lidos. Assim, todos os alunos seguiram o exemplo do primeiro e liam títulos de notícias que lhes chamaram a atenção.

Depois de ouvir todos os alunos, pediu que guardassem os jornais para ler, mais tarde, em casa. Um aluno perguntou a ela porque trouxera os jornais para aula. Sua resposta foi: *“estava a pensar que já era hora de ensinar vocês a ler o jornal”*. E imediatamente o aluno responde *“nós já sabemos ler, professora”*. É interessante observar que na fala do aluno também está implícito o conceito de que ler é saber decifrar o código lingüístico. Ao fazer esse comentário, o aluno demonstrou que não estava habituado a fazer estudos sobre a formatação dos textos, que o ajudariam tanto na compreensão da leitura como também na produção dos diversos tipos de textos. Não bastava ler uma diversidade de textos, sem reconhecer neles sua estrutura. Outra interpretação possível, quanto à leitura deste relato, é sobre o uso diário do jornal pelo aluno. Aquele que toma o metrô todas as manhãs para ir à escola entra em contato com o jornal e possivelmente já sabe o que necessita e qual uso faz dele. A escola não precisa de lhe ensinar o que é jornal, nem para que existe, porque já se apropriou deste meio de comunicação em suas relações sociais. Em comparação aos alunos brasileiros do interior de São Paulo, não se pode considerar o mesmo ponto de observação. Os brasileiros do interior não têm acesso à distribuição gratuita de jornais, exceto em bibliotecas ou setores públicos que os disponibilizam para leitura diária.

A professora respondeu ao que ele havia dito da seguinte maneira *“Sim, é verdade. Mas nunca estudamos como são as notícias, pois já lemos fábulas, textos narrativos, banda desenhada... mas, se calhar, notícias não”*. Na resposta dada pela professora percebemos sua preocupação com a formatação da notícia, embora não tenha explicitado sua estrutura. É possível levantar a hipótese de que está marcada, no processo de formação da professora a idéia que, ao lermos determinado tipo de texto, apreendemos a sua estrutura e assim poderemos facilmente produzi-lo.

A professora começou efetivamente a ensinar como se deve ler um jornal, ao dar as seguintes orientações: *“Bem, a primeira coisa que fazemos é ler os títulos. Depois vamos procurar as áreas que mais nos interessam”*. Durante esse momento da aula, sete alunos liam o jornal enquanto a professora explicava, mas um deles pediu a um amigo que trocasse de exemplar com ele, já que ambos estavam com jornais diferentes. Somente neste momento, devido ao barulho, é que a professora pediu que fechassem os jornais. Então, **D** interrompeu a explicação e entregou uma folha de exercícios para os alunos. Disse que havia escolhido uma notícia que saíra no jornal no início das aulas e que resolvera trazer para eles porque a considerara engraçada. Entretanto, a notícia cujo título era *“Retorno às aulas”*, assinada por José Jorge Letria, fora retirada de um texto de um livro didático produzido por este autor. A produção da notícia era fictícia e não um recorte de um jornal produzido

socialmente. A atividade de interpretação parecia ter interesse em explicar o lide, mas não usou a palavra e nem o fez. Foi apenas um exercício de localização de informações. As questões também eram cópia de livro didático. Abaixo da notícia havia perguntas de interpretação do texto como assunto da notícia; onde aconteceu; quem esteve presente; o que levaram os alunos de volta às aulas. A própria formatação da notícia no material didático apresentava desvios. Abaixo dos quatro parágrafos que compõem a notícia, foram colocadas a data e a assinatura do suposto jornalista que a escrevera.

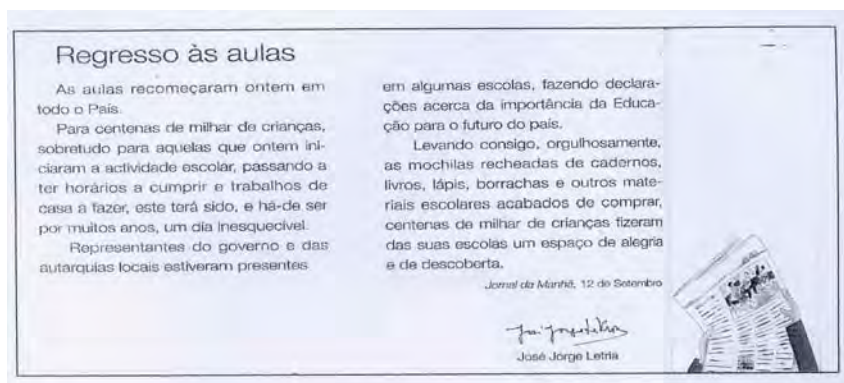


Figura 1 - Fragmento retirado da ficha de atividades propostas

Assim, mais uma vez, entre tantas que conhecemos em nossa história brasileira, são produzidos textos artificiais que tentam imitar a realidade para serem colocados em cartilhas para o ensino da leitura e da escrita. Os alunos da sala da professora **D**, que passaram por esta lição escolar, certamente, em todos os dias, antes de a aula começar, já teriam entrado em contato com o jornal produzido socialmente com função real. Os alunos não perceberiam a farsa escolar? Por que levar o jornal para a sala de aula, permitir sua leitura, conversar sobre as notícias e escolher um texto artificial de jornal para ensinar aos alunos a estrutura de uma notícia? A didática da escola tradicional ainda impera nas ações atuais. A riqueza do jornal foi substituída por atividades desvinculadas da realidade.

Os alunos fizeram a leitura da notícia reproduzida na ficha de atividades em voz alta, mas para que todos lessem, foi necessário repetir quatro vezes a leitura do texto. Em seguida, os alunos deveriam responder às questões em silêncio. A única atividade que levava ao aluno a pensar sobre a estrutura do jornal era a representada a seguir.

5- Faz uma pesquisa num jornal e completa o quadro.

Nome do jornal:			
Títulos de notícias			
Primeira página	Desporto	Música	Outros

Figura 2 - Fragmento retirado da ficha de atividades propostas

A motivação dos alunos, nesse dia, em relação ao primeiro dia de observação, foi superior. Na verdade, a aula ofereceu pouca informação sobre a estrutura do jornal. Entretanto, os alunos tinham informações trazidas de seu contexto cultural, não ensinadas pela professora, mas possivelmente pelos pais leitores e também pelo acesso à distribuição de jornais gratuitos. Os alunos que terminavam a atividade escrita voltavam para a leitura do jornal, demonstrando claramente que ler jornal lhes era mais interessante que preencher a ficha. Terminada a leitura para a escola, voltavam-se para a leitura da vida. No mesmo dia a professora fez a correção coletiva da ficha de exercícios. Um aluno que não tinha terminado sua atividade justificou-se que gastara seu tempo lendo o jornal, o que demonstrava o interesse pelos dados reais apresentados.

No terceiro dia de observação a professora pediu que os alunos criassem uma notícia, como se eles fossem jornalistas. Também neste dia, não fez nenhuma explicação prévia sobre a formatação do texto. Poderia ser uma notícia inventada ou lida, ou conseguida pelos jornais e telejornais. Solicitou a tarefa sem dar subsídios aos alunos, que ao final da aula leram suas produções. Quatro alunos fizeram um texto narrativo utilizando a forma *era uma vez*.

As aulas sobre jornal trouxeram muito pouca informação sobre o que de fato é esse produto cultural e como é elaborado. Entretanto, os alunos demonstraram saber muitas informações sobre a sua complexidade, sem que a escola lhes oferecesse detalhadas. A escola parece caminhar paralelamente ao que acontece no cotidiano da vida social, na qual os alunos estão inseridos sem intenção explícita.

Conclusão

Embora todos os educadores acreditem na importância de criar com os alunos a necessidade de ler, muitos deles apenas utilizam livros didáticos que, devido às suas limitações, mais inibem do que criam verdadeiras situações de leitura. É certo que um professor poderá suprir falhas dos manuais adotados, inserindo um diálogo crítico entre ele e seus alunos sobre o material de trabalho. Contudo, o professor poderá ter o jornal em sala de aula como um aliado que trará oportunidades raras

de realização de leituras efetivas, ampliando a noção de realidade social que permeia as escolas e apresentando, no cotidiano dos alunos, situações reais produzidas pelas relações sociais. Este material é produto cultural e, portanto, deve haver uma correspondência entre os signos lingüísticos sociais exteriorizados pela palavra escrita e os signos internos da criança, também gerados pela ideologia social do contexto em que está inserida. No entanto, os fatos escolhidos para ser notícia estão vinculados ao dia-a-dia de uma classe social que determina os rumos econômicos do país, mas que não é a classe social a que pertence a maioria dos alunos. Muitos alunos não têm o jornal como um veículo de comunicação, e o jornal impresso e falado não abordam questões sociais que são prioridades para as classes de nível baixo. Por essa razão, nem sempre as notícias trazidas pelos jornais correspondem a um imediato diálogo entre alunos e sociedade, porque a imprensa, para veicular suas notícias, pensa no público potencial de leitores, antes de distribuir os exemplares para as bancas. É possível que o aluno compreenda pela leitura do jornal, que é um objeto social fruto das tensões dos diversos grupos sociais, um pouco da História do país, sempre calcada nos interesses de classes dominantes. Embora o jornal traga um grande conjunto de informações, as prioridades daqueles que são vítimas do regime econômico-social não ocupam lugar de destaque.

Essa característica aparentemente negativa, entretanto, pode proporcionar um vasto campo ao professor para ensinar seus alunos a selecionar e organizar os fatos, comparando-os e criticando-os, a fim de desenvolverem estratégias e processos mentais que contribuam para a aprendizagem da leitura significativa, ambos, alunos e leitura, inseridos no fluxo lingüístico que é social e dinâmico.

A relevância da presença do jornal em sala de aula concentra-se em dois aspectos: o social e o pedagógico. O primeiro justifica-se porque “se a leitura do jornal for bem conduzida, ela prepara leitores experientes e críticos para desempenhar seu papel na sociedade” (Faria, 2001, p. 11). O segundo, “porque aborda o jornal como um excelente material pedagógico para todas as áreas, sempre atualizando, desafiando os professores a encontrar o melhor caminho didático” (Faria, 2001, p. 12).

A presença dos jornais nas ruas de Lisboa leva as famílias a lê-los, mas também pode provocar mudanças nas escolas, como levá-las a aderir à leitura em sala de aula, porque nesse veículo cultural circulam o conhecimento, as relações econômicas e políticas da sociedade. A escola não pode estar ao largo disso.

A apropriação da leitura do jornal está nas mãos das escolas, e, mais particularmente, nas mãos do professor em sua relação singular com os alunos.

Portanto, não basta o contato oferecido pela distribuição gratuita; é preciso que o professor ensine como usá-lo com toda sua complexidade e potencialidade.

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Considerações introdutórias

Ao representar o uso da linguagem como forma de prática social, na mediação entre o homem e a sua realidade (Fairclough, 2001: 90), o discurso associa-se intrinsecamente ao modo como o texto produz sentidos enquanto objecto não apenas linguístico, mas também social e histórico. A análise do discurso, proposta centrada na investigação do “uso linguístico como uma produção realizada em contextos sociais”, tem, enquanto método crítico, “o propósito de tornar visíveis as relações entre prática social e linguagem” (Moraes, 2004: 106), observando esse processo de interacção e reciprocidade (em que o discurso é socialmente constituído e condicionado) e procurando documentar esferas de existência dos indivíduos e relações que estabelecem com o mundo – sob a perspectiva de que este, não é então, simplesmente, um *dado*, mas “um *constructum*, o resultado da própria elaboração linguística da experiência do mundo” (Rodrigues, 2001:14).

Enquadrado, assim, nos pressuposto de que “a linguagem desempenha um papel primordial na criação dos significados” e de que o seu uso “tem que ser estudado em contexto social, especialmente se estamos interessados na política da significação” (Apple, 1999: 155), o exercício que aqui se apresenta elege, numa abordagem qualitativa e dentro das propriedades de análise, o texto jornalístico como espaço privilegiado para a recolha de *corpora* de amostras discursivas que permitam a (des)construção do processo a que acima nos referimos. Reflectindo sistemas de valores dos indivíduos e da sociedade em que circula, (re)produzindo concepções e posições dominantes e influenciando novos modos de pensar e agir colectivos (Rech & Feltes, 2005: 271), esta prática discursiva, tão frequentemente exercida e por tantas pessoas, impõe-se enquanto “forma de representação simbólica estruturada pelos processos sociais”, moldando-os e sendo por eles moldada (Moraes, 2004: 106).

Aqui concebido, portanto, e essencialmente, como um construto *empírico*, digamos, o discurso é um lugar em que se cruzam percepções sobre uma dada realidade – no caso, a que tomámos como objecto de análise: os resultados obtidos pelos alunos portugueses no PISA – *Programme for International Student Assessment*, ano 2000. Este “estudo internacional sobre os conhecimentos e as competências dos alunos de 15 anos realizado em vários países industrializados”,

lançado pela OCDE em 1997, procurou avaliar “a capacidade de os jovens usarem os seus conhecimentos e as suas competências na resolução de problemas da vida real e não especificamente de acordo com um currículo escolar” (Ministério da Educação [ME], 2001: 1), com a finalidade de “monitorizar, de uma forma regular, os sistemas educativos em termos do desempenho dos alunos, no contexto de um enquadramento conceptual aceite internacionalmente” (Gave - *website*). O PISA organizou-se em ciclos de três anos, sendo que a primeira recolha de informação – à qual se reporta o objecto de estudo deste trabalho – ocorreu em 2000 e teve como principal domínio de avaliação a “literacia em contexto leitura” (significando isto que os instrumentos utilizados incluíram mais questões referentes a este tipo de literacia), definida pela OCDE (2001, *ap.* ME, 2001: 5) como “a capacidade de cada indivíduo compreender, usar textos escritos e reflectir sobre eles, de modo a atingir os seus objectivos, a desenvolver os seus próprios conhecimentos e potencialidades e a participar activamente na sociedade”. Os resultados portugueses mostraram um desempenho, na generalidade, fraco em relação aos valores médios dos países da OCDE, colocando o país numa posição de desconforto.

A análise dos textos estrutura-se em dois momentos fundamentais: um mais ligado à *exterioridade* (descritivo), compreendendo a contextualização/enquadramento que os autores fazem do tema/problema e a representação que dele têm; e outro à *interioridade* (interpretativo), centrado na relação que estabelecem com a realidade social e com o seu próprio enunciado. Assim, e no intuito de fornecer aos textos seleccionados uma dimensão crítica, conforme preconiza Pedro (1997: 23), este empreendimento metodológico visa, essencialmente, encontrar um *lugar* em que – na forma de ensaio – seja possível identificar o que o sujeito diz, o modo como diz e, complementarmente, o modo como assume o que diz, atestando, precisamente, a sua presença nesse *lugar*. Ball (1990: 3, *ap.* Pedro, 1997: 19) resume que “a questão na análise do discurso é porquê, num dado momento, de todas as coisas que poderiam ser ditas, apenas certas coisas foram ditas”, considerando Mainueneau (1997: 124) que “em um discurso não é tanto a palavra que importa, mas a maneira como é explorada” – e é no alicerce destes princípios que, por ora, avançamos.

Abordagem de textos jornalísticos acerca dos resultados do PISA 2000 em Portugal à luz da análise do discurso

1. Objecto

O objecto de análise seleccionado para este trabalho é, como já referimos, o discurso sobre os resultados dos alunos portugueses no PISA 2000, sob a forma de quatro textos publicados no jornal *Público* aquando da divulgação do primeiro relatório nacional sobre o estudo (produzido pelo Ministério da Educação – Gabinete de Avaliação Educacional). As razões que sustentam a escolha deste objecto prendem-se, fundamentalmente, com o interesse pela investigação da temática da literacia (e, particularmente, pela área da literacia em leitura) e, logo, pelo conteúdo dos textos – que, partilhando a característica de discutir o assunto em epígrafe, representam, desde logo, um contexto discursivo específico.

A edição do *Público* do dia 5 de Dezembro de 2001 incluía um total de oito artigos sobre o PISA (pp. 2 a 6), tendo como autores o editor do jornal e três jornalistas da sua equipa de redacção. Numa fase inicial, foram todos lidos e (superficialmente) analisados no que se refere à contextualização/enquadramento do tema – confirmando-se, desta forma, que constituía, na verdade, um *problema* (basta-nos-ia, de resto, uma simples olhadela aos títulos); este procedimento foi determinante para seleccionar apenas um texto de cada autor, ao que também não foi alheio o grau de destaque que lhes era dado, nomeadamente em termos de apresentação e de mancha gráfica.

Assim, os quatro textos que integram o *corpus* de análise são:

1. *Dez por cento dos alunos portugueses aos 15 anos têm dificuldades em perceber o que lêem* – por Andreia Sanches (p. 2)
2. *A nossa tragédia* – por José Manuel Fernandes (p. 3)
3. *Ministro diz que os resultados não surpreendem* – por Isabel Leiria (p. 4)
4. *O bom estudante é filho de “boas famílias”* – por Bárbara Wong (p. 5)

2. Objectivos

A análise estrutura-se, como mencionámos, em dois momentos centrais:

- no primeiro, que caracterizamos como “exterior” e de âmbito global, mais ligado à *circunstância*, serão tidas em conta duas dimensões: a forma como os autores (*sujeitos sociais*) contextualizam/enquadram o tema/problema, estabelecida nos contornos com que o definem, e a sua interpretação/representação acerca do mesmo, consubstanciada, quer nos factos que convocam, quer, sobretudo, nas opiniões que emitem – procurando compreender o sentido global do discurso.

- no segundo momento – delineado a partir do primeiro e complementando aquelas dimensões –, mais ligado ao *conteúdo*, de carácter mais “interior” e específico, a análise centrar-se-á no modo como essa contextualização e interpretação do tema/problema incorporam a construção da relação dos autores (*sujeitos textuais*) com a realidade social e com o seus próprios enunciados – analisando, a partir do modo *como os textos dizem*, as manifestações através das quais se vertem no texto que produzem.

Assim, e concretizando, os objectivos propostos para este trabalho são:

1. *Caracterizar a forma como o autor **contextualiza/enquadra** o tema/problema*, nomeadamente através da identificação de elementos como:
 - o problema (explicitação)
 - os argumentos que traduzem a sua gravidade
 - as suas causas
 - as suas consequências
 - as soluções para o ultrapassar
- 1.a) *Analisar o modo como a contextualização/enquadramento do tema/problema incorpora a **construção da relação do autor com a realidade social***, designadamente através do recurso à categoria analítica “metáfora”, identificando, neste âmbito:
 - os termos e/ou as expressões (eventualmente) metafóricos/as
 - o âmbito possível de enquadramento desses termos e/ou expressões
2. *Conhecer a **interpretação/representação** do autor acerca do tema/problema*, particularmente através da identificação de informações como:
 - os factos mobilizados e as fontes convocadas
 - as opiniões emitidas
- 2.a) *Analisar a maneira como a interpretação do tema/problema incorpora a **construção da relação do autor com o seu próprio enunciado***, concretamente através do recurso à categoria analítica “modalidade”, focalizando, neste âmbito:
 - os termos e/ou as expressões passíveis de indicar a relação do autor com o enunciado
 - o tipo de relação que estabelece com o enunciado

A representação esquemática deste enquadramento traduz-se em:

		Momento 1 circunstância ----- "exterior"	"interior" -----	Momento 2 ----- conteúdo
Perspectiva do autor	<i>Contextualização/enquadramento do tema/problema</i>	≈		<i>Relação com a realidade social</i>
	- problema - argumentos - causas - consequências - soluções		Metáfora	- termos/expressões - âmbito(s) de enquadramento
	<i>Interpretação do tema/problema</i>	≈		<i>Relação com o enunciado</i>
	- factos / fontes - opiniões		Modalidade e	- termos/expressões - tipo(s) de relação
				Perspectiva do autor

3. Procedimento de análise

Assumindo claramente o pressuposto, expresso por Fairclough (2001: 275), de que “não há procedimento fixo para se fazer análise de discurso; as pessoas abordam-na de diferentes maneiras, de acordo com a natureza específica do projecto e conforme suas respectivas visões do discurso”, a metodologia adoptada para a análise do *corpus*, naturalmente centrada nos objectivos atrás enunciados, estabelece como princípio-base que a caracterização da forma como os autores contextualizam/enquadram o tema/problema e a aproximação às suas representações acerca do mesmo (*circunstância*) se alicerçam em determinados elementos que, num primeiro momento, nos facultarão uma percepção do sentido global do seu discurso enquanto *sujeitos sociais*. Seguem os exemplos desta incursão.

▀ **Exemplo** – contextualização/enquadramento do tema/problema:

Problema	Argumentos que traduzem a gravidade do problema	Causas	Consequências	Soluções
“Metade dos alunos portugueses com 15 anos de idade tem níveis de literacia em leitura muito baixos”	- “dez por cento dos jovens em Portugal não conseguem sequer atingir o valor mínimo de literacia em leitura (...), ficando abaixo do nível 1”	- “ano de escolaridade frequentado” - “ficar para trás um ou mais anos”	- “dificuldades de integração no mercado de trabalho ou em qualquer esquema de educação e formação ao longo da vida”	

[texto 1]

■ **Exemplo** – interpretação/representação do tema/problema:

Factos	Fontes	Opiniões
- “os alunos portugueses com 15 anos são dos pior preparados da OCDE”	- “o estudo da OCDE”	- “Como disse o Ministro (...), estes resultados não surpreendem – mas não era isso que ele devia constatar. O que devia sublinhar é como são inquietantes. E não se desculpar (...). Tudo isso já nós sabemos. O que precisamos de saber é como é que vamos ultrapassar o pior dos nossos atrasos”
Nº	Há uma discrepância assinalável entre o número de opiniões (muito maior) e de factos.	
Factos	Os factos dizem respeito: a) aos estudantes b) ao país	
Fontes	As fontes associadas são o Relatório PISA (...) e “o ministro da Educação”.	
Opiniões	As opiniões centram-se: a) no enquadramento social b) no estudo	

[texto 2]

No segundo momento da análise, a estas dimensões da contextualização/enquadramento do tema/problema e sua interpretação, associamos, respectivamente, a observação do modo como se constrói a relação do autor com a realidade social e com o próprio enunciado que produz (*conteúdo*), procurando as “marcas que o *dizer* imprime no próprio discurso” (Marques, 2000: 17), por princípio reveladoras dos *sujeitos textuais* aí presentes. Assim, para a microanálise da relação do autor com a realidade social erigimos como estruturante a categoria “metáfora”, enquanto para a da sua relação com o enunciado utilizámos a “modalidade”. Estas categorias foram seleccionadas em função da perspectiva teórico-metodológica que as enforma e decorreram, naturalmente, da parte comum que considerámos existir entre as dimensões a que se reportam (contextualização/enquadramento – relação com a realidade social; interpretação/representação – relação com o enunciado). Passamos a enquadrar os princípios gerais que sustentam a sua conceptualização, bem como os exemplos relativos à sua aplicação.

A metáfora, cuja relevância analítica podemos situar, precisamente, no âmbito da “construção da realidade social” (Fairclough, 2001: 211), é, de acordo com Fairclough (2001: 242), determinante “na estruturação da realidade de uma forma

particular”. Assim, e apesar de, usualmente, ser concebida enquanto recurso estilístico e associada sobretudo à linguagem literária, tem sido possível demonstrar a sua utilidade na análise de todos os tipos de discurso e reconhecer as suas potencialidades na sinalização de aspectos e convenções dos sujeitos sobre o mundo: a observação da forma como um domínio particular da realidade ou da experiência é metaforizado permitir-nos-á, pois, uma aproximação aos valores e preocupações subjacentes a um sujeito – ou, mesmo, a uma cultura (tome-se como exemplo o caso da imprensa) –, acrescentando, a esta consideração, o facto de, como assevera Fairclough (2001: 241), algumas metáforas serem “tão profundamente naturalizadas no interior de uma cultura particular que as pessoas não apenas deixam de percebê-las na maior parte do tempo, como consideram extremamente difícil escapar delas no seu discurso, pensamento ou ação”.

Partindo destes princípios, procurámos, então, **a)** identificar, nos textos, alguns termos e/ou expressões metafóricas/as (ou, pelo menos, que isso nos sugeriram), passíveis de indiciar a perspectiva dos autores relativamente à forma como apreendem a realidade social, almejando, *in limine*, e como instiga Fairclough (2001: 289), “caracterizar as metáforas usadas na amostra discursiva, em contraste com as metáforas usadas para sentidos similares em outro lugar”. De notar que não concebemos a metaforização no sentido (estritamente) gramatical, salientando, sobretudo, termos/expressões que considerámos revestidos/as de um carácter mais ou menos simbólico no contexto em que são enunciados/as. Tentámos, seguidamente, **b)** estabelecer um paralelismo entre estes termos/expressões e (possíveis) âmbitos em que são/podem ser usados/as com sentidos aproximados ou equivalentes, procurando, desta forma – e ultrapassando a simples questão da lexicalização (no sentido em que não existe apenas “por existir”, mas com fundamento) –, evidenciar o(s) domínio(s) privilegiado(s) pelo autor na estruturação da realidade social.

■ **Exemplo:**

Termos e/ou expressões	Âmbito(s) de enquadramento
- “Portugal está no <u>pelotão</u> dos mais fracos” [texto 1]	guerra relação social (poder)
- “ <u>submeter-se</u> ao primeiro «exame»” [texto 1]	adversidade
- “o <u>abismo</u> entre Portugal e a Europa” [texto 2]	pessoal (personalidade)
- “« <u>modesto</u> » desempenho português” [texto 2]	economia/gestão
- “ <u>meio</u> para atingir os seus <u>fins</u> ” [texto 3]	
[texto 4]	

A modalidade, “dimensão da gramática da oração” (Fairclough, 2001: 199) que se enquadra no âmbito da “construção das relações sociais e do eu”, centra-se, portanto, nas propriedades analíticas dos textos associadas à forma como as relações e as identidades sociais são manifestadas e construídas no discurso (Fairclough, 2001: 175). Tratando da relação sujeito-enunciado, ela é reveladora do “comprometimento ou, inversamente, do distanciamento entre produtores e proposições: seu grau de ‘afinidade’ com elas” (Fairclough, 2001: 180) e expressa “la posibilidad que tiene el hablante de introducir sus propias actitudes y su propia perspectiva en el enunciado, tanto en el dominio intelectual como en el dominio emocional” (Calsamiglia Blancafort & Tusón Valls, 1999: 136). Refere-se, em essência, ao *modo* como se dizem as coisas, e torna, assim, claro que “os enunciados posicionam os sujeitos (...) de formas particulares” (Fairclough, 2001: 68), demonstrando a sua afinidade relativamente a uma certa representação de mundo, interseccionada com a significação da realidade e o estabelecimento de uma identidade social no/através do discurso.











No entendimento da modalidade como uma categoria gramatical, a literatura de referência estabelece a sua *realização* através do recurso a elementos como: tipos de frase (‘assertiva’, ‘exclamativa’, ‘interrogativa’, ‘imperativa’); verbos auxiliares modais (nomeadamente ‘poder’ e ‘dever’); tempo e modo verbal; formas não pessoais de verbo (infinitivo, gerúndio, participio); advérbios modais (como ‘provavelmente’, ‘possivelmente’, ‘obviamente’, ‘definitivamente’); e adjectivos equivalentes aos advérbios modais (como ‘provável’ e ‘possível’). Concebe ainda a existência de uma gama um tanto difusa de formas de manifestação de vários graus de afinidade, como sejam indeterminações (‘uma espécie de’, ‘um pouco’, ou ‘uma coisa assim’), padrões de entoação, fala hesitante, e assim por diante. Já no que diz respeito aos seus *tipos*, a modalidade pode ser: epistémica (eixo saber/não saber - eixo certeza/possibilidade, exprimindo graus de certeza, possibilidade ou probabilidade e, assim, afirmando ou negando um saber sobre a realidade: ‘certo’, ‘provável’, ‘duvidoso’, ‘improvável’); deôntica (eixo obrigatório/proibido - eixo permitido/facultativo, exprimindo graus de prescrição, ou não, de um fazer, i.e., dever/não dever: ‘obrigatório’, ‘permitido’, ‘facultativo’, ‘proibido’); apreciativa (recorrendo a adjectivos, advérbios, entoação, exclamação); de vontade (‘querer’, ‘desejar’, ‘procurar’, ‘recusar’); de frequência (‘sempre’, ‘às vezes’, ‘nunca’); de quantidade (‘tudo’, ‘nada’, ‘algo’; ‘todos’, ‘nenhum’, ‘algum’); de espacialidade (‘em todo o lado’, ‘em nenhum lado’, ‘em lado algum’); e expressiva (declarando a emoção do sujeito) (Calsamiglia Blancafort & Tusón Valls, 1999; Fairclough, 2001).

Mas, por se apresentar como um aglomerado de processos e mecanismos nem sempre claramente definidos, “estudiado desde múltiplas perspectivas:

gramaticales, pragmáticas o lógicas, en función del objetivo del analista” (Bisbal, 2006: 37), tornando-se, por isso, “difícil estabelecer tipologias” (Marques, 2006: 156), urge revelar a perspectiva que privilegiámos na análise da relação do sujeito/locutor com o seu enunciado. Assim, procurou-se, **a)** mediante a selecção, no campo das opiniões emitidas pelo autor, de termos e/ou expressões considerados/as passíveis de anunciar o seu grau de afinidade/comprometimento ou descomprometimento (mais ou menos categórico) com as proposições, ensaiar uma determinação de “padrões” no texto – procedimento possibilitado pela identificação de termos/expressões através de cores, com respectiva “legendagem”. Delineado esse processo, procedeu-se à **b)** caracterização, tão específica quanto possível, do(s) tipo(s) de relação que esses/as termos/expressões poderiam pronunciar, por referência a uma grelha de análise, então elaborada, que contempla dimensões relacionais amplamente referenciadas na literatura especializada – como “certeza”, “possibilidade”, “dever”, “vontade”, “apreciação” e “frequência” – e outras que se foram encontrando/instituindo no decurso do processo de análise e a que assentimos também dar lugar: “comparação”, “marcação”, “classificação”, “implicação”. A este ponto, a oportunidade para explicitar que, uma vez mais e tal como aconteceu com a metáfora, não circunscrevemos a modalidade – e, mais especificamente, a sua realização – ao sentido (estritamente) gramatical, e que, não obstante serem tidos em consideração alguns tópicos desse âmbito, destacaram-se, fundamentalmente, termos e/ou expressões que, pela forma como surgem no texto, entendemos capazes de evidenciar a forma como o autor se relaciona com o seu enunciado.

■ **Exemplo** dos dados relativos a estas dimensões de análise:



→ “legendagem” das cores utilizadas para caracterizar o *tipo* de relação do autor com o enunciado e explicitação do sentido em que o concebemos

	Cor	Tipo	Sentido
pré-existentes		certeza	é-se firme e explícito nas asserções
		possibilidade	é apenas provável ou possível
		dever	há uma ordem ou prescrição
		vontade	demonstra-se um desejo, uma intenção
		apreciação	há uma caracterização
		frequência	diz-se quanto ou quantas vezes
encontradas		comparação	há confrontação entre elementos
		marcação	há uma expressão que marca uma diferença de sentido ou há especificidades de linguagem
		classificação	exprime-se um modo de entender, através de uma nomenclatura
		implicação	há um envolvimento pessoal

exercício permitido pela “legendagem”:

Opiniões	Tipo de relação
<p>“Não é surpreendente, mas os investimentos que nos últimos anos o estado tem feito na educação poderia fazer acreditar que melhores «performances» seriam possíveis, tendo em conta o que se passou noutros estados da OCDE”</p> <p>[texto 1]</p>	<p>certeza; apreciação; classificação; possibilidade; marcação</p>
<p>“Como disse o Ministro (...), estes resultados não surpreendem – mas não era isso que ele devia constatar. O que devia sublinhar é como são inquietantes. E não se desculpar (...). Tudo isso já nós sabemos. O que precisamos de saber é como é que vamos ultrapassar o pior dos nossos atrasos”</p> <p>[texto 2]</p>	<p>certeza; <i>marcação</i>; dever; apreciação; <i>implicação</i>; vontade; <i>comparação</i>; <i>classificação</i></p>

Na fase seguinte do procedimento, o objectivo foi, relativamente a cada texto, **c)** reunir todos/as os termos e/ou expressões específicos/as que (na etapa anterior) entendemos perspectivar determinada relação do autor com o enunciado, indicando ainda, complementarmente, o número de vezes que, na totalidade, surgiam – isto é, encontrar o tipo de modalidade mais frequente. Segue o **exemplo**:

Cor	Relação	Expressões	Nº de vezes
	classificação	fragilidades; atrasos; constrangimentos; pistas [texto 3]	4
	possibilidade	podem; pode; por exemplo; pode; pode ser; tendem a; pode ser; podem; pode ser; serão; terão [texto 4]	11

Finalmente, procurou-se **d)** observar se o discurso do autor indicaria uma *matriz* predominantemente *objectiva* ou *subjectiva* de modalidade, seleccionando, no quadro das opiniões, as asserções que considerámos pertinente integrar nesta análise. A literatura do género contempla a distinção entre estes dois tipos de matriz fundamentada na explicitação (ou não), pelo autor, do grau específico de afinidade com uma proposição. Assim, e de acordo com Fairclough (2001: 200), na modalidade *subjectiva* fica explícito esse grau de afinidade (penso/suspeito/duvido/acho), enquanto a modalidade *objectiva* se consubstancia numa ambiguidade de pontos de vista: o seu ou universal? (pode ser/é provavelmente).

■ **Exemplo:**

Matriz objectiva	Matriz subjectiva
<p>- “Tudo isso já nós sabemos. O que precisamos de saber é como é que vamos ultrapassar o pior dos nossos atrasos...”</p> <p>[texto 2]</p>	
<p>- “Bom relacionamento em casa pode ser determinante...”</p> <p>[texto 4]</p>	

Como vimos, e porque “por vezes, para se ter a visão do todo que é o discurso, é preciso fazer estudos mais direccionados para algumas unidades mais pequenas como sejam as palavras ou as frases” (Oliveira & Duarte, 2004: 9), passíveis de revelar pistas (mais ou menos pronunciadas) para a compreensão de alguns aspectos da enunciação, as categorias metodológicas privilegiadas no sentido de caracterizar a posição dos diferentes autores, mantendo os possíveis padrões de objectividade – ancorados na explicitação do significado de que se revestem, para nós, estas categorias, nomeadamente a clarificação do que considerámos na análise –, pretendem constituir, única e exclusivamente, uma proposta, pois, naturalmente, e dada a complexidade e a interactividade inerentes ao objecto de estudo (o discurso, *per se*), poderiam ter sido definidas outras categorias, como também as seleccionadas poderiam ter sido adoptadas na sua formulação original, digamos (i.e., recorrendo aos procedimentos mais “lineares” que a sua natureza gramatical define).

4. Descrição e interpretação de resultados

No ponto anterior, demos conta das diversas etapas do procedimento metodológico utilizado na análise dos textos, cujos resultados específicos fomos apresentando através de breves exemplos retirados de grelhas analíticas evidentemente mais extensas e detalhadas. Entendemos que essas grelhas englobam já, de certo modo, uma matriz interpretativa – eventualmente mais evidente nuns casos do que noutros –, na medida em que o trabalho desenvolvido conduziu, por si só, e espontaneamente, a essa interpenetração. Nesta sequência, e porque, na esteira de Fairclough (2001: 246), se considera que “a análise não pode consistir simplesmente em descrição de textos levada a efeito isoladamente de sua interpretação”, cabe-nos, aqui chegados, proceder a um maior detalhe dos resultados obtidos, sustentando-se esta etapa, fundamentalmente, no cruzamento dos dois momentos previamente estabelecidos para a análise. Passamos, pois, a apresentar alguns **exemplos** mais específicos do modo como, para cada um dos textos, foi realizada a descrição/interpretação dos resultados:

1. Contextualização/enquadramento do tema/problema

Andreia Sanches centra o problema nas dificuldades dos alunos, que “não conseguem” atingir o que seria esperado, sendo mesmo “Os piores entre os piores”. Os argumentos utilizados focalizam-se, essencialmente, na comparação com os outros países que participaram no estudo (de onde Portugal não sai favorecido), passando também pela relação (discrepante) entre os resultados e o investimento económico feito na educação. As causas radicam na escola (ano frequentado, reprovação) e as consequências traduzem-se na desvantagem comparativa do país no que toca à “competitividade” e às oportunidades de emprego e formação, não sendo apresentadas soluções. [texto 1]

1.1 Relação com a realidade social – Categoria : *Metáfora*

José Manuel Fernandes ancora o seu discurso em termos e/ou expressões que consideramos maioritariamente enquadradores de uma concepção de relação social, sobretudo enquanto poder, no sentido do domínio de um sobre outro – em termos comparativos (o *atraso*, a capacidade de *dar o salto*), de recursos materiais (a *riqueza*, o *petróleo*, os *diamantes*) e de hierarquia social (a *bandeira* da maioria, o *condenar*) –, mas também do sentido do mérito (os «cérebros»). Apela também à vertente emocional (a *nudez crua* ou a *crueza*, a inquietação), e muito orientada para um panorama de adversidade/negatividade (começando por essa *nudez crua*, *crueza* e inquietação, passando pelo *abismo* e pelo que está que está *desfeito*, e terminando no *poço onde mal penetra a luz*). Associa ainda o seu dizer a características pessoais, em regra pouco abonatórias (o *desenrascanço*, o laxismo e a falta de exigência) e, isoladamente, aflora campos como a religião (nos *milagres*), a representação (no *protagonismo*) e a economia (no *desperdício*). [texto 2]

2. Interpretação do tema/problema

Isabel Leiria convoca equiparado número de factos e de opiniões. Os factos centram-se, sobretudo, nas palavras expressas pelo Ministro da Educação e abordam principalmente os estudantes (resultados e desempenho – relativamente a este, também características e causas) e as soluções para o problema. As fontes a que recorre são o Relatório e o Ministro da Educação, e as suas opiniões contemplam o estudo (informação que “sugere”), os resultados (características e causas) e os estudantes (características). [texto 3]

2.1 Relação com o enunciado – Categoria : *Modalidade*

2.1.1 tipo(s) privilegiado(s) de relação com o enunciado

Bárbara Wong elege, nas suas opiniões, a *classificação* e a *apreciação*, oscilando entre a *certeza* e a *possibilidade*, embora se concentre ligeiramente mais na última. Foca-se, também consideravelmente, na *marcação*, e menor número de vezes na *comparação*. Nunca recorre ao *dever*, à *vontade*, à *frequência* ou à *implicação*. [texto 4]

2.1.2 matriz predominante

José Manuel Fernandes, apesar de se implicar diversas vezes no que diz (“nós”, “precisamos”, “vamos”, “atrasados”), privilegia a matriz objectiva ao não usar marcas que indiquem que aquele é, em rigor, o seu ponto de vista – apresenta-o, antes, como o de um sujeito colectivo (*nós todos*). [texto 2]

5. **Conclusões**

Delineados os principais focos de atenção dos autores, e estabelecido, desse modo, o “quadro situacional” corporizador da sua presença nos textos, centrámo-nos, enfim – e com vista a ultrapassar o carácter tendencialmente parcial das dimensões analisadas –, no cruzamento, primeiro, dos dados recolhidos em cada uma das fases e, depois, das duas fases, tendo por objectivo o desenho de um cenário global de onde fosse possível extrair conclusões. Cabe-nos aqui salientarmos que, ao aclarar, da forma meramente praticável, o modo como os quatro autores contextualizam e interpretam os resultados dos alunos portugueses no PISA 2000 e

como os seus discursos comunicam a sua relação com a realidade social e com o próprio enunciado – por via de uma metodologia de análise que mobilizou as dimensões e categorias que considerámos susceptíveis de pronunciar, ainda que superficialmente (dada a própria natureza do exercício), a sua significação do mundo e da sociedade e os seus sistemas de conhecimento e de crença –, concebemos a linguagem, acima de tudo, como um caminho exequível rumo a essa clarificação. E avançamos finalmente para a síntese do percurso.

Na contextualização/enquadramento do tema/problema, o foco dos autores não é muito variável: as dificuldades e fragilidades dos jovens e a sua fraca preparação; a comparação dos jovens e/ou do país com os outros jovens e/ou países envolvidos no estudo; a conjuntura económico-social e espaço-temporal desfavorável; os maus resultados; o investimento a que não correspondem; a competitividade gorada. E, partindo, no essencial, da expedição a este *território*, assim centralizador e estruturante, também naturalmente se compreende que a relação que estabelecem com a realidade social, dificilmente isenta da incorporação num cenário de contrariedade e desventura, se congregue, portanto, e de modo fulcral, em domínios como a gestão e/ou a economia, bem como numa concepção de relação social estribada no poder.

Complementarmente, as suas interpretações, sustentadas, ora mais em factos (ou num conjunto de informações que, partindo da representação do próprio autor, é apresentado como facto), ora, sobretudo, em opiniões (como é particularmente o caso do autor do segundo texto) – denunciando o seu carácter mais informativo (textos 1, 3 e 4) ou mais opinativo (texto 2) – dispõem-se, uma vez mais, ao redor de dimensões análogas: o contexto social, o país, os resultados do estudo, os estudantes. Não explicitando o grau de afinidade particular com os enunciados – e cedendo, portanto, lugar à ambiguidade no que concerne ao ponto de vista representado, plasmada numa perspectiva parcial passível de universalização –, os autores, manifestando, no *modo como dizem as coisas*, uma predileção por asserções positivas e negativas, registadas com maior ou menor grau de convicção, revelam a sua apreciação do objecto e a sua maneira de o entender, ora estabelecendo comparações, ora marcando a sua posição e, certas vezes, implicando-se, enquanto parte integrante de um *nós* que fala das preocupações subjacentes às suas convenções sobre o mundo.

Considerações finais

No entendimento da linguagem, antes de mais, como prática discursiva, inscrita numa concreta troca de palavras entre interlocutores, importou-nos, sobretudo – como cremos ter deixado claro nas páginas precedentes –, compreender como os

autores dos textos que seleccionámos fizeram uso dela e com ela estabeleceram contacto, instaurando um espaço (simbólico), um *lugar*, que – consideramos – precede e constitui a sua experiência do mundo. E nesta evidência de que nos tornamos sujeitos “no processo em que somos praticamente obrigados a nos posicionar desta ou daquela maneira, escolhendo estas e não aquelas palavras, usando este tom em vez daquele”, ocupando assim um sítio determinado, *de onde falamos* (Machado e Jacks, 2001: 3), não nos resta senão a convicção de que é, enfim, prestando atenção ao texto, às suas frases e palavras e, sobretudo, à maneira como são exploradas – delimitando, geralmente, poucos espaços, porquanto as suas fronteiras são, muitas vezes, ténues e esquivas –, que se torna possível a interacção com o *outro*, através de uma prática que, fazendo parte da sociedade, é também por ela determinada.

Assim, e precisamente porque só somos alguém em relação ao *outro*, sendo a palavra “uma espécie de ponte lançada entre mim e os outros” (Bakhtin, 1986: 113), o discurso vem desse lugar *de onde falamos* e vai a outro, assumindo-se essencialmente como *derivação*, digamos, mais do que como causa. Enquanto parte, não apenas da estrutura social, mas da vida concreta dos *falantes*, ele mostra-nos, resultando o seu sentido da forma como, em cada acto linguístico, nos colocamos *em situação*.

Na perspectiva de Bordieu (1998: 71), “Os discursos são sempre, em parte, *eufemismos* inspirados pela preocupação de «bem dizer», de «falar como deve ser», de produzir os produtos conformes às exigências de um certo mercado”, e no *mercado* dos discursos de imprensa, em que nos situámos, os *produtos* não estão fora do mundo que ela retrata, sendo, também eles, imperfeitos, complexos, inacabados. Queremos com isto dizer que os textos jornalísticos, ao constituírem, reforçarem ou até mesmo renovarem a (re)produção e/ou (re)criação de concepções e a construção de posições dominantes na sociedade em que circulam, descrevem, simultaneamente, a sua situação sociocultural, significando, não raras vezes, mais do que *dizem*. Em todo o caso, e sobretudo porque “O discurso ficaria petrificado, negar-se-ia a si próprio, se tivéssemos a ideia peregrina de querer explicitar tudo o que significamos” (Marques, 2000:35), a observação é sempre, também ela, parcial, imperfeita, inacabada. A análise do discurso é, evidentemente, algo de muito mais complexo e sofisticado do que o que aqui ensaiámos e os trilhos por onde nos aventurámos mais não constituem do que movediças propostas de reflexão – onde reconhecemos algumas pistas, mas, sobretudo, semeámos interrogações. Ou apenas um fugaz olhar à nossa própria *imagem do mundo*.

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O uso das tecnologias de informação e comunicação aplicadas à educação para escrever e ler no ensino de História: relato de experiências¹

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As tecnologias de informação e comunicação aplicadas à educação – TICE

A invenção da imprensa produziu um grande avanço para a educação tornando as informações mais acessíveis. O ensino deixa de ocorrer somente na presença do professor e torna-se mais individualizado. Séculos se passaram e, atualmente, com o desenvolvimento de tecnologias cada vez mais complexas, os modos de aquisição e trocas de conhecimentos estão sendo modificados. São proporcionadas novas formas de comunicação e interação entre as pessoas no mundo, diluindo gradativamente os limites geográficos e temporais.

A tecnologia tem o potencial de aproximar o real do virtual, o visual do sensorial, o conhecimento acadêmico do operacional, tornando esses ambientes mais interativos, concretos e dinâmicos para a tarefa de aprender com as tecnologias. Vivemos hoje a introdução de novas práticas sociais de leitura/escrita propiciada pelo computador e Internet.

Neste contexto, e para atender às novas exigências da sociedade da informação (Hargreaves, 2001), a escola precisa se modernizar e repensar seu papel. Cabe a ela adaptar-se e inserir-se neste processo de virtualização do conhecimento, que vai além do uso da linguagem oral e escrita, dos recursos do giz, quadro negro e livro didáticos. O novo papel é educar para a multimídia, para o desenvolvimento do conhecimento tecnológico e a aprendizagem cooperativa, mediante à utilização das tecnologias das imagens, dos bancos de dados, das telecomunicações, dos novos produtos de hardware e software, das hipermídias pedagógicas e das redes de computadores (Internet e Intranet) como tecnologia para a educação presencial e à distância.

Assim como Kenski (2003), entendemos que a evolução tecnológica não se restringe aos novos usos de equipamentos e/ou produtos, mas aos comportamentos dos indivíduos que interferem/repercutem nas sociedades, intermediados ou não pelos equipamentos. Neste sentido, nesta investigação usaremos o termo TICE (Tecnologias da Informação e da Comunicação aplicadas à educação), ao referir-nos a toda forma de adquirir, gerar, armazenar, transmitir,

processar e reproduzir informação, todas as ferramentas de comunicação e recursos tecnológicos como vídeo, câmera sendo que, nesta investigação, todas as variáveis e os aspectos envolvidos nesse processo deverão ser de natureza essencialmente pedagógica. Estaremos também igualmente atentas às mudanças que se operam nos sujeitos e nos ambientes que em se faz uso das TICE, conforme assinado por Kenski (2003).

O computador pode ser visto como uma tecnologia educacional ou não. Como observa Cysneiros (2003), acreditamos que apenas o objeto material em si não é suficiente para caracterizar a especificidade da tecnologia. Ou seja, não consideramos que o uso do computador como 'máquina de escrever', calculadora ou artefato, mesmo estando em um ambiente escolar, possa ser educacional. O computador pode ser considerado educacional, quando é parte de um conjunto de *praxes* na escola, no lar ou noutro local com o objetivo de ensinar ou aprender, envolvendo uma relação com um professor ou um aluno. No entanto, o computador não é uma tecnologia educacional quando empregado para atividades sem qualquer relação com ensino e aprendizagem, como o controle de estoque em uma empresa.

Entendemos que o uso do computador como ferramenta mediadora do processo ensino e aprendizagem pode proporcionar mudanças qualitativas na educação, desde que os educadores compreendam, vivenciem, aceitem, flexibilizem as inúmeras possibilidades da ferramenta, adaptando-a de forma a contribuir com a educação.

Nesse sentido, a apropriação das ferramentas tecnológicas acontece de acordo com a necessidade de recursos envolvidos no trabalho a ser executado. Há troca de experiências entre alunos e professores de forma que todos se sentem em processo de aprendizagem natural, permitindo experimentar, cometer enganos, explorar e descobrir. Cada participante, dessa forma, busca seu próprio caminho. E, no processo final, a sensação é de que o trabalho não está pronto, porque está em permanente construção. O aluno sente-se confiante. Cada um pode adequar-se às suas próprias necessidades de trabalho, permitindo maior motivação. Há respeito ao ritmo de cada participante e estímulo à troca entre colegas. Isso permite a cooperação que se caracteriza pela coordenação de pontos de vista diferentes, pelas operações de correspondência, reciprocidade ou complementaridade e pela existência de regras autônomas de condutas de respeito mútuo.

As propostas curriculares para o ensino de História, como o ensino de outras disciplinas, teria muito a ganhar com a implementação efetiva de ações pedagógicas mediadas pelas tecnologias de informação e comunicação na

perspectiva de se repensar as metodologias que favoreçam a formação de sujeitos letrados.

A escola e o ensino de História, em especial, precisam acompanhar o ritmo intenso de modificações pelo qual vem passando nossa sociedade, sob pena de transmitir informações e conteúdos já ultrapassados. Isso significa que as aulas de História devem incorporar os temas e as inovações tecnológicas com os quais os alunos já lidam no seu cotidiano.

A utilização direta dos diversos tipos de documentos históricos nos processos de ensino e aprendizagem, proporcionados pelas facilidades das TICE, pode auxiliar na necessária transformação da estrutura do ensino de História, incorporando a idéia de que essa é uma disciplina viva e construída a partir do presente. Ou seja, uma 'visita virtual' ao museu do Louvre ou uma busca de documentos antigos na Internet são atividades muito mais dinâmicas, produtivas e vivas que muitas propostas mais tradicionais.

Estas atividades abrem ao aluno a porta da pesquisa, da autonomia face ao conhecimento, tornando-o agente da própria formação, ao mesmo tempo em que relativizam o papel de único detentor do conhecimento atribuído ao professor. Dessa forma, as TICE oferece a possibilidade de se utilizar o computador não apenas como instrumento de representação que auxilie na aprendizagem de conteúdos programáticos, mas também como estimulador da pesquisa e da criação de hipertextos.

As contribuições metodológicas, decorrentes das tecnologias da informação e comunicação, são importantes elementos para o fazer histórico. Nesse sentido, a utilização do computador, aliado há metodologias de ensino nas quais o aluno passa a ter um papel distinto do tradicional 'ouvinte atento', mostra-se como um recurso didático para o fazer cotidiano da sala de aula. A participação dos alunos no processo de ensino e aprendizagem é potencializada, eles são estimulados a desenvolver atividades de pesquisa vinculadas ao ensino de História, e o papel do professor passa a ser o de orientador/mediador do processo de ensino e aprendizagem, e não mais o proprietário do conhecimento (Ferreira, 2004).

Nesse processo de transformação, o professor de História ocupa um papel chave. É ele quem, efetivamente, implementa as propostas de ensino em suas salas de aula e influencia a visão que os alunos construirão acerca dessa disciplina. Dessa forma, não se pode falar em reformulação da escola sem se levar em conta o professor, suas concepções sobre a Educação, o ensino de História e sua prática. É justamente por meio de sua ação que a inovação se faz presente.

É importante, portanto, que os professores desenvolvam uma postura crítica diante das TICE, repensando sua prática docente, buscando descobrir novas

possibilidades de uso para este recurso. Nesse sentido, não basta ser um usuário da Internet e/ou saber utilizar o editor de texto, bem como dominar o computador a partir da participação em treinamentos estritamente técnicos para o seu uso. O professor precisa ser preparado pedagogicamente para inserir a tecnologia em suas práticas educacionais, seja na graduação ou em outras oportunidades.

É preciso enfatizar, mais uma vez, que utilizar as TICE no ensino de História não significa obrigatoriamente melhorar a qualidade da aprendizagem nessa disciplina. De nada adianta dar uma aparência de modernidade ao ensino de História, se os conteúdos e os métodos continuarem os mesmos.

Como professores de História, acreditamos que as TICE propiciam a participação do educando na construção do conhecimento, torna o professor mediador do processo de ensino e aprendizagem, possibilitando uma nova relação professor-aluno-conhecimento.

Um exemplo claro dessa nova relação é a internet-professor-aluno. As possibilidades de uso da Internet como ferramenta educacional estão crescendo e os limites dessa expansão são desconhecidos. A cada dia, surgem novas maneiras de usar a Internet como recurso para enriquecer e favorecer os processos de ensino e aprendizagem. Da mesma forma, ela não deve ser simplesmente uma versão ampliada dos atuais métodos de pesquisa e busca de informação, mas sim uma ferramenta de complementação que possa enriquecer e contribuir para uma melhoria na sua qualidade, valorizando o papel do professor como mediador e orientador do processo de busca, seleção e utilização da informação relevante, bem como no processo de comunicação das comunidades escolares entre si.

Em nossa sociedade contemporânea, globalizada, as TICE são importantes meios que as escolas podem usar para dinamizar os processos da leitura e da escrita. Esse movimento pode contribuir para inserir os educandos nos processos de inclusão digital do mundo contemporâneo. Paulatinamente, os educandos ao trabalharem nas escolas com pesquisas na internet, produção de textos individuais e coletivos nas ferramentas do próprio computador estarão ampliando suas experiências de letramento e construindo saberes necessários para relacionar-se como cidadãos ativos na sociedade atual. Nesse sentido, a seguinte afirmação de Ribeiro (2007) corrobora a importância da incorporação das novas tecnologias nas práticas de leitura:

Considerando a sociedade um organismo marcado pelo digital, novas formas de leitura devem ser consideradas, a fim de que se detone um processo educativo de alfabetização e letramento significativo, que leve em conta a multiplicidade tecnológica que hoje se apresenta e que não pode ser negada (Ribeiro, 2007, p.87)

As TICE, numa compreensão mais alargada, podem ser compreendidas

como novos portadores de textos nas sociedades do início do século XXI. Ler e escrever no computador pode significar para os educandos estar interagindo e ampliando as possibilidades de pesquisar, por exemplo enciclopédias virtuais, relacionar – se com a escrita e o texto-iconográfico, com o texto-imagem-ação (a ferramenta fílmica). Ou seja, a partir do uso das TICE pode – se dizer que o leque de contato com ferramentas que vão ampliar e facilitar a construção do hábito e de novas práticas de leitura e escrita pode ser quase ilimitado. Essas práticas, podem inclusive ser socializadas quase instantaneamente ao seu término com colegas de outras salas, escolas e cidades. Ler e escrever a partir das TICE pode se tornar então uma prática para ser construída em rede, socializadora, superando desafios temporais e espaciais.

Pode – se afirmar que aprender a ler e escrever usando as TICE é hoje parte integrante do fazer educativo da práxis dos Historiadores – Educadores. Não só no que se refere ao movimento de codificação e decodificação da linguagem em si mas também no que este processo pode contribuir para ampliar na leitura e compreensão de textos históricos, na escrita dos mesmos e ainda da leitura de documentos que os alunos pesquisarão na internet.

Mais especificamente sobre o movimento da escrita no computador Soares (2002) faz a seguinte afirmação:

(...) a tela, como novo espaço de escrita, traz significativas mudanças nas formas de interação entre escritor e leitor, entre escritor e texto, entre leitor e texto e até mesmo, mais amplamente, entre o ser humano e o conhecimento. (Soares, 2002, p.151)

Sabe – se que esse processo de reflexão e práticas é relativamente novo no cotidiano dos Educadores – Historiadores e alunos e que está em construção. Em grupo e diante do computador, a escrita não é mais um pensar solitário mas torna-se um pensar social na medida em que os alunos/escritores colocam e debatem suas idéias procurando completar o pensamento organizando gradativamente no texto.

O blogue como ferramenta para o ensino de História

Blogue é a abreviatura de weblog. O termo weblog foi criado por Jorn Barger. De acordo com Gomes (2005) um weblog é uma página na Web que se pressupõe ser atualizada com grande frequência através da colocação de mensagens – que se designam “posts” – constituídas por imagens e/ou textos normalmente de pequenas dimensões (muitas vezes incluindo links para sites de interesse e/ou comentários e pensamentos pessoais do autor) e apresentadas de forma cronológica, sendo as mensagens mais recentes normalmente apresentadas em primeiro lugar. A estrutura natural de um blogue segue portanto uma linha cronológica ascendente.

Os blogues podem ser utilizados para comunicar, discutir e analisar assuntos além de possibilitar o contacto entre pessoas distantes que partilham ideias e objetivos comuns. A acrescer a tudo isto está o fato de poderem ser criados e mantidos facilmente sem requerer nenhum conhecimento de programação para a Web.

Ao contrário da WebQuest, o blogue é uma ferramenta que foi concebida sem fins educativos. No entanto, vem sendo cada vez mais utilizado na educação abrangendo uma elevada diversidade de abordagens educativas. O blogue pode ser criado pelos professores, alunos, coordenadores, diretores entre outros. Há blogues de autoria coletiva, focalizados em temáticas de disciplinas específicas e outros que procuram alcançar uma dimensão transdisciplinar. Há blogues que se constituem como portfólios digitais do trabalho escolar realizado e blogues que funcionam como espaço de representação e presença na Web de escolas, departamentos ou associações de estudantes. O leque de possibilidades de utilização e o número de professores e alunos envolvidos vem crescendo cada vez mais.

Gomes (2005) difere a utilização dos blogues na educação enquanto recurso pedagógico e enquanto estratégia pedagógica. Enquanto recurso pedagógico os blogues podem ser: um espaço de acesso a informação especializada e um espaço de disponibilização de informação por parte do professor. Enquanto estratégia pedagógica os blogues podem ser: um portfólio digital, um espaço de intercâmbio e colaboração, um espaço de debate – role playing e um espaço de integração.

Acreditamos que os blogues utilizados no ensino, quando considerados como estratégia pedagógica, podem proporcionar um grau maior de interatividade e colaboração pois permite uma maior interlocução e troca entre alunos e professores / alunos e alunos / professores e professores.

Além de possibilitar a troca de ideias e de informações, o blogue também é um excelente meio para divulgar trabalhos desenvolvidos pelos professores ou pelos alunos. A maioria dos alunos possuem computadores em casa e/ou na escola. Motivá-los a produzir trabalhos que possam ser vistos e avaliados por outras pessoas ou pedir que os trabalhos sejam disponibilizados pode trazer benefícios para toda turma. Neste sentido, podem promover o respeito pelos trabalhos de cada um proporcionando um crescimento cooperativo.

Para os professores, o blogue pode ser usado como uma extensão da própria aula, onde ele pode indicar tarefas para os alunos, outras referências bibliográficas, materiais de consulta entre outras inúmeras possibilidades.

Concordamos com Barbosa e Granado (2004, p. 72) que os blogues podem, por exemplo, trazer uma valorização da cultura local e das tradições típicas de uma

região. Além da necessidade de pesquisar informação sobre estes assuntos, os alunos poderão compreender que as raízes culturais são valorizadas por outros e adquirirão, desta forma, uma nova visão face ao mundo que os rodeia.

Podem ser também, fontes documentais importantes para o ensino de História. Destacamos alguns exemplos: o blogue 'Where Is Raed'² foi ao longo do período da guerra do Iraque o epicentro da informação e das opiniões sobre os acontecimentos em Bagdade e suas repercussões. O blogue 'História e Ciência' traz diferentes concepções de História ao longo dos tempos e uma abundante referência bibliográfica.

Ao possibilitar refletir e analisar o próprio texto construído, o blogue pode se tornar uma boa estratégia para melhorar e potencializar a escrita. A composição do texto e a tomada de consciência de que poderia ter feito melhor ensinam a auto avaliação crítica e positiva do trabalho.

Relato de uma experiência

Abaixo relatamos uma experiência de utilização do blogue como uma estratégia de leitura e escrita.

Esta sequência didática mediada pelas TICE foi realizada na Escola Municipal Professora Eleonora Pieruccetti, localizada no bairro Cachoeirinha em Belo Horizonte/ Brasil. Essa escola atende alunos do ensino fundamental a partir de dez anos de idade.

Esta escola é integrante do projeto 'Escola Parceiras'³ que tem como objetivo de promover ações que pretendem aproximar o que se realiza na academia com o que se realiza nas escolas, e podem se constituir numa experiência bastante reveladora de novas possibilidades de ações educativas que tratem de modo dialógico a teoria e prática no ensino da História. Nesse sentido, estaríamos buscando formas de relacionar teoria e prática, dimensões de formação que tem sido vistas e, muitas das vezes tratadas de forma dicotômica.

Nas escolas da rede municipal de ensino de Minas Gerais o uso do laboratório de informática ainda é pequeno. Em muitas escolas faltam recursos e a prática não consta na rotina escolar dos professores.

O trabalho foi desenvolvido na disciplina História com alunos de uma turma de final de segundo ciclo (5ª série). A turma é composta por 30 alunos com idade entre 10 e 12 anos. São alunos moradores do bairro Cachoeirinha, Nova Cachoeirinha, Santa Cruz, Parque Riachuelo, Aparecida, entre outros bairros adjacentes à escola. A turma possui alunos que se destacam no aproveitamento escolar e alunos que apresentam muita dificuldade cognitiva, além de ter um aluno com necessidades especiais.

Os alunos desta turma estudavam acerca da temática 'o homem primitivo' e no intuito de potencializar a compreensão da mesma, planejou-se uma intervenção na sala de informática.

A sala de informática da escola conta com 17 computadores o que permite um trabalho em duplas ou trios. A vantagem de se trabalhar em grupos é possibilitar a socialização dos conhecimentos adquiridos, a troca de informações, ou seja, a ajuda de um aluno a outro na aprendizagem de novos conceitos.

O objetivos da sequência didática descrita foi desenvolver um trabalho de História mediado pela tecnologia; promover a autoria dos alunos; construir um conjunto de informações sobre assuntos relacionados ao homem primitivo e divulgar as informações aos outros alunos do mesmo ciclo.

Acreditamos que a utilização do laboratório de informática deve ser precedida de um planejamento metodológico. É necessário também combinar anteriormente com os alunos o que será feito e qual o objetivo esperado.

Uma estratégia adotada ainda em sala de aula foi o 'combinado' de regras para o comportamento dos alunos no laboratório de informática. Sabemos que o deslocamento de um ambiente para outro deixa os alunos ansiosos e agitados.

Outra estratégia foi dividir a turma em 6 grupos. Cada grupo recebeu um sub-tema (Fogo, pintura rupestre, alimentação, moradia, trabalho e liderança e aprendizagem) e com o auxílio da internet iria pesquisar sobre o mesmo e registrar com imagens e textos as informações coletadas.

A turma foi acompanhada ao laboratório de informática onde foi orientada a procurar, em um site de buscas, informações sobre o tema divulgado em sala de aula. Os alunos selecionaram textos e imagens sobre o assunto e salvaram essas informações em pastas específicas. Conforme orientação prévia, os alunos produziram textos ilustrados sobre o assunto, utilizando o editor de textos do linux.

Ao final da aula, muitos grupos conseguiram cumprir as etapas mostrando um trabalho de qualidade. Os professores que acompanharam a turma relataram algumas dificuldades: Problemas no sistema (em alguns computadores o editor de textos não abria, não se conseguia salvar as informações na área pública); agitação da turma, falando muito alto e andando pela sala; alguns alunos sem intimidade com o computador.

Apesar dessas dificuldades, os professores avaliaram que a atividade foi positiva, pois houve o aprendizado de pesquisar na internet, escrever textos utilizando um editor, trabalhar fontes (tamanhos, cores, outros recursos), dividir tarefas, socializar informações, entre outros.

Foi construído um blogue⁴ para que os alunos comentassem a experiência. O blogue foi apresentado aos alunos que responderam às perguntas sob a forma de

comentários. As respostas dos alunos no blogue dão uma dimensão da importância do trabalho mediado pela tecnologia, pois todos avaliaram a atividade como positiva, como exemplificamos a seguir, ressaltando dificuldades normais do trabalho, na busca de imagens, informações, em lidar com os recursos do computador.

Eu gostei de fazer muito o trabalho que fizemos, pois adoro muito historia desde da 4 serie.(...) por mim o trabalho no laboratorio de historia esta tudo bem está ate muito legal,estou gostando!! Aprendi muito com isso...Obrigado por me ensinar professores... (aluna 1)

Eu gostei de fazer o trabalho porque a gente buscou mais informações sobre o que a gente já tinha estudado e interresante por que a gente teve essas informações mais detalhadas sobre esse assunto. (aluna 2)

Foi muito legal porque nos ajudou a aprender mais o tempo antigo. (aluna 3)

Conclusão

O computador, como qualquer outro recurso tecnológico usado nas escolas, por si só não é capaz de fazer milagres. Ele é ferramenta a ser usada de acordo com um planejamento, que norteie a prática docente, sendo indissociável a uma metodologia de ensino.

Entretanto, a adoção dessa opção pelo educador, certamente, exige um nível de conscientização e envolvimento significativo na efetiva elaboração de um novo fazer pedagógico (baseado na 'revisão' da sua prática pedagógica antiga), mesmo sob os riscos de se tornar um processo mais demorado e muito mais desafiador, porque obriga a inevitáveis rompimentos com situações já acomodadas.

Como educadores inseridos nesse contexto, não pretendemos fazer uma apologia acrítica do uso da informática na educação. O computador não pode ser encarado de forma ingênua, como sendo a solução para os problemas da escola. Mas as questões a serem repensadas na escola, hoje, independem do uso efetivo da informática na sala de aula, no entanto, sofrem grande influência quando há sua utilização.

O que muitas vezes é desconsiderado, em grande parte dos debates e discursos, a favor ou contra, sobre computadores nas salas de aula, é o caráter democrático desses recursos tecnológicos, quanto ao acesso a informações de todos os tipos - científicas, artísticas, econômicas, históricas, religiosas abertos a todos quantos quiserem recorrer a essas informações e fazer uso delas. Ignorar os recursos e possibilidades de aprendizagem que essa tecnologia oferece é deixar que todo esse ambiente fique à disposição do mercado de consumo e da superficialidade.

Notas

¹ Pesquisa de doutorado em andamento intitulada “A construção de um grupo colaborativo visando à utilização das TICE no desenvolvimento profissional de professores de História da RME/BH” sob orientação da professora Lana Mara C. Siman realizada na Faculdade de Educação da Universidade Federal de Minas Gerais. A construção deste texto contou com a ajuda de todos os integrantes do grupo.

² http://dear_raed.blogspot.com/

³ Extraído do Projeto LABEPEH promove DIÁLOGOS: Integração Extensão, Pesquisa e Ensino de História na formação de professores E. F. Centro Pedagógico/ Faculdade de Educação 2007.

⁴ <http://5cempep.blogspot.com>

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Da Leitura à Escrita: A Tomada de Notas (TDN) como Estratégia

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1. Introdução

O presente texto, centrado na tomada de notas (TDN) enquanto estratégia de leitura funcional e ponto de partida para o desenvolvimento de competências de expressão escrita, tem por base as conclusões de um trabalho desenvolvido entre 2002 e 2007 (Balula, 2007). Partimos também da convicção de que é necessário desenvolver investigação que aponte caminhos para uma alteração das práticas, nomeadamente ao nível de estratégias de leitura, de modo a promover uma maior adequação às exigências que actualmente a vida em sociedade coloca.

Fazemos parte de uma sociedade em que o acesso ao conhecimento se está a manifestar como uma questão muito importante para todos, atendendo às implicações que tem, quer para os indivíduos, quer para as nações. Quanto mais a Sociedade do Conhecimento evolui, maiores necessidades apresenta o Homem. Para aceder à grande quantidade de conhecimento que a sociedade lhe proporciona, precisa de estar preparado, ou então fica cada vez mais afastado dessa mesma sociedade, que depende da criação desse conhecimento, bem como da sua transmissão, disseminação e utilização.

A alfabetização é, portanto, a primeira condição para que o homem moderno possa participar na sociedade e assim construa conhecimento, que lhe permitirá exercer uma cidadania consciente, na plenitude dos seus direitos e deveres. No entanto, para termos cidadãos capazes de usufruir plenamente das vantagens da Sociedade do Conhecimento, é necessário promover o desenvolvimento de competências que ultrapassem a mera alfabetização. Torna-se indispensável desenvolver neles competências que lhes permitam processar a informação a que têm acesso.

Os resultados que os vários estudos sobre a literacia em Portugal apresentam, bem como os números sobre a realidade do abandono escolar precoce, traçam um panorama que nada tem de positivo e tornam imprescindível que a sociedade portuguesa, em geral, e os seus principais responsáveis, em particular, reflectam e actuem, de forma a inverter a situação desfavorável em que o país se encontra.

Perante esta constatação, a sociedade espera que a Escola seja a primeira instituição a dar resposta a estes desafios e, por isso, «o processo de ensino aprendizagem tem necessidade de uma ligação constante e estreita com o mundo exterior, com a prática, com os problemas concretos com que se debate a sociedade» (Moderno, 1995, p. 32).

A leitura apresenta-se como uma actividade que é determinante em toda a vida do indivíduo, quer no que diz respeito à sociedade em geral, quer no que diz respeito à Escola em particular. Daí que se imponha uma nova atenção ao ensino/aprendizagem da leitura.

Ora, ler para recolher informação é uma das modalidades de leitura mais imediatamente úteis, ao longo de toda a escolaridade (Ensinos Básico, Secundário e Superior) e também de toda a vida. Por conseguinte, importa destacar a modalidade de leitura que maior impacto tem neste processo: a leitura funcional.

Por conseguinte, a leitura funcional é uma das bases da aprendizagem escolar, «pois com ela se obtém informação necessária para ampliar o conhecimento e dar resposta às necessidades de formação e de desenvolvimento do indivíduo.» (Antão, 2000, 27).

Deve-se, portanto, procurar levar os alunos a adquirir e desenvolver estratégias de leitura funcional susceptíveis de serem utilizadas na escola (nas diversas áreas curriculares) e fora da escola (no contexto socioprofissional), capazes de contribuir positivamente para a construção do conhecimento.

2. Enquadramento teórico

2.1. A leitura e a Sociedade do Conhecimento

Nos princípios do século XXI, habituámo-nos a ouvir falar de uma nova concepção da economia, de novos paradigmas que a acompanham e definem, da era da informação e da era da gestão do conhecimento. Hoje, desde o mais humilde cidadão de um país medianamente desenvolvido, até aos governantes das nações mais desenvolvidas, todos sentem, simultaneamente, os benefícios e as consequências mais desagradáveis destas alterações.

A comunicação à distância imprimiu à sociedade actual um ritmo de pensamento/acção de tal modo acelerado que não se compadece de quem não o acompanha.

Trata-se de evidências que não são escamoteáveis e para as quais os cidadãos dos países desenvolvidos não podem deixar de estar preparados, sob pena de, pura e simplesmente, serem marginalizados pela sociedade por falta de meios legítimos de sobrevivência (trabalho legal).

Como diz Quéau (2001, p. 413), «O acesso à informação torna-se um factor chave na luta contra a pobreza, a ignorância e a exclusão social». Mas, o mais importante parece ser, não a informação em si, já que ela está acessível em rede, mas sim a capacidade de a apreender, compreender e transformar em Conhecimento. Por isso, «é importante ensinar a saber enfrentar a evolução do conhecimento científico e tecnológico, em vez de ensinar apenas aquilo que já é conhecido» (Martins, 2002, p. 11).

O fenómeno de globalização que tem caracterizado o percurso recente das sociedades e os avanços tecnológicos no domínio da informação fizeram emergir novas necessidades ao nível da comunicação (Canha & Alarcão, 2004) e realçaram o papel da Língua Materna como pilar estrutural da formação nos tempos actuais.

Da Escola, a sociedade espera que se organize à volta das aprendizagens fundamentais, ou seja, daquilo que, ao longo de toda a vida, será para cada indivíduo a fonte do conhecimento (Delors, 1996). Saberes básicos ou competências essenciais passaram, assim, a ser as apostas para os novos desafios da Sociedade do Conhecimento, que se impõe cada vez com mais firmeza. E a leitura compreensiva tem aqui um papel que nos cabe explorar.

A importância do acesso à Informação e ao Conhecimento é um dado adquirido na sociedade actual e a língua escrita continua a ser uma fonte de informação privilegiada, o que torna a leitura fundamental.

Os primeiros anos de vida são essenciais para o sucesso na aprendizagem da leitura e também da escrita. Como dizem Cassany, Luna e Sanz (1997, p. 208), «En conjunto, los familiares y el entorno transmiten subliminarmente una actitud definida hacia la lectura.»

A leitura deve ser abordada como uma questão de equipa, por todos os professores, em todas as etapas e por todas as escolas. Como nos diz Solé (1998, p. 177): «Aprender a leer requiere que se enseñe a leer. El modelo de lector que ofrece el profesor, y las actividades que propone para la enseñanza y el aprendizaje de la lectura no son un lujo, sino una necesidad.»

Solé (1998, p. 198) diz-nos ainda que aprender a ler significa aprender a encontrar sentido e interesse na leitura. Significa aprender a ser activo perante a leitura, a ter objectivos para ela, a autointerrogar-se acerca do conteúdo e acerca da própria compreensão. Significa ainda ser curioso e aprender a exercer um controlo sobre a sua própria aprendizagem. Estamos perante uma concepção de leitura como compreensão.

Assim, o conteúdo e a estrutura do texto, por um lado, e as motivações do leitor, o tempo de que dispõe, o espaço em que se encontra, por outro, determinam modalidades de leitura variadas.

Depois de analisarmos as características da Sociedade do Conhecimento e a forma como se entende a leitura actualmente, chegamos à conclusão de que esta pode ser o primeiro factor condicionante de uma aprendizagem e enriquecimento pessoal permanentes e necessários.

Para isso, o leitor terá que se envolver na actividade de leitura de forma a construir sentido, em constante confronto com os seus conhecimentos e experiências, podendo, simultaneamente, daí retirar prazer.

Mas é a leitura para recolha de informação que, entre as diversas modalidades, assume um papel preponderante na Sociedade do Conhecimento.

2.2. Da leitura funcional à escrita: a tomada de notas como estratégia

Ler para recolher informação é uma das modalidades de leitura mais imediatamente úteis, ao longo de toda a escolaridade (ensinos Básico, Secundário e Superior) e também de toda a vida. A capacidade de uma rápida e eficiente busca de informação reveste-se, assim, de particular interesse.

A leitura funcional deve ser entendida como uma actividade estratégica que a Escola, em geral, e a área curricular disciplinar de Língua Portuguesa, em particular, devem procurar desenvolver nos alunos.

O ensino/aprendizagem da leitura funcional e o desenvolvimento de competências neste domínio implicam trabalhar o recurso a estratégias como o sublinhar informação relevante (SIR) e a tomada de notas (TDN).

O SIR consiste em destacar as partes mais importantes do texto para poder recuperar mais rapidamente o sentido de todo o texto. A análise e avaliação necessárias para determinar o que deve ou não deve ser sublinhado facilita, desde logo, a sua retenção.

Por sua vez, a TDN é uma estratégia complexa através da qual um indivíduo apreende a informação essencial contida no texto e a regista de uma forma abreviada, numa situação precisa e tendo em conta um objectivo de trabalho bem determinado. A TDN, ao mesmo tempo que exige atenção, também ajuda a mantê-la e favorece a concentração em relação à actividade e aos objectivos que se pretendem atingir, sendo essencial para a aprendizagem, em geral, e para a apropriação de novos conhecimentos, em particular.

O produto da TDN, sendo sempre constituído por informação seleccionada e condensada, pode variar em tamanho, em função de diferentes objectivos, em função da organização espacial, das cores, em função da sua origem e também

em função do seu autor. Isto leva a que diferentes modalidades de TDN possam evidenciar diferenças ao nível da síntese da informação, da organização dos dados recolhidos e da ligação ao texto fonte.

Conclui-se assim que o SIR e a TDN são estratégias centrais de uma actuação destinada a favorecer o desenvolvimento da compreensão ao nível da leitura funcional, que devem ser utilizadas conjuntamente.

A Sociedade do Conhecimento exige de todos uma actuação estratégica face à informação e ao conhecimento. A Escola, em geral, e a área disciplinar de Português, em particular, devem proporcionar a todos os alunos o desenvolvimento de competências de pesquisa, tratamento, selecção e organização da informação necessárias para que possam, em todas as situações da sua vida, em contexto escolar e extra-escolar, seleccionar e processar a informação e o conhecimento relevantes, de modo a responderem aos desafios que a sociedade em que se inserem lhes coloca.

A leitura funcional é um dos domínios que se inserem no que acabámos de dizer. E o recurso a estratégias como o SIR e a TDN, que estão ao serviço desta modalidade de leitura, pode ser incrementado na área curricular disciplinar de Português, de modo a favorecer a aprendizagem nas diferentes áreas curriculares, disciplinares e não disciplinares.

Com este objectivo essencial em vista, concebemos, implementámos e avaliamos um percurso didáctico associado ao ensino/aprendizagem da língua portuguesa, mas com repercussão no sucesso escolar do aluno e na sua formação para a vida em sociedade, de modo a desenvolver competências que favoreçam uma aprendizagem permanente.

3. O estudo desenvolvido

3.1. Questões investigativas e objectivos do estudo

Para o nosso estudo formulámos as seguintes questões de investigação:

- Será possível definir linhas directrizes de um ensino de Língua Materna que promova o desenvolvimento de competências em leitura funcional que permitam a recolha e tratamento de informação numa perspectiva multidisciplinar?

- Que impacto poderá ter um conjunto de actividades didácticas, construído com base nessas linhas directrizes e aplicado em aulas de Língua Portuguesa do 3º Ciclo do Ensino Básico, sobre o sucesso escolar dos alunos nesta disciplina e noutras do seu currículo?

Assim, com este estudo, pretendemos:

- Definir linhas directrizes de um processo de ensino da Língua Materna orientado para o desenvolvimento de competências de leitura funcional,

associadas à recolha e tratamento de informação numa perspectiva multidisciplinar;

- Implementar actividades, definidas com base nessas linhas directrizes, em aulas de Língua Portuguesa do 3º Ciclo do Ensino Básico;

- Avaliar o impacto dessas actividades no aproveitamento dos alunos em Língua Portuguesa e noutras disciplinas do seu currículo.

O primeiro objectivo está relacionado com a primeira questão de investigação. O segundo e o terceiro objectivos estão relacionados com a segunda questão de investigação.

3.2. Metodologia de Investigação

Na realização deste estudo, optámos por uma abordagem metodológica de tipo qualitativo. Esta escolha prende-se com a natureza das questões de investigação e com o facto de a investigação qualitativa decorrer no ambiente natural e ser descritiva, procurando desenvolver a compreensão da problemática em estudo (Bogdan & Biklen, 1994).

O estudo desenvolvido no âmbito deste projecto de investigação corresponde a um estudo de caso, levado a cabo com uma turma do 9º ano de escolaridade, dado que se “analisa, de modo intensivo, situações particulares” (Pardal & Correia, 1995, p. 17) e consistiu na concepção, implementação e avaliação de um percurso didáctico centrado no desenvolvimento de competências em leitura funcional com recurso a duas estratégias essenciais: o SIR e a TDN.

3.3. Principais resultados obtidos a partir da análise dos dados

Neste estudo de caso procurámos respostas para as questões de investigação com base na análise dos dados obtidos a partir da realização de uma experiência que compreendeu vários momentos, agrupados em duas unidades didácticas. Esta experiência foi implementada em aulas de uma turma do 9º Ano de Escolaridade, com dezanove alunos, ao longo do ano lectivo de 2004/05, sendo integrada na planificação da área curricular disciplinar de Língua Portuguesa, embora as actividades realizadas se relacionassem também directamente com a área curricular de História e, indirectamente, com as outras áreas curriculares.

Para levar a cabo esta experiência, preparámos, testámos, revimos e utilizámos um conjunto de materiais: dois questionários, planificações de duas unidades didácticas, materiais utilizados nessas unidades e três testes. Preparámos e realizámos também uma entrevista ao professor da turma em que foi desenvolvida a experiência.

A partir da realização desta experiência recolhemos um conjunto considerável de dados. A análise e interpretação dos dados recolhidos, considerados mais importantes, foram organizadas nos seguintes grupos: caracterização dos alunos, desempenho dos alunos em termos de conhecimentos sobre leitura funcional e desempenho dos alunos em termos de recurso ao SIR e à TDN em tarefas propostas nos testes.

3.3.1. Características dos alunos

Os dados relativos às características dos alunos foram obtidos a partir das respostas dadas a parte do primeiro questionário.

Da sua análise, foi possível depreender que a maioria dos alunos tinha a idade previsível (entre catorze e quinze anos), tinha residido sempre em Portugal, inseria-se em agregados familiares de estatuto socioeconómico médio, privilegiava, como actividades de tempos livres, “ouvir música” e “ver televisão” e raramente se dedicava a “ler” ou a “ir ao teatro” e valorizava sobretudo as áreas curriculares disciplinares de Língua Portuguesa e de Matemática (independentemente do gosto pessoal por elas ou do grau de facilidade que lhes atribuía).

3.3.2. Desempenho dos alunos em termos de conhecimentos sobre leitura funcional

Procurámos também construir uma imagem sobre os conhecimentos efectivamente adquiridos e/ou desenvolvidos pelos alunos relativamente à leitura funcional, ao longo da primeira parte da experiência em que participaram.

Para isso, procedemos à avaliação das respostas a dois exercícios do Teste 1 e do Teste 2, verificando a conformidade entre as respostas esperadas pelo professor e as respostas fornecidas pelos alunos.

A partir da análise destes dados, verificámos que os alunos apresentavam melhoria ao nível dos conhecimentos sobre as finalidades de algumas modalidades de leitura (leitura básica, leitura recreativa, leitura informativa, leitura funcional e leitura integral) e sobre a importância do recurso ao SIR e à TDN em actividades de leitura funcional. Contudo, continuaram a manifestar alguma dificuldade em reconhecer o importante papel desempenhado pelo leitor na compreensão na leitura.

A análise destes dados revelou que os melhores resultados foram conseguidos em relação aos conhecimentos que tinham estado no centro da intervenção didáctica, que teve uma forte componente prática no âmbito do SIR e da TDN.

3.3.3. Utilização do SIR e da TDN nos testes

Os dados relativos à utilização do SIR e da TDN pelos alunos que participaram na experiência correspondem a respostas dadas por eles a alguns exercícios dos três testes que foram aplicados.

Analisámos as respostas aos exercícios centrados no SIR, tendo em conta duas categorias: “O que sublinharam” e “Como sublinharam”.

As respostas aos exercícios relativos à TDN foram analisadas tendo em conta duas categorias: “Notas elaboradas pelos alunos” e “Como tiraram notas”.

Na análise das notas elaboradas pelos alunos, tivemos em consideração o suporte em que as notas tinham sido registadas (folha em que lhes foi apresentado o texto ou folha de resposta), a quantidade de notas que cada aluno tinha redigido, a sua relação com o texto que lhes tinha servido de fonte e o tipo de notas.

Para a categoria “Como tiraram notas”, verificámos os seguintes aspectos: material utilizado para registar as notas (lápiz, caneta de várias cores, etc.), material utilizado como suporte para a TDN (folha de apresentação dos textos ou folha de resposta que foi disponibilizada aos alunos), utilização de sinais auxiliares e utilização de abreviaturas.

3.3.3.1. Desempenho dos alunos em termos de recurso ao SIR

No que se refere ao desempenho dos alunos em termos de recurso ao SIR, após a realização da experiência, verificámos melhorias ao nível da distinção entre ideias principais e ideias secundárias, da consciência da importância de certos elementos do texto para a identificação da informação relevante, do recurso a materiais diversificados e a “traços” e/ou sinais complementares para sublinhar, atribuindo diferentes graus de importância à informação assinalada.

Contudo, verificámos que os alunos continuavam a apresentar alguma dificuldade em destacar elementos do texto relevantes para a identificação das ideias principais através do SIR.

3.3.4.2. Desempenho dos alunos em termos de recurso à TDN

No que se refere ao desempenho dos alunos em termos de recurso à TDN, após a realização da experiência, verificámos um aumento da quantidade de notas tiradas a partir dos textos propostos (embora a relação texto/quantidade de notas seja muito variável).

Verificámos também melhorias ao nível:

- do tipo de notas, implicando a produção de sínteses de informação proveniente de diversas fontes;

- do grau de elaboração das notas, sendo justapostas formulações progressivamente mais complexas das mesmas;

- do recurso a materiais diversificados e a “traços” e/ou sinais complementares para sublinhar, atribuindo diferentes graus de importância à informação retida;

- da consciência relativa aos elementos do texto que tinham servido de base para a tomada de notas.

Contudo, verificámos ainda que os alunos, após a realização da experiência, continuavam a manifestar alguma dificuldade em seleccionar o tipo de notas mais adequado em função das circunstâncias.

3.4. Conclusões e sugestões pedagógico-didácticas

Os resultados apresentados mostram que se verificaram algumas melhorias relativamente aos aspectos que foram objecto de trabalho prático, no decurso da experiência (importância da leitura para a recolha de informação e recurso ao SIR e à TDN).

A partir da análise e interpretação dos dados, verificámos que o trabalho em sala de aula, bem fundamentado e desenvolvido de forma sistemática, contribui, de forma bastante positiva, para o desenvolvimento de competências que têm repercussões benéficas no sucesso escolar do aluno e que podem também interferir positivamente na sua vida extra-escolar.

A análise e interpretação dos dados permitiram inferir que, mesmo quando o grau de êxito relativamente a parâmetros específicos estabelecidos para analisar o trabalho dos alunos é modesto, se podem verificar melhorias apreciáveis, ao nível da avaliação nas diferentes áreas curriculares disciplinares.

Isto pode significar que pequenas melhorias no desempenho dos alunos no que se refere às competências de leitura funcional, ao nível do desempenho no SIR e na TDN, podem conduzir a grandes melhorias no desempenho na vida escolar dos alunos e, a um nível mais geral, no seu desempenho ao longo da vida.

Parece-nos ainda que, com base nos resultados obtidos, se impõe que reformulemos as linhas directrizes inicialmente traçadas e que não se mostraram devidamente ajustadas para que obtivéssemos pleno sucesso em todos os planos.

De acordo com os dados obtidos a partir deste estudo, parece-nos que as linhas directrizes de um processo de ensino/aprendizagem da língua portuguesa, orientado para o desenvolvimento de competências de leitura funcional,

associadas à recolha e tratamento de informação, numa perspectiva multidisciplinar, poderão ser formuladas do modo que se apresenta em seguida.

1- Desenvolver, nas aulas de Língua Portuguesa, um trabalho sistematizado em torno da leitura funcional, que tenha em conta vários aspectos:

- implementar o ensino explícito da leitura funcional;
- conjugar o desenvolvimento de competências em leitura funcional com o desenvolvimento de competências noutros domínios (comunicação oral, expressão escrita, cultura);
- promover o recurso a estratégias de leitura funcional de natureza transversal.

2- Ter em conta o desenvolvimento cognitivo dos alunos na concepção das actividades a realizar com eles, nomeadamente no que se refere às suas implicações ao nível da distinção entre o que é essencial e o que é acessório num texto escrito.

3- Promover o recurso a estratégias de leitura funcional em tarefas variadas e em diversos contextos.

4- Propor actividades que proporcionem ao aluno um desenvolvimento progressivo da sua responsabilidade e autonomia.

5- Promover a meta-reflexão sobre o recurso a estratégias de leitura funcional.

3.5. Limitações do estudo levado a cabo

Este trabalho de investigação, baseado num estudo de caso, não permite fazer generalizações e centra-se num número restrito de estratégias de leitura funcional, o SIR e a TDN, aplicadas exclusivamente a textos escritos.

Uma outra limitação prende-se com o facto de terem sido utilizados apenas dados recolhidos a partir de registos escritos.

Por fim, os resultados obtidos não foram analisados tendo em conta os diferentes tipos de textos que podem ser objecto da leitura funcional.

3.6. Sugestões para outros estudos no mesmo domínio

Tendo em conta que o trabalho desenvolvido nos levou a uma reformulação das linhas directrizes de um processo de ensino/aprendizagem da língua portuguesa orientado para o desenvolvimento de competências de leitura funcional, associadas à recolha e tratamento de informação numa perspectiva multidisciplinar, parece-nos que poderia ser retomado para considerar as linhas directrizes ora propostas no desenvolvimento de estratégias de leitura funcional em outros níveis etários, em outras áreas curriculares (disciplinares e não

disciplinares), no desenvolvimento de materiais a serem utilizados pelos alunos na escola e fora da escola e na formação contínua de professores.

Por outro lado, Noguerol (2002, p. 55) escreve que «Todos los maestros hablan y exigen ser escuchados, pero difícilmente diseñan actividades didácticas para conseguir que los alumnos mejoren la capacidad de captación, elaboración y comunicación de la información oral».

Ora, dada a proximidade que é possível estabelecer entre as estratégias estudadas e o desenvolvimento da recolha de informação a partir da oralidade, parece-nos que se pode revestir de alguma importância o desenvolvimento de estudos que permitam verificar a pertinência das estratégias agora estudadas a propósito da compreensão da linguagem escrita, no contexto da linguagem oral.

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1. Introdução

Os estudos sobre as diferentes propostas de relação entre imagens e textos verbais, em materiais utilizados no ambiente escolar, vêm iluminando e relativizando os debates acerca das imagens e sua influência na aprendizagem da língua escrita. Vale lembrar a afirmação de Hébrard (2001, p.105), importante para a cultura da escrita, que pode explicar a necessidade de tornar menos rígida a relação de causa e efeito entre o sucesso ou o fracasso da leitura e da escrita e a presença das imagens. O autor aponta estudos alemães mostrando a relação direta da reforma luterana e a importância das imagens nas gravuras satíricas, para a difusão das críticas endereçadas à igreja e ao papa: “A imagem é, antes do texto, então, sem dúvida, a origem do sucesso da Reforma”. As conseqüências desse tipo de uso apontam para uma abordagem no âmbito da educação em que as dimensões do estético e do pedagógico são apoio para a formação da consciência crítica sobre materiais e métodos utilizados em sala de aula.

Este texto pretende situar um problema, ainda que sucintamente, acerca das relações entre texto escrito e imagens, com o intuito de compreender os sentidos dos atuais embates sobre a predominância de uma cultura visual na escola. Propõe uma direção teórica com a qual justifica a afirmação de que a escrita não se origina somente do oral. Ademais, apresenta alguns exemplos e, com isso, talvez seja possível explicar, ou melhor, compreender, certas dificuldades por que vem passando a escola, no seu exercício de tornar os alunos reais produtores de texto.

A concepção de linguagem, que toma a modalidade oral como ponto de partida para refletir sobre a escrita e a ver como transcrição da fala, tem sofrido severas críticas, uma vez que entende a escrita a partir da unicidade e linearidade da base do alfabeto que utilizamos - o grego -, além de aceitar a finalidade racional que o *logos* privilegia. Nesta direção, as produções de conhecimento originadas do saber Ocidental esqueceram e, como consequência, mascararam a riqueza de sentidos oriundos da escrita do pictograma e do ideograma, já que estas tratam a construção do conhecimento sob outra ótica, mais heterogênea, multidirecional. Apoiadas na integração e na síntese de elementos, essas escritas solicitam uma lógica mais espacial, que divide com os traços e as figuras desenhadas a criação de sentidos.

Uma questão polêmica, mas fundamental e atual, principalmente no âmbito da alfabetização, é o que vem considerando como o mito da origem verbal da escrita, em detrimento da presença da imagem na sua formação. A conhecida perspectiva que aceita a evolução do pictograma ao ideograma, indo para o fonograma e, finalmente, para o sistema alfabético tem sido reavaliada por parte dos pesquisadores que desejam superar um olhar marcado pelo etnocentrismo, que privilegia o conhecimento ocidental, principalmente o europeu: sua organização se dá em torno da escrita logocêntrica, cujo esquema evolutivo culmina com o fonetismo. Isso não impede, porém, de haver concordância com o fato de que a etapa determinante da formação da escrita é a conversão do ideograma em fonograma.

Pesquisas vêm apontando diferentes caminhos para a superação de posições impermeáveis e abrem diálogo com outros sistemas de escrita, sua história e sua permanência entre os povos. Mostram que as escritas chamadas hieroglíficas contêm elementos fonéticos quase desde a sua origem e que a pureza do sistema dos pictogramas de fato nunca existiu; estudos sobre a escrita suméria também indicam a coexistência de traços fonéticos silábicos; reflexões sobre a escrita asteca mostra que a escrita asteca-nahuatl tinha alguns dispositivos fonéticos. Michalowski (1994, p. 60) afirma que escrita foi uma nova forma de comunicação que provocou uma nova semiótica e novas formas de discurso.

Portanto, são as demandas sociais que produzem e distinguem processos de comunicação e de significação. Para muitos, a oposição entre oralidade e escrita é ultrapassada, e sua justificativa seria uma educação institucionalizada que enfatizava a escrita como um componente prioritário. A dicotomia entre oralidade e escrita, conseqüentemente, significava a presença ou ausência de uma aprendizagem institucionalizada. A separação de palavras no fluxo da escrita é um aspecto de suma importância para a quebra do elo que sustentava a lógica da relação entre escrita e oralidade. Sem precisar ler em voz alta para dar sentido ao texto, podia-se olhar para as palavras separadas e lê-las silenciosamente, como uma imagem que se tornava inteligível para o leitor. A pesquisa de Michalowski afirma ainda que, no momento, as crianças japonesas têm apresentado freqüentemente uma intensidade muito maior de usos da escrita, em relação aos jovens norte-americanos, e que parecem ser menores os problemas de leitura entre as crianças japonesas.

O estudo de Mignolo (1994) mostra que os astecas tinham não só uma sofisticada prática de escrita e comportamento verbal, quanto conceitualizações complexas dessas práticas e comportamentos, e que a compreensão de texto desses povos que não conheciam o alfabeto precisaria de uma lógica que não

lidasse com o modo de construção do pensamento logocêntrico. Por exemplo, como relacionar o conceito de tempo, a partir da idéia de narrativa que constrói a memória de um povo, se a sua organização temporal não parte da linearidade imposta pela colocação das letras e palavras umas após as outras? Como entender uma narrativa escrita sem a ajuda das letras? As imagens que construíam o calendário asteca, além de registrar o passado, organizavam os eventos humanos no contexto da ordem cósmica. Comentando as pesquisas do franciscano Juan Torquemada a respeito das atividades dos franciscanos durante o séc. XVI no México, Mignolo (p. 100) reflete sobre a dificuldade do homem de letras espanhol para entender que as narrativas que registram o passado podiam funcionar independentemente da fala e de seu controle pela escrita alfabética.

Portanto, pensar outra forma de fazer narrativa quer dizer aceitar que a escrita dos habitantes da América daquele tempo, através de imagens, não significa somente coisas (eventos, crenças, idéias), mas que ela também pode fazer história. Compreender que os seres humanos formulam conceitos a partir de seu contexto e de suas práticas culturais, é evitar incorrer no erro de perguntar, diz Mignolo, como os astecas *lêem* seus textos e de procurar um equivalente à leitura alfabética de textos escritos. Para o povo Nahuatl, não existe o verbo *ler*, mas algo como estar olhando as figuras enquanto alguém conta oralmente uma história. Provavelmente os sentidos podem variar de acordo com quem interpreta e para quem o intérprete trabalha, explicitando a importância das condições de leitura e das relações de poder para a produção de sentido. Uma espécie de contemplação e comentário, sem que esses enunciados sirvam obrigatoriamente como uma tradução das imagens em palavras.

Buscando a origem da palavra *literati*, Mignolo mostra que o sentido de *ler pela escrita alfabética* foi fixado a partir do sexto século, e que antes disso tinha-se a idéia de discernimento, mais evocativo. O autor noticia que o sujeito que imprimia as informações do povo asteca era, ao mesmo tempo, escritor e pintor, e que essas informações eram interpretadas (ou lidas) por *experts*, os letrados: “Eles lêem o mundo, ao invés de lerem a palavra”. Por isso, o estudioso propõe compreender os acontecimentos de escrita no século XVI como letramentos alternativos, sem uma sobredeterminação do oral sobre a imagem, mas uma retórica própria da oralidade e uma organização própria das figuras no espaço.

Atualmente, os estudos sobre letramento têm tentado problematizar a heterogeneidade de visões sobre esse conceito, que está na raiz das relações do homem com formas de compreensão de mundo e com a sua constituição como sujeito que elabora esse mundo. Essa não fixação do conceito do letramento pode ser utilizada para compreender as relações de leitura *com* e *entre* linguagens. A

presença das imagens nas práticas sociais de leitura e escrita no sistema escolar não é nova; porém, hoje, a presença intensa da mídia na vida social e, portanto, na vida dos alunos, tem dado margem a questionamentos muitas vezes defensivos, responsabilizando as imagens pelo conseqüente afastamento do aluno do texto verbal. Essa discussão deve ser restabelecida por outras vias, a contar com figuras como, por exemplo, Paulo Freire, que prioriza a leitura de mundo como anterior à leitura do texto escrito.

As relações nem sempre estáveis entre letramento e alfabetização são analisadas por Soares (2004, p. 9), que mostra algumas causas e modalidades do atual fracasso escolar. Uma delas é a perda da especificidade da alfabetização, exatamente pelo excesso de especificidade: “a autonomização das relações entre o sistema fonológico e o sistema gráfico [...], ou seja, a exclusividade atribuída a apenas uma das facetas da aprendizagem da língua escrita”. Entre as diversas causas atribuídas a essa perda, interessa aqui destacar aquela que abre caminho para a introdução de diversos e diferentes mecanismos da ação pedagógica e que poderá justificar a presença cada vez maior de múltiplas linguagens nos processos de ensino-aprendizagem da língua escrita.

Com uma série de transformações políticas de organização e de formação profissional, a escola tem constatado que seus objetivos básicos – como ler, escrever, fazer conta, por exemplo – não foram alcançados plenamente e o analfabetismo funcional ou neo-analfabetismo não é prioridade das escolas brasileiras, mas conseqüência de um desconhecimento, ou um despreparo, escolar quase mundial de fatores variados, que vêm se confrontando com a forma como a escola se organiza e que está construindo uma nova mentalidade, em confronto com a mentalidade da cultura letrada. Desse modo, o sistema educacional também tem contribuído para esse tipo de analfabetismo e a democratização gerada pelo estabelecimento da escrita grega torna-se exclusão em tempos atuais.

As chamadas *novas linguagens* é um termo inadequado, pois inclui, na mesma indefinida denominação, linguagens que são antigas e antecessoras da escrita da palavra, como as pinturas ou as histórias em quadrinhos (que tem suas origens nas pinturas das cavernas), as tirinhas (que vieram dos grafismos primordiais), e a tela do computador como um suporte que, disseram alguns, mataria o livro. Juntamente com os fatores acima mencionados, essas linguagens têm sido consideradas como uma das causas da crise da alfabetização. Seja pela diversidade de meios e suportes que carregam as imagens contemporâneas, seja pelos processos cognitivos que essas imagens desenvolvem, o argumento de que elas não acionam os processos *superiores* da escrita afasta-as para outra área, a

das artes visuais. O termo *novas linguagens* carrega implicitamente uma explicação, portanto, pelo que não contém e pela limitação de alcance.

Essa perspectiva alimenta, assim, uma questão, sobre a qual a escola ainda não tem instrumentos para refletir. Frago (1999, p. 182), discutindo a noção de aprendizagem, é decisivo ao afirmar que o que se persegue é modelar a mente de acordo com os pressupostos da razão gráfica e a cultura escrita.

2. A dupla natureza da escrita

Estudos sobre a escrita que propõem uma abordagem mais ampliada das relações da escrita com diversas áreas do conhecimento abrem uma discussão que permite investir numa perspectiva da sua dupla natureza: verbal e gráfica.

Em seu livro *L'Image écrite* (1995), Christin promove uma reflexão sobre a existência do grafismo como constitutivo da escrita, ao lado do fonetismo, permitindo, com isso, o investimento de produção de sentidos nas figuras, com valor de símbolo (portanto, social, convencional) e não como substituto das coisas. Ela nos lembra, por exemplo, que uma placa representando uma bicicleta e sobre ela um xis não é compreendida como uma bicicleta que tem um xis e também não indica uma representação do objeto ausente, mas significa uma interdição, uma ordem; tendo conservado uma aparência de figura, ela não é mais isso; ela é convenção. O milagre da escrita, diz a autora, começa a partir desse momento. Sua tese, portanto, nega a origem da escrita como representação da fala e reafirma seu nascimento por uma estrutura elaborada a partir da imagem, na qual a fala integrou os elementos de seu sistema compatíveis com ela

A superfície, o intervalo

Deve-se, portanto, entender a escrita (Christin, 1995) como uma linguagem de dupla entrada: verbal e imagética, um estudo semiótico ampliado, tendo, cada uma, as suas especificidades. Além disso, há uma preocupação em mostrar que o estudo da imagem não é somente da figura, mas inclui a superfície onde se localiza a figura, e que revelaria a importância do contexto na construção dos significados. Mostra assim que o espaço entre a escrita de palavras, frases e que separa as figuras, permite que suas relações sejam dinâmicas, isto é, uma sintaxe variada que possibilita diferentes sentidos, espaço polissintático, permitindo variadas formas de relação. A importância da categoria *superfície*, que não é mais um espaço vazio, amplia a concepção de escrita por dupla origem.

A frequência dessa característica gráfica da escrita nos lugares sociais pode ser observada, por exemplo, nas formas juvenis de rebeldia, nos grafites espalhados pelas cidades, nos ícones de correspondência pela internet, na

internalização de outra gramática, a verbovisual, que possibilita a construção de sentidos por outra via, enfim, uma orientação intelectual que se firma no solo da (con) figuração.

Conseqüentemente, algumas questões estão em jogo: uma delas é a de que a função narrativa torna-se mais difícil. Inserida nas leis da comunicação verbal, a narrativa prevê um ordenamento linear e temporal, próprio ao sistema alfabético. O que marca a narrativa imagética é a capacidade de as imagens reenviarem o espectador à sua própria memória, humana. A partir dessa evocação pela tela se produz narrativa, é a memória que capta e devolve um modo particular como a cultura se preserva.

Este texto deseja destacar, por um lado, o processo por que passaram as imagens, de intensa absorção de algumas qualidades discursivas, como a descrição, a narração e a argumentação retórica; por outro lado, propõe um movimento contrário, o de as palavras se apropriarem do modelo da espacialidade, como no século XIX, com a poesia visual de Mallarmé e a litogravura, que criaram um modelo de visualidade letrada ou, dito de forma condensada, verbovisual.

O traço

Outro conceito auxiliar a essas reflexões é o de traço. A recorrência à linguagem do desenho, com larga reflexão crítica, é destacada por Mário de Andrade (1965, p.71), que afirma que “o desenho fala, chega a ser muito mais uma espécie de escritura, uma caligrafia, que uma arte plástica”. O desenho está distante não só da pintura e escultura, quanto da poesia e da prosa. Diz ele que “o desenho é, por natureza, um fato aberto”, e acrescenta que as pinturas primitivas participam muito mais da natureza e essência gráfica do desenho do que da pintura propriamente dita.

Sua argumentação compreende o desenho como uma definição. É uma idéia. A caligrafia é, conseqüentemente, o traço que o desenho absorve e que resulta no que chamamos de estilo. Mas é interessante retomar a idéia de fundo, aquela que faz a superfície participar dos sentidos, uma vez que é ela que nos permite ver o traço, a forma. A superfície é o suporte que ampara essa marca. Embora o fundo não seja posto em relevo, a mão do homem necessita desta superfície para realizar seu traço. Christin (2006, p. 66) avança a discussão, apontando o suporte das imagens como o elemento que determina a origem icônica da escrita. Para ela, o ponto de tensão não é o que é visível, mas o que dá a ver o visível. É fundante essa tomada de posição de Christin para enviesar a questão: o traço é o que o homem realiza, mas o fundo é a superfície de que ele se utiliza e não explicita, embora ele saiba da sua existência.

Traço, gesto, escrita, a mão do homem que enuncia. Todavia, as várias possibilidades de realização simultâneas que a superfície oferece devem ser consideradas para melhor compreender esse conjunto de elementos nas manifestações de linguagem, como complementaridade de conceitos verbais e espaciais. Para perceber a dificuldade de compreender essa perspectiva inclusiva de palavra e grafismo, basta ver ainda hoje como se realiza a conquista da escrita nas instituições escolares que reforçam esse mecanismo de apagamento, quando as crianças deixam de desenhar para começar a escrever.

3. Relações entre o icônico e o verbal

A análise de *Desertos* (fig.1), de Roger Mello e Roseana Murray, poderá fornecer meios para melhor compreender as ricas relações do texto e da imagem e a postura imprimida no fazer plástico/literário de alguns livros infantis.



Figura 1
Desertos

Ao abrir o livro, imediatamente somos convidados a buscar nas nossas reminiscências de infância o modo como nos relacionamos com este objeto, isso é, uma postura física e cognitiva de quem vai ver um álbum, imagens, lembrar dos momentos vividos e deixar vir os sentimentos que nos apossam. Chartier (2002, p. 61-62) destaca a importância do suporte para o processo de produção de sentidos do texto e lembra que o mesmo texto, fixado em letras, não é o mesmo, caso mudem os dispositivos de sua escrita e de sua comunicação.

Nesse exemplo, além do suporte livro, o conceito gráfico se desdobra na realização do material impresso, buscando no modo de seqüenciar os desenhos e no formato retangular e horizontal, com duas fitas nas capas enlaçando as folhas, uma atitude de leitura. Este gênero permite ao viajante fazer de suas anotações e comentários um diário de viagem, e oferecê-las a nós para que possamos usufruir seus relatos (fig.2).

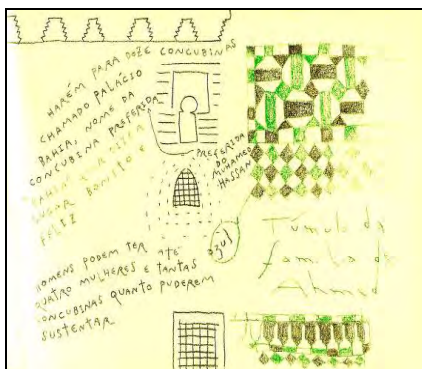


Figura 2
Desertos

Roseana Murray nos confidencia no prefácio: “imediatamente me transportei para estes vastos espaços... Senti um desejo imenso de ilustrar aqueles desenhos com meus poemas” [grifo meu]. Acerca das anotações, ela diz: “pedi ao Roger que me deixasse fazer estes comentários em forma de poema... O Roger viu e desenhou. Eu recordei e escrevi. Embora não conheça pessoalmente o deserto...” Pois essa recordação de Roseana Murray ativa sua memória das tradições e das idiosincrasias, do que está ligado ao seu grupo e dos seus devaneios e reinvenções. E o que provoca nela essas evocações está contido na suavidade ou vigor dos traços, nas cores, na distância entre os elementos, enfim, na superfície significativa para incluir os *entre* como valor de leitura.

O texto se acomoda respeitosamente a partir da disposição das imagens, que se fortalece por outras referências textuais do ilustrador. São dois autores/artistas, de imagens e de texto, que dialogam muito intimamente.

Em *Você sabe gritar?*, de Karin Koch, as condições para uma leitura expressiva pela criança se dão através de diversos recursos: o tamanho, a cor e o formato das letras indicam quem são os interlocutores e a ação proposta, como por exemplo: **gri**tar, **sapo**, **papagaio** (fig.3).

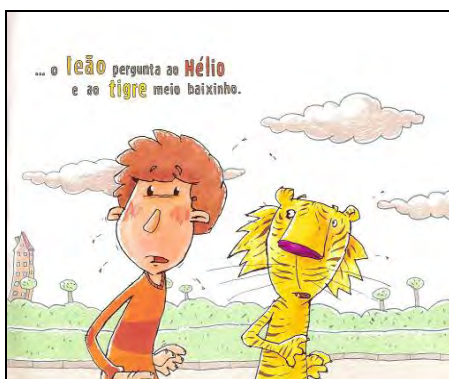


Figura 3
Você sabe gritar?

ou, **gri**tar, **Hélio**, **gri**tar, **tigre**. Também variam de acordo com cada personagem e a intensidade com que eles exprimem sua força.

O espaçamento também é relevante para um conforto visual aos leitores mirins. Na verdade, a apresentação do texto participa ativamente da história, sendo este aspecto um traço marcante do livro: o conteúdo da história é visto pelo leitor. O legível se apropria das características do visível para tornar inteligível a leitura. Ou, apoiando-se na afirmação de Anne-Marie Christin de que a escrita tem dupla natureza, o autor a transforma graficamente em texto verbovisual. Aqui, a idéia de que o texto também é imagem se concretiza de forma onipresente.

Nessa obra, as imagens funcionam de formas diversas: 1- complementam o cenário e dão sequência ao fluxo narrativo, como o macaco que entrega correspondências enquanto lhe fazem pergunta, ou a girafa que parece se alimentar em família, enquanto o Hélio e o tigre falam (fig.4); 2- tomam dimensões que destoam de um modelo canônico de proporção construído pela perspectiva renascentista e estão próximas do modo como se apresentam no imaginário de qualquer um de nós, principalmente pela liberdade representativa da criança; 3- reagem significativamente aos sentidos propostos no texto, representando o que a escrita não alcança. A intensidade, a tonalidade, os outros elementos do cenário, tudo isso nos diz algo além da escrita, pois está *entre* a escrita.



Figura 4
Você sabe gritar?

Em *Cacoete*, de Eva Furnari, a disposição do texto na página acompanha exclusivamente seu conteúdo semântico, reafirmando a idéia de que o texto é imagem, é linguagem gráfica. A autora propõe estilo de letra, orientação de leitura em coluna (p.14-15), história em quadrinhos, mapas (fig.5) para extrair de sua forma composicional os elementos que compõem o discurso estético-literário.

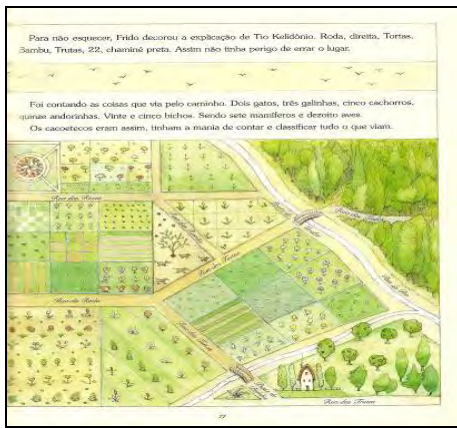


Figura 5
Cacoete, p.11

Nesse livro, as imagens tomam a feição do conteúdo do texto, iniciando a história com uma organização sistemática da cidade de Cacoete até a sua degradação, a tal ponto que palavras e imagens começam a se misturar, a se desalinhar e, nas p.24- 25 (fig.6), letras, menino, faíscas, bruxa, tudo se enfeitiça e o mundo se transforma em uma escrita grafitada. Essa é uma situação exemplar de como as ações com a linguagem e com a plasticidade da imagem podem se integrar numa leitura renovada e paradoxal.

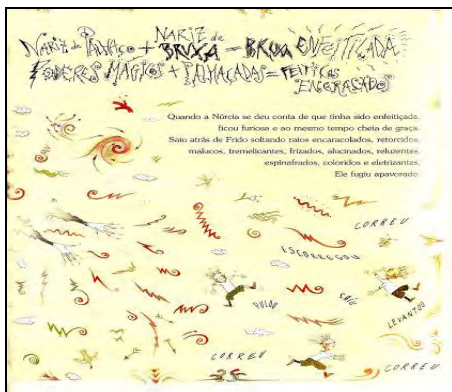


Figura 7
Cacoete, p.25

A Linha de Mário Vale, de Mário Vale, um livro de desenhos na forma de charges e cartuns, é divisão de mundo, é superfície, é perfil de personagem, é uma infinidade de traços que a linha desenha, o mundo sendo formado aos nossos olhos, valor conceitual do traço percebido pelo estilo proposto por Vale. Linha aberta, espiralada, ovóide, formas diversas que recriam os objetos do mundo. Ver a linha como um gesto é compreender a atividade artística de quem deseja organizar o espaço, as áreas de cor (se houver) e o branco do papel (fig.7).

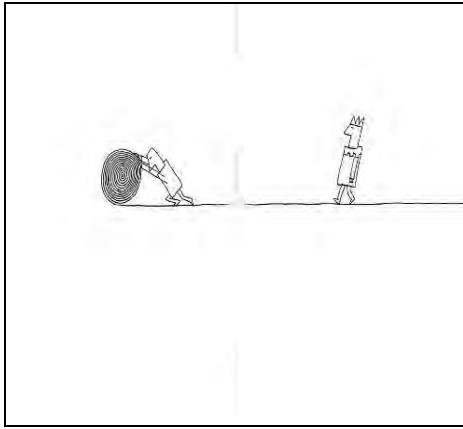


Figura 7
A Linha, página dupla

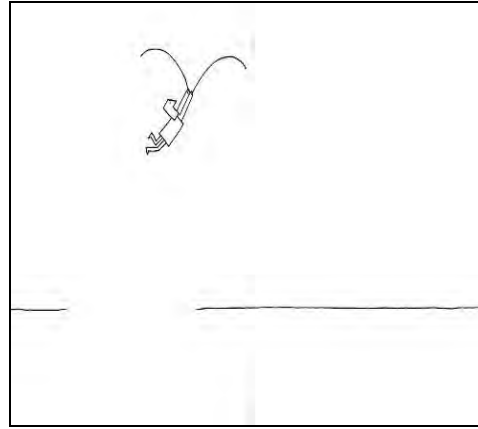


Figura 8
A Linha, página dupla

Por isso, o desenho de Vale não exagera, não ultrapassa, nem fica a dever, mas brinca, duvida, reflete e sugere aos seus leitores entendimentos sobre o mundo (fig. 8).

O traço realizado com a linha e que denuncia o gesto criador é percebido em diferentes artistas, como é o caso do livro infantil *O Equilibrista*, de Fernanda Lopes de Almeida e Fernando de Castro Lopes. O lúdico que subjaz à história é construído pela denúncia do personagem de que o mundo está em suas mãos e que ele faz seu caminho, traçando fio a fio seu caminhar (fig. 9).



Figura 9
O Equilibrista

A compreensão da página (e da história), portanto, prevê níveis de leitura que possam identificar as metáforas da aventura e da construção do mundo com a flexibilidade necessária do mundo dos possíveis.

3. Conclusão

Vale destacar duas situações que podem ser consideradas fundamentais: a primeira, de ordem teórica, garante à dimensão gráfica (e não apenas ao *design* gráfico do livro, tomado como técnica) constar como um dos elos possíveis entre as

duas instâncias enunciativas, a verbal e a visual, indicando influências mútuas na constituição tanto de uma quanto de outra. A segunda, de ordem pedagógica, indica a relevância de abrir espaços para muitas e possíveis leituras das crianças. O alcance da escrita, quanto da imagem, é, em algum momento, ímpar e, por isso mesmo, singular no seu modo de realização. Cabe aqui lembrar a importância dessas afirmações para a área da educação, que pode ter o sentido da alfabetização revigorado se se lançar mão desses conceitos para compreender o processo de aquisição do sistema da escrita alfabética. Além disso, fica claro que, no momento em que se aprende a escrever, aprende-se, na verdade, o discurso verbal escrito; apreendem-se, em conjunto, os sentidos não ditos verbalmente, mas latentes na discursividade do texto e, finalmente, compreende-se o mundo e suas múltiplas formas de expressão.

A ingerência aí das imagens, seja de qualquer tipo – gravura, desenho, pintura etc. – propicia uma participação ativa da criança no desenvolvimento da escrita e do letramento, sendo a educação visual uma parte de um processo mais amplo de formação cultural dos alunos. É bom lembrar, ainda, que educação visual não é o equivalente à educação estética; educar o olhar significa não só trazer para a sala de aula obras de arte que se consagraram na história da arte ocidental, como também incluir um estudo do nosso cotidiano visual, com o qual construímos a significação do mundo que nos cerca. A “era do visual”, proposta por Debret, suscita uma boa polêmica sobre o nosso tempo tomado por imagens e que certamente refletem um modo particular de conceber o mundo.

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CEALE/FaE/UFMG-Brasil

Introdução

O presente trabalho é resultado parcial de pesquisa do grupo de pesquisa sobre relações de textos verbais e imagens nos livros de literatura infantil e insere-se como sub-projeto do projeto *Produção literária para crianças e jovens no Brasil: perfil e desdobramentos textuais e para-textuais(2005-2008)*, do GPELL - Grupo de Pesquisa do Letramento Literário, do CEALE-FaE/UFMG - Brasil. Aprofunda as investigações sobre o acervo de obras literárias do GPELL, tomando como *corpus* de análise as obras premiadas nos anos de 2005 a 2007 pela Fundação Nacional do Livro Infantil e Juvenil – FNLIJ –, que integra a seção brasileira do International Board on Books for Young People - IBBY, órgão consultivo da UNESCO, cujo principal objetivo é promover a leitura e o livro de qualidade para crianças e jovens. Tanto a variedade de livros e seus formatos, quanto a multiplicidade de leitores pressupostos, levaram a Fundação à concepção de conjunto de categorizações, a saber: Criança, Jovem, Imagem, Poesia, Informativo, Tradução Criança, Tradução Jovem, Tradução Informativo, Tradução Reconto, Projeto Editorial, Revelação Escritor, Revelação Ilustrador, Teórico, Reconto e Literatura de Língua Portuguesa. No caso da pesquisa em questão, o recorte desejado está centrado nos livros considerados “Altamente Recomendáveis” em cada uma das categorias de análise, publicados entre os anos 2005 e 2007, perfazendo um total de 48 obras. Até o momento, as categorias que mostram ter mais afinidade com o tema da pesquisa (relação entre imagens e textos) são: Criança, Tradução Criança, Poesia, Imagem, Projeto Editorial, Revelação Ilustrador, Melhor Ilustração, Livro Brinquedo.

A principal finalidade deste trabalho é compreender como se estabelecem relações entre imagens e textos verbais em livros de literatura infantil, abrindo um caminho de reflexão em que a concepção de linguagem não só é posta no centro das interrogações, como também facilita um maior diálogo com áreas próximas, como a literatura e as artes plásticas, no campo da educação. As imagens são tratadas na sua dimensão semântica e relacional, podendo participar da construção de significados, ao lado da palavra. O livro de literatura infantil é um exemplo de suporte estudado por diferentes ângulos, ainda que, na sua maioria, a prevalência da linguagem literária se mantenha como foco de interesse. No caso desta

pesquisa, as imagens podem ser compreendidas esteticamente, na sua dimensão a mais expressiva possível, assim como marcadas por uma intenção educativa que, muitas vezes, dão uma conformidade limitadora ao gênero e determinam uma finalidade prévia à leitura.

Os objetivos traçados indicam um interesse em observar o fenômeno das relações entre imagens e textos verbais sem predisposições do ponto de vista lingüístico ou metodológico. São eles: identificar o modo como se estabelecem as relações entre imagens e textos verbais nos livros de literatura infantil do *corpus* analisado; estabelecer critérios de análise a partir do *corpus* analisado; construir eixos analíticos das relações entre imagens e textos verbais.

A metodologia empregada teve, inicialmente, caráter descritivo, com a finalidade de compor um perfil da literatura para crianças produzida no Brasil nos anos de 2005 e 2007, a partir do acervo de obras do Gpell. Esta primeira fase pressupôs a leitura dos livros de literatura e o lançamento de informações em ficha-padrão (autor, ilustrador, categoria, editora, ano de publicação), a fim de que se construísse uma base de dados. Dada a extensão do acervo, foi feito um primeiro recorte centrado nos livros de literatura infanto-juvenis eleitos como “Altamente Recomendáveis (AR)” pela Fundação Nacional do Livro Infantil e Juvenil, a partir de categorias de análise. Devido à extensão desse grupo de obras, tornou-se necessário um novo recorte. Partindo da seleção de “AR”, a Fundação promove o “Prêmio FNLIJ”, distinção máxima concedida aos melhores livros infantis e juvenis em cada uma das categorias de análise. Este novo critério de recorte foi responsável pela redução do *corpus* da pesquisa, sem, no entanto, abalar sua representatividade. Dessa forma, os “Premiados” passaram a integrar a pesquisa, somando 48 obras para análise, entre os anos de 2005 a 2007. Dentre os premiados, as categorias criança, imagem e poesia são as que compõem a atual fase da pesquisa, uma vez que atingem mais diretamente a sua finalidade.

Em uma segunda fase, a pesquisa vem tendo caráter eminentemente analítico, com a interpretação dos dados coletados. A sequência dessa análise pretende verificar a regularidade (ou não) de usos de textos verbais e imagens, como um modo de organização de livros para crianças; além disso, há o interesse em refletir sobre a possibilidade (ou não) de aproximação dessas obras em grandes eixos estruturadores de temáticas, estilos, formas composicionais. Todavia, mantém-se a determinação de compreender as possibilidades expressivas que podem ocorrer no trânsito entre a imagem e o texto, privilegiando os embates discursivos inerentes a cada obra e mostrando que o legível e o visível é que atravessam os trabalhos classificados didaticamente e como o fazem.

Características gerais

Tomando a linguagem como elemento fundante que possibilita as interlocuções, a pesquisa propõe um olhar transversal na análise das obras analisadas, superando enfoques estritamente lingüísticos, metodológicos ou técnicos.

Um aspecto de absoluta importância encontrado nos livros é a dimensão argumentativa subjacente, ou mesmo explícita, nos textos de literatura infantil. Análises desses livros vêm esclarecer como atua o foco narrativo e como as imagens se associam a um conjunto argumentativo para interferir nas atitudes cooperativas do leitor, no seu processo de enfrentamento do texto. Goulart (2007) tem proposto compreender os processos argumentativos na apropriação da língua escrita, tomando com base a concepção de linguagem de Bakhtin. Para isso, ela se apropria do princípio dialógico, já que *todo enunciado é produzido intencionalmente na direção do Outro, no movimento da interminável cadeia de enunciações*. O interesse da autora pelo tema da enunciação e da argumentação *se vincula à necessidade de compreender o movimento de produção de discursos e conhecimentos nas relações de ensino-aprendizagem, em espaços escolares*.

Para o estudo que ora se apresenta, a extensão das possibilidades de aproximações entre texto e imagem faz com que procedimentos próprios da linguagem sejam assimilados pela imagem, sem que ela perca sua capacidade plástica. Essa ampliação de ações que são feitas pela e com a imagem incorpora alguns temas caros aos estudos da linguagem que, para Goulart (2007), ajudam na consideração de que enunciar é argumentar: *o princípio dialógico, a organização de enunciados como gêneros do discurso e linguagens sociais e as categorias de palavras de autoridade e internamente persuasiva*.

Outro aspecto de igual destaque refere-se ao hibridismo de gêneros e estilos a que se propõe a apresentação de diferentes trabalhos para crianças. Apoiadas no terreno movediço das artes e das tecnologias – que, devido à liberdade conceitual e expressiva, por um lado, e às inúmeras opções de ferramentas, por outro, a cada dia nos dão imprevistas possibilidades de uso –, as obras não têm compromisso em manter regularidades ou mesmo um padrão rígido que explicita a narratividade inerente ao pacto ficcional das histórias infantis. Seja por imagens, seja por texto verbal, seja por ambas, essa mestiçagem de linguagens denuncia uma necessidade de repensar as relações de leitura e as estabelecidas pela leitura.

Foram selecionados, para este texto, três livros que exemplificam as três categorias em destaque: 1º) Categoria Poesia: “Poeminha em língua de brincar”, de Manoel de Barros; 2º) Categoria Criança: “Cacoete”, de Eva Furnari; 3º) Categoria Imagem: “A pequena marionete”, de Gabrielle Vincent.

O aspecto da leveza

A obra “Poeminha em Língua de Brincar”, de Manoel de Barros, é uma narrativa poética, ou uma poesia narrativa, tão ao gosto da mestiçagem de gêneros, estilos e linguagens que caracteriza a produção literária contemporânea. As fronteiras, em Manoel de Barros, se tornam impuras e avessas, o que faz da sua aparente simplicidade uma arma contra o lugar-comum. O livro *Poeminha em língua de brincar* se organiza com poucos elementos, sem muitos adereços paratextuais, mas com imagens que fazem uma releitura do texto de Barros, mostrando que caminham juntos, texto e imagem, com a mesma finalidade, como diz ele, de “chegar ao grau de brinquedo para ser séria de rir”.

O projeto editorial trabalha com o intuito da essencialidade, o que permite um enxugamento de elementos visuais e uma concentração no texto verbal. Este, sim, é o resultado de uma leveza que faz os sentidos acordar. Calvino (1990, p. 28) lembra uma passagem de Paul Valéry, para quem é necessário ser leve como um pássaro, não como a pluma; por isso, acredita que a leveza *está associada à precisão e à determinação, nunca ao que é vago ou aleatório*. Manoel de Barros também lembra que seu protagonista *falava em língua de ave e de criança*. Nada mais leve e essencial. A preocupação de Calvino em não se acomodar, pelas vicissitudes do peso de viver, leva-o a buscar deslocamentos constantes para fora do círculo fechado da conservação, que é uma forma de opressão. Descartando a fuga para o sonho ou para a irracionalidade, propõe um deslocamento para outra lógica, em que seja possível três acepções da leveza: um despojamento da linguagem, narração ou descrição que comporte um alto grau de abstração e uma imagem figurativa que assuma valor emblemático.

Essas acepções são corporificadas no texto de Barros de forma definitiva, obrigando a que sua leitura compreenda “essa mesma rarefeita consistência”. A elaboração de sua linguagem dá consistência discursiva ao seu texto, com o frescor de deslocamentos inesperados para alimentar a existência de seus personagens e de seus leitores: *E jogava pedrinhas: Disse que ainda hoje vira a nossa Tarde sentada sobre uma lata ao modo que um benteví sentado na telha*. Essa outra ótica, que dispensa pensar, permite sentir, extravasar o encantamento das palavras livres, que o pensamento solto em forma de pipa, com a linha presa ao coração, faz-de-conta que é verdade. São imagens do texto poético que orientam um modo de entender o mundo. Por isso é possível compreender, nessa outra ótica (fig.1), *que certa rã saltara sobre uma frase dele e que a frase nem arriou. Decerto não arriou porque não tinha nenhuma palavra podre nela*.



Fig.1
Poeminha em língua de brincar

Nesse caso de Barros, as imagens verbais caracterizam um mundo que deve ser ainda construído, são imagens inaugurais, fluidas e abertas para interpretação do leitor. Para a terceira acepção da leveza, *uma imagem figurativa da leveza que assuma um valor emblemático*, o autor faz a apresentação, logo no início do texto, do rosto do menino: *ele tinha no rosto um sonho de ave extraviada* (fig. 2), e que se repetirá no meio da história, enfatizando que sua expressão poética é a maneira com a qual se arremessará para o mundo dos sentidos.



Fig.2
Poeminha em língua de brincar

Barros fala das coisas da natureza como as coisas de um mundo mais palpável, todavia nada nele é palpável, o que resulta em uma concretude sem peso. Calvino fala de Lucrécio, reolocando-o como o poeta em que o conhecimento do mundo se transforma em dissolução da compacidade do mundo, na percepção do que é infinitamente minúsculo, móvel e leve. A poesia do invisível, das potencialidades imprevisíveis, a poesia do nada não nutre qualquer dúvida quanto ao caráter físico do mundo. Esse é o paradoxo que Barros quer nos ofertar.

A natureza da obra de Manoel de Barros é um labirinto em direção ao Nada, ao enfrentamento que elimina a *Dona Lógica da Razão*, para ir em direção à compreensão das coisas na sua inteireza, na sua natureza irrestrita. O questionamento do autor sobre a lógica da racionalidade supõe embate com a perspectiva de *síntese pacífica*, portanto, uma crença na fratura irreduzível da lógica que sustenta o discurso. Isso é o que possibilita a existência daquelas imagens

visuais do livro: pois o texto de Barros, mantendo a *opacidade enunciativa* de seu discurso poético, sustenta a tensão criadora com outros sistemas, dando margem à autonomia das imagens em relação ao texto fonte. Por outro lado, a posição autônoma do artista, que faz suas imagens dialogarem com o texto verbal, possibilita a realização de um intercâmbio com o texto literário fora do parâmetro linguajero, operando no âmbito da plasticidade. Esse é o meio pelo qual imagem e texto se assentam na natureza leve de suas dimensões discursiva e plástica. O que os aproxima, portanto, é a possibilidade de a imagem falar a partir do texto, havendo espaço para que cada dimensão melhor se aproprie de suas modalidades expressivas. Mantendo a opacidade significativa como característica comum entre a literatura e o plástico, esses registros não funcionam como espelho, um assemelhando-se ao outro. Do ponto de vista da sua realização, as imagens, que são desenhos pintados, não intentam explicar nem descrever coisa alguma, não se interessam em fazer o leitor compreender, mas incentivam uma postura frente ao ato criador. Essa ritualização contemporânea da imagem que dá autoridade à realização autoral se aproxima da linguagem bakhtiniana que vê na autoridade poética o traço de encantamento cuja força significa o homem que fala sua palavra.

Manoel de Barros não se preocupa só em ser entendido, mas em fazer de seus versos uma “coisa-nada”, uma língua a ser criada, para brincar, como um evento próprio da poesia. Sentencia: “Se o Nada desaparecer a poesia acaba” (fig.3).

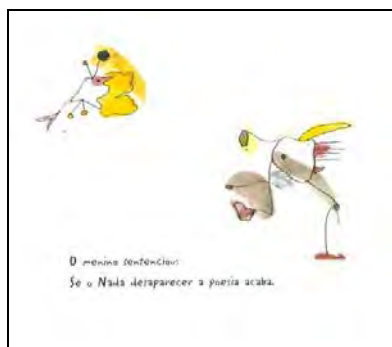


Fig. 3
Poeminha em língua de brincar

Nesse sentido, o discurso poético se ausenta do cotidiano e constitui um monólogo, no sentido bakhtiniano, uma construção, quase um objeto conceitual. Essa é a forma de, transgredindo a fala prosaica, submetê-la à sua própria essencialidade. Sua proposta é desfazer os lugares-comuns, deixar que as experiências verbal e visual sejam o resultado de uma disponibilidade para o sensível.

O texto começa pelo pronome pessoal ele: “Ele tinha no rosto um sonho de ave extraviada. Falava em língua de ave e de criança”. Quem seria ele? Há um contrato de antemão com o leitor, sendo esse o espaço de diálogo instituído; afinal, “dispensava pensar”. A consideração de que aí está implícita a estrutura clássica do

gênero *conto*, que se consagrou infantil, possibilita subentender o “Era uma vez um menino”. Já no começo, pois, o autor anuncia o tom que o faz original, distanciado do já sabido. Mesmo mantendo a estrutura canônica do conto, a sua linguagem poética transgride as normas clássicas da narratividade e seu texto começa a desconcertar um leitor distraído, mais afeito a uma leitura mecânica. Esse mundo particular da linguagem, em que o Nada é língua de brincar, é a própria casa do jabuti, a poesia, onde o menino se interna e ali se salva: “E se internou na própria casca ao jeito que o jabuti se interna”. E sendo o Nada língua de brincar, o é também na plasticidade oferecida ao leitor/espectador: o desenho, altamente conceitual, traduz em seus traços, como que tocando levemente a lembrança de um figurativismo, a manifestação de um Nada significativo.

Por outro lado, tomando um novo ponto de vista a respeito do projeto discursivo da obra, as imagens assumem uma funcionalidade, mostrando plena interação com a proposta: a técnica e o material dos desenhos, menos que reproduzir um modo infantilizado de expressão, desejam cultivar um olhar que traduza a liberdade infantil da livre expressão e do livre compreender. Do ponto de vista da construção dessas duas instâncias – verbal e plástica –, portanto, é o vazio preenchido pelo Nada que tudo significa. Texto e imagem caminham juntos brincando com os sentidos, com as percepções, nos convocando ao estado de criação. Esse livro se abre para acolher a arte, a estética, onde o Nada é o todo.

O aspecto gráfico

Tomando o livro de literatura infantil dos nossos dias, observa-se a contribuição de projetos editoriais ao conjunto interpretativo da obra com a forte presença do projeto gráfico como criador de um produto que facilita a entrada do leitor no mundo ficcional, seja pelo texto, seja pela imagem. Essa é uma das funções desse suporte de nossa época. Contudo, algumas obras privilegiam a pura existência do projeto gráfico, distanciado da elaboração discursiva do texto e da plasticidade da imagem, o que resulta, muitas vezes, em uma estética empobrecida de sentidos.

No livro selecionado, a preferência foi congregar não só aspectos comuns auxiliares à compreensão da obra, mas também destacar elementos particulares que dão a feição de originalidade ao livro. A numeração das páginas, o formato das folhas, a distribuição de texto e imagem, a concepção da capa são aspectos cujas finalidades abrangem uma extensão desde o inteiramente educativo ao extremamente estético, sabendo que essa linha não é linear nem limitada.

Uma característica do suporte que vem sendo reforçada ultimamente e que indica atenção especial com a legibilidade de leitura é a opção de numeração das páginas. É notável o cuidado de alguns livros em não numerar as páginas sobre o

desenho nela contido que, às vezes, ocupa página inteira. Alguns projetos não se importam em marcar as páginas com números, outros organizam texto e imagem de tal forma que o numeral ficará em espaço em branco, e outros ainda não numeram folha alguma, possivelmente por considerar como infração ao espaço ficcional da história. Percebe-se, contudo, que essas opções estarão, na maioria das vezes, em harmonia com as demais opções do trabalho gráfico do livro. No livro *Cacoete* de Eva Furnari, os números das páginas assumem funções de inteligibilidade textual: dividem os parágrafos (p. 13), as cenas (p. 13), (fig.4), blocos de texto como pequenos capítulos (p.15, fig.5), dão visibilidade às transformações da narrativa (p. 20 em diante), sem que a numeração das páginas volte ao normal:

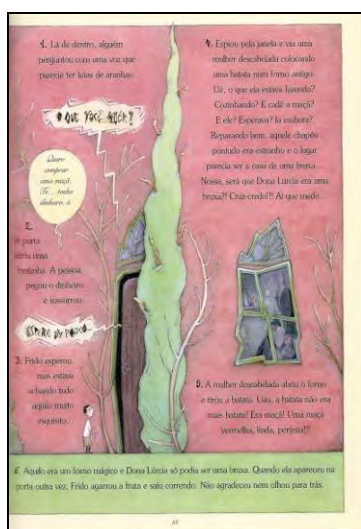


Fig. 4 *Cacoete* p.13

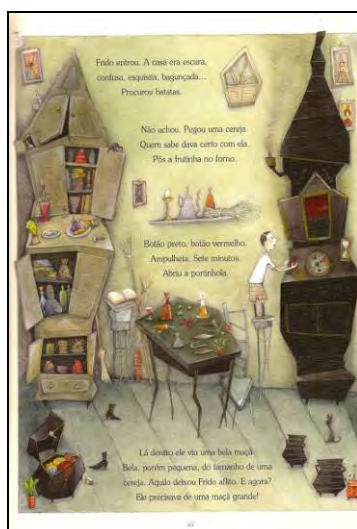


Fig. 5 *Cacoete* p.15



Fig. 6 *Cacoete*, p.10

A disposição do texto na página acompanha exclusivamente seu conteúdo semântico, reafirmando a idéia de que o texto é imagem, é linguagem gráfica. A autora propõe estilo de letra, orientação de leitura em coluna (p.14-15), história em

quadrinhos (fig.6), mapas para extrair de sua forma composicional os elementos que comporão o discurso estético-literário.

A distribuição de texto e imagem em *Cacoete* é uma brincadeira prazerosa para o leitor: as imagens e o texto caminham juntos, marcando, um e outro, as mudanças de comportamento, as ações trágicas da bruxa, transformando o mundo ao contrário: a simetria na imagem equivale a comportamentos regradados, nas p. 3,4,5; o enquadramento centralizado tem sua contrapartida no ajuntamento de formas semelhantes, na p. 5; o uso de letras manuscritas explicita o efeito dos *raios desorganizadores*, como nas p. 21, 22 etc. As letras são específicas para cada tipo de uso, como discurso direto, fala do narrador, letreiro da quitanda, legenda de desenhos, fala de personagens encantados etc., denunciando a existência das diferentes vozes no texto. Essa especificidade serve como orientação de leitura, marcando núcleos narrativos específicos:

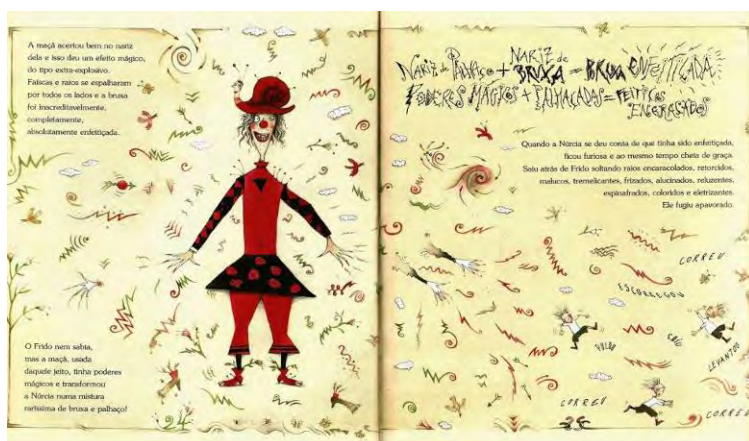


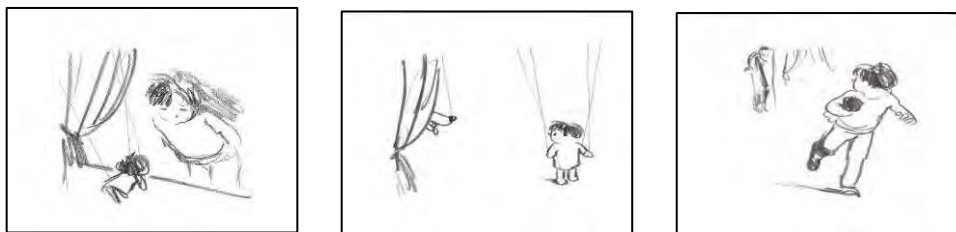
Fig.7 *Cacoete* p.24-25

As imagens tomam a feição do conteúdo do texto, iniciando a história com uma organização sistemática da cidade de Cacoete até a sua degradação, a tal ponto que palavras e imagens começam a se misturar, a se desalinhar e, nas p.24- 25 (fig.7), letras, menino, faíscas, bruxa, tudo se enfeitiça e o mundo se transforma em um grafismo total. Essa é uma situação exemplar de como as ações com a linguagem e com a plasticidade da imagem podem se integrar numa leitura renovada, paradoxal. Com isso, pode-se considerar essa proposta de relação icônico-verbal como uma área de ação do *paradoxo*, movimento de síntese texto/imagem, e que vem apontar o tratamento de um projeto gráfico-editorial como um projeto ético-estético no âmbito da formação dos sujeitos leitores.

O aspecto temporal (ou da narratividade)

Seguindo pelas ruas, uma criança é surpreendida por um teatrinho de marionetes. O titeriteiro fica contente com a chegada inesperada e dá início à sua apresentação. A pequena marionete começa sua atuação e a criança se encanta por ela, trocam

olhares e sorrisos, se divertem a cada cena, a criança se identifica com a marionete. Eis que de repente, em um canto do palco, surge a imagem ameaçadora de um lobo que apavora a pequena marionete e o menino. Em meio ao desespero da intimidação, a criança corre para o palco e, para surpresa do titeriteiro, resgata sua amiga e sai em disparada pelas ruas.



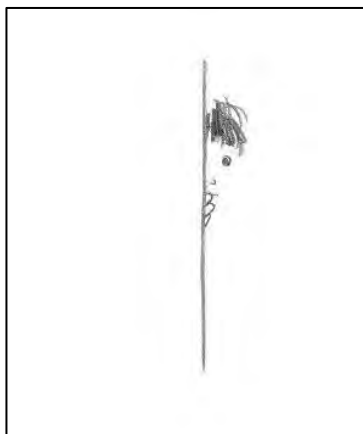
O velho homem tenta correr atrás do menino e explicar-lhe o mal entendido. Passam por várias ruas, trocam-se os cenários. Depois de algum tempo, o garoto resolve parar e devolver a marionete ao dono do teatro. Este, comovido com a atitude da criança, lhe entrega a pequena boneca, como se dissesse: É sua! Os dois se entreolham com cumplicidade, unidos por uma mesma emoção e nasce ali uma nova amizade, que é festejada com alegria pelas ruas da cidade.

A linguagem literária, por si só, é um campo aberto a interpretações, oferece situações que podem acarretar diferentes “finais”, o leitor pode fazer previsões, pode “sair” do texto, estratégia tratada por Umberto Eco como *passeios inferenciais*. Especialmente no caso dos livros de imagem, em que não há a determinação do enunciado do texto verbal, as possibilidades de evocação de narrativa são ampliadas. Para o autor e ilustrador de obras infanto-juvenis, Rui de Oliveira, o psiquismo infantil pode reter imagens até a vida adulta, uma vez que elas são mais pregnante do que qualquer palavra. (Oliveira, 2008, p. 45).

A *pequena marionete* é uma obra que oferece oportunidades de interação com o leitor, despertando sua imaginação, desejos, medos e admirações. Pode-se considerar essa obra como um verdadeiro “pacto metaficcional”, já que a criança da narrativa se transporta para o mundo da pequena marionete e passa a fazer parte dele, da mesma forma que o leitor, ao adentrar a historietta pela via da leitura de imagens, integra-se ao universo ficcional de ambas.

A obra da artista belga Monique Martin, pseudônimo Gabrielle Vicent, é um livro de textualidade exclusivamente visual, com exceção da capa e paratextos; sendo a única linguagem que conduz o enredo, as imagens em sequência exploram os aspectos da narrativa e situam o leitor, mostrando as ações realizadas pelas personagens, contando a história, explorando cenas e sentimentos. As gradações do traço negro sobre o branco do papel instigam o leitor a participar da construção

da descrição, da narração, da simbolização, da brincadeira, dos sentimentos, da persuasão e da pontuação, pela linguagem plástica. Essa obra não abre mão de oferecer os recursos essenciais ao pacto ficcional e, por isso, um elemento gráfico tradicional da paginação do livro, a numeração das páginas, está ausente, em respeito ao branco como composição do conjunto formativo das cenas. Para contar, não precisa numerar.



Gabrielle Vicent explora a folha como enquadramento natural, não apresentando bordas, piso ou teto. As imagens são marcadas pela incompletude e solicitam do leitor, para concluí-las, colaboração na composição dos traços, do cenário, proporcionando uma complexa elaboração cognitiva. A cena ao lado, por exemplo, utiliza um simples traço vertical, ladeando expressões semiformadas de uma face, para representar a criança escondida atrás de uma parede, observando os

movimentos do titeriteiro que a perseguia pelas ruas. A arte de Vicent é um convite à participação ativa do leitor que segura um grafite e desenha, em sua mente, o restante dos traços que dão forma e vida à narrativa.

Conclusão

A pesquisa, em sua segunda fase de desenvolvimento, pode observar, em caráter geral, alguns indícios de um panorama mais abrangente da produção para crianças. Em primeiro lugar, o fato de tratar-se de literatura e, mais especificamente, infantil, o elemento estruturante de toda obra é a narratividade inerente ao gênero. Esse é um dos motivos pelos quais se vêm designando alguns materiais de formas tão variadas: os livros de literatura infantil sem palavras têm sido definidos como “álbum de imagens”, “livro de imagens”, entre outros, em tentativas de melhor tradução dos *picturebooks*. Uma vez que se analisa um suporte com características e finalidades específicas, a preferência dessa pesquisa é pela denominação “literatura visual”, explicitando a narratividade como uma qualidade tanto da linguagem verbal, quanto da linguagem visual. Vale lembrar que as imagens, situadas em outros suportes, ativam sua natureza plástica, sem necessariamente assumir um contorno linguajeiro.

Outro aspecto realçado nas obras analisadas é a variedade de técnicas na produção plástica do enredo e sua interação na produção de sentidos. Cada vez mais, os ilustradores têm-se postado não só como um intérprete da história, mas

como presença autoral, que, em diálogo com o autor, acrescentam intenções e orientações de leitura.

O trabalho de pesquisa observou igualmente uma tendência à flutuação de funções entre texto verbal e imagens e, algumas vezes, uma inversão dessas funções. Um excelente exemplo de proposta que permite um jogo ágil e profícuo entre imagem e texto verbal é a proposta do livro “Desertos”, de Roger Melo e Roseana Murray. É o texto que ilustra os desenhos do criador. Essa é a afirmação da poeta Roseana na apresentação do livro: *imediatamente me transporte para estes vastos espaços... Senti um desejo imenso de ilustrar aqueles desenhos com meus poemas.*

Outra possibilidade de aproximação dessas duas linguagens encontra-se no uso criativo da moldura (ou a importância da sua ausência): não só fixando o enquadramento das imagens, no momento narrativo, mas, ao revés, desconcertando esse enquadramento e denunciando este procedimento clássico de representação. Moldura sobre moldura, desenho debordando o fio enquadrate, personagens sentados sobre o limite do enquadre e, muitas vezes, o próprio enquadre como parte da história.

Sabe-se que há muito ainda por interrogar as obras, compreender o diálogo com os autores que são também os ilustradores, a exemplo de Roger Melo, Eva Furnari, entre outros, que apresentam uma inteireza tal de significação do texto verbal com as imagens que sugere, algumas vezes, o limite possível entre essas duas linguagens que se tensionam paradoxalmente e que, em sua essência, define as produções dos dias de hoje.

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Modelos de literacia em práticas de escrita acadêmica¹

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Introdução

Em trabalho anterior (Bezerra, 2009), analisamos a escrita de estudantes de Curso de Letras Modernas, no Brasil, com o intuito de descrever como eles se apropriam da escrita acadêmica, fundamentando-se nas teorias de escrita estudadas nesse curso. Os resultados encontrados indicam que, mesmo o professor apresentando modelos de textos acadêmicos variados, sendo estudadas teorias sobre escrita, essas não são mobilizadas, de imediato, pelos alunos, que escrevem seus textos acadêmicos (do tipo resenha) fundamentados em conhecimentos trazidos de outras experiências com a escrita. Pudemos associar essa conclusão aos novos estudos de literacia (Barton & Hamilton, 2000), que propõem uma abordagem da escrita situada em seus diversos contextos.

Essa conclusão nos levou a procurar identificar que formas de escrita são praticadas em Curso de Letras, com base em que perspectivas teóricas e com que finalidade. Assim, escrevemos este artigo com o objetivo de descrever modelos de literacia identificados em trabalhos de estudantes brasileiros de Letras Modernas, que se preparam para serem professores de língua portuguesa e que atuarão na Educação Básica do Brasil (Ensino Fundamental e Médio).

Trata-se de uma pesquisa interpretativa, que analisa textos produzidos em sala de aula, em situação de ensino e de avaliação da aprendizagem. Os sujeitos desta pesquisa são dois professores e 25 alunos iniciantes do Curso de Letras de uma universidade pública brasileira de médio porte. Esses alunos cursaram as disciplinas Prática de Leitura e Produção de Textos I e II (PLPT I e II), no primeiro e segundo período letivo, respectivamente, do ano 2008. Os conteúdos específicos dessas disciplinas são o estudo de teorias e práticas de leitura (PLPT I) e de teorias e práticas de escrita (PLPT II) e o exercício efetivo dessas competências (leitura e escrita), no domínio discursivo da academia. São analisados textos de gêneros diferentes (resumos, resenhas, provas, questionários), escritos pelos estudantes sobre assuntos variados, atendendo a comandos e objetivos específicos, com anotações posteriores dos professores (ou não), a título de avaliação e com orientação (ou não) para reescrita. Além disso, também faz parte de nossos dados entrevistas e depoimentos dos dois professores das disciplinas citadas (aqui representados por P 1 – da disciplina PLPT I; e P 2 – da disciplina PLPT II).

Para nossa análise, recorreremos, principalmente, às contribuições teóricas sobre literacias (Lea & Street, 2007, 1998; Barton & Hamilton, 2000; Street, 2007, 2003, 1984). Com esses autores, vemos que o conceito de escrita como um objeto em si mesmo, resultante de processos cognitivos e dissociada de seus contextos sociais, foi sendo revisto à medida que estudos sobre a linguagem e seus usos, desenvolvidos pelas ciências humanas (Etnografia, Sociologia, Antropologia) influenciavam os estudos predominantemente linguísticos. Como resultado, novo conceito de escrita passou a fundamentar as pesquisas sobre essa modalidade da língua: uma prática social situada que envolve interlocutores, objetivo, contexto e registro de língua adequado a esses componentes situacionais.

Concordando, então, com esse conceito, para realizarmos nosso estudo da escrita na academia, descreveremos, de início, o que entendemos por literacia acadêmica.

2. Literacia acadêmica

Para abordar a literacia acadêmica e suas características, partiremos do conceito de literacia, de forma ampla: um conjunto de práticas de comunicação social relacionadas ao uso de materiais escritos, e que envolvem ações de natureza não só física, mental e linguístico-discursiva, como também social e político-ideológica (Signorini, 2001, p.8-9). Esse conceito abrange não só os aspectos linguísticos (do código) e cognitivos, que são necessários à apropriação da escrita, como também o valor e a importância atribuídos à escrita, em uma sociedade letrada, de tal modo que àquele que tem domínio dessa modalidade da língua é dado poder e autoridade.

Desde a contribuição de Street (1985) sobre literacia, propondo um modelo autônomo e outro ideológico, os estudos se desenvolveram e se ampliaram, envolvendo outras perspectivas de abordagem, outros conceitos, como atores, *habitus* e multimodalidade, que terminaram por mostrar a impropriedade de usar-se o termo literacia no singular, apontando apenas para a 'letra'. Visto que as práticas de comunicação social relacionadas ao uso de materiais escritos são sempre situadas, com objetivos definidos e que incluem outros recursos além do código escrito, tais como formas, imagens, cores, ambientes virtuais e outros, temos hoje, literacia crítica, midiática, literária, virtual, acadêmica, etc.etc. Ou seja, cada contexto social, com seus atores e ações e recursos diversos (não apenas a escrita), constrói uma prática de literacia, que é utilizada e reconhecida como tal pelos participantes desse contexto.

Em se tratando da literacia acadêmica, o termo pode ser entendido em um sentido amplo e outro restrito. De um ponto de vista amplo, podemos afirmar que se

trata de toda e qualquer atividade de escrita e leitura (quer para aprender-se algo, quer para demonstrar ter-se aprendido algo) realizada em cursos superiores, no âmbito das disciplinas, das áreas de conhecimento ou de programas. Em sentido restrito, corresponde a um modelo que focaliza as relações de sentido, de poder, de identidade que estão implícitas em práticas letradas em um contexto acadêmico particular (Lea & Street, 2006). Em outras palavras, a literacia acadêmica diz respeito aos usos da escrita e da leitura em instâncias de ensino superior vistas como lugar de/e constituído por discursos e poder (Street, 2004).

Esse sentido restrito é percebido no âmbito da abordagem proposta por Street (2004) e Lea e Street (2006), para a escrita em contextos acadêmicos, em oposição aos estudos cujo foco principal é a escrita deficitária (ou seja, estudos sobre a 'boa' ou 'má' escrita). Esses autores propõem que as práticas de escrita acadêmica podem ser mais bem compreendidas por meio de três perspectivas ou modelos: 1) estudo de formas linguísticas ('skills'); 2) socialização acadêmica; e 3) literacias acadêmicas.

O primeiro modelo concebe a escrita como uma habilidade cognitiva e individual. Enfatiza o estudo das características da superfície linguística (gramática e pronúncia, por exemplo), procurando sua correção, e presume que os estudantes conseguem transferir, sem dificuldades, seus conhecimentos de escrita de um contexto para outro. É um modelo autônomo e reducionista de escrita, baseado no treinamento (influência da psicologia comportamental), com o objetivo de fazer os alunos fixarem as formas linguísticas.

O segundo modelo (socialização acadêmica) vê a escrita como um meio transparente de representação. Procura ensinar os gêneros e discursos de uma determinada área do conhecimento ou de uma disciplina, com o intuito de que os estudantes assumam uma 'nova' cultura (a da área de conhecimento que eles estudam), ocorrendo assim um processo de aculturação (fundamenta-se na antropologia e na psicologia social). Presume que os discursos e gêneros acadêmicos são relativamente estáveis e que os estudantes, tendo aprendido as regras principais de uma determinada área do conhecimento estão aptos a reproduzi-los com desenvoltura. A escrita parece ter uma função instrumental: possibilita ao estudante falar, escrever e pensar como os membros típicos de um grupo do saber.

O terceiro modelo (literacias acadêmicas), que estamos focalizando neste artigo (em seu sentido restrito), concebe a escrita como prática social, como uma atividade retórica incluída em diversas disciplinas ou discursos das comunidades acadêmicas. Põe em destaque a natureza institucional do que é 'reconhecido' como conhecimento em um determinado contexto acadêmico. Presume que o estudante

venha a refletir sobre a linguagem e a ficar atento às práticas linguísticas, aos significados sociais e identidades, e às comparações disciplinares. Por essas características, percebemos que esse modelo está influenciado pelos novos estudos de literacia, pela análise crítica do discurso, pela linguística sistêmica e antropologia cultural. Ainda conforme Lea e Street (2006), esse modelo se assemelha ao de socialização acadêmica em vários aspectos, tais como, enfatizam os gêneros e discursos de uma área, enfocam as relações entre epistemologia e atos de escrita em áreas do conhecimento e em disciplinas. Mas o modelo de literacias acadêmicas aborda os processos envolvidos na aquisição efetiva e apropriada dos usos da escrita, de forma mais complexa, incluindo as relações de poder entre pessoas e instituições e identidades sociais.

Considerados isoladamente, os dois primeiros modelos remetem para o modelo autônomo de literacia e o terceiro, para o modelo ideológico, conforme propôs Street (1984): por um lado, a ênfase na apropriação da língua escrita e dos componentes formais dos gêneros escritos, de forma independente de seus usos sociais; e, por outro, o interesse em ensinar-se a escrita em função dos propósitos comunicativos a que ela se presta, baseada em visões de mundo diferentes, logo, isento de neutralidade. Mas é importante ressaltar que esses modelos autônomo e ideológico não são polarizados: o primeiro “disfarça as suposições culturais e ideológicas sobre as quais se baseia, que podem então ser apresentadas como se fossem neutras e universais” (Street, 2003, p.4) e o segundo “consegue perceber as habilidades técnicas envolvidas, por exemplo, na decodificação, no reconhecimento das relações entre fonemas e grafemas” (Street, 2003, p.9).

Os três modelos encontrados na academia não se excluem mutuamente, se sobrepõem, podendo ser aplicados em um determinado contexto acadêmico, como, por exemplo, o estudo das práticas de escrita em Letras e como os estudantes chegam a entender e usar essas práticas de literacia nesse contexto.

Street (2007) descreve esses modelos numa ‘nova ordem’, ou seja, conforme os usos sociais da escrita, de modo que essa escrita não seja vista apenas como apropriação do código, nem como apropriação de gêneros em seus aspectos mais estruturais. O quadro abaixo, retirado de Street (2007, p.6) demonstra essa ‘nova ordem’.

Quadro 1 - Literacia acadêmica e as 'novas ordens'

Modelos	Nova ordem de trabalho	Nova ordem epistemológica	Nova ordem comunicativa
Estudo de formas linguísticas (escrita como precisão linguística)	Hierarquia e disciplina; linguagem policiada.	Unidades atomizadas de conhecimento transmitidas e testadas; controle de qualidade; performatividade.	Incluídas como unidades não linguísticas práticas e modos – visual, gestual, etc., nova obediência de modos.
Socialização acadêmica (escrita como canal)	Múltiplos discursos em grupos multidisciplinares; ênfase nas trocas comunicativas.	Ensino de novos conhecimentos por caminhos velhos ou por novos caminhos; acesso amplo; conhecimento em uso.	Aprender/tornar-se socializado em novos modos. Por exemplo, aula de retórica das ciências.
Literacias acadêmicas (escrita como debate)	Hierarquia atenuada; trabalho em grupo; novas práticas (skills) de linguagem; usos privilegiados.	Reflexão crítica sobre linguagem e conhecimento como processos/fontes.	Reflexão crítica sobre usos da linguagem e modos não-linguísticos, na representação do conhecimento.

A proposta de Street (2007) amplia o modelo de estudo de formas linguísticas, ao incluir, do ponto de vista comunicativo, outras unidades de estudo que não são linguísticas, tais como recursos multimodais (visuais, gestuais, etc.). Assim, embora esse modelo continue enfatizando as formas (na ordem do trabalho), busca-se a precisão linguística, isto é, o uso de formas linguísticas adequadas aos contextos sociais, sem desconsiderar-se unidades não-linguísticas, que constituem textos multimodais (na ordem epistemológica).

Já o modelo de socialização acadêmica se reconfigura, levando em consideração, na ordem do trabalho, grupos multidisciplinares, que possibilitam novos conhecimentos, a serem aprendidos ou socializados de modos diferentes. Procura-se não se limitar a uma aculturação, sem questionamento.

Por fim, o modelo de literacias acadêmicas, do ponto de vista epistemológico, procura a reflexão crítica sobre a linguagem e o conhecimento, para, na ordem do trabalho, desenvolver estudos em grupos, sem assimetrias. É essa visão engajada, sócio-historicamente, que reorienta os modelos anteriores, de tal modo que não basta aprender a escrever o código linguístico corretamente, é preciso saber usá-lo, juntamente com outros recursos multimodais, em consonância com as práticas de escritas presentes na academia.

3. Práticas de escrita presentes no Curso de Letras Modernas

O estudo da escrita na academia, influenciado por teorias de literacia, tem identificado práticas de escrita diferentes na sala de aula. Os processos envolvidos na aquisição dos usos efetivos e apropriados de literacias são complexos,

dinâmicos, situados e envolvem processos sociais incluindo relações de poder entre pessoas e instituições. Por isso, esses processos de aquisição da escrita são contestados, de acordo com as visões particulares de mundo que têm professores, pesquisadores e participantes em geral do ambiente acadêmico.

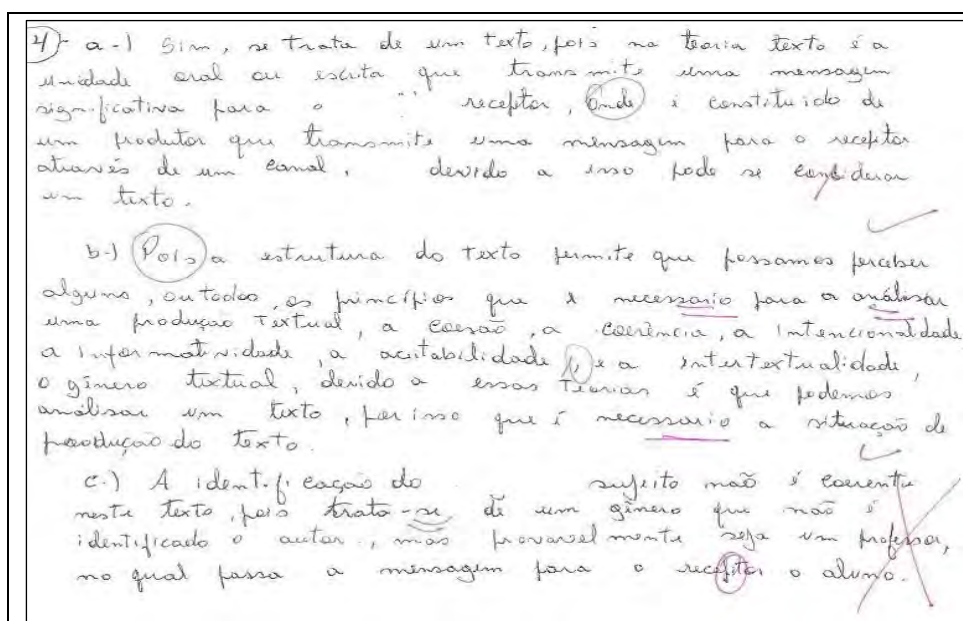
No conjunto de textos produzidos pelos alunos de Letras, em atendimento às solicitações dos professores, podemos identificar os três modelos propostos por Lea e Street (2006). Há textos com circulação restrita à sala de aula, embora tenham sido solicitados para circulação extra-classe; há textos com observações exclusivamente referentes às formas linguísticas; há exercícios com finalidade exclusiva de proporcionar aos alunos o domínio da estrutura de gêneros textuais; depoimentos do professor indicando avaliar os textos baseado na perspectiva enunciativa de escrita e o texto dos alunos apontando o contrário; e textos com função social e circulação ampla.

Isso confirma a afirmação, feita no primeiro parágrafo deste tópico, de que os processos de aquisição da literacia são complexos e situados sócio-historicamente. Considerando-se ser a escola local de aprendizagem, mesmo o professor tendo o objetivo de fazer os alunos conviverem com a literacia acadêmica, ele pode terminar por propor um modelo reducionista de escrita, com o intuito apenas de repetir um modelo e acreditar que garantiu a aprendizagem dos alunos.

3.1. Estudo de formas linguísticas

Esse modelo é observado em nossos dados (em torno de 10%), restringindo-se a uma correção linguística, demonstrando uma exigência para que o aluno domine o código. É o que podemos ver no exemplo 1:

Ex.1



(Respostas de um aluno a um exercício em PLPT I)

A intervenção de P 1 no texto do aluno demonstra uma concepção de escrita reduzida ao domínio do código linguístico (círculo em volta de uma palavra inadequada – *onde, pois*; sublinha em palavras com acentuação errada – *necessario, analisar*). Não há preocupação com o uso social desse texto: refere-se a uma avaliação da aprendizagem, incluindo concepção de texto e ortografia, acentuação gráfica, entre outros aspectos. Essa única exigência do uso do código sem erros leva-nos a entender que aprender uma língua é uma atividade cognitiva e individual, depende do envolvimento do aluno com a atividade, sem participação de outros atores ou fatores.

Essa mesma postura também foi identificada em dados recolhidos na disciplina PLPT II. O professor, em entrevista, afirma adotar a reescrita dos textos, quando necessário e possível, mas parece não estar envolvido com o funcionamento social do texto, como podemos ver no exemplo 2.

Ex. 2

P2: Então, eu eu tento sempre passar pra eles essa ideia: que querendo é possível trabalhar nessa perspectiva da da reescrita e não da simples higienização do texto, sempre... motivando o aluno a ter o maior contato possível com os gêneros os mais diversos pra que ele vá... é... alimentando mesmo esse conhecimento dele e não ficando naquelas coisas bem estanques da escola tradicional, né?

Entrevistador: Você trabalha reescrita?

P2: Bem... não não não sem/não todas as todas as atividades escritas é... na questão da prova dificilmente tem, entendeu? Mas quando é trabalho envolvendo resumo, resenha, análise de livro didático, é... algum artigo que eles/por mais simples a formatação, a formatação mais simples que seja, mas eu... trabalho a reescrita a reescrita eles sempre têm essa essa chance, digamos assim, de ir trabalhando esse texto, pra ele ir visando o que ele melhora.

(Entrevista com P 2)

Pelas respostas dadas, P 2 reconhece um procedimento de escrita que enfatiza apenas o código, de forma que, se o aluno não dominá-lo, deve fazer correções microestruturais em seu texto (*higienização do texto*) e um outro procedimento que destaca a produção de um texto, passando por modificações diversas (*trabalhar nessa perspectiva da da reescrita e não da simples higienização do texto*). É esse segundo procedimento que P 2 afirma realizar em suas aulas: proporcionar aos alunos a análise de seu texto e sua reescrita, se for necessário (*trabalho a reescrita a reescrita eles sempre têm essa essa chance, digamos assim, de ir trabalhando esse texto*).

Entretanto, ao dizer que, mesmo os alunos escrevendo um texto com formatação simples (*algum artigo que eles/por mais simples a formatação, a formatação mais simples que seja*), podem reescrevê-lo, para melhorar (*de ir trabalhando esse texto, pra ele ir visando o que ele melhora*), P 2 demonstra enfatizar o estudo das estruturas linguísticas e composicionais, como um objeto em

si mesmo, de forma neutra, independente de seus usos sociais e dos aspectos ideológicos que subjazem a essa escrita padronizada.

3.2. Socialização acadêmica

Esse se apresenta como sendo o modelo mais presente nos dados: cerca de 80% das atividades de escrita esperam que os estudantes elaborem seus textos de acordo com os usos e as normas da comunidade acadêmica, demonstrando um processo de aculturação. Ou seja, os estudantes de Letras Modernas escrevem resenhas, resumos, ensaios, seguindo os modelos desses gêneros, que são relativamente estáveis e, assim, são esperados pelos membros desse grupo. Vejamos um exemplo de bilhete deixado ao final de uma resenha crítica de um aluno, no qual a professora dá um modelo estrutural que o aluno deve seguir.

Ex.3

Seu texto está confuso. Tem marcas de resenha em alguns pontos, em outros não. Estrutura padrão a ser seguida numa resenha prototípica:

- 1) Contextualização do artigo/livro analisado
- 2) Síntese das ideias defendidas no artigo/livro
- 3) Comentários sobre o artigo (neste ponto você se saiu bem!)
- 4) Indicação do artigo

(Comentário escrito por P 2 no texto 'resenha' feito pelo aluno)

Embora se trate de um gênero textual, o foco da atividade não é uma prática de escrita social, mas a apropriação adequada do gênero, como se ele fosse sempre estável, e do componente composicional do texto (enumeração das partes que compõem uma resenha). A ênfase posta no bilhete reforça o princípio de que se os alunos aprenderem bem as regras básicas de uma resenha (ou de outro gênero) saberá produzi-la em qualquer situação em que esse gênero for solicitado.

Outro exemplo ilustra o interesse de fazer com que os estudantes se apropriem dos modelos de escrita, mas sem o foco nas atividades sociais. Trata-se de depoimentos orais de alunos sobre suas expectativas na disciplina PLPT e comentários do professor.

Ex. 4

A) Espero aprender a fazer resumos, resenhas, artigos. A senhora falou sobre a dificuldade que as pessoas têm em saber escrever sobre algo que leu sem transcrever o texto mudando algumas palavras, sem enrolar, digamos assim, e eu tenho essa dificuldade.

(Depoimento do aluno – disciplina PLPT I)

B) Então você está lendo um capítulo deste livro [Bronckart] com mais tranquilidade, porque você sabe o contexto desse capítulo dentro de um sumário dentro de um tópico. Então isso é um nível de proficiência, que talvez você não tivesse antes. Qual é o título desse livro? Qual a relação desse título com a discussão desse capítulo? Entendeu? Me interessa que capítulo desse livro? Isso é nível de proficiência de leitura. Aí de escrita eu sempre estou recomendando: leiam, sistematizem, resumam, façam um roteiro [...] a meta é formá-los proficientes em textos acadêmicos (...).

(Depoimento de P 1)

Em 4.A, o aluno reconhece sua pouca habilidade em escrita acadêmica (*eu tenho essa dificuldade*) e, em 4.B, o professor afirma que tornar os alunos proficientes na produção escrita de textos acadêmicos é sua meta (*a meta é formá-los proficientes em textos acadêmicos*). E essa será alcançada com o exercício constante e contínuo dos textos em questão (*Espero aprender a fazer resumos, resenhas, artigos; leiam, sistematizem, resumam, façam um roteiro*), pois o foco do professor está nas orientações para a escrita, dirigidas aos estudantes, e na correção das falhas das características retóricas da escrita.

Assim, as regras para a escrita de gêneros textuais acadêmicos são dadas uniformemente a todos, que devem segui-las e demonstrar ter delas se apropriado. Logo, houve uma socialização dos conhecimentos sobre literacia e espera-se que os estudantes os aprendam e os utilizem nas diversas situações, em que esses conhecimentos forem necessários. A escrita parece ser mais um instrumental a ser conhecido do que uma prática social do mundo acadêmico.

Literacia acadêmica

Por estarem sendo analisadas, só recentemente, à luz dos novos estudos de literacia, as práticas de escrita na academia ainda são abordadas levando-se em conta os textos consagrados pela comunidade (resenhas, artigos, relatórios, projetos...), que circulam entre seus pares.

Podemos perceber, em nossos dados, atividades que são realizadas com o intuito de, efetivamente, fazer circular os textos dos alunos, em outros ambientes diferentes da sala de aula, conseqüentemente, com interlocutor que não é seu professor. Mas essas atividades têm pouca representatividade (em torno de 10%). Podemos demonstrar nossa interpretação, através do exemplo 5, que se refere à produção de um artigo de opinião.

Ex.5

Produza UM ARTIGO DE OPINIÃO, considerando:

Objetivo: defender uma concepção de ensino de língua e de leitura que deve privilegiar diferentes fatores, não apenas o material linguístico.

Público-alvo: professores do ensino fundamental e médio e pais de alunos do ensino fundamental e médio.

Circulação: publicação em um site ou em uma revista impressa que atinja esse público-alvo.

(Comando da atividade dirigido a alunos de PLPT I)

A preocupação em apresentar as condições de produção do texto (um tema, um destinatário, um objetivo e local de circulação) faz-nos ver a escrita como uma prática que ultrapassa os muros da escola. O que os alunos têm a dizer não é do interesse apenas do professor da disciplina, mas também de outros atores sociais (*professores do ensino fundamental e médio; pais de alunos*) envolvidos com a temática (*ensino de língua e de leitura*). Além disso, a indicação de que o ensino de

língua e de leitura não deve se restringir ao material linguístico aponta para um discurso inovador na escola, que se mostra como agência de literacias múltiplas, não só a que se liga à letra. E, por fim, o fato de o texto vir a ser publicado em um espaço virtual (*publicação em um site*) confirma a complexidade da literacia acadêmica, que não se restringe ao uso da língua, à publicação impressa, aos destinatários da academia, mas é uma atividade retórica que está envolvida em comunidades discursivas variadas.

Mesmo que haja um trabalho com a escrita associado a seus usos efetivos, não encontramos em nossos dados momentos de contestação, de debate, levando alunos e professores à reflexão sobre linguagem, usos (hegemônicos ou estigmatizados) de escrita e de recursos multimodais. Isso implica dizer que a literacia acadêmica, no sentido aqui descrito, apenas se insinua no curso em questão.

Considerações finais

Embora se defenda a concepção de língua como interação, o tratamento dado ao texto escrito ainda se respalda pela obediência aos moldes canônicos, estudados de forma autônoma e destituídos de reflexão crítica tanto do ponto de vista temático quanto formal e ideológico.

Enfatiza-se uma prática de literacia que favoreça aos alunos familiarização e domínio de gêneros textuais recorrentes na academia, num processo de socialização acadêmica, ou seja, aos estudantes recém-ingressos na universidade são oferecidas oportunidades de se apropriarem, por um processo de aculturação, das práticas de escrita consagradas, sem se proporcionar uma reflexão sobre essas práticas, nem sobre as experiências com a escrita dos estudantes.

Assim, com base na concepção de escrita deficitária, são estudados (e praticados) princípios teórico-metodológicos sobre literacia, com o intuito de amenizar essa deficiência. Embora haja alunos que conseguem mobilizar esses conhecimentos construídos na academia, há muitos outros que ainda têm dificuldades, de forma que não conseguem facilmente ultrapassar as práticas de literacia autônoma.

Para encerrar, o que nos parece mais pertinente, embora não mais simples, é desenvolver-se um trabalho, no Curso de Letras em estudo, com base na literacia acadêmica, considerando-se o estudo da língua, dos gêneros textuais, dos usos e práticas de escrita, de forma mais sensível ao contexto, às necessidades e aos atores envolvidos. Portanto, um trabalho que se realize à luz da reflexão crítica, que esses modelos identificados não sejam polarizados.

Nota

¹ Este trabalho faz parte de pesquisa mais ampla, intitulada *A escrita em contexto de formação inicial do professor de língua materna: objeto de estudo e objeto de ensino* (CNPq Processo 433750/2007-4).

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Texto e Gramática em Livros do PNLD 2010: as atividades de Leitura

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O Programa Nacional do Livro Didático (daqui para frente PNLD) é uma iniciativa do Ministério da Educação do Brasil (MEC) e tem por objetivo distribuir gratuitamente livros didáticos a alunos das escolas públicas do país. Desde 1996, os livros são avaliados por uma equipe de especialistas e os resultados da análise são publicados em forma de GUIA, com um conjunto de resenhas, que tem a finalidade de orientar a escolha de livros pelos professores do ensino fundamental. As resenhas indicam as características das coleções didáticas em relação ao trabalho com leitura, produção de textos escritos, oralidade, conhecimentos linguísticos, além de destacar também a funcionalidade do manual do professor que orienta a coleção.

Nosso objetivo, neste texto, é refletir sobre o trabalho com a leitura que as coleções aprovadas pelo PNLD 2010 proporcionam aos alunos do ensino fundamental. Destacam-se, principalmente: 1. as contribuições que a seleção de textos pode trazer para a formação geral do leitor e para a formação do leitor de literatura; 2. as capacidades que as coleções pretendem desenvolver no aluno no uso do texto como leitor.

O contexto

Já há algum tempo temos trabalhado na análise de textos e atividades de leitura dos livros didáticos avaliados por esse programa. Sobre o PNLD 2002, em Cafiero & Correa (2003), observamos apenas a seleção de textos apresentada pelas coleções de 5ª. à 8ª. séries, verificando em que medida elas poderiam contribuir para a formação do aluno como leitor, ampliando suas experiências estéticas e desenvolvendo nele o prazer e o gosto pela leitura. Considerando que muitos alunos, muitas vezes, só têm acesso ao texto literário por meio do livro didático, aquela pesquisa levantou questões como: os gêneros selecionados são diversificados? Os autores são representativos no espaço da produção literária? Os textos selecionados contribuem para ampliar o repertório literário do aluno? Os recursos estéticos e estilísticos são explorados com pertinência? Há incentivo para leitura de outros materiais como, por exemplo, uma obra literária completa? Naquela época, interessava-nos, particularmente, observar como os textos literários marcavam as coleções. Os resultados apontaram que, embora as coleções

cumprissem os requisitos para sua aprovação no programa do governo brasileiro, ainda faltava um trabalho sistemático para contribuir efetivamente para a formação do leitor de literatura. Faltava um trabalho que levasse o aluno a reconhecer nos textos suas singularidades, de modo a aguçar o olhar estético do aluno e a estimular a fruição pela leitura.

Em texto sobre o PNLD 2008, Corrêa & Cafiero (no prelo), analisamos não só a seleção de textos como também as atividades de leitura propostas em coleções de 5ª. à 8ª. séries. Foi possível observar, na avaliação do PNLD 2008, que pela primeira vez, as fichas de análises que subsidiavam a elaboração das resenhas do GUIA contemplavam, como um dos requisitos de avaliação, a especificidade do texto literário. Observando de que modo os gêneros do domínio literário/ficcional participam das coleções, buscamos responder às questões: a) quais as consequências da nova configuração dos livros didáticos de Português para o ensino de leitura; b) qual é o lugar do texto literário nas novas coleções; c) que gêneros da literatura são trabalhados; d) em que medida o tratamento dado ao texto literário pode contribuir para a formação do leitor de literatura.

Como resultado da pesquisa de 2008, observamos que uma das novidades que vem se concretizando nos livros didáticos brasileiros é certo distanciamento das coleções de Língua Portuguesa dos modelos de organização por conteúdo gramatical e por temas, que tradicionalmente marcaram a estruturação do livro didático de português. Seis das 24 coleções aprovadas consideraram os gêneros em sua organização. Ou seja, os gêneros efetivamente ganharam espaço como objetos de ensino nos livros didáticos. Outra observação importante desse resultado diz respeito ao tratamento do texto literário. Embora não tenha sido evidenciado um trabalho sistematicamente orientado para exploração das singularidades dos gêneros da literatura por meio das atividades propostas, foi possível observar como o conto, a crônica, o poema e fragmentos de romances tomam lugar na seleção de textos. Contribuições para levar o aluno à fruição estética e à apreciação da produção literária, ainda que tímidas, se revelaram presentes nas coleções.

Agora, com base nas fichas de análises e nas 24 resenhas das coleções aprovadas, que compõem o GUIA do PNLD 2010, destinadas à escolha de livros para o 3º. 4º. e 5º. ano do Ensino Fundamental, buscamos responder às perguntas: a) que gêneros as coleções colocam à disposição dos alunos para as tarefas de leitura? b) Essa seleção de gêneros é representativa do que a cultura escrita disponibiliza para crianças dessa faixa de escolaridade? c) As atividades de leitura podem contribuir para a formação geral do leitor? d) As atividades de leitura podem contribuir para a formação do leitor de literatura? e) Quais as principais

capacidades que as coleções se propõem a desenvolver visando à proficiência do aluno? Duas diferenças marcam esta nova pesquisa: a primeira é que se observam agora coleções destinadas a alunos mais novos (de oito, nove e dez anos), porque se encontram nas séries iniciais do ensino fundamental; a segunda é que se estende o olhar para os gêneros de diversos domínios e não somente os da literatura.

Fundamentação teórica

Neste trabalho, assumimos que tomar os gêneros como objeto de ensino pode contribuir para um trabalho efetivo com a língua na sala de aula, e, além disso, é uma forma de aproximar os alunos das diferentes práticas de leitura, incluindo-se aí os textos da literatura.

Acreditamos que a partir da perspectiva de gêneros é possível pensar em propostas de ensino que efetivamente levem os alunos a construir competência no uso dos textos. A exploração dos gêneros em atividades didáticas pode ser produtiva se levar em conta a forma de organização e distribuição das informações, e, simultaneamente, considerar os conteúdos esperados em cada texto e os recursos linguísticos utilizados bem como as escolhas do autor para dizer, para imprimir sua marca individual. Concordamos, então, com Marcuschi (2002) para quem “o trabalho com os gêneros textuais é uma extraordinária oportunidade de se lidar com a língua em seus mais diversos usos autênticos no dia-a-dia”. Os gêneros são como famílias de textos que apresentam características comuns como, por exemplo, certas restrições de natureza temática, composicional e estilística (Bakhtin, 1997). Mas as características são apenas comuns, não quer dizer que haja uma forma fixa para todos os gêneros: mesmo possuindo certas semelhanças, pode haver variação entre textos considerados do mesmo gênero. Por exemplo, o fato de estar num determinado suporte (na enciclopédia, na revista de divulgação ou no livro didático), ter uma dada extensão, certo grau de formalidade/informalidade faz com que um texto se diferencie de outro. Um relato de pesquisa, por exemplo, escrito em forma de uma dissertação de mestrado ou de uma tese de doutorado será um gênero diferente de um artigo, sobre o mesmo tema de pesquisa, em uma revista de divulgação científica, escrita para crianças.

Se acreditamos, como Bakhtin (1997), que os gêneros são aprendidos quase que do mesmo modo como se assimilam as formas da língua, isto é, pelo contato e uso nas situações de comunicação, para aumentar a competência dos alunos em interações sociais, é necessário que, nas atividades de ensino, se contemple a diversidade dos gêneros, partindo-se dos gêneros mais conhecidos (os de discurso

primário) para atingir os menos conhecidos (os de discurso secundário), mas que é preciso dominar.

Assim sendo, há que se ressaltar que o trabalho com os diferentes gêneros em sala de aula não pode ser visto como um exercício classificatório dos diferentes textos que circulam socialmente. Principalmente em relação ao texto literário, pressupõe-se um ensino que destaque as singularidades e propriedades de composição que caracterizam esse tipo muito particular de escrita. Não se trata, por exemplo, de apenas identificar e/ou distinguir um conto de uma crônica, ou de cobrar respostas únicas em atividades limitadas de compreensão, mas trata-se, como afirma Martins (2007) de “não se negligenciar o pacto ficcional que o jogo da linguagem e do imaginário tentam estabelecer com os leitores e que somente estes serão capazes de instaurar, ou de ignorar, no seu comportamento participativo”.

O ensino de gêneros na sala de aula não pode ser entendido também como pretexto para o ensino de gramática, pela mera identificação de categorias gramaticais. Os recursos linguísticos envolvidos na construção dos textos podem e devem ser explorados, mas, muito mais importante do que saber categorizar esses recursos em classes gramaticais, é perceber os múltiplos efeitos de sentido gerados pelas construções utilizadas. As categorizações são importantes na organização de nossa experiência, porque levam a perceber as regularidades presentes na diversidade de enunciados. Todavia, o fato de se dar esse ou aquele nome às categorias importa pouco, essas são úteis na medida em que ajudam a apreender os princípios subjacentes à organização e funcionamento dos textos.

Uma ideia produtiva é que os diferentes gêneros das várias esferas façam parte do universo de leituras do aluno, a fim de que ele aprenda por experiência própria os modos de ler cada um deles. Por isso é muito legítima a entrada da diversidade de gêneros textuais no livro didático e na sala de aula. Por outro lado, essa entrada talvez tenha feito com que o texto literário tenha perdido mais do que sua hegemonia na sala de aula, um espaço privilegiado. Não se lê os textos da mesma maneira e não se aprende a ler os diversos textos usando as mesmas estratégias, por isso, não adianta substituir alguns gêneros por outros. É importante que se aprenda a lidar com uma variedade desses gêneros de modo a permitir a ampliação das diferentes formas de letramentos dos alunos. Dessa forma, estudos recentes sobre o letramento utilizam essa palavra no plural, letramentos, com o objetivo de mostrar a multiplicidade de formas de interagir com os diferentes gêneros e domínios.

Os resultados da pesquisa

Para organizar as reflexões sobre o trabalho realizado com a leitura nas coleções aprovadas pelo PNLD 2010, destacamos cinco tópicos: 1. Os gêneros nas coleções; 2. Representatividade dos gêneros selecionados; 3. Contribuições para formação geral do leitor; 4. Contribuições para a formação do leitor de textos literários.

1. Os gêneros nas coleções

Diversidade

Gêneros diversificados aparecem nas coleções. São vários também os domínios ou esferas sociais em que esses textos circulam: privado (bilhete, carta, e-mail), literário (conto, história, crônica, poema), publicitário (anúncios de todo o tipo), jornalístico (notícia, reportagem, artigo, divulgação científica) entre outros. Embora haja diversidade de domínios, é possível perceber um resgate do texto literário nas coleções.

Os gêneros que mais aparecem

Há gêneros que são mais utilizados tanto numa mesma coleção quanto no conjunto das coleções. Por exemplo, do domínio literário aparecem com mais frequência o poema e o conto, a crônica também marca presença nas coletâneas. O que se convencionou chamar de gênero “história” também é muito frequente. Por trás dessa designação podem estar fragmentos de livros, histórias populares ou até mesmo contos. Do domínio jornalístico, a notícia e a reportagem são mais presentes nas coleções. Muito recorrentes são os textos denominados de divulgação científica, desses que aparecem em revistas como *Ciência Hoje*, *Superinteressante*. Do domínio publicitário, os classificados são mais recorrentes, há propagandas ou peças publicitárias também, mas em menor quantidade. Outro gênero muito utilizado pelas coleções é a história em quadrinhos, que aparece praticamente em todos os volumes de todas as coleções.

Os gêneros que menos aparecem

São pouco frequentes, no conjunto das coleções avaliadas, os artigos de opinião, também especificados como textos argumentativos. E-mail e blog são gêneros que começam a aparecer nas coleções, mas sem presença significativa. O fato de estarem presentes nas coleções, no entanto, dá uma indicação de que existe a preocupação de inserir o aluno de alguma forma no mundo digital. O mangá, uma espécie de quadrinho japonês, aparece em apenas uma das coleções.

A dificuldade com os nomes

Nas formas de nomeação dos gêneros há muita variabilidade. Isto é, vários nomes são indicados para designar o que seria um mesmo gênero, como por exemplo: texto informativo, texto expositivo, texto de divulgação científica, artigo científico são usados para nomear o que poderia ser considerado um mesmo gênero. As noções de tipo e gênero também se misturam com frequência. Há coleções que optam por lidar com gêneros e há poucas coleções que se organizam por meio de tipos ou por sequências tipológicas.

2. Representatividade dos gêneros e de autores selecionados

A lista de gêneros presentes nas resenhas indica que a coletânea das coleções consegue ser bem representativa do que o universo da cultura da escrita disponibiliza para alunos da faixa etária a que os volumes se destinam. Isso é importante quando consideramos que muitas crianças somente terão acesso a alguns gêneros pela via do livro didático, já que em muitas regiões do país é precária a circulação de suportes de leitura.

Há textos multimodais contemplados, como os cartuns, tirinhas, histórias em quadrinhos, gráficos, cartazes e anúncios publicitários. Os autores dos textos selecionados são representativos na literatura, já consagrados pela crítica, e podem favorecer experiências significativas de leitura. Como exemplos podem ser citados: Luís Fernando Veríssimo, Sérgio Caparelli, Ziraldo, Tatiana Belinky, Luiz Vilela, José Paulo Paes, Maria Clara Machado, Leo Cunha, Ruth Rocha, Carlos Drummond de Andrade, Rachel de Queiroz, Monteiro Lobato, Elias José, Lygia Bojunga, Pedro Bandeira, Heloisa Prieto, Moacyr Scliar, Millôr Fernandes, Rubem Braga e Paulo Mendes Campos entre outros. Há presença de textos que se referem a diferentes épocas (desde fábulas de Esopo, os contos de fadas e os contos populares antigos até os contos e histórias mais recentes).

Por outro lado, as resenhas destacam um ponto recorrente: o fato de as coletâneas de textos praticamente não representarem a variedade de contextos culturais do Brasil. Isso significa que, embora haja diversidade de gêneros e autores, os temas abordados contemplam, em geral, a realidade dos grandes centros urbanos, deixando de fora outros contextos socioculturais como a vida de pescadores, de moradores de fazenda e dos indígenas. Nos textos buscados em jornais, por exemplo, fica evidente que publicações de estados brasileiros da região sudeste como São Paulo, Rio de Janeiro e Minas Gerais são as privilegiadas em detrimento das regiões Norte, Nordeste, Centro-Oeste e Sul.

3. Contribuições para formação geral do leitor

Contribuir para formação geral do leitor significa dizer que as coleções respeitam as convenções e os modos de ler constitutivos de diferentes gêneros praticados em diferentes esferas de letramento; tratam a leitura como processo de interlocução, promovendo o diálogo leitor-texto-autor (isto é, levando o aluno a refletir sobre os objetivos do autor e a se colocar diante do texto); situam as práticas de leitura em seu universo de uso social; resgatam o contexto de produção do texto (esfera, suporte, função social, contexto histórico); definem objetivos plausíveis para a leitura proposta; trabalham as diferentes estratégias cognitivas do processo de leitura (ativação de conhecimentos prévios, predição de conteúdos, localização/reprodução de informações explícitas, inferência); exploram aspectos discursivos (interdiscursividade, intertextualidade, marcas enunciativas, efeitos de sentido, pressupostos e subentendidos, polifonia - vozes, marcas da presença do discurso alheio), argumentatividade etc. As coleções aprovadas cumprem esses critérios com atividades que se aproximam em maior ou menor medida da situação ideal. São frequentes nas resenhas as indicações para o professor atentar sobre alguns pontos não cumpridos ou não tão bem cumpridos pela coleção. Os pontos mais problemáticos são em relação 1. à definição de objetivos de leitura para os alunos; 2. à exploração dos recursos discursivos; 3. ao resgate das condições de produção.

O conjunto de atividades propostas pelas coleções leva ao desenvolvimento de diversas capacidades de leitura. Entre essas importa destacara a ativação de conhecimentos prévios e levantamento de hipóteses, por exemplo, que são estratégias de leitura importantes que as coleções permitem desenvolver, embora nem sempre haja propostas para checagem das hipóteses levantadas. São capacidades recorrentes nas coleções: localizar informações; produzir inferências; comparar informações; identificar o sentido de uma palavra a partir de seu contexto; compreender globalmente o texto; reconhecer o suporte, o gênero e o contexto de produção do texto; construir relações intertextuais; identificar recursos linguísticos característicos de determinados gêneros; compreender as relações entre texto verbal e imagem. Por outro lado, são pouco trabalhadas em atividades as capacidades de identificar os efeitos de sentido decorrentes dos recursos linguísticos utilizados pelo autor; ler silenciosamente, com compreensão; posicionar-se criticamente frente às questões propostas.

4. Contribuições para a formação do leitor de textos literários

Serão dadas contribuições para a formação do aluno como leitor de textos literários na medida em que as coleções não somente apresentarem uma seleção de autores representativos do universo da literatura, como também puderem proporcionar

atividades interessantes e substanciais para a compreensão das singularidades dos textos. É importante que as atividades orientem a leitura, situando os textos em relação à obra de que fazem parte; estimulando a leitura da obra completa; levando em conta a organização particular do texto e sua relevância para a apreensão dos sentidos possíveis; aproximando adequadamente o aluno do padrão linguístico do texto (vocabulário e recursos sintáticos pouco usuais, variedades linguísticas etc.).

Poucas coleções passam bem por todos os critérios. Em geral, os autores são representativos, mas há pouca ou nenhuma contribuição para que o aluno conheça a obra como um todo, para que perceba as especificidades dos textos da literatura. Outro problema que se evidencia é a fragmentação dos textos literários. São frequentes os recortes de textos, que embora resguardem a unidade de sentido, prejudicam o contato do aluno com o todo do texto, tal como ele circula na sociedade. A fragmentação pode ainda acarretar, para os alunos, a falsa concepção de que texto de escola, texto de aula de português, é sempre “pedaço” de texto. Outro problema é a exploração privilegiada de sentidos literais, isto é, o foco do trabalho não é levar o aluno a perceber efeitos de sentido, mas apenas a identificar informações explícitas. Compromete também o trabalho de exploração dos textos literários o fato de que muitos são usados apenas como base para a realização de exercícios gramaticais e/ou de ortografia. Um último problema verificado é o de tratar os gêneros, em geral, mas especialmente os da literatura, como formas fixas. Em muitos casos a exploração dos textos visa a apenas destacar características de sua forma composicional como, por exemplo, situação inicial, complicação, clímax e desfecho, nas narrativas; ou a lidar com categorizações sem considerar o funcionamento dinâmico dos textos.

Assim, como já pôde ser observado em outras edições do programa, no PNLD 2010, as contribuições para a formação do leitor literário são ainda pontuais nas coleções aprovadas. Mas, a exemplo, do que já se constatou, embora não haja ainda um trabalho que possibilite ao aluno uma experiência singular de leitura, as propostas começam a contribuir para a fruição estética e a apreciação da produção literária. São bons exemplos desse trabalho: 1. o cuidado de manter a fidelidade ao suporte original, principalmente nos textos em que essa manutenção contribui para a compreensão; 2. o fato de a atividade situar o texto em relação à obra de que faz parte, por meio de apresentação de dados do autor e de sua obra, de contextualização histórica do texto, de informações sobre o tema; 3. os estímulos para o aluno conhecer a obra completa, concretizados nas coleções pela apresentação de resenhas, ou da capa do texto original, de entrevistas com o autor, de recomendação explícita como: “se você quiser ler o livro todo...”; 4. a exploração da organização particular do texto e a discussão de sua relevância para a construção dos sentidos, o aluno-leitor é levado observar, por exemplo, a organização e a linguagem do poema em contraposição com a organização e a

linguagem do verbete de uma enciclopédia; 5. o respeito ao pacto ficcional; 6. a exploração de imagens, desenhos e figuras, que contribuem para a compreensão do texto; 7. a aproximação do padrão linguístico do texto por meio de atividades que ultrapassam a consultas a dicionários; 8. a exploração do texto por meio de atividades que instauram o lúdico e resgatam o prazer da leitura.

Considerações finais

Consideramos que os livros didáticos de Língua Portuguesa têm um papel fundamental: o de aproximar o aluno de textos aos quais ele poderia não ter acesso por outras vias. A análise das coleções aprovadas em 2010 revela que há uma tendência de melhoria no trato com a leitura nos livros didáticos. Essa melhoria pode ser percebida tanto no resgate de textos literários que ganham espaço nas coletâneas, quanto na diversidade de gêneros de outros domínios. As atividades de leitura têm, cada vez mais, orientado a compreensão do texto, contemplando a reflexão e o diálogo entre leitor e autor e considerando o uso social dos diversos textos. Se a seleção de textos for de boa qualidade e se as atividades de leitura forem adequadas, muito provavelmente mudanças significativas chegarão ao ensino.

Embora reconhecendo que há um longo caminho a percorrer, temos observado que o PNLD tem trazido contribuições, em suas sucessivas edições, pela definição de parâmetros importantes para a melhoria dos livros didáticos. Tem ficado mais claro com que critérios operar para um efetivo trabalho com a leitura na sala de aula. Os livros didáticos de Língua Portuguesa postos à disposição de alunos e de professores estão apresentando uma melhor qualidade a cada nova edição desse programa.

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Talleres de Animación a la Lectura en la Biblioteca Municipal de Cuenca.

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El *lector* no nace, se hace; pero el *no lector* también: nos hacemos *lectores* o *no lectores* con el paso del tiempo, a lo largo de un proceso formativo en el que interviene el desarrollo de la personalidad y en el que vivimos experiencias lectoras motivadoras y desmotivadoras, que tienen como principales contextos la familia y la escuela. A pesar de lo que la sociedad, a través de los medios de comunicación, afirma a veces, la responsabilidad del buen desarrollo de ese proceso no es sólo de la *escuela*; la familia, las bibliotecas, las instituciones o los propios medios de comunicación deben asumir su parte de responsabilidad: “los hábitos lectores de los niños y jóvenes no sólo dependen de la motivación que encuentren en la familia, en la escuela y en la biblioteca, sino que pueden verse fortalecidos o no por la comunidad en la que viven.” (Corrionero, 2008: 132).

Tradicionalmente se han tomado como sinónimos conceptos como *promoción*, *animación* o *mediación*, referidos a la lectura, a veces se confunden y, en ocasiones, se malinterpretan. Cuando hablamos de *promoción* de la lectura, solemos recurrir a diversas técnicas y estrategias de la que llamamos animación a la lectura, que nos permitan hacer nuevos lectores, y la *promoción* es algo más amplio, que está muy relacionado con las políticas culturales de las colectividades de que, en cada caso, se trate.

En la *promoción de la lectura*, sobre todo cuando los destinatarios de las mismas son niños o adolescentes, es muy importante la figura del *mediador*, un papel que suelen cumplir adultos con perfiles específicos (padres, maestros, educadores sociales, trabajadores sociales o bibliotecarios). Pero, ¿por qué es necesaria la mediación de un adulto en las prácticas lectoras de los escolares? Porque en la infancia y en la adolescencia, los lectores tienen niveles diferentes y progresivos en sus capacidades de comprensión lectora y recepción literaria; por eso, es necesario el *mediador*, como puente o enlace entre los libros y esos primeros lectores que propicia y facilita el diálogo entre ambos; y lo es porque cumple el papel de primer receptor del texto, siendo el lector infantil el segundo receptor, algo que se da en la Literatura Infantil, porque es una literatura que, recordémoslo, se dirige a unos lectores específicos.

La mediación lectora

La mediación lectora exige hoy el uso de estrategias que se sustenten en sólidas bases metodológicas; por eso, es tan importante que el *mediador* conozca y domine los recursos e instrumentos que le van a ser necesarios para facilitar el acceso de cualquier lector escolar a todo tipo de lecturas (Vid. Cerrillo y Cañamares, 2008).

El mediador tiene que seleccionar las lecturas¹ por su calidad literaria y por su empatía y grado de adecuación a los intereses y competencia lectora de los destinatarios de las mismas. Asimismo, ha de ser capaz de elaborar y poner en práctica programas coherentes de promoción lectora, en los que las técnicas y actividades de animación serán sólo una parte de la programación, pues parece que estas actividades, cuando se realizan al margen de programas de promoción, no han contribuido a lograr una mejora sustancial y duradera de los hábitos lectores, aunque no se puede poner en duda la eficacia estratégica que, en determinados momentos, pueden tener; probablemente, esa disfunción sea la consecuencia del enfoque que se le suele dar a la animación a la lectura, que se entiende más como un mero juego/estrategia/técnica para leer un libro concreto que una actividad organizada para el fomento general de la lectura.

La *animación a la lectura* necesita, cada día con más firmeza, una reflexión profunda sobre la *Lectura*: sobre qué, por qué y para qué leer; y, quizá también, en qué soportes, es decir, dónde leer. Y en esa reflexión es necesaria la participación de mediadores debidamente formados.

La biblioteca Municipal de Cuenca

La Biblioteca Municipal de Cuenca funciona desde abril de 2005; consta de cuatro salas, que prestan servicios de préstamo de documentos –libros y audiovisuales–, lectura en sala, consulta de material de referencia, hemeroteca, consulta de Internet, y sala infantil-juvenil. Asimismo, desde su apertura se han realizado diversas campañas de animación a la lectura con las que se pretende contribuir a la dinamización cultural de la ciudad, atraer lectores a la biblioteca, crear usuarios asiduos a la misma, y fomentar el hábito lector de la población. Para los niños y jóvenes de la ciudad se han puesto en marcha dos líneas de trabajo principales: las visitas guiadas, concertadas con los centros educativos, y los talleres de animación a la lectura. Ambos tienen una duración anual y se programan cada curso académico. En la biblioteca también se llevan a cabo otras actividades relacionadas con el mundo de la lectura como talleres de prelectores, concursos, actuaciones de títeres, cuentacuentos, etc., pero en esta comunicación nos centraremos solamente en los talleres de animación a la lectura.

Los talleres de animación a la lectura en la Biblioteca Municipal de Cuenca

Los talleres organizados por la Biblioteca Municipal de Cuenca están dirigidos a niños de entre 6 y 12 años. La participación es libre y gratuita. Sólo es necesario inscribirse en la sala infantil de la biblioteca y tener la tarjeta de lector. Los talleres de animación a la lectura persiguen crear hábito lector: acercar los textos a los niños mediante una actividad lúdica, promocionar el uso de la biblioteca como recurso cultural, informativo y de ocio y dar a conocer la biblioteca.

A diferencia de las actividades que se realizan en el aula, los talleres en la biblioteca tienen un componente lúdico, derivado del hecho de que la biblioteca es un espacio para el ocio, que aunque esté íntimamente relacionado con la actividad educativa y los centros de enseñanza, se visita en horario extraescolar.

El libro, además de un instrumento para el estudio y la lectura obligatoria, también es una opción para el ocio y el entretenimiento. En este sentido, se prefieren actividades que promuevan la participación activa de los niños, aunque siempre sin perder de vista que el punto de partida y el objetivo es la lectura, bien a través de un texto, sus personajes, una colección de libros, una temática, etc. No obstante, es de gran importancia no caer en el simple “juego” y desviar la atención de la actividad de su objetivo principal: los libros.

La biblioteca es un espacio al que tiene acceso toda la población de manera libre y gratuita. La realización de actividades de animación a la lectura y de promoción del libro ayuda a promocionar y difundir la biblioteca y sus fondos. Por tanto, las actividades persiguen también un objetivo más allá de la creación de hábito lector: atraer usuarios a los que dar a conocer la biblioteca. Para ello se fomenta en el usuario la asimilación de estrategias de búsqueda y localización de información en la biblioteca, en este caso, en la sala infantil. Muchas veces, el desconocimiento de dichas estrategias de búsqueda limitan al usuario respecto a las posibilidades que ofrece la biblioteca: cómo se busca un título en concreto, o dónde se encuentra físicamente; cómo se localizan libros de una materia, un autor; qué son las obras de referencia, etc.

Los talleres de animación a la lectura de la Biblioteca Municipal de Cuenca se inscriben en el programa de actividades de animación a la lectura y promoción del libro que se desarrollan en dicha biblioteca. Los mediadores que intervienen en esos talleres son estudiantes de las titulaciones de Diplomado en Magisterio y Licenciado en Humanidades que se imparten en la Universidad de Castilla La Mancha. A cada uno de estos alumnos se le ha expedido un certificado de 20 horas de duración por la realización de los talleres, en las que se incluyen las de asistencia a la biblioteca y preparación de la actividad.

A todos los alumnos de estas titulaciones se les ofreció realizar prácticas en la Biblioteca Municipal de Cuenca gracias al convenio² firmado entre la *Fundación de Cultura Ciudad de Cuenca* y la *Universidad de Castilla La Mancha*, en concreto con la *Escuela de Magisterio* y el *CEPLI (Centro de Estudios de Promoción de la Lectura y Literatura Infantil)*. Con este convenio se perseguía, por una parte, contribuir a la formación de estudiantes de Magisterio en la práctica de realización de actividades de animación a la lectura, que completara su formación académica, y por otra, apoyar a la biblioteca en el desarrollo del programa de animación. La finalidad última del programa es contribuir a crear hábito lector, acercar los textos a los niños mediante actividades lúdicas y promocionar el uso de la biblioteca como recurso cultural, informativo y de ocio.

Para ello era necesario planificar las actividades dentro de una programación continuada dentro de la biblioteca, y trabajar con el personal especializado y con las herramientas adecuadas. A pesar de tratarse de una actividad que hemos denominado “lúdica”, la lectura debe ser el punto de partida y el objetivo final de todas las estrategias desarrolladas.

Dividimos a los estudiantes que se inscribieron en estas prácticas en dos cuatrimestres para evitar la sobrecarga de trabajo y tomamos la decisión de no admitir a más de catorce niños por taller. Por otra parte, dividir los talleres en dos cuatrimestres da la oportunidad de participar en los mismos a un mayor número de niños, que de otra forma quedarían en lista de espera cuando realizan la inscripción en septiembre.

Los talleres están dirigidos a niños de 4 a 12 años, divididos en tres grupos: un primer grupo con niños de 4 y 5 años (grupo de prelectores); otro grupo con niños de 6 a 8 años (grupo 1); y un último grupo con niños de 9 a 12 años (grupo 2). Se celebraron tres sesiones semanales: los martes se llevaba a cabo el taller con el grupo de prelectores (4 y 5 años); los miércoles se trabajaba con el grupo 1 (de 6 a 8 años) y los jueves se producía el encuentro con el grupo 2 (de 9 a 12 años).

El taller de prelectores lo realizaba el personal de la biblioteca, concretamente la responsable de la sala infantil. Los talleres denominados “grupo 1” y “grupo 2” estaban a cargo de estudiantes universitarios, bajo la supervisión del personal de la biblioteca, en base al convenio al que nos referimos anteriormente.

Los talleres se llevan a cabo desde principios de octubre a finales de mayo. Se dividió la celebración en dos cuatrimestres: el primero de octubre a enero y el segundo de febrero a mayo. Tal y como se acordó por los responsables del proyecto y como figura en el convenio de colaboración, las prácticas no deben interferir en el normal desarrollo del curso académico, por lo que en las semanas anteriores al comienzo de las prácticas, en época de exámenes y a petición de los

estudiantes, los bibliotecarios se hicieron cargo de la planificación y desarrollo de los talleres.

Al inicio de cada taller los estudiantes mantenían una reunión con la coordinadora de las bibliotecas en las que se les repartía el material y se explicaban brevemente los objetivos y estructura de los talleres. En la documentación entregada, se incluía un calendario detallado de actividades y un dossier con estrategias de animación a la lectura realizadas expresamente en bibliotecas. Entre ellas hemos de destacar las publicadas en la página Web de las Bibliotecas Municipales de Madrid, las tomadas en la página Web del Plan de Fomento de la lectura elaborada por el Ministerio de Cultura y las recogidas en *La Biblioteca, un espacio para la convivencia* (Mercé Escardó i Bas, 2003). Durante todo este tiempo los estudiantes de Magisterio han contado con el apoyo y asesoramiento del profesorado universitario y del personal de la biblioteca, en especial de la sala infantil, tanto para la selección de los textos como para el desarrollo de las estrategias y la preparación de materiales y/o espacios.

Conclusiones

Finalmente hay que reseñar que, aunque no se haya realizado una evaluación objetiva por parte de la biblioteca entre los usuarios asistentes a las actividades, una toma de contacto informal con los padres y los niños devuelven un resultado muy positivo respecto a los talleres. Tanto por la labor de fomento de la lectura y de familiarización de los servicios bibliotecarios, como por la imagen de las instituciones implicadas como dinamizadores de la vida sociocultural de la ciudad. Por tanto hemos continuado con la labor comenzada en el curso académico 2007-2008 durante este curso y la prolongaremos en años venideros pues estamos completamente de acuerdo con Isabel Blanco cuando afirma que “la lectura es un proceso global y complejo que va más allá de la simple codificación mecánica de unos signos gráficos. No sólo se trata de identificar y nombrar correctamente palabras y frases, sino que, además, la lectura significa interpretar un texto, atribuirle un significado y comprenderlo” (Blanco, 2008: 114).

Notas

¹ Sobre criterios para la selección de lecturas por edades remitimos al lector al monográfico publicado por Pedro Cerrillo, Elisa Larrañaga y Santiago Yubero (2002: 89-100).

² A partir de la solicitud de la Biblioteca Municipal de contar con la colaboración de estudiantes de Magisterio y/o Humanidades como animadores, se iniciaron las gestiones necesarias por parte de Martín Muelas, director de la Escuela Universitaria de Magisterio, Pedro Cerrillo Torremocha, director del CEPLI y Cristina Cañamares Torrijos, profesora del departamento de Filología Hispánica y Clásica de la Facultad de Humanidades, para la redacción del convenio de colaboración, la definición de la carga de trabajo de los estudiantes (número de asistentes y monitores por grupo, periodicidad y temporalidad de los talleres, etc.), la publicitación en las

dependencias universitarias de la actividad y la negociación con los estudiantes de la compensación académica en créditos por el desarrollo de las prácticas.

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Anexo I

Lecturas realizadas en los "Talleres en la Biblioteca Municipal" durante el curso académico 2007-2008

Grupo 1 (niños 6-8 años) Primer cuatrimestre

- Ballesteros, X. (2000). *Tío Lobo*. Pontevedra: Kalandraka.
- Dahl, R. (2005). *Cuentos en verso para niños perversos*. Madrid: Alfaguara.
- Donaldson, J. (2008). *El grúfalo*. Madrid: Mcmillan Infantil y Juvenil.
- Liván, P. (Adap., 2005). *La cosa que más duele del mundo*. Pontevedra: OQO.
- Méndez, R. (Adap., 2001). *Los dos jorobados*. Pontevedra: Kalandraka.
- Meroto, T. (Adap., 2005). *La bruja rechinadientes*. Pontevedra: OQO.
- Patacrúa (Adap., 2004). *El gato tragón*. Sevilla: Kalandraka Ediciones Andalucía.
- Patacrúa & Magicomora (2005). *Verlioka*. Pontevedra: OQO.
- Sancy, G. (2005). *Chupacazuelas*. Jérez de la Frontera: Barbara Fiore Editora.
- Wölfel, Ú. (2004). *El jajilé azul*. Madrid: SM.

Grupo 1 (niños 6-8 años) Segundo cuatrimestre

- Boer, J. (Adap. 2005). *El sultán y los ratones*. Pontevedra: OQO.
- Cooper, H. (1998). *Sopa de calabaza*. Barcelona: Juventud.
- Cortés, J. L. (1998). *Un culete independiente*. Madrid: SM.
- Díaz González, B. (2006). *¿Por qué hay tantas piedras en el fondo de los ríos?* Sieteleguas.
- Donaldson, J. (2008). *El grúfalo*. Madrid: Mcmillan Infantil y Juvenil.
- Gómez Cerdá, A. (2006). *El monstruo y la bibliotecaria*. Zaragoza: Edelvives.
- Grejniec, M. (1999). *¿A qué sabe la luna?* Pontevedra: Kalandraka Editora.
- Heras, C. (2000). *Cuando a Matías le entraron ganas de hacer pis en la noche de Reyes*. Pontevedra: Kalandraka.
- Melling, D. (2004). *La biblioteca fantasma*. Barcelona: Beascoa.
- Núñez, M. (2007). *Huevos duros*. Pontevedra: OQO.
- Orihuela, L. (2003). *Los músicos de Bremen*. Barcelona: Combel.

Grupo 2 (niños 9-12 años). Primer cuatrimestre

- Jiménez, Á. (2002). *Cuentos con-sentidos*. Madrid: Gaviota.
- Knister (1998). *Kika superbruja detective*. Madrid: Bruño.
- Laubier, M. de (2001). *La navidad contada a los niños*. Bayard Revistas.
- Machado, M. C. (1999). *Pluft, el fantasmita*. León: Everest.
- Medina, M. (1998). *Quico, el niño que quiso ser cómico*. León: Everest.

Grupo 2 (niños 9-12 años). Segundo cuatrimestre

- Díaz González, B. (2006). *¿Por qué hay tantas piedras en el fondo de los ríos?* Sieteleguas.
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Projeto Luz & Autor em Braille: a Leitura como Fator de Inclusão Social

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1. Introdução

O presente trabalho objetiva compartilhar as experiências bem sucedidas de um projeto pioneiro, um verdadeiro exemplo de inclusão social, envolvendo leitores especiais, na cidade de Taguatinga, Distrito Federal, Brasil. Nascido junto com a Biblioteca Braille Dorina Nowill, em 1995, o Projeto Luz & Autor em Braille foi criado com o objetivo de incentivar leituras, dinamizar a Biblioteca recém-inaugurada e promover a socialização dos deficientes visuais, por meio da integração com os escritores brasileiros. Começou com 17 escritores brasileiros, com a proposta de cada autor ligar-se a um leitor deficiente visual. O Projeto foi crescendo a cada ano, tanto em número de participantes, quanto em atividades realizadas. Começou com grandes encontros entre escritores-patronos e seus leitores especiais, exposição de obras lidas com produções literárias dos deficientes visuais e apresentações artísticas relacionadas à literatura.

São muitos os objetivos do Projeto, embora os recursos, em todos os sentidos, sejam escassos. O Projeto Luz & Autor em Braille é um modo de ver o mundo, um estímulo a uma infinidade de ações que tornam a vida dos deficientes visuais bem mais bonita, mais digna e mais cidadã. Tem como objetivo geral o estímulo a leituras, promovendo a socialização dos leitores. O incentivo à leitura, à criatividade, à produção literária, à participação em eventos e à integração com alunos regulares são algumas ações desenvolvidas, no decorrer da realização do projeto, ao longo de cada ano letivo, para atingir, cada vez mais, novos objetivos que surgem e também novos leitores. Trata-se de um projeto bem flexível.

Ao ser contemplada com uma vaga em curso de pós-graduação em Educação Inclusiva que tanto almejava, vi-me impelida e no dever de aliar essa prática de leituras, já consolidada, à teoria sobre deficiência visual, educação inclusiva e ensino médio, transformando-a num trabalho científico, portanto este trabalho de pesquisa, como exigência final do Curso de Especialização em Educação Inclusiva no Ensino Médio, foi inspirado e baseado em experiências vivenciadas com leituras, envolvendo os deficientes visuais na Biblioteca Braille Dorina Nowill, da cidade de Taguatinga, Distrito Federal

Logo que se começou a falar em monografia, na especialização, veio o desejo de aproveitar esta prática com leituras, acrescentando algumas

inovações, próprias de um trabalho científico, como a pesquisa de campo. Nas primeiras orientações recebidas, houve a recomendação de incluir, na pesquisa, deficientes visuais que cursam o ensino médio, uma vez que o curso é destinado à capacitação dos profissionais deste grau de ensino, possibilitando conhecer, cadastrar e pesquisar novos participantes.

Esta pesquisa, portanto, contempla um público leitor especial – o deficiente visual. Alguns já possuem o hábito de ler, em Braille, outros não, mas leem o mundo. Segundo Silva (1997),

[...] em sociedade, são múltiplos e diversificados os usos da leitura. Lê-se para conhecer. Lê-se para ficar informado. Lê-se para aprimorar a sensibilidade estética. Lê-se para fantasiar e imaginar. Lê-se para resolver problemas. E lê-se também para criticar e, dessa forma, desenvolver posicionamento diante dos fatos e das idéias que circulam através dos textos. As competências de leitura crítica não aparecem automaticamente: precisam ser ensinadas, incentivadas e dinamizadas pelas escolas no sentido de que os estudantes, desde as séries iniciais, desenvolvam atitudes de questionamento perante os materiais escritos.

2. Desenvolvimento

Considero necessário ao leitor que conheça a trajetória do projeto que inspirou a pesquisa “A leitura como fator de inclusão social”, para que veja a história anterior ao que é proposto. O meu primeiro contato com deficientes visuais se deu em 1995, quando, na função de coordenadora de bibliotecas escolares, tive o privilégio de contribuir na criação da Biblioteca Braille de minha cidade. Nesse ano, foi criado o projeto literário, intitulado *Luz & Autor em Braille – PLAB*, que consiste na integração de escritores brasileiros e deficientes visuais, visando sua socialização. Este projeto ofereceu o suporte à pesquisa e o público-alvo especial, pois ao criá-lo, tornei-me voluntária na Biblioteca recém-inaugurada. Na época, em que ele se iniciou não se falava em Educação Inclusiva. No Distrito Federal, existia uma escola especial, o Centro de Ensino Especial do Deficiente Visual (CEEDV), localizado em Brasília, distante de Taguatinga, cerca de 30 Km, que atendia aos alunos com deficiência visual; enquanto um número bem considerável de adultos deficientes visuais não freqüentava escola e nem a única Biblioteca que havia junto ao CEEDV; segundo o Ministério da Educação “há necessidade das escolas estimularem leitura de obras literárias e de textos diversos que contribuam para formação do cidadão, bem como a de uma sociedade verdadeiramente inclusiva” (MEC/SEE, 2002).

O projeto começou com 17 escritores, com a proposta de cada autor ser patrono de um leitor deficiente visual. O Projeto foi crescendo a cada ano, tanto em número de participantes, quanto em atividades realizadas. Houve grandes encontros entre escritores-patronos e seus leitores especiais, exposição de obras

lidas com produções literárias dos deficientes visuais e apresentações artísticas relacionadas à literatura. A busca de estratégias para favorecer que a leitura pudesse contribuir para a diminuição da exclusão, facilitando o processo de socialização, foi a problemática inicial, no começo do projeto. O impulso inicial da proposta foi a vontade de levar a leitura àqueles que ainda não têm o hábito de ler e a certeza de que os espaços que promovem a leitura e o lazer são escassos e os disponíveis, muitas vezes, não são bem aproveitados. Assim, a Biblioteca passou a contar com as mais variadas formas de dinamização. Nos primeiros cinco anos, as ações previstas e executadas repetiram-se até a Biblioteca ser bem conhecida dos deficientes visuais e também colher um número bem considerável de textos produzidos pelos leitores especiais. “O potencial criativo é inerente ao ser humano; na maior parte das vezes, o que se precisa é oferecer oportunidades”, afirma Aguiar (2002). Essa oportunidade de espaços é fator considerado fundamental para a inclusão.

Para democratizar o acesso à leitura Braille, livros de escritores brasileiros e textos de jornais e revistas foram transcritos para a linguagem Braille, servindo de inspiração, para que o leitor/deficiente visual criasse a sua obra. Com o tempo, além da inovação do escritor brasileiro ver suas obras transcritas em Braille, também o leitor criou a sua produção literária, inspirado no que leu, resultando na edição do livro *Revelando Autores em Braille*, contendo produções de 83 deficientes visuais e 58 escritores brasileiros participantes.

Livros infantis, de contos, crônicas, poemas, trechos de romances de escritores, acrescidos de artigos de jornais, fazem parte da bibliografia utilizada no Projeto. A leitura, muito estimulada e trabalhada, possibilitou uma aprendizagem interdisciplinar, embasada na obra transcrita e na produção literária criada pelo deficiente visual. Muitos temas transversais foram abordados e discutidos, principalmente, quanto à saúde e ao meio-ambiente, surgindo textos exemplares sobre esses assuntos, produzidos pelos leitores especiais. Foi um trabalho de incentivo à sensibilidade, possível graças a doações dos autores e voluntários, que pretendeu resgatar a auto-estima dos excluídos, conquistando-os para uma prática de cidadania, distante de suas possibilidades. Com as atividades, o futuro autor em Braille participou de discussões e momentos de relatos sobre o ato de produção de textos, entre outros temas, e cresceu em empoderamento e capacidade, produzindo o próprio texto e ansiando pelo dia de conhecer o escritor que o inspirou, que foi luz para a sua produção literária. O grupo que conduziu o projeto precisou contar com pessoas que acreditavam no poder transformador da educação pela leitura e que se dedicavam aos leitores especiais. Alquéres diz que:

[...] ainda hoje, e cada vez mais, a cultura representa a melhor maneira de integração do indivíduo na sociedade e a leitura é o mais eficiente instrumento para o acesso ao conhecimento. Dizem que o gosto pela leitura é um hábito que se consolida a partir da prática cotidiana, devendo, portanto, ser estimulado desde a infância, até tornar-se uma necessidade (Alquéres, 2008).

A partir de 2001, o projeto passou a ter uma versão mais abrangente, mais fomentadora de ações diversificadas. Pôsteres ocupam lugar de destaque na Biblioteca e servem de referencial a inúmeras ações que ali ocorrem. Em eventos, o Luz & Autor em Braille serve de exemplo de cidadania e de persistência para uma educação melhor.

Quatorze anos se passaram e, nesse tempo, o projeto consolidou-se, ações inovadoras continuam a acontecer, tais como Boletim da Inclusão, Bazar Literário, Painel da Inclusão, etc. Nesse período, houve reconhecimentos relevantes, como: Instituição Social do Ano (2002), Concurso Leia Comigo (2004), Destaque ODM (2005), Prêmio Viva Leitura (2007), Prêmio Mãos da Cidadania (2008).

A Biblioteca Braille, sede do Projeto

A Biblioteca Braille Dorina Nowill - BBDN veio minimizar a dificuldade de acesso aos livros dos alunos com deficiências visuais. Ler é uma questão de cidadania e essa questão passa tanto pela inclusão social quanto pela inclusão escolar. Segundo o Ministério da Educação, o conceito de cidadania, em sua plena abrangência, engloba direitos políticos, civis, econômicos, culturais e sociais.

[...] começou a ser delineada a necessidade de construção de espaços sociais inclusivos, ou seja, espaços sociais organizados para atender ao conjunto de características e necessidades de todos os cidadãos, inclusive daqueles que apresentam necessidades educacionais especiais" (MEC, 2004).

Os livros são volumosos e o atendimento ao quadrilátero das cidades – Taguatinga, Samambaia, Ceilândia e Brazlândia - se fazia necessário. A proposta para dinamizar esta Biblioteca foi o incentivo à leitura, a partir de um trabalho interdisciplinar de literatura e outras áreas do conhecimento, com a criação de projeto literário. Nesta Biblioteca, a leitura é explorada com apresentações lúdicas e o auxílio da arte com suas várias linguagens.

Cerca de dois mil livros em Braille compõem o acervo da Biblioteca, que é consultado pelos leitores especiais em atividades de pesquisas, reforço, lazer, cultura e aprendizagem.

Desde o início, a Biblioteca contou com a dedicação de voluntários, com atividades específicas ao atendimento diferenciado. Duas funcionárias, deficientes

visuais, cedidas pela Secretaria de Cultura como auxiliares de atividades culturais, pioneiras desde os tempos de implantação da Biblioteca, levaram adiante as atividades literárias e culturais, convidando outros amigos deficientes visuais. O espaço que a Biblioteca ocupava, uma sala de aula da Escola Classe 06 de Taguatinga – EC 06, era insuficiente para as atividades, as necessidades e as possibilidades. Uma ação incisiva a favor da mudança, junto a autoridades competentes, para local apropriado e, à altura do empreendimento, obteve sucesso e a realização foi reinventada em espaço próprio, bem maior, ao lado do Centro Cultural Teatro da Praça, localizado em região central, cedido pela Secretaria de Educação.

As atividades que a Biblioteca desenvolve, atualmente, são variadas e de cunho educacional, cultural e social, sempre focando a leitura. O Projeto Braille, ainda, é considerado o carro-chefe da Biblioteca com as seguintes ações: alfabetização Braille, jornada de leituras, atendimentos diversos referentes a empréstimos de livros, orientação a pesquisas, integração de alunos de escolas regulares que visitam a Biblioteca e uma série de eventos literários.

Seções do estudo com os deficientes visuais

O estudo feito, inspirado n projeto Luz & Autor em Braille, está organizado da seguinte maneira: na introdução são abordados os motivos da escolha do tema, um histórico do projeto que inspirou a pesquisa, o funcionamento da Biblioteca, sede do projeto Braille, a delimitação do problema, o objetivo geral e os específicos da pesquisa.

A segunda seção trata-se do Referencial Teórico, com o conceito de educação inclusiva no contexto da deficiência visual e da leitura.

Na seção seguinte, encontramos a metodologia aplicada, com as subseções: contexto e participantes, instrumentos de coleta, procedimentos de construção dos dados, sobre os questionários aplicados e sobre as observações nos eventos socializadores.

A quarta seção refere-se aos resultados e discussão. Um mapeamento mostrando o perfil dos leitores deficientes visuais, seguido da análise dos dados coletados, de gráficos e quadros ilustrativos, de histórias de vida de alunos de ensino médio e o que resultou desses dados analisados e discutidos.

E, nas considerações finais – a última seção, as conclusões sobre o tema “Leitura: fator de inclusão social de alunos com deficiência visual”.

O Problema e os Objetivos da Pesquisa

Espera-se que o relato da experiência, aliada ao referencial teórico e à pesquisa de opinião realizada junto aos deficientes visuais, dê a resposta ao problema que moveu o estudo: no ensino médio, os indivíduos com necessidades especiais de visão, quando vivenciam a experiência da leitura, vivenciam também a inclusão social? Esta é a pergunta-problema que norteou a pesquisa.

O objetivo geral foi o de analisar o desenvolvimento da leitura dos deficientes visuais, incluídos no ensino médio, em escolas do Distrito Federal. Os objetivos específicos foram:

- analisar a compreensão leitora, no dia-a-dia dos deficientes visuais;
- conhecer o perfil-leitor dos deficientes visuais do Distrito Federal
- verificar habilidades de apresentação, com o uso das linguagens artísticas por alunos com deficiência visual;
- constatar como a leitura contribui no desenvolvimento do leitor deficiente visual;
- avaliar se a leitura, aliada com a arte, pode ser fator de inclusão social.

O tema da pesquisa, na visão dos deficientes visuais

Ao ser proposto, no questionário, que os pesquisandos comentassem a frase “A leitura como fator de inclusão social, por meio de linguagens artísticas”, de maneira bem livre, os comentários demonstraram respostas positivas quanto à inclusão social alcançada com leituras. Na linguagem deles, de forma espontânea, as respostas mostraram a presença dos objetivos específicos do estudo, apesar de muitos terem respondido de forma objetiva, o que pode ser considerado como um sinal de cansaço, normalmente o que acontece em final de provas: respondem às questões objetivas e deixam de responder as subjetivas. Mesmo assim, as colocações foram bastante satisfatórias.

O dia a dia da Biblioteca, sede do Projeto

O quadro administrativo conta com 6 funcionários, lotados pela Secretaria de Educação, sendo que dois têm deficiência visual, além de mais duas, também deficientes, cedidas pela Secretaria de Cultura. Desde o início da criação da Biblioteca, foram muitas as realizações, e as possibilidades são infindáveis. Como todo processo, porém, há muitas metas a atingir. Uma delas é conseguir apoio para a transcrição e impressão do livro “Revelando Autores em Braille”, para o Braille. A realização previa essa ação, como forma de incentivo a todos os participantes e evidência de possibilidades iguais, apesar das diferenças. Já se abriu a porta que vai favorecer essa meta, anseio dos mais de 80 deficientes visuais, participantes do

livro, que querem ler também a obra de seus companheiros e a biografia dos 58 escritores brasileiros envolvidos.

São variadas e de cunho educacional, cultural e social as atividades que a Biblioteca desenvolve, no seu dia-a-dia, sempre focando a leitura, como sua atividade principal, e fortalecendo o Projeto Braille, considerado o carro-chefe da Biblioteca:

- Alfabetização Braille – Os funcionários recebem os frequentadores, trabalham com atividades voltadas ao resgate da auto-estima e ensinam o método Braille. A partir daí, atuam como professores de Braille, disseminando o conhecimento. Um exemplo concreto e digno de menção é o de um voluntário que, além de repassar seus conhecimentos e habilidade com a técnica, já ensinou para seus dois filhos jovens, para uma nova funcionária da Biblioteca e, hoje, é o “professor” voluntário mais disputado.
- Jornada de Leituras – Um escritor do DF, voluntário da Biblioteca, lê textos literários para os deficientes visuais, promove debates após a leitura e coloca-os a par de notícias de revistas e jornais. Também uma escritora brasileira, professora de universidade local, voluntária pioneira no Projeto, participa dessa atividade.
- Atendimentos diversos referentes a empréstimos de livros, orientação a pesquisas, integração de alunos que vêm à Biblioteca para conhecer o trabalho, sendo recebidos e orientados pelo grupo que esteja no momento. O tema instigante cativa universitários que procuram a biblioteca para desenvolver pesquisa e escrever suas monografias, ou dissertações, possibilitando a aprendizagem mútua e disseminando uma ação efetiva de inclusão social.
- Informática na Biblioteca - Enriquecida, graças à aquisição de uma Impressora Braille, doada por voluntária. A Biblioteca recebe um telecentro, com 9 computadores adaptados às necessidades dos deficientes visuais, proveniente da Secretaria de Cultura. O telecentro foi inaugurado em 11-09-09, sendo, portanto, implementada a oferta e facilitado o uso e acesso às facilidades da informática/internet.
- Hemeroteca eletrônica – Com ênfase nas “Dicas de Português”, coluna de jornal de grande circulação.

Educação inclusiva itinerante

A literatura passou a ser presença na vida de todos os que se beneficiam do Projeto e participam em todos os eventos que permitem atividades com leituras, como a Feira de Livros, que ocorre todo ano, na capital do país; ou em escolas; bibliotecas; centros culturais. Bastante entrosados e dispostos a evidenciar o trabalho resultante da dedicação, os deficientes visuais apresentam teatro, música, poesia, relacionados à literatura trabalhada no Projeto. Exemplo de educação inclusiva, acontecendo de uma forma lúdica, prazerosa, exemplar.

3. Considerações finais

Resultados relevantes foram obtidos, desde a implantação do Projeto. As principais vitórias alcançadas foram visíveis, desde o seu primeiro ano de lançamento, conforme relatos que constam no livro “Revolucionando Bibliotecas”, que registrou

depoimentos de vários participantes. Reportagens publicadas, após cada evento realizado, dão uma visão geral dos aspectos positivos alcançados, destacando-se: (1) melhoria nas produções literárias de cada deficiente visual; (2) criatividade para outras produções artísticas (música, teatro, artes visuais); (3) interesse por cursos, estudos e eventos; (4) expansão quantitativa do círculo de amizades; (5) abertura para relacionamentos afetivos, resultando em casamentos; (6) oportunidades de emprego; (7) convívio e interação com alunos do ensino regular, desenvolvendo uma cultura solidária; (8) melhoria da qualidade de vida.

Cabe destacar a publicação da coletânea “Revelando Autores em Braille”, uma hemeroteca eletrônica, com as principais reportagens, e toda a trajetória do Projeto, em fotos legendadas, evidenciando, em exposição de slides, qualidade nos resultados.

Evidência de que se trata de um Projeto passível de aplicação e desenvolvimento; apropriado à disseminação. Ao longo de sua existência, o Projeto e/ou a Biblioteca foram reconhecidos pela comunidade brasiliense, destacando-se em eventos de premiação aos empreendimentos sociais, educacionais e culturais, como: Instituição Social do Ano, Concurso Leia Comigo, Destaque ODM 2005, finalista no Prêmio Viva Leitura 2007, Prêmio Mãos da Cidadania 2008.

Hoje, o Projeto Luz & Autor em Braille continua crescendo e provocando mudanças. A partir de 2001, passou a ter uma versão mais abrangente, mais fomentadora de ações diversificadas. Pôsteres ocupam o lugar de destaque na Biblioteca e servem de referencial a inúmeras ações que ali ocorrem. Em eventos, o Luz & Autor em Braille serve de exemplo de cidadania, de inclusão social e de persistência para uma educação melhor.

Socialização, um ponto forte, é o resultado mais visível. São jovens, adultos e até idosos, todos deficientes visuais, muitos estudando em escolas do sistema educacional, vivendo a educação inclusiva. Na Biblioteca Braille, a prática da inclusão acontece desde 1995, ano de sua inauguração, com os participantes da Biblioteca convivendo com alunos do sistema regular, na escola onde funcionava, ou recebendo visitas de turmas de outras escolas da cidade. Hoje, encontra-se em localização privilegiada, de mais fácil acesso, tendo, ao lado, o Teatro da Praça e, à frente, a Biblioteca Pública Machado de Assis e a Academia de Letras de Taguatinga. Visível e estatisticamente, o número de visitantes cresce. Sem dúvida, o grande facilitador dessa prática inclusiva, beneficiária de toda a comunidade brasiliense, foi o desenvolvimento do Projeto Luz & Autor em Braille, integrando os escritores com seus leitores especiais, promovendo sua socialização.

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Brincando de Biblioteca com Programa Literário e a Arte de Ler e Criar

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1. Introdução

Destaca-se como um problema longe de ser resolvido, a aquisição da leitura e da escrita, especialmente pelas crianças das escolas públicas. Depende de praticar essa leitura, depende de ter livros disponíveis e atraentes, depende de políticas de incentivo. Está entre os desafios que a escola pública continua a enfrentar no Brasil.

Este artigo traz o relato do desempenho de um Projeto de leitura, em escolas públicas do Distrito Federal, que vem sendo desenvolvido ao longo de seis anos. Projeto que foi idealizado com o objetivo de dar condições de acesso a livros apropriados à idade e interesse de alunos do ensino fundamental. A idealizadora desenvolve as atividades como voluntária e busca a integração/intersecção da teoria e da prática.

Neste artigo, o objetivo é o relato do processo, o debruçar-se sobre a prática da pedagogia, no aspecto da incentivação ao hábito de ler como arte/ciência em busca do bem estar, da formação e da arte. E optou-se por relatar dois anos. Foi feito um estudo de caso (Ludke & André, 1986): foram focalizados diferentes eventos, em diferentes instituições de ensino, em função de um mesmo projeto, denominado Projeto Brincando de Biblioteca, desenvolvido por meio de uma série de oficinas ministradas na rede pública de ensino do Distrito Federal.

À proporção que o relato vai sendo desenvolvido, percebe-se que as ações fundamentadas neste Projeto possibilitam que alunos do ensino fundamental evidenciem, de maneira prazerosa, em apresentações lúdicas, a compreensão do que leram. E que com o auxílio da arte, com suas várias linguagens, pode-se contribuir muito para a Educação de qualidade.

O impulso inicial da proposta nasceu da vontade de levar a leitura àqueles que ainda não têm o hábito de ler; um grande problema enfrentado pelas escolas. Infelizmente, triste realidade de exclusão cultural. Além de que os espaços, que promovem a leitura e o lazer, mostram-se escassos e, os que estão disponíveis, nem sempre, são bem utilizados. Diante de tal situação e considerando os mais de trinta anos dedicados à área de educação, surgiu a idéia de levar as bibliotecas ao encontro de futuros leitores, uma vez que a experiência vivenciada ensinou que o espaço da biblioteca é uma ferramenta transformadora. Na biblioteca podem ser

usadas as mais variadas formas de dinamização. Além disso, é onde se podem promover as linguagens artísticas, pois cabe à biblioteca potencializar o professor e a escola e permitir que aconteça uma revolução no seu cotidiano (Antunes, 2000).

O baixo nível de compreensão, interpretação e reflexão dos alunos do Ensino Fundamental e Médio vem sendo apontado, em pesquisas nacionais e internacionais (Sistema Nacional de Avaliação da Educação Básica (SAEB); Exame Nacional do Ensino Médio (ENEM); Programa Internacional de Avaliação dos Estudantes (PISA) que revelam que, tanto alunos de escolas públicas como os de escolas privadas apresentam dificuldades/incapacidade de leitura para além dos códigos lingüísticos (Rossi, 2006). Cabe aos educadores brasileiros identificar as causas e encontrar caminhos para alterar esta realidade. Há muitas fragilidades no sistema educacional do país. São muitas as carências que vão além da preocupação excessiva com o conteúdo e passam bem perto da falta de (ou pouco) cuidado com a linguagem. Há carência de livros e de bibliotecas.

A partir dessa percepção de eficácia do ambiente de uma biblioteca e, considerando a necessidade de boas iniciativas culturais, própria das regiões mais carentes, o Projeto já foi realizado por seis anos, com o apoio do FAC – Fundo da Arte e da Cultura, que é um Programa de apoio aos artistas locais, iniciativa da Secretaria de Cultura do DF.

O Projeto “Brincando de Biblioteca com Programa Literário” é desenvolvido por meio de uma série de oficinas, regularmente ministrada na rede pública de ensino do Distrito Federal, e vai além da tarefa de incentivar e sensibilizar, pois dissemina a prática ao capacitar alunos do ensino fundamental para atuarem como multiplicadores de leituras na escola, em casa, na sua comunidade.

2. Desenvolvimento

O Projeto e suas propostas

Promover a cultura do hábito de ler, com a aquisição de livros infantis, é uma das metas batalhadas pelas escolas. Também o Projeto “Brincando de Biblioteca com Programa Literário” prevê a necessidade de aquisição de livros. Setenta e duas obras de literatura infantil são distribuídas em seis minibibliotecas para os alunos participantes que as leem, apreciam, planejam e apresentam um programa literário. Neste programa, trabalha-se com linguagens artísticas como o teatro, a música, a poesia... Os alunos confeccionam cartazes e compõem um varal criativo. As equipes organizam-se e escolhem funções para apresentarem um espetáculo literário. As funções, pré-definidas e expostas em cartaz, em cada grupo, são: apresentador, atores, cartazistas, críticos, cronometristas, humoristas, jornalistas, jurados, investigadores. Uma prática que permite descobrir e evidenciar os talentos

existentes no grande grupo. Ao final, acontece um show, denominado Alunos/Talentos. Em apresentações, lançando mão de várias linguagens e manifestações artísticas, evidenciam a reflexão que lhes foi permitido fazer, a partir da instigante leitura. Vestem-se com uma “capa de artista”, para vivenciar o apoderamento da possibilidade e sentirem que todo indivíduo desenvolve seu dom, dentro das suas possibilidades. Ao final, avaliam a oficina, registram seus nomes, e recebem dicas e certificados. Segundo Kuhlthau

“um dos objetivos da educação escolar é que as crianças e jovens aprendam a conviver em grupos... aprenderem uns com os outros, terem experiências socializadoras como, dialogar, aproveitar críticas, explicar um ponto de vista, coordenar ações em uma tarefa conjunta” (Kuhlthau, 2002).

Despertar a criança para o mundo da cultura, por meio de leituras, tem sido a proposta essencial do Projeto, pois “é fato que apesar das inovações tecnológicas no campo do ensino, o livro continua sendo o principal veículo de transmissão e aquisição de cultura” (Silva, 97). Com três horas de duração, a oficina é desenvolvida e busca despertar o desejo de criar e de manter a capacidade de lidar com o sonho e a esperança, sem os quais a infância perde a expectativa de dias melhores, cedendo, às vezes, lugar à violência. Também proporciona, às escolas mais carentes de eventos culturais, uma aula prazerosa, com orientações para a continuidade da ação na comunidade, de maneira simples, acessível e econômica. Algumas mídias são utilizadas no desenvolvimento da oficina: mostra de jornais para construir suas hemerotecas; aparelho de CD, com música ao fundo; e, em alguns casos, reportagens são gravadas e divulgadas em programa educativo de TV.

Dentre as 72 obras literárias trabalhadas, são priorizados os autores do DF. Trata-se de valorizar e divulgar a cultura local, além de mostrar aos alunos que, na mesma realidade em que vivem, há pessoas compondo histórias cheias de encanto e magia. Com isso, pretende-se incentivá-los e evidenciar que escrever é atividade acessível. O trabalho é desenvolvido em conjunto com as escolas. Cabe ao corpo docente formar o grupo de alunos a ser atendido, comunicando aos pais, por escrito, sobre a atividade. Depois da oficina realizada, há a continuidade e disseminação, pois surge um elo entre o Projeto e cada Leitor/Multiplicador. Ou seja, é dado às escolas o suporte para estender a prática a todos os seus alunos.

O foco no desenvolvimento e reconhecimento da importância do Projeto

Embora o Projeto já venha sendo desenvolvido há seis anos, neste artigo foi feita a opção por focar os anos de 2005 e 2006, no intuito de evidenciar o alcance, o crescimento numérico de participantes e a disseminação da prática das atividades.

O quadro abaixo traz a síntese dos dados referentes ao desenvolvimento do Projeto em 2005:

Nº	DRE/Escola	Dia	Nº Alunos	Nº Prof.	Destques
01	Sobradinho – EC 01	18/10	50	01	Visita de professora da Secretaria de Educação e da Regional de Ensino.
02	Brazlândia – EC Incra 09	20/10	60	02	Participação ativa de aluno com necessidades especiais.
03	Santa Maria – CEF 308	26/10	40	01	Uso de Espaço Cultural da Escola e teatro dos alunos.
04	Gama – EC Casa Grande	27/10	54	06	Participação de 3 professoras de creche vizinha e artista na escola.
05	Núcleo Bandeirante – CEF 03 (Riacho Fundo)	01/11	50	01	Utilização da Biblioteca, muito bem equipada, mas sem professor que atue.
06	Paranoá – EC 05	03/11	40	01	Notícia da oficina no jornal lida pela professora aos alunos.
07	Planaltina – EC 03	09/11	45	01	Literatura em rodinhas. Foto da estante que anda nas salas, criatividade do diretor.
08	Recanto das Emas – CEF 306	10/11	48	02	Aluno-revelação na voz, no teatro – um show!
09	Ceilândia – EC 02	17/11	56	02	Doação de livros infantis por professor-escritor presente.
10	Taguatinga – CEF 09	29/11	40	02	2 professoras atuantes na Biblioteca extremamente comprometidas.
11	Samambaia – EC 604	05/12	38	01	Visita do diretor às salas de aula, convidando os alunos para a oficina.
12	São Sebastião – EC Cerâmica da Benção	06/12	38	01	Modelo de Sala de Leitura, com professora criativa e interessada. Declaração com diferencial – rica.

Total de alunos: 559 - Total de Professores: 20 - Outros participantes: 51
(Relatório final do Projeto Brincando de Biblioteca com Programa Literário)

Foram, portanto, doze oficinas, contemplando 630 novos multiplicadores.

Em 2006, foram aprovadas 14 oficinas literárias, na rede pública de ensino do DF, e as atividades foram iniciadas em 07 de novembro do mesmo ano. Conforme especificado em quadro abaixo, o total atendido nas escolas foi de 599 alunos e 41 professores, com presença de 3 deficientes visuais e 4 alunos de uma turma especial, atendendo-se assim, também, à educação inclusiva. Cabe aqui ressaltar que algumas das escolas participantes são da zona rural, portanto mais carentes de eventos culturais.

Nº	DRE/Escola	Dia	Contato presente na oficina	Fone	Comentário/Nº alunos e professores atendidos
01	Brazlândia/EC 01 do Inkra 08	07/11 3ª f Mat	Sheila R. Alecrim Freire - Coordenad.	39018325	Escola rural, oficina na sala de vídeo, 42 alunos e 3 prof.
02	São Sebastião/EC Jataí	09/11 5ª f Vesp	Eliza Regina Batalha Góes-Profª	35002152	Escola rural no ECCO-Espaço Cultural Contemporâneo, 40 alunos, 2 prof e 2 def. visuais.
03	Gama/ EC 07	10/11 6ª f Mat	Silvana Cláudia – vice-diretora e Nely Áurea - Coord.	39018114	Na Biblioteca, 40 alunos e 2 profs.
04	Recanto das Emas/EC 104	13/11 2ª f Mat	Kátia Rosane Dias Assistente e Lizandro Ramos-Coord.	39013353	Na videoteca, 56 alunos e 07 profs, presença de alunos de aceleração
05	Santa Maria/EC Santos Dumont	14/11 3ª f Mat	SebastianaCosta/Valda – Encarreg. Ped. Eunice Leite-Coord.	39014567	Em sala com exposição de pintores famosos, 70 alunos e 4 profs.
06	Planaltina/EC ETA 44	16/11 5ª f Mat	DeniseValadares-Diretora Mª Luiza e Mª Sorênilma -Profªs	99666757	Escola rural, na biblioteca, 41 alunos e 2 profªs.
07	Paranoá/CAIC Madre Paulina	17/11 6ª f Vesp	Vinicius Ferreira Rodrigues e Valdir de Castro Silva-Profes	39017568	No ECCO - Espaço Cultural Contemporâneo - 38 alunos, 2 prof e 1 def. visual
08	Sobradinho/CEF 01	20/11 2ª f Mat	Josenilda Andrade coord; Ana Paula e DaniloAraújoBiblioteca	39014107	Na Biblioteca, 35 alunos e 3 profs.
09	Núcleo Bandeirante/CAIC JK	21/11 3ª f Mat	Jacira Almeida e Cristiane Brandão-Prof de 3ª série	39014350	Na Biblioteca, 36 alunos e 05 profs /Escola inclusiva
10	Ceilândia/CEF 07	22/11 4ª f Mat	Adriana Costa Assistente e Profª Michele	39013725	Na videoteca, 41 alunos e 1 profª.
11	Taguatinga/EC 53	23/11 5ª f Mat.	Rubi Oliveira Coord. e Marluccia Silva – Biblioteca	39016752	Na Biblioteca, 48 alunos e 2 profs.
12	Taguatinga/EC 50	23/11 5ª f Vesp.	Isaque Francisco da Silva e Neusa Sousa-Prof	39016666	Na Biblioteca, 38 alunos e 3 prof, turma com 4 alunos especiais
13	Samambaia/CEF 404	27/11 2ª f Mat	Júlia G. Barquette-Bib e Giselda Aparecida - Profª	39017733	Na Biblioteca, 37 alunos e 2 profs.
14	Ceilândia/CEF 04	27/11 2ª f Mat	Magda Cambraia-Coord; Erci Alves - Bib;Felipe Oliveira-Prof.	39013728	Na videoteca, 37 alunos e 3 prof.

Total de alunos: 599 - Total de professores: 41

(Relatório final do Projeto Brincando de Biblioteca com Programa Literário)

Todas as oficinas do ciclo/2006 aconteceram em novembro, a pedido das escolas, com algumas inovações bastante significativas, como o acréscimo de parcerias; divulgação com o uso de novo banner, do Projeto criado pelo setor de Artes da Secretaria de Cultura e exposto no Centro de Convenções; minibibliotecas, mais modernas em termos de apresentação visual; e coletes para a oficineira e assistente. Iniciativas que evidenciam cuidado com a aparência e com a divulgação e refletem qualidade no ambiente, onde as oficinas são desenvolvidas.

O reconhecimento ao valor do Projeto também foi evidenciado pelo fato de ter sido cadastrado no Programa Viva Leitura e no Plano Nacional do Livro e Leitura,

ambos do Ministério da Cultura. O sítio do PNLL, na internet, dá acesso a especificações do Projeto e gera interesse de expansão em outras localidades, a exemplo de manifestação neste sentido, recebida, por meio de mensagem eletrônica, de Campinas/SP e de Arraias/TO.

À proporção que vai sendo disseminado, oportunidades de desenvolvimento vão surgindo. Por 4 anos, as Feiras do Livro de Brasília permitiram e incentivaram oficinas que foram oferecidas a professores da Secretaria de Educação. Inscrição do Projeto em concursos nacionais colocou-o em destaque, destacando:

- O 1º foi no Concurso Arte na Escola Cidadã, com pólo na UnB – Universidade de Brasília;
- O 2º foi no Concurso “Nós fazemos a nossa parte” na categoria Governo, dentro da programação da III Conferência Mundial de Relações Internacionais, e o pôster do Projeto foi exposto no Centro de Convenções.

Parcerias que enriquecem e facilitam a realização das oficinas, com:

- a Divisão de Cultura da Administração de Taguatinga (fornecimento de cópias xérox);
- o ECCO-Espaço Cultural Contemporâneo (espaço para as oficinas e transporte dos alunos);
- a Pacta Internacional Consultoria (doação de revistas para as Hemerotecas Criativas, nas escolas atendidas);
- a Secretaria de Educação (sedia as escolas atendidas e imprime certificados).

Somam-se iniciativas, compartilham-se benefícios, de maneira prática

Durante as atividades das oficinas, é possível observar que os alunos assimilam um novo olhar para eventos e assistência a *performances* de grupos artísticos. Ou seja, a arte em várias manifestações passa a ter a atenção deles. Depoimentos de alunos sobre livros lidos, exposições e filmes assistidos, ou outras manifestações artísticas evidenciam que o desenvolvimento das ações, nas oficinas, permite maior interação, resultados mais eficazes, agregando interesses e gerando criatividade.

Cada oficina tem três momentos: (1) inicia-se com o momento da “sensibilização prévia”, em que os participantes são despertados para a importância da leitura e da biblioteca, por meio de: cenário previamente preparado, discussões, histórias, música; (2) trata-se do momento “ações compartilhadas”, em que são formados os grupos de trabalho, verificando as tendências, de acordo com os talentos artísticos que já se identificam. Neste momento é imprescindível o estímulo e orientação para o trabalho. Em seguida, dá-se um pequeno intervalo para a montagem da sala para os espetáculos literários e o show dos artistas; (3) é o momento da “tomada de decisão”, em que acontece a avaliação e os alunos

recebem dicas escritas e certificados para atuarem como Multiplicadores de Leituras.

Busca-se atingir, com o Projeto, desde a sensibilização dos alunos para que percebam a importância da arte, até sua mágica socialização. Para estabelecer e alcançar metas específicas, em cada uma das etapas da execução da oficina, que é a metodologia do desenvolvimento do Projeto, destacam-se os seguintes objetivos:

- formar alunos-multiplicadores de leituras nas escolas;
- estender a prática de brincar de biblioteca em casa e na comunidade;
- estimular a leitura por prazer, por meio de atividades lúdicas;
- enriquecer os recreios com atividades culturais de leitura, teatro, música, dança, etc;
- divulgar a literatura brasileira e outras obras nacionais;
- educar os alunos para a recepção da arte, como platéia, expectadores, leitores e como mediadores;
- desenvolver o hábito de trabalhar em equipes;
- incentivar a prática de hemerotecas;
- descobrir e estimular talentos em várias linguagens artísticas;
- despertar vocações profissionais;
- valorizar bibliotecas e vê-las como espaços privilegiados da cultura nas escolas;
- mostrar que diferentes leituras contribuem para uma cultura viva.

As atividades desenvolvidas respondem a necessidades da população local, pois promovem a leitura em diferentes linguagens, no intuito de diminuir os números assustadores do analfabetismo funcional. É também uma forma de valorizar a literatura local. É cada dia mais preocupante a falta de gosto pela leitura.

Busca-se estimular o gosto pela leitura. É imprescindível que o oficinairo seja um leitor dedicado e consciente do valor da leitura; só assim as crianças serão estimuladas a ler. Segundo Alves (2001) “o professor deverá criar um clima favorável, estimulando e provocando o interesse dos alunos por meio de diálogos acerca da importância... uma chamada efetiva que incentive nos alunos o entusiasmo e a vontade de agir”. A experiência tem revelado que não há nenhuma restrição para o “Brincando de Biblioteca”. O Projeto cabe em qualquer contexto e público, inclusive envolvendo adultos ou idosos. Afinal, ao contrário do que se pensa, nunca é tarde para se envolver com a leitura. Também se acredita que a idéia possa ser aplicada em relação a outros conteúdos curriculares. Segundo Silva (1997), “o processo de educar é contínuo e inacabável e a leitura permite descortinar novos horizontes para que seja efetivo o seu projeto e o trinômio

educação-leitura-cultura passe a fazer parte da vida do educando, sem restringir-se apenas ao período em que cuida da sua educação formal”.

Outros grupos podem desenvolver o Projeto, adaptando as atividades a outros interesses. Pode-se, por exemplo, brincar com música, em vez dos livros, ou brincar de hemeroteca, utilizando-se o jornal. Percebe-se ser bastante apreciado, e depoimentos dos participantes confirmam ser extremamente agradável aprender de forma lúdica.

3. Conclusão

“Brincando de Biblioteca” é uma resposta simples, entretanto séria e eficiente, frente a tantos problemas que ameaçam a educação de qualidade; pois se trata de dinâmica que conquista para a leitura e desperta para um mundo de diferenças, com arte e ludicidade.

Em acordo com os objetivos, com base nos dados levantados e analisados, vários resultados são alcançados, após os alunos participarem de uma sensibilização prévia, ações compartilhadas, e tomada de decisão, os momentos básicos de cada oficina. Destacam-se os resultados: o surgimento de alunos-multiplicadores de leituras nas escolas; a prática de brincar de biblioteca em casa e na comunidade; a leitura por prazer, com atividades lúdicas; os recreios enriquecidos, com atividades culturais de leitura, teatro, música, dança, etc.; a divulgação de literatura brasileira e outras obras nacionais; a preparação/transformação de alunos para a recepção da arte, como expectadores, leitores e como mediadores; a incorporação do hábito consistente de trabalhar em equipes; o despertar para o hábito de lerem e guardarem recortes de jornais e revistas; o despertar de talentos, em várias linguagens artísticas, e até vocações profissionais; o despertar para a valorização de bibliotecas, como espaços privilegiados da cultura nas escolas; o acesso a diferentes leituras, contribuindo para uma cultura viva.

Os participantes sentem-se motivados a ler, descobrem novos horizontes e percebem a importância da sua própria atuação, no processo, uma vez que recebem o desafio de multiplicarem a experiência. Os depoimentos colhidos durante o desenvolver das oficinas permitem uma avaliação constante do Projeto.

A prática favorece as trocas de experiências entre as pessoas envolvidas. Orienta-se enfaticamente cada participante a relatar experiências, contando as histórias dos livros que leram, das peças a que assistiram, de tudo que viram, em casa, na sala de aula e até na comunidade.

O Projeto Brincando de Biblioteca é, pois, oportunidade de disseminação e apoderamento da capacidade de transformar, pela leitura, o olhar interior que dá cor e forma à vida. Um projeto acessível que estimula a arte de ler e criar.

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Ler, Falar, Escrever, Pensar: Projecto para melhorar Competências na Língua Portuguesa

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I - O professor e a sua circunstância

Professor de Língua Portuguesa e de Literatura há cerca de vinte e quatro anos, nunca me dispensei o direito (e, em boa verdade, o dever) de reflectir sobre a minha prática profissional, no sentido de – tanto quanto possível – melhorar o meu desempenho e, em concomitância, o dos meus pares e o dos meus alunos. Inscrevo-me, portanto, nessa condição de investigador que, embora atento aos contributos teóricos que há sobre o objecto de estudo, não se demite da possibilidade de operar positivamente sobre a realidade que convocou a atenção. É este um modelo de investigação com provas dadas, como defende, entre outros especialistas na matéria, Cristina Mello (2004): “O modelo de investigação que mais tem resultado nesse domínio é a investigação-acção, porque só ele permite compreender a intervenção nos diversos níveis escolares do sistema educativo” (p. 349).

A história deste projecto (origem, âmbito, finalidades) começou, em termos formais, nos primeiros meses do ano lectivo de 2007/2008. À época, era presidente do Conselho Pedagógico do Agrupamento de Escolas de Arco de Baúlhe (concelho de Cabeceiras de Basto, distrito de Braga). Nessa condição, fui obrigado a enfrentar institucionalmente o problema (repetidamente glosado em actas de grupo, de departamento, de conselhos de turma, *etc.*) dos fracos resultados obtidos pelos alunos em provas de avaliação (interna e externa). Ao nível mais restrito da minha actuação enquanto docente de Língua Portuguesa, a data da constatação do problema é obviamente anterior ao referido ano lectivo. De modo formal ou informal, no quotidiano das escolas, tornou-se comum a percepção de que os nossos alunos se exprimem cada vez mais deficientemente, quer ao nível da oralidade quer ao nível da escrita. Esse défice de competências compreende também a dimensão da leitura/interpretação de textos. A verdade é que, embora tal situação prejudique o ensino e a aprendizagem de qualquer matéria, em qualquer disciplina, o problema atinge particularmente o universo da literatura. Sem aprender a andar, dificilmente o aprendente chegará um dia a saber correr.

Por outro lado, alguns professores defendem, de forma mais ou menos discreta, a ideia de que a questão da literatura é um problema menor, se comparada com o problema da língua; nessa perspectiva, parecem entender que é

possível leccionar Português recorrendo pouco ou nada a textos de cariz literário. A opção (mais tácita que institucional) por tal separação de territórios parece-me errada e perigosa.

No âmbito necessariamente delimitado da prática pedagógica que pessoalmente exerço, venho pondo em prática, desde há vários anos, com resultados animadores, estratégias diversificadas, que deliberadamente procuram privilegiar uma correlação *dinâmica* no estudo da Língua e da Literatura (entendidas como espaços concomitantes e, ousado dizer, indissociáveis). Mas este esforço poderá, se estrategicamente aplicado num agrupamento escolar, alcançar patamares de eficácia e sucesso bem maiores.

Cruza-se com esta ideia a situação académica que supra-referi; com efeito, a frequência do Curso de Doutoramento em Literatura Portuguesa (Investigação e Ensino) representou uma extraordinária oportunidade de reforço de conhecimentos e competências na área da didáctica e da cultura e formação literária, que importava não desperdiçar.

É deste entroncamento pessoal, profissional, académico e institucional que surge o projecto de intervenção de que ora me ocupo. A tutelá-lo está, desde logo, a fundamental noção de que o saber é por natureza útil, bem como a ideia de que o (re)conhecimento de um problema implica a ontológica necessidade de procurar soluções. O contrário seria tornarmo-nos cúmplices do erro, ou tristes escravos da resignação.

O Departamento de Línguas da Escola onde trabalho não estava satisfeito, repito, com o nível de conhecimentos e a qualidade das competências dos alunos, na disciplina de Língua Portuguesa. A docente que, no ano lectivo anterior, foi responsável pela leccionação do 9.º ano deu conta, ainda durante o primeiro período lectivo, da sua frustração: os alunos – sublinhava – nem sequer conseguiam pensar ou falar; como ensinar-lhes literatura?

A queixa não era exclusiva dos docentes do 9.º ano. Outros confessam, em variados fóruns, a suas mágoas e as suas (moderadas) desistências. Mas a angústia dos professores do 4.º ano, do 6.º ano e do 9.º ano tem a ver também com os exames ou as provas de aferição: em dias de procissão, é mais pública a noção de que o rei vai nu...

Que fazer? (A pergunta decorre de um imperativo ético-deontológico: não ser possível ficar parado; não ser possível não agir). Sugeri, logo no dealbar do ano lectivo de 2007 / 2008, que atacássemos o assunto, a dois níveis: no imediato, procurando melhorar as nossas práticas lectivas; a prazo, tentando intervir estrategicamente, desde a base. Formei uma comissão de professores, composta por elementos do 1.º ciclo, 2.º ciclo e 3.º ciclo, para enunciar devidamente o

problema e, logo que possível, procurar ultrapassá-lo (ou, pelo menos, limitá-lo em termos de profundidade e de dimensão).

A frequência do Curso de Doutoramento em Literatura Portuguesa (Investigação e Ensino) não foi despicienda, como se adivinhará: a empresa que eu levemente sonhara, em meados de Outubro de 2007, foi acrescentada de um cunho académico e tomou uma forma mais lata, mais séria. O projecto cresceu – e eu (aliás, nós) com ele. Em termos práticos, o que começou por mudar foi o enquadramento científico-pedagógico. Em vez de ceder ao impulso generoso e voluntarista da experimentação pontual, obriguei-me a um posicionamento mais sério, alicerçado em literatura de comprovado mérito e interesse. Não me despedi da dimensão prática que ser professor, *no terreno*, significa; não me afastei das experiências já havidas (feitas com os alunos), dos programas, das planificações, dos contextos. Mas ousei ir mais longe: questioneei a utilidade (e o interesse) do estudo da língua e da literatura, no quadro da moderna escola portuguesa; interroguei-me sobre a eventual prevalência, na leccionação, da língua sobre a literatura (ou vice-versa); trouxe ao trabalho as questões da leitura e literacia. Andei seriamente, por textos e estudos, à procura de bases sólidas para a minha intervenção. Em termos grosseiramente sucintos, tratava-se de saber onde estávamos para, depois, decidirmos por onde ir (e como ir). Bem dizia Séneca que não há bom vento para marinheiros sem rumo definido.

Delineei um projecto. Apresento-o a seguir.

II - Reflectir, Agir: uma perspectiva ética

A bibliografia sobre projectos de investigação/acção sugeria, implícita ou explicitamente, a necessidade de um básico trabalho de campo, junto dos agentes do processo educativo, que possibilitasse a correcta enunciação do(s) problema(s). Recorri a inquéritos junto de alunos e de professores; solicitei cópias de enunciados de testes e exames (e igualmente de respostas dadas por alunos, em situação de avaliação); pedi ainda, a um vasto conjunto de alunos (do 1.º ciclo, do 2.º ciclo e do 3.º ciclo), composições à roda do tema “Sonho”.

Relativamente aos inquéritos feitos a alunos e professores, julgo importante realçar alguns dados entretanto objecto de compilação:

1. No caso dos professores, sublinho o facto de os oito inquiridos terem todos mais de doze anos de serviço (há, aliás, três com um número superior a vinte anos de experiência profissional). As perguntas que formulei foram as seguintes: *I*. Que importância atribui ao estudo do texto literário no contexto das aulas de Língua Portuguesa? *II*. Qual é o género literário que pessoalmente prefere? *III*. Qual é o género literário que, em seu entender, é mais apelativo para os alunos (e porquê)?

IV. Quais são as principais dificuldades que identifica no ensino da literatura? V. Que sugere para melhorar o ensino da literatura?

1.1. É consensual, nos professores inquiridos, a ideia de que o texto literário é importante para as aulas de Língua Portuguesa. Refiro algumas respostas: “É importante, porque vale a pena dar a conhecer a nossa literatura, desde muito cedo.” [C.R., 1.º Ciclo] // “É muito importante porque permite uma pluralidade de actividades (ao nível da oralidade e ao nível da escrita), possibilitando ainda dar asas à imaginação e ao espírito criativo dos alunos.” (P. C., 2.º Ciclo) // “É bastante importante porque, tendo em conta os diferentes géneros literários, é possível trabalhar vários modos de ler e compreender os textos.” (J. M., 2.º Ciclo) // “A literatura é fundamental para contactarmos com a excelência da língua.” (M. P. O., 2.º Ciclo) // “O texto literário é uma viagem pelo melhor que a Língua tem.” (N. M., 2.º Ciclo) // “É fundamental, porque permite observar, a partir de textos, a evolução da língua, dos valores e dos modos de perceber o mundo.” (E. O., 3.º Ciclo) // “É importante, até para que os alunos entendam a diferença entre esse texto [literário] e o texto não literário.” (T. M., 3.º Ciclo) // “É importante que o aluno se habitue ao contacto com o texto literário nas aulas de Língua Portuguesa e aprenda a ver a dimensão artística da linguagem.” (R. M., 3.º Ciclo)

1.2 Sobre o género literário preferido pelos professores inquiridos, é interessante notar a unanimidade à volta do género narrativo.

1.3. É também este o género indicado como mais apelativo para os alunos (cerca de 75%). Dois professores indicam igualmente o género dramático e uma professora sublinha o facto de os alunos do 1.º Ciclo aderirem bem à poesia.

1.4. Como principais dificuldades, os professores apontam a resistência à leitura; a falta de motivação para o estudo da língua e da literatura; a dificuldade de abstracção (que impede o acesso a patamares superiores de sentido); a falta de vocabulário; a falta de maturidade intelectual (visível nos alunos mais crescidos); o fraco domínio da língua, quer ao nível da oralidade, quer ao nível da escrita.

1.5. As sugestões para melhorar o ensino da literatura passam por articular níveis de ensino; escolher melhor as obras a estudar (tendo em conta o público-alvo); instituir um clima de ensino-aprendizagem agradável (com investimento estratégico na motivação); criar hábitos de leitura; sublinhar a importância e utilidade dos livros (que “não são objectos de museu”); reforçar, nos alunos, o sentido do esforço e do brio; ensinar a falar, a ler e a escrever devidamente (porque a leitura literária pressupõe o domínio de competências essenciais da língua).

2. Por seu turno, os alunos responderam a um questionário mais simples: I. Acha útil o estudo de textos literários (porquê)? II. Qual é o género literário que prefere - narrativo, dramático ou lírico (e porquê)?

2.1. Em 61 respostas, apenas 7 não reconhecem a importância da literatura. Há alunos que dizem, sobre a leitura de textos literários, que “geralmente é uma chatice [*sic*]”, ou mesmo “uma grande chatice”; outros dizem que, “muitas vezes”, “é uma seca”;

2.2. Os géneros preferidos são sobretudo, entre os alunos do 1.º e 2.º ciclo, a narrativa e a poesia. No 3.º Ciclo, entre os alunos do 7.º e 8.º anos, há um equilíbrio entre poesia, drama e narrativa. No 9.º ano, embora alguns dos inquiridos refiram a poesia, a maioria diz preferir a narrativa. As justificações para as escolhas, nos 1.º e 2.º ciclos, são pouco elaboradas (“porque gosto”, “porque é bonito”, “porque sim”). No 3.º ciclo, há alguma inclinação para o drama “porque é movimentado” ou “porque é mais vivo”; para a poesia “porque expressa sentimentos”, “porque tem rima”, “porque fala de sentimentos e emoções”; e para a narrativa, sobretudo na opinião dos alunos do 9.º ano, “porque conta histórias”, “porque é um género de texto menos aborrecido”, “porque tem personagens” e “porque tem emoção”.

3. Na leitura que fiz de composições sobre o tema “Sonho” (encomendadas expressamente para o estudo levado a cabo), pude confirmar uma série de deficiências ao nível da escrita, que não têm apenas a ver com a dimensão estritamente linguística (ortografia, sintaxe, léxico). Há, em muitos, uma clara dificuldade em pensar com clareza, correcção e coerência.

O problema é, pois, também da esfera da organização mental dos alunos (o que se repercute na organização do enunciado escrito).

É opinião de professores e alunos que a maior dificuldade para a maioria dos estudantes, nesta área da escrita, reside na organização do texto (mais ainda que na questão da ortografia, do léxico ou da sintaxe). Perante a página em branco, sob a pressão de construir um enunciado expositivo-argumentativo, a maior parte dos alunos parece sentir grandes inibições, recorrente falta de ideias e ausência de métodos e técnicas de composição escrita.

A performance dos nossos alunos fica, com infeliz frequência, geralmente aquém do razoável. Mas acredito que é possível mudar para melhor este panorama; acredito que é possível melhorar, a este nível, as competências dos nossos jovens. Acredito que é possível tornar a Escola onde trabalho numa Escola mais *eficiente* e mais eficaz, no sentido que Góis e Gonçalves (2007) dão a estes conceitos: “Ao conceito de *eficiência* está associada a ideia de optimização de recursos, enquanto ao falar-se de *eficácia* se pensa numa intencionalidade, ou seja,

numa acção deliberada, tendo em vista a consecução dos objectivos definidos” (p. 21).

Acredito que a literatura é um instrumento excelente para a mudança desejada; e acredito ainda que, em formosa concomitância, a aquisição/consolidação de competências essenciais, pelos alunos, ao nível da língua, significará o seu crescimento enquanto leitores de literatura (aumentando-lhes a capacidade de compreensão e a fruição lúdica e inteligente dos textos lidos).

Como se compreende, subjacente a este projecto de mudança, está a ideia de que a objectiva avaliação dos resultados obtidos implica a assunção de consequências, na organização do trabalho futuro. Christopher Day (2001) lembra a necessidade de, tanto quanto possível, envolver todos os profissionais implicados no projecto: “Existem três princípios sobre o desenvolvimento e a mudança que devem ser tidos em consideração para que a avaliação contribua para o desenvolvimento do indivíduo e de culturas de aprendizagem corporativas: // - o desenvolvimento profissional não é algo que se possa impor, porque é o professor que se desenvolve (activamente) e não é desenvolvido (passivamente). // - A mudança que não é interiorizada será provavelmente cosmética, “simbólica” e temporária. // - A mudança, a um nível mais profundo e contínuo, envolve a modificação ou transformação de valores, atitudes, emoções e percepções que informam a prática e é improvável que estes ocorram, a não ser que haja participação e sentido de posse nos processos de tomada de decisões sobre a mudança” (Day, 2001: 153).

Em registo próximo, Luísa Cortesão (2000) lembra a necessidade de novas formas de encarar a profissão de professor, que passam pela reflexão e acção: “A formação (estruturada agora numa escola que se interroga sobre a sua quota-parte de responsabilidade nos problemas educativos com que se confronta) procura então estimular nos professores o desenvolvimento de um interesse pelo conhecimento do contexto em que trabalham e por uma atenção às situações de adversidade presentes no seu quotidiano, bem como de problemas de interacção de poderes. Procura assim desencadear nos docentes em formação uma permanente atitude indagadora, reflexiva e crítica da sua própria actuação, bem como das propostas educativas e da organização e funcionamento das instituições educativas em que se movimenta” (pp. 49-50).

Pressuposto fundamental do projecto: Literatura é um problema para quem não sabe a Língua. A Língua dificilmente se ensina sem Literatura.

Não é este o espaço para falar de outros problemas, mas não resisto a levantar a possibilidade (trágica) de, entre os próprios professores de Língua Portuguesa, haver quem convictamente menospreze a utilidade e interesse da

leitura e dos livros, pessoal e profissionalmente, ou (embora reconhecendo o *valor* da leitura), não conheça/domine competências pedagógicas adequadas à função de ensinar a ler. Roberto Carneiro (2005) arrepiá-se, justamente, com essa possibilidade: “[...] matricular uma criança no 1.º ciclo do ensino básico é, em pleno século XXI, um risco... Pode sair-lhe pela frente um professor que não a saiba ensinar a ler, simplesmente porque ele próprio não foi preparado para isso” (p. 49).

Desde o início, achei necessário o reforço das actividades de leitura, por se tratar de uma básica condição para o crescimento intelectual dos alunos, bem como por se tratar de um ponto de partida crucial para o trabalho que, em sede de comissão de trabalho, congeminámos ao nível da oralidade e da escrita. Não é esta uma proposta pacífica, aos olhos de muitos alunos, que reagem frequentemente com desinteresse, indiferença (ou até resistência) a convites para a leitura. Mas tal é, afinal, um sintoma do próprio problema que queremos debelar (ou atenuar), como explica Cristina Mello (2004): “O baixo rendimento nas actividades de leitura tem uma relação directa com a falta de competências específicas (discursiva, textual, vocabular) que intervêm na realização das actividades cognitivas acima exemplificadas. Tais lacunas cognitivas são geradoras de problemas de aprendizagem também em outras disciplinas, assim como explicam o fraco desempenho linguístico do indivíduo em situações reguladas do ponto de vista social, sobretudo nas menos informais” (p. 346).

Quisemos, contudo, que esta actividade leitora tivesse a acompanhá-la, de modo sistemático, uma outra tarefa, por norma relacionada com os textos lidos e analisados: a escrita. Como atrás se refere, trata-se de atacar, com a eficácia possível, um problema prioritário que afecta muitos alunos e traduz, em grande medida, alguma incapacidade de pensamento e expressão, *i. e.*, de organização e clareza de ideias e discurso.

Feito o reconhecimento dos problemas; elaborado um geral diagnóstico; estabelecidos os objectivos; constituída uma equipa de trabalho para coordenar a actuação (concertada, estratégica, eficaz) do agrupamento escolar, nos diversos ciclos de ensino; conseguida a aquisição / consolidação de um conhecimento teórico essencial, tão profundo e actualizado quanto possível (que científica e pedagogicamente autorizasse a análise e a formulação de propostas de resolução para os problemas identificados), foi finalmente delineado um plano de trabalho para os vários ciclos envolvidos [1.º, 2.º e 3.º do ensino básico - e, se tudo correr de acordo com o previsto - alargamento da oferta do agrupamento até ao 12.º ano -, o ensino secundário nos próximos anos].

1. Uma vez por semana, sem prejuízo do normal cumprimento dos programas legalmente instituídos, os alunos do agrupamento (desde o 3.º ano) lerão um texto

(de preferência, narrativo; de preferência, impregnado de um certo teor ético-didático; de preferência, próximo do universo de interesses do público-alvo). Idealmente, o nosso projecto concretizar-se-á sobretudo nas horas de Estudo Acompanhado, Área de Projecto, Formação Cívica e aulas de Apoio Pedagógico Acrescido. Esta ideia, contudo, carecerá de aprovação pelos diversos Conselhos de Turma, cujas prioridades e disponibilidades não são necessariamente (só) as que o Departamento de Línguas elegerá como fundamentais. O que, à partida, queremos garantir é a actividade de leitura e escrita (nos moldes que enuncio no ponto 8).

1.2. No final dessa leitura, após discussão à roda de acção e personagens, elegerão um tema e sobre ele obrigatoriamente escreverão um texto de opinião. Desde o 3.º ano de escolaridade, os alunos serão habituados a escrever segundo determinado modelo, obrigatoriamente condicionados por uma estrutura que contemple introdução, desenvolvimento e conclusão.

1.3. Numa primeira fase, os articuladores de discurso serão muito simples, mas recomendar-se-á que paulatinamente os alunos incorporem, em suas construções, articuladores mais refinados, do mesmo modo que a variedade e excelência vocabulares deverão ser constantemente perseguidas (ainda que com o auxílio do omnipresente dicionário).

1.4. Pretende-se que, por alturas do 5.º ano, após sistemáticos exercícios de escrita (utilizando fórmulas e modelos que se repetem com poucas variações), os alunos sejam, regra geral, capazes de enfrentar sem angústia a folha em branco e de, com um quase adquirido automatismo, redigir textos claros, coerentes e organizados. (A criatividade é bem-vinda, se não significar o gratuito sacrifício da norma.) A ideia fundamental é, para além de ensinar a escrever, *ensinar a pensar*. No caso dos alunos do 7.º, 8.º e sobretudo do 9.º ano (finalistas do 3.º ciclo), a exigência será obviamente maior, mas estes discentes – se submetidos ao longo do 1.º e 2.º ciclos – ao necessário *treino*, estarão já em condições de responder adequadamente ao desafio.

III. - A Naturalização da Literatura

Sublinhe-se: há hoje a clara percepção de a condição económica e social dos agregados familiares influir notoriamente no desempenho escolar dos alunos, com óbvio benefício dos que, em casa, têm acesso a meios e recursos mais avançados. A constatação não é, como se sabe, nova. Bourdieu e Passeron (como Bernstein e outros) estudaram detidamente esta correlação estrato social e económico / expectativas e rendimento escolares. O passo que transcrevo, a seguir, põe em evidência os problemas causados por um défice de linguagem que é, digamos, *socialmente* determinado: “Dado que o rendimento informativo da comunicação

pedagógica existe sempre em função da competência linguística dos receptores, a desigual distribuição pelas diferentes classes sociais do capital linguístico escolarmente rentável constitui uma das mais ocultas mediações que servem a instaurar a relação entre origem social e sucesso escolar” (Bourdieu e Passeron, 1970: 143).

É hoje consabida a vantagem, para o sucesso no estudo da língua, que constitui o convívio (precoce e constante) com os livros e a leitura. Esta ideia é claramente equacionada por Isabel Veiga, embora a autora se reporte ao domínio específico da biblioteca (e, ainda mais precisamente, da biblioteca *escolar*): “Estudos sobre a literacia têm vindo a demonstrar que existe uma relação estreita entre a acessibilidade a espaços e recursos de leitura e o nível de desempenho dos alunos. Verifica-se também que é nos países com tradição no domínio das bibliotecas escolares e das bibliotecas públicas que os hábitos de leitura da população se encontram mais enraizados, sendo também esses países que registam níveis mais elevados de desenvolvimento cultural e científico” (Veiga, 1997: 7).

O agrupamento compromete-se a promover e consolidar aquilo a que, à falta de melhor expressão, chamarei a *naturalização da literatura*. Desiderato fundamental: tornar o texto literário, neste contexto que *somos* – agrupamento inserido num meio rural, do interior - uma presença constante, habitual, *amável*, querida. O Plano Anual de Actividades do Agrupamento nunca, como no presente ano lectivo, teve tamanha quantidade e variedade de propostas emanadas do Departamento de Línguas (a que pertenço). Eis algumas iniciativas que poderão concorrer para o reforço dos conhecimentos e das competências linguístico-literárias dos nossos alunos:

1. Os professores de Língua Portuguesa investirão muito esforço na dinamização da Biblioteca (com exposições, sessões de poesia, debates, encontros com escritores). É claro que o (bom) funcionamento da biblioteca é de vital (estratégica, estruturante) importância. Isabel Veiga sublinha que, entre outras finalidades a atingir, a biblioteca “deverá tornar-se um núcleo da vida da escola, atraente, acolhedor e estimulante, onde os alunos [...] se sintam num ambiente que lhes pertence e se habituem a considerar o livro e a informação como necessidades do dia-a-dia e como fontes de prazer e de desenvolvimento pessoal” (Cf. Veiga, *ob. cit.*: 8).

2. A Escola levará a efeito a segunda edição da “Eleição do Poema Preferido” (os alunos lêem e, depois, escolhem o *seu* poema, entre os vinte escolhidos pelos professores). Esta actividade põe em acção a competência linguístico-literária dos alunos, o seu espírito crítico e o seu gosto estético. Acresce que a cerimónia de revelação do poema vencedor é acompanhada de uma sessão de divulgação de autores e obras, bem como de actividades de declamação de poesia, canto e dança.

3. A Escola organizará concursos literários, compreendendo as diversas modalidades genológicas (premiando dignamente os participantes, *inclusive* com a publicação dos trabalhos vencedores).

4. A Escola promoverá a recolha, junto da comunidade educativa, de *livros-testemunhos*, que serão acrescentados aos que já existem num espaço especial da biblioteca - uma estante a que chamámos “Este armário, para mim, é mágico”. A dita estante está

preenchida, para já, com livros oferecidos pelos professores do agrupamento. São livros que, em idade infantil ou adolescente dos ofertantes, impressionaram, marcaram, alcançaram o estatuto de livros *mágicos*. Dentro dos livros, há uma pequena folha, com a fotografia do(a) professor(a) de época (com 9, 10, 11, 12, 13, 14, 15 anos...) e um textinho que explica sucintamente o que a leitura do livro em causa significou para aquele leitor em particular. Espera-se que também pais, funcionários e outros elementos da comunidade contribuam para o enriquecimento deste espólio literário e humano. Os alunos interessados poderão requisitar estes livros e levá-los para casa, tornando-se cúmplices (ou não) de quem os ofereceu. [Pormenor: o livro que ofereci foi *Aventuras de Tom Sawyer*, de Mark Twain e a fotografia que juntei é talvez a única onde se não notam as borbulhas da minha antiquíssima adolescência.]

5. A Escola levará a efeito um Campeonato de Ortografia (iniciativa que fundámos no sentido de valorizar o mérito de bem escrever).
6. A Escola potenciará a participação (sistemática) na dinamização do jornal escolar, havendo lugar, neste espaço, à criação e à crítica literárias).
7. A Escola comemorará *literariamente* as datas tradicionais do Natal, do S. Martinho e do S. Valentim (com recurso à narrativa, à poesia e ao teatro).
8. A Escola promoverá os (já habituais) “Contratos de Leitura”.
9. A Escola levará a cabo “cordões de narrativas” (em jeito de folhetim colectivo).
10. A Escola agendará palestras sobre autores e obras, ao longo do ano lectivo.
11. A Escola investirá na dramatização de obras lidas / estudadas.

Idealmente, as diversas iniciativas (que serão concretizadas, de acordo com Plano oportunamente elaborado e, assim que possível, avaliadas) deverão envolver, de maneira sistemática, a comunidade educativa. Filipe Reis lembra, a propósito do combate à iliteracia, a necessidade de articular esforços, recursos e estratégias com outros elementos, agentes e instituições da comunidade educativa: “Desenvolver as competências literárias da população, e de modo particular das crianças e jovens, pressupõe a necessidade de envolver outras instituições para além das escolas: famílias, as autarquias, as bibliotecas, as empresas, as associações de cidadãos e os organismos do Estado [...]” (Reis, 2005: 78).

Entendemos ainda que a Escola não pode ignorar, entre os vários públicos que tem em mãos, aquele que se constitui dos alunos com maior ritmo de aprendizagem e, no que à leitura diz respeito, aqueles cujas necessidades são de mais sofisticado jaez. Refiro-me a discentes que têm (já) o hábito de ler, que gostam de descobrir novos autores, que não dependem já da estratégia motivacional mais elementar. Se há programas, na área das ciências, para os bons alunos da área de ciências (robótica, por exemplo), por que não oferecer *espaços de vanguarda*, também, na área da literatura, a públicos mais avançados? Propus à Direcção do agrupamento a criação de um “Círculo de Leituras”, onde semanalmente se encontrassem (em regime de voluntariado) rapazes e raparigas com interesse na literatura, para discutir leituras, visões, autores, e igualmente para escrever (ficção, poesia, crítica, recensão). Uma vez por período, haveria lugar à

publicação de textos destes literatos e (talvez) a sessões de leitura e conversa com elementos da comunidade educativa.

IV - Discurso de esperança: do chão ao sonho

Não é concebível, à luz de uma visão ética do fenómeno educativo, que nos fiquemos pelo patamar (improdutivo e até pouco decente) da mera lamúria e da desistente resignação. O profissional da educação, professor de língua e literatura, deve estar consciente de que, hoje, está em jogo – e perceber que existir implica, perante a adversidade, resistir.

Nos últimos anos da guerra colonial, já nos anos 70 do século XX, houve militares (sobretudo, graduados) que descreiam já do valor da luta que travavam em solo africano, quer porque (lucidamente) não acreditavam na justiça da causa, quer porque desconfiavam da possibilidade de vitória. Paradoxalmente, mantinham-se na carreira, por questões de subsistência económica. Era, aquela, uma *má guerra*; e eram, aqueles, *maus soldados*. Não pode acontecer isto na *boa luta* que na Escola se trava contra o fim da literatura (e, simultaneamente, contra a degradação da língua portuguesa).

Acredito que os problemas, em matéria de ensino/aprendizagem da Língua Portuguesa e da Literatura, são magnos e complexos. Mas julgo que há espaço na Escola para o ataque a esses problemas. É preciso que esse ataque seja feito com inteligência, competência e sentido estratégico. O meu sonho não é feito de haustos ultra-românticos, de desabafos patéticos e preguiçosos, de queixumes fadistas. O meu reino é deste mundo. E o sumário do meu projecto é simples: penso, logo, ajo; ajo, logo, existo.

Nota final: Falta só dizer que o projecto arrancou oficialmente no dia 2 de Outubro de 2008, com uma magna reunião de professores de Língua Portuguesa de todo o agrupamento. A reunião teve lugar na sala (recém-estreada) da biblioteca, entre livros e janelas viradas ao sol. Bateu tudo certo.

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Letramento e formação de professores na era pós-construtivista: impactos no cotidiano das classes de alfabetização

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1. Introdução

A perspectiva construtivista redefiniu, na década de 80, a figura do aluno como sujeito ativo da aprendizagem e, conseqüentemente, a do professor e o seu papel na relação ensino-aprendizagem. É inegável a importância do conhecimento docente no processo de construção do conhecimento pelos alunos e da necessidade de um novo posicionamento pedagógico em consonância com tais fundamentos teóricos.

A língua falada desempenha um importante papel no trabalho com a escrita. Quanto mais a criança pratica a sua oralidade, interagindo com situações de escrita, tanto em casa quanto na escola, melhor será o desempenho na sua aquisição da escrita. O jogo do “faz-de-conta que lê, ou faz-de-conta que escreve” é uma das práticas interacionais que proporcionam o reencontro social da escrita. E todo este trabalho não é mérito só da escola ou do próprio aprendiz, pela sua convivência com materiais de escrita; mas também, e talvez, muito mais, pelas estratégias que os professores alfabetizadores utilizam para favorecer a transição da fala para a escrita, conduzindo o aprendiz a descobrir por si mesmo que escrever nada mais é que codificar a fala. Como os recursos disponíveis para as formas orais são mais variados, é preciso deixar diversos materiais escritos à disposição da criança para que ela possa compreender o funcionamento comunicativo da escrita. O ato de ouvir e discutir textos escritos de variados gêneros é uma maneira de estabelecer conexões entre a linguagem oral e as estruturas de um texto escrito. É preciso ter o cuidado de não passar para a criança que o aprendizado da escrita é difícil. É fundamental que ela sinta desejo de aprender e sinta prazer em praticar a leitura e a escrita. O processo de aquisição é minucioso e delicado e deve interagir com todas as áreas do conhecimento. Como no início da alfabetização formal, o aprendiz constrói todas as relações entre os sons da língua e sua representação gráfica, transformando o seu registro escrito em codificação da fala, a pesquisa que desenvolvemos no Centro Universitário de Belo Horizonte¹ procurou investigar como os alfabetizadores lidam com isso. Indagamos: que compreensão eles têm sobre o sistema de escrita com o qual as crianças vão se deparar no seu processo de escolarização? Percebemos, na

maioria das vezes, que há uma certa falta de clareza, entre os docentes, quanto à necessidade de ensinar, de maneira sistemática, as propriedades e as convenções da escrita alfabética. Uma das alfabetizadoras, informantes desta pesquisa, relatou que uma criança de seis anos perguntou por que Gustavo começa “com G” e girafa também. É necessário que o docente possua uma base teórica para dar conta de resolver dúvidas sobre as relações entre sons e letras. É isso que irá subsidiar a construção dos conhecimentos do aprendiz sobre o sistema de escrita, como foi bem sinalizado pelas teorias psicogenéticas. Assim como o aprendiz levanta hipóteses para tentar descobrir como a escrita representa a linguagem, ele o faz para o sistema ortográfico. Acompanhar as suas hipóteses para que ele adquira a escrita padrão é uma tarefa que exige um saber específico sobre a língua.

As etapas da evolução cronológica da escrita não podem ser tomadas como fixas; o mais importante é compreender os mecanismos que estão subjacentes a esta aquisição. Teorias, como a linguística e a psicolinguística vêm tentando compreender as habilidades envolvidas no processo de aprendizagem da escrita, ressaltando a importância das grafias do aprendiz, no processo de alfabetização, como indício relevante para o trabalho com a ortografia. Alguns trabalhos nesta área podem dar suporte para o professor, principalmente Lemle (1991), Faraco (1994) E Cagliari (1989, 1997, 1999) dentre outros. Ao atingir o nível alfabético², os aprendizes se apóiam fortemente no sistema fonológico da língua oral e vão, gradativamente, caminhando para a escrita considerada padrão (cf. Alvarenga, *op.cit.*). Mas foram as pesquisas desenvolvidas por Ferreiro e Teberosky, na década de 80, que deram destaque às hipóteses desenvolvidas pelo aprendiz, na aquisição da escrita, e isso, sem dúvida, contribuiu bastante para o desenvolvimento das pesquisas sobre leitura e escrita na alfabetização, principalmente na educação infantil. As pesquisadoras, embora tenham sido muito criticadas, inclusive pelos linguistas, tinham razão quanto ao processo de evolução da escrita (1991:181-237). O problema era a falta de fundamentação específica a respeito da apropriação do sistema de escrita pela criança, principalmente no tratamento que não foi dado à ortografia da língua, o que promoveu confusões e mal-entendidos entre os alfabetizadores, no início da década de 90, na época em que as idéias das pesquisadoras começaram a repercutir nas classes de alfabetização.

Atualmente as pesquisas destacam o modo como as crianças se apropriam do sistema de escrita apontando o percurso para se chegar à escrita oficial (Morais, 2003, Oliveira, 2005, Zorzi, 1998). Estudos desta natureza têm, atualmente, mais respaldo da linguística e buscam levar o professor-alfabetizador à compreensão de como aprendemos a língua escrita, para que ele saiba como agir diante dos desvios ortográficos cometidos por seus alunos. Ressaltamos, no entanto, que conhecer este

processo é tão importante quanto saber em que condições o aluno adquiriu a linguagem oral, pois o apoio na oralidade é um dos entraves para a escrita ortográfica. Deve-se permitir que o aprendiz levante hipóteses, experimente, erre e construa um sistema de significados sobre a sua língua, como o faz com a linguagem oral. É necessário que se respeite o estágio de desenvolvimento da linguagem em que se encontra o aprendiz, considerando ser este um processo paulatino, constituído de várias etapas que são vencidas, cada qual, no seu tempo e ritmo próprios.

Muitos relatos dessa nossa pesquisa, demonstraram a preocupação dos professores em relação à ortografia, principalmente no que diz respeito à falta de correspondência entre o sistema de fonemas e o sistema de grafemas da língua. Procuramos mostrar que as condições oferecidas para a interação com materiais escritos possibilitariam a evolução na aquisição da escrita e fariam com que o aprendiz, aos poucos, se desvincilhasse da oralidade na sua produção gráfica. O maior desafio para o professor, como afirma Abaurre (1996:14), é ser capaz de interpretar as hipóteses que o aprendiz levanta nesta fase de aquisição e utilizá-las para trabalhar a escrita convencional. Sendo assim, a nossa pergunta é: o alfabetizador tem conhecimentos adequados para ensinar a língua materna? E ainda: os professores sabem que tudo que se discute hoje, vinte anos após o termo construtivismo passar a fazer parte do vocabulário das classes de alfabetização, foi desencadeado pelas ideias construtivistas? Sabem o que realmente significa *construtivismo, psicogênese, base alfabética? Alfabetização e letramento?*

Com as respostas a essas perguntas, pretendemos fornecer elementos para a construção de conhecimentos teórico-metodológicos que ampliem a compreensão da problemática da alfabetização, que afeta não somente crianças, mas também milhares de jovens e adultos na nossa cidade e no nosso país.

Alfabetização: a mudança de paradigmas

O projeto “Letramento e formação de professores na era pós-construtivista” foi pensado e discutido com o entendimento de que a formação de professores da Educação Básica (Educação Infantil e Anos Iniciais do Ensino Fundamental) que se exige para os dias atuais deverá garantir, dentre outros, a compreensão histórica dos processos de formação docente, a ressignificação das teorias, e o desenvolvimento crítico e criativo da ação pedagógica, a partir de uma articulação entre teoria e prática, na aquisição, produção e socialização do conhecimento.

A proposta de formação de professores, em conformidade com as Diretrizes Curriculares estabelecidas pelo MEC, contempla, dentre outras, a construção de competências referentes ao:

- Domínio dos conteúdos a serem socializados, de seus significados em diferentes contextos e de sua articulação interdisciplinar;
- Domínio do conhecimento pedagógico;
- Conhecimento de processos de investigação que possibilitem o aperfeiçoamento da prática pedagógica.

Nesse contexto, os estudos sobre os processos da aquisição da Leitura e da Escrita assumem lugar privilegiado, pois a construção desse processo não se reduz a mero inventário de palavras e regras de bem usá-las: implica a construção de sentidos, que se dá, necessariamente, no processo de interlocução, isto é, nas interações que um sujeito estabelece com o outro, em um determinado contexto social, histórico e cultural.

Dessa forma, tanto os Referenciais de Educação Infantil como os Parâmetros Curriculares Nacionais para os anos iniciais do Ensino Fundamental sustentam a importância de que a ampliação das competências discursivas e linguísticas dos alunos decorra de uma rica atividade com a linguagem.

Temos clareza de que o processo de aquisição da leitura e da escrita insere-se, hoje, em um quadro bastante complexo, explicitado principalmente pelos estudos e teorias de Emília Ferreiro. Segundo a autora, esse processo implica em descobertas de como codificar a fala e decodificar o escrito, assim como as decisões que o aprendiz precisa tomar para selecionar os caracteres para representar a fala e, ainda, as habilidades que precisa desenvolver para traçar cada uma das letras para poder escrever.

Além desses aspectos, o processo de aquisição da leitura e da escrita envolve os complexos usos e as múltiplas funções que a língua escrita assume em uma sociedade como a nossa. Assim, aprender a ler e a escrever não se restringe apenas ao “ba-be-bi-bo-bu” (Cagliari, 1999). Pressupõe desenvolver uma série de capacidades que permitam ao aluno inserir-se no mundo da cultura escrita, apropriando-se dos usos da linguagem nas diversas práticas sociais (Marcuschi: 2003).

Essas considerações exemplificam de maneira sucinta a revolução conceitual que abalou profundamente os pressupostos norteadores do processo de alfabetização e que vem orientando tanto as análises e reflexões sobre o ensino e aprendizagem da língua materna quanto direcionando estudos, cujos conteúdos têm se constituído como orientadores da formação dos professores nas últimas duas décadas.

Entretanto, falta aos formadores, indicativos mais precisos desse movimento, nas práticas e nas ações que efetivamente acontecem no interior das escolas. A compreensão da mudança de paradigmas, das práticas efetivamente desenvolvidas

e dos avanços obtidos pós a psicogênese da leitura e da escrita, irão contribuir de forma bem mais efetiva, para a construção de competências imprescindíveis ao processo de formação dos professores alfabetizadores.

Os novos paradigmas e sua transposição (ou não) para a prática pedagógica

Nosso projeto de pesquisa, acima citado, pretendeu averiguar a articulação entre a formação e as ações desenvolvidas pelos alfabetizadores de escolas particulares e públicas de Belo Horizonte, no que concerne aos conhecimentos teóricos sobre a apropriação da língua escrita nas classes de alfabetização e séries iniciais, no momento atual, em que há uma variedade de informações, pesquisas e publicações sobre a aquisição e desenvolvimento da escrita. Para alcançar tal objetivo, realizamos as seguintes ações:

- Caracterização do discurso produzido pelos professores sobre alfabetização e letramento observando os seguintes aspectos: termos utilizados, definições de conceitos, prática na sala de aula;
- Comparação de como a construção do conhecimento pelos professores é efetivada nas classes de alfabetização de escolas públicas e de escolas particulares de Belo Horizonte;
- Categorização do saber do professor alfabetizador de acordo com o seu ambiente de trabalho, formação e experiência docente.
- Identificação dos indicativos de mudanças das práticas docentes dos professores alfabetizadores, a partir de uma fundamentação teórica.

Por seu caráter qualitativo, esta pesquisa traçou o perfil do professor alfabetizador em algumas escolas de Belo Horizonte. Embora saibamos que a alfabetização e o letramento não são ações separadas, o professor que alfabetiza é aquele que define a trajetória dos seus alunos e, portanto, ele apresenta uma identidade profissional associada à valorização de um conjunto de saberes, no que diz respeito ao cognitivo, pedagógico e prático. Não conseguimos compor um banco de dados que pudesse nos fornecer informações sobre as fragilidades detectadas na formação do professor alfabetizador de Belo Horizonte e que implicações isso possa ter na prática em sala de aula, pois isso demandaria um tempo bem maior que esta pesquisa teve. Sendo assim, espera-se que outras surjam e possam fazer esta outra parte.

Utilizamos outros dois procedimentos metodológicos: o primeiro, que consideramos da maior relevância, diz respeito à caracterização do local da

pesquisa, ou seleção das escolas que fizeram parte da investigação, levando em conta a localização para contemplar diferentes pontos da região de Belo Horizonte. Em seguida, selecionamos os informantes e sujeitos da pesquisa: professores alfabetizadores com formação superior. Os professores foram separados em dois grupos:

- A) com prática pedagógica nos últimos vinte anos;
- B) com prática pedagógica nos últimos cinco anos ou menos.

Estes informantes, previamente indagados se gostariam de participar da pesquisa, foram submetidos a uma entrevista oral sobre alfabetização, letramento, construtivismo e seus termos (quadro 1, abaixo). Essas entrevistas foram gravadas e transcritas. Em seguida, estes mesmos informantes foram submetidos a um questionário escrito, cujas respostas possibilitaram-nos obter informações sobre a fundamentação teórica que possuíam e sua utilização na prática pedagógica.

Quadro 1- modelo da entrevista

PESQUISA: Letramento E Formação De Professores Na Era Pós-Construtivismo: Impactos No Cotidiano Das Classes De Alfabetização.	
NOME: (não divulgar o nome)	
INSTITUIÇÃO: E MN S A.Médio porte	
FORMAÇÃO /CURSO: Pedagogia	ANO DE CONCLUSÃO: 2007
(x) GRUPO DE 20 ANOS OU MAIS DE ALFABETIZAÇÃO ()GRUPO DE 05 A 10 ANOS DE ALFABETIZAÇÃO .	
<p>QUESTÕES:</p> <p>1-Você tem quantos anos de sala de aula? 26 anos de Estado e 16 de rede municipal</p> <p>2-Você já alfabetizou? Em que ano? Em 1996 e no estado em 1978</p> <p>3-O que mudou da época em que alfabetizou ate os dias atuais? Nos anos 70 usava o método global mas intercalava-se com o método silábico,hoje,só se fala em projetos e demora-se mais para alfabetizar do que antigamente.</p> <p>4-Quais as maiores dificuldades que você encontrou na sua atuação em sala de aula em relação ao ensino aprendizagem da língua escrita e da leitura? O aluno tem preguiça de escrever e de ler .Não concentra, se distrai e é desinteressado.</p> <p>5-O que você sabe:</p> <ul style="list-style-type: none"> • Sobre construtivismo? O aluno constrói seu próprio conhecimento, e valido enquanto este motivado, mas o professor devera ficar muito atento dirigindo, quer dizer conduzindo sempre. • Sobre letramento? E a continuidade da alfabetização, o aluno devera ler e entender o que leu. <p>6- Qual a relação entre Letramento e alfabetização ? Letramento é continuação e aperfeiçoamento, e compreender. E um processo continuado.</p> <p>7-Você ou sua instituição investe na formação profissional? Com que frequência? Sim</p> <p>8 O que você sabe sobre os termos abaixo?</p> <ul style="list-style-type: none"> • Hipótese Silábica E a hipótese que a criança tem quando alfabetizado na qual ela escreve para cada som de uma palavra. Por exemplo: faca→f-a-f –a. • Grafema /fonema/consciência fonológica Grafema e a letra, e fonema e o som e consciência fonológica e perceber o som de uma palavra: rimas, terminações. • Escrita icônica e não icônica Na primeira a criança usa símbolo e na segunda e outro tipo de registro sem ser sinais. • Realismo nominal E quando a criança acha que a palavra e do tamanho que ela representa.Ex:boi→ ele acha que vai ter muitas letras ,pois boi e grande e Formiguinha→ vai ter poucas 	

Buscamos, em um primeiro momento, levantar o referencial teórico sobre o assunto disponível na mídia impressa. Constatamos que o material bibliográfico sobre este tema é vasto e variado e que as publicações foram aumentando em um determinado período. Tivemos muitas publicações em toda a década de 90, e depois essas publicações, com tratamento específico sobre construtivismo na escola, foram diminuindo. De 1990 até 2005 encontramos 108 publicações, desde periódicos institucionais a publicações vendidas em bancas de revistas, como Nova Escola, Revista da Educação, entre outras, e 61 livros. Na entrada do ano 2000, a palavra-chave das publicações passou a ser “letramento”. Sobre esta temática multiplicaram-se as publicações neste período. Uma das nossas bolsistas teve a idéia de investigar no **Orkut**, a rede social filiada ao Google, criada em 19 de Janeiro de 2004, período contemplado na nossa busca de publicações. Como um dos objetivos desta rede é ajudar seus membros a criar novas amizades e manter relacionamentos, resolvemos verificar se havia alguma comunidade sobre o construtivismo. Qual não foi a nossa surpresa ao encontrarmos seis comunidades: 1. Odeio Construtivismo; 2. O Construtivismo; 3. O construtivismo para a Mudança; 4. Vivenciando o Construtivismo; 5. Nós odiamos o construtivismo; 6. Gosto do construtivismo. Ao pesquisarmos nesta rede, constatamos que as duas opiniões, contrárias e favoráveis ao construtivismo, também são compartilhadas pelos professores entrevistados.

Atualmente fala-se pouco sobre o termo construtivismo no ambiente escolar e muito sobre letramento. Em todo encontro que vem acontecendo no Brasil, nos últimos anos, direcionado aos professores da educação básica, há sempre uma palestra ou curso sobre “letramento e alfabetização”. Já se tornou chavão a frase: “é preciso promover um ambiente letrado na sala de aula”.

Conforme Soares (2003:15) “uma das primeiras ocorrências da palavra Letramento está em um livro de Mary Kato, de 1986 “ No mundo da Escrita”, da editora Ática, ou seja, este termo surgiu praticamente no mesmo período da divulgação das pesquisas da Emilia Ferreiro no Brasil. O tratamento que deve ser dado ao letramento nas salas de alfabetização, nada mais é do que foi postulado nas teorias construtivistas³ em relação ao contato que o aprendiz deve manter sempre com a escrita para interagir com este objeto de conhecimento. Investigar a respeito da veiculação das informações sobre alfabetização, escrita e leitura nos

daria alguns indícios acerca do que os alfabetizadores sabiam sobre o construtivismo. Ouvi-los e observar como eles vêm compreendendo as características de cada nível de desenvolvimento da escrita, nos serviria, concomitantemente, de instrumento de análise de suas trajetórias profissionais, dos processos de formação docente e das leituras feitas sobre o assunto. Desta forma teríamos uma base para fazer uma análise qualitativa do que estávamos pretendendo investigar: como os professores articulam teoria e prática e quais os indicativos de mudança na prática docente com base na teoria construtivista. Nas entrevistas com os alfabetizadores sempre perguntávamos sobre uma publicação do CEALE editada pela formato em 1996, da prof.a Maria das Graças de Castro Breguncci, respondendo 70 perguntas sobre construtivismo. Entrevistamos 30 professores de escolas estaduais, municipais e particulares, que estavam atuando nos últimos 10 anos, mas ninguém conhecia este livro

Poucos conseguiram, de fato, verbalizar a relação entre a sua prática e as teorias de aprendizagem. Os professores se confundem muito ao lidar com os termos letramento e construtivismo e suas definições. No entanto, os professores de escolas municipais que entrevistamos se mostraram mais embasados teoricamente e conseguiram articular a prática com os postulados do construtivismo, relatando que realizam diagnósticos com seus alunos para acompanhar a evolução da leitura e da escrita. Muitos dos informantes se mostraram confusos em relação à abordagem da ortografia. Uma das entrevistadas fez o seguinte questionamento: “O que fazer com as crianças que atingiram o nível alfabético em relação à forma correta de escrever as palavras?”

Durante a pesquisa percebemos que há muita promoção de cursos de formação na cidade, inclusive, na época, estava acontecendo um congresso de educação em Belo Horizonte. Aproveitamos e abordamos esse fato nas entrevistas e os professores reclamaram do preço destes eventos. Contudo havia escolas, tanto particulares quanto públicas que ofereciam ajuda para aqueles que quisessem participar. Na amostra que obtivemos, embora pequena, em relação ao número de escolas e professores da cidade de Belo Horizonte, não conseguimos identificar indicativos reais de mudanças das práticas docentes dos professores alfabetizadores, a partir destes discursos atuais sobre as teorias de aprendizagem e o trabalho com a leitura e a escrita nas classes de alfabetização. Continuamos vendo professores fecharem a porta de suas salas e “atacarem” com o bom e velho método silábico. As dúvidas sobre as propostas das teorias psicogenéticas ainda são muitas.

Diante deste quadro, apresentamos, então, uma proposta semelhante à abordagem do livro “*Construtivismo: grandes e pequenas dúvidas*”, verificando,

atualmente, em meados dos anos 2000, quais seriam as dúvidas de professores e futuros professores da educação básica. Elaboramos um questionário com algumas perguntas e respostas extraídas deste livro e solicitamos aos informantes que elaborassem perguntas que pudessem explicitar dúvidas que ainda tinham sobre o construtivismo. Em um teste piloto já havíamos constatado que muitos professores atuantes desconheciam a teoria construtivista, o que era demonstrado nas respostas dadas no momento das entrevistas. Muitas estavam ligadas ao senso comum: “foi um método que não deu certo, como outros no Brasil”, o construtivismo bagunçou a alfabetização”, etc.

Inicialmente solicitamos a todos os alunos do curso de Pedagogia do UNI-BH, no ano de 2007, que propusessem uma questão sobre o construtivismo. Obtivemos um total de 710 perguntas dos estudantes, futuros professores, e 30 perguntas dos alfabetizadores de escolas estaduais e municipais de BH. Organizamos um banco de dados com 730 perguntas. Destas, selecionamos as que não estavam contempladas no livro da Bregunci e elaboramos as respostas. Observamos que as dúvidas dos alfabetizadores, agora, são de origem linguística. Todas estavam relacionadas ao sistema de escrita, ao trabalho com a língua materna. Questões estas que não foram bem fundamentadas na era construtivista⁴.

Ex. Como trabalhar além da hipótese alfabética quando o aluno ainda está trocando os grafemas como no exemplo abaixo: QROQRODILO (crocodilo)

Após a análise das questões coletadas propomos as respostas e elaboramos uma cartilha sobre o construtivismo: “ construtivismos 20 anos depois...”. Esta cartilha seria publicada, mas com o fim do tempo da nossa pesquisa não foi possível concluir esta parte do trabalho. Esperamos que ela possa ter continuidade e possamos publicar este material em tempo, pois no próximo ano já estaremos completando 30 anos de construtivismo no Brasil.

Conclusão

Não sei se podemos falar em conclusão, pois esta pesquisa representa uma amostra dos saberes dos alfabetizadores. A pesquisa deveria ser mais ampla, contemplando um número maior de alfabetizadores e estudantes dos cursos de Pedagogia. Se faz necessário um mapeamento dos conhecimentos teóricos dos professores e futuros professores para que possamos apresentar propostas de intervenção de maneira mais eficaz nos cursos de formação. O governo acaba gastando muito em formação continuada de professores em um aspecto que deveria ser resolvido nos cursos de formação básica. Ao exteriorizarem seus conhecimentos atuais, durante a pesquisa, podemos perceber como os professores saem dos cursos superiores despreparados tanto do ponto de vista teórico quanto

prático, mas a prática se adquire na atuação, já a teoria requer um tempo de estudo e dedicação. A conclusão deste trabalho nos remete aos cursos e ações diversas de formação que considerem importante valorizar os saberes (e não-saberes) docentes, superando, assim, a relação de “repasso” de conhecimentos, ainda tão frequente nas “capacitações” proporcionadas aos professores. Os resultados aqui apresentados poderão sensibilizar profissionais formadores na área da alfabetização para a necessidade em reconhecer o saber do professor e para, a partir dele, desenvolver novos conhecimentos.

Notas

- ¹ Letramento e formação de professores na era pós-construtivista: impactos no cotidiano das classes de alfabetização. Bolsistas envolvidas: Alcione Aparecida Ferreira, Magna de Magalhães, Cláudia Lobo, Polyanna Phillips. Voluntárias: Aline Tadeu, Kelly Tainara
- ² Entendemos nível alfabético como a etapa em que o aprendiz já escreve palavras através da relação som/letra, apresentando as dificuldades ortográficas peculiares a esta fase.
- ³ Moraes (2006) em trabalho apresentado no XIII ENDIPE, utiliza o termo construtivismo no plural (construtivismos), ao falar das várias teorias de aprendizagem que tendem a conjugar contribuições da teoria da psicogênese da escrita com evidências do campo do letramento.
- ⁴ O novo caderno Construtivismo foi editado pela Editora Autêntica em 2009, com o título: *Construtivismos-grandes e pequenas duvidas*.

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Profissão: Leitor

leituras de professores universitários brasileiros e portugueses

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I - Uma proposta de categorização das leituras

Kenneth Goodman (1994:1115-1117) afirma que as pessoas leem textos escritos com diferentes objetivos e reconhece que, para entender como a leitura é feita, é preciso entender por que as pessoas leem. No trabalho citado, Goodman apresenta os seguintes tipos de leitura: ambiental, ocupacional, informativa, recreativa e ritualística.

Um tipo de leitura não exclui outro. Por exemplo, o ato de fazer a chamada em sala de aula é ao mesmo tempo uma leitura ritualística e uma leitura profissional da parte do professor. Trata-se de um ritual presente nas aulas, mas também de uma obrigação do professor. No senso comum, costuma-se falar em “leituras por obrigação” e “leituras por devoção”, quando se pensa em uma tipologia da leitura. Essa dicotomia parece ser pouco produtiva do ponto de vista científico. Normalmente, quando se fala em leitura por devoção, refere-se à leitura daqueles textos que se faz por mera distração, próximo à leitura recreativa. A leitura por obrigação seria aquela próxima à leitura ocupacional. Nada impede que uma leitura ocupacional possa ocorrer como forma de prazer. Para pesquisadores, por exemplo, a leitura de textos científicos pode ser extremamente prazerosa. Acredita-se, de maneira geral, que leituras recreativas e leituras ocupacionais estejam intimamente ligadas aos domínios discursivos (v. Bakhtin, 1952) dos textos que são objeto do ato de ler, e não aos pactos de leitura (v. Lejeune, 1975) estabelecidos pelos sujeitos.

II - Sujeitos, métodos de coleta e análise de dados

Esta comunicação reconstrói histórias e memórias sobre o processo de formação de leitura e de leitores, objeto de nossa pesquisa. Para discutir como esses leitores se tornaram professores universitários, de diferentes áreas do conhecimento, bem como o lugar que a leitura tem em suas vidas, fizemos uso dos seguintes métodos qualitativos: entrevistas temáticas, observação participante, conversas informais e currículos públicos.

Entrevistamos seis professores brasileiros e seis professores portugueses. A aproximação com os entrevistados se deu da seguinte forma: no Brasil,

procuramos, no âmbito de nossa atuação profissional, colegas de diferentes áreas de formação que se dispuseram a colaborar com o trabalho, aceitando participar das entrevistas e dar seus depoimentos.

Em Portugal, a partir do contato com docentes do Instituto de Educação e Psicologia - IEP da Universidade do Minho, quando da realização do estágio avançado, e da colaboração do Professor Rui Vieira de Castro, que fez os primeiros contatos com professores de diferentes áreas da Uminho, pudemos nos aproximar dos professores, que gentilmente se dispuseram a colaborar com a pesquisa.

Com relação aos professores brasileiros, pudemos ter acesso, em alguns casos, a suas bibliotecas pessoais e ao seu escritório particular. Em Portugal, tivemos acesso apenas aos gabinetes de trabalho dos professores, na Universidade do Minho. A observação participante se deu de forma mais intensa em alguns casos mais do que em outros, pois variou conforme o nosso grau de proximidade com o entrevistado. Não entendemos essas diferenças como problema para a nossa coleta de dados, uma vez que procuramos analisar os dados a partir daquilo que deles emerge, na tradição que se tem constituído na área dos estudos educacionais de orientação etnográfica.

Os currículos públicos nos permitem a investigação da trajetória profissional dos docentes, com suas titulações, produção bibliográfica, áreas de interesse e projetos de pesquisa, desenvolvidas ou em desenvolvimento, temáticas de orientações concluídas ou em andamento, bem como tantos outros dados profissionais, que aqui não destacaremos, mas que nos serviram de base para certas inferências na análise das entrevistas.

O que e como leem os professores universitários? Com que finalidade leem? Quais são as representações que esses profissionais têm da leitura? Como se formaram esses leitores? Quais foram as principais influências nos processos de letramento? Essas são as perguntas básicas que propusemos aos entrevistados, formuladas com base no questionário do Indicador Nacional do Alfabetismo Funcional – INAF, pesquisa por amostragem realizada no Brasil. Fica aqui registrado o esforço de diálogo entre as pesquisas em escala macro, como o INAF, e as pesquisas em escala micro, de natureza qualitativa, como a nossa.

Para analisar os dados coletados nesta pesquisa fizemos a opção de usar a metodologia das narrativas temáticas. Neste trabalho, apresentamos apenas os dados relativos à categoria temática das leituras cotidianas, com algumas incursões também em outras práticas culturais, e selecionamos cinco colaboradores.

III - Profissão: professor ou Profissão: leitor – uma possibilidade de análise

Optamos por mencionar os professores através da seguinte notação: identificamos primeiramente o leitor pela sua nacionalidade: BR para brasileiros e PT para portugueses e, em seguida, numeramos de acordo com a realização cronológica das entrevistas realizadas.

O professor BR1 é graduado em Letras, com mestrado em Literatura Brasileira e doutorado em Literatura comparada. Tem um pouco mais de quarenta anos e mora sozinho, num apartamento de bairro classe média de Belo Horizonte.

Por sua entrevista, o professor BR1 deixa transparecer o seu compromisso com as leituras ocupacionais: menciona a preparação das aulas, ressaltando que normalmente são mantidas as suas disciplinas no curso de graduação, o que diminui um pouco esse trabalho, mas enfatiza a leitura dos textos relacionados ao seu trabalho de pesquisa. O entrevistado, pela disponibilidade em contribuir como sujeito desta pesquisa, pela maneira de responder às questões formuladas e por responder reflexiva e ponderadamente as questões formuladas, deixa entrever o seu comprometimento com a sua formação, revelando a realização de um projeto acadêmico. Do seu discurso, emergem expressões como “formação própria” e “garantir uma discussão, uma reflexão”, o que, a nosso ver, também demonstra esse compromisso com o trabalho, mostrando-nos a importância que ele atribui à atividade de pesquisador. Ao mesmo tempo em que desenvolvia a sua pesquisa institucional, esse professor realizava um projeto de pesquisa pessoal, relacionado à memória do homoerotismo em Belo Horizonte, e também preparava um livro, uma espécie de romance-reportagem, que demandava pesquisas em arquivos públicos para leitura de jornais e outros materiais da época do evento pesquisado, também relacionado à questão da memória homoerótica.

Com o desenvolvimento de tantos projetos, o entrevistado diz que “Falta tempo para as leituras de prazer, a literatura propriamente dita, que é o meu campo de trabalho, a gente fica consolado, estou lá relendo *Memórias Póstumas de Brás Cubas*, que é o próximo texto literário que vai ser discutido em uma das disciplinas... ficam lá vários livros aguardando um feriado, um período de férias, para serem lidos”.

Por seu discurso, pode-se notar que o professor BR1 classifica as suas leituras como ocupacionais, predominantemente, relatando que as leituras recreativas ficam à espera de um feriado ou das férias. Ressalte-se, entretanto, que o discurso do entrevistado deixa entrever também a sua satisfação quando realiza as suas leituras ocupacionais. Não apenas no “consolo” que é reler *Memórias póstumas de Brás Cubas*, mas também por suas opções ao desenvolver projetos de pesquisa paralelos ao seu trabalho acadêmico.

A resposta à pergunta sobre as leituras informativas aponta para a disciplina do leitor, que assina um jornal diário e que, “quando não dá para ler o jornal do dia”, lê o jornal no dia seguinte, ou nos dias subsequentes.” Além desse jornal diário, o entrevistado diz comprar “outros jornais, por causa dos suplementos literários e também para variar um pouco o ponto de vista editorial, a forma de abordagem das notícias”, no final de semana. E ainda conclui: “Compro também, no final de semana, um jornal de Belo Horizonte que tem uma coluna que me interessa”, coluna essa que se relaciona à comunidade identitária que pesquisa.

Nas entrevistas realizadas posteriormente, não encontramos nenhum outro leitor que tenha revelado, no seu discurso, a disciplina do professor BR1. O entrevistado demonstrou ser um leitor muito assíduo. Possui uma biblioteca pessoal com cerca de 3.500 exemplares reunidos durante sua trajetória acadêmica. Sobre seu acervo de livros, jornais e revistas, destaca que: “vez por outra eu seleciono os livros e revistas que não serão de uso constante e doo para alguma biblioteca.”

A fala do entrevistado mostra também o seu forte investimento em uma determinada prática cultural, que é a sua relação com o cinema. Tem o hábito de ir ao cinema praticamente todas as semanas.

O professor BR2 é graduado em Comunicação Social, habilitação jornalismo, mestre em Comunicação Social e doutorando em Comunicação Social. Mora sozinho em um apartamento de classe média em um bairro de Belo Horizonte. Tem um pouco mais de quarenta anos.

O professor BR2 também deixa clara a predominância das leituras ocupacionais na sua fala: de um lado, as leituras relacionadas ao seu trabalho docente, “é impossível que as minhas leituras mais frequentes não sejam as leituras que eu chamo de técnicas. Embora não sejam exclusivamente técnicas, elas são também teóricas [...] teorias das comunicações, teorias do jornalismo”, de outro, as leituras para a sua tese de doutorado: “eu vou ter que me aprofundar mais agora [nas leituras] sobre sexualidade, gêneros de sexualidade, que tem uma relação com o tema do meu doutorado, então, essas são leituras mais recorrentes” e se ressentido de não ter disponibilidade para ler literatura: “nesse período eu lamento não ter muito tempo para a literatura, que é o tipo de leitura que eu considero imprescindível, é uma leitura por prazer, é uma leitura que eu faço por descanso, diferentemente de quem está mergulhado na literatura para dali fazer considerações teóricas, eu leio por prazer, embora, claro, no meu diletantismo, depois de ler um livro [literário], eu me meta lá a querer fazer algumas avaliações.”

Sobre as leituras informativas, BR2 afirma que faz uma leitura seletiva do jornal *Folha de S.Paulo* todos os dias “eu leio no computador, pela internet”. Afirma também ler o *site* jornalístico, já extinto, “No Mínimo”, que tem uma coluna que

muito lhe interessa: Tutty Vasquez. Afirma que consulta também muitas revistas e quando tem algum tema que lhe interessa, em uma revista informativa, ele a adquire – naquele mês, citou ter comprado a revista *Cult*. BR2 afirma que neste momento suas leituras informativas estão concentradas no meio eletrônico, através da Internet. Também se concentram bastante, na tela, a leitura de trabalhos dos alunos: matérias e monografias. BR2 parece ter-se adaptado muito bem à leitura na tela.

Sobre a leitura literária, BR2 afirma que geralmente a leitura da literatura é espaçada. Em virtude das aulas e pesquisa, às vezes passa mais de um ano sem ler um livro literário, mas diz ler cerca de três livros literários por ano, provavelmente quando está em férias ou em finais de semana prolongados. Cita Machado de Assis como um de seus autores favoritos e diz que adora reler os romances do escritor. Diz que não gosta de ler autoajuda nem *best-sellers*, e ainda cita *Cem anos de solidão* como uma de suas obras favoritas.

O professor BR3 é graduado em Física, mestre e também doutorando na mesma área. Dá aulas no curso de Matemática em um centro universitário particular de Belo Horizonte e também trabalha como pesquisador num centro de pesquisas de energia nuclear, na mesma cidade. Tem por volta de quarenta anos. É casado com uma jornalista e tem uma filha, ainda criança. Reside também em apartamento em bairro de classe média.

No discurso do professor BR3, percebe-se também uma grande evidência de leituras ocupacionais, voltadas para a sua área de trabalho acadêmico: o professor encontrava-se, naquele momento, em fase de conclusão de tese de doutoramento, na área da Física, com o tema “magnetismo em estruturas”. O professor explica que sua opção de leitura “... é bem voltada para o trabalho. Como estou fazendo uma tese para o doutorado, então hoje eu leio basicamente artigos em inglês e diretamente relacionados ao tema de trabalho. Não só artigos, mas muita coisa de internet, dos grupos de pesquisa. É bem voltado ao trabalho de doutorado, no caso.”

Em suas horas de lazer, o professor revela que lê “um pouco jornal e revista”, mas muito superficial: “São reportagens mais ligadas à área de cultura, um pouco mais fora do que eu faço.” Pela análise da entrevista, nota-se a concepção restrita do que é leitura, pois afirma: “Eu sempre gostei muito de ler, mas não tenho o hábito de leitura”. O entrevistado deixou transparecer que leitura para ele tem a ver apenas com textos literários, pois fez questão de dizer que faz mais de dez anos que leu um livro de literatura. Declarou que esporadicamente gosta de abrir e ler um livro “de poemas e contos de Carlos Drummond de Andrade.”

Ao ser interrogado se possuía uma biblioteca particular, o entrevistado declarou que há algum tempo ele possuía alguns livros. Porém, em uma determinada época, desfez-se deles e hoje possui poucos, pois prefere consultá-los em outras bibliotecas, em laboratórios ou tomá-los emprestado de colegas. Portanto, dentre os livros que possui em casa, a maioria é de sua esposa, que é formada em jornalismo e que gosta de literatura.

Sobre suas escolhas relativas à formação acadêmica, o professor BR3 admitiu que teve dúvida se faria arquitetura ou artes. Entretanto, em uma viagem para a França encontrou com um professor de Matemática que lhe perguntou com que área tinha mais afinidade. Respondeu que era Física e o professor o encorajou a seguir esse caminho: “guardei isso e acabei fazendo Física.”

De acordo com o perfil do entrevistado, pode-se dizer que vem de uma família com capital cultural alto, já que sua mãe é professora universitária na área de Letras e o pai também tem uma formação universitária em Agronomia.

Dos brasileiros selecionados para esta análise, o professor BR3 é aquele que advém de uma família com mais alto capital cultural, principalmente na sua modalidade institucionalizada, como designa Pierre Bourdieu às formas de capitais culturais mensuráveis pela presença de diplomas e títulos acadêmicos. Curiosamente, é aquele que menos demonstrou interesse pela leitura e pelos livros, não tendo a intenção de construir um capital cultural objetivado – como a posse de livros. Concluir que isso se deve à sua formação na área de Exatas, exclusivamente, é bastante precipitado, acreditamos. Provavelmente, há outros fatores, difíceis de identificar através de uma única entrevista, que conduzem a essa forma de ser e de agir do entrevistado.

Passemos agora à análise de duas entrevistas realizadas com professores portugueses.

O professor PT1 é licenciado em Ensino de Português (atualmente, Estudos Portugueses), fez prova de aptidão pedagógica e capacidade específica na Universidade da Madeira e doutorou-se, em 2007, em Educação, na Universidade do Minho. Com pouco mais de quarenta anos, é casado, possui um filho e vive na cidade de Braga, em Portugal. A entrevista realizada com o professor PT1, pouco tempo depois que ele havia defendido a sua tese de doutoramento, revela a sua dedicação quase que exclusiva às leituras ocupacionais específicas do seu trabalho acadêmico. Essa é uma situação típica vivida pelos doutorandos de diferentes áreas do conhecimento, tanto no Brasil, como demonstra a minha própria experiência e a minha inserção no mundo acadêmico brasileiro, como em Portugal, pelo que pude presenciar no tempo em que realizei meu estágio.

O investimento em atividades culturais do professor PT1 é dificultado por sua forma de configuração familiar. Ao ser perguntado sobre sua frequência a cinema, *shows*, museus, enfim, programas culturais, o professor esclarece: “infelizmente, agora não por causa da tese, mas sobretudo por causa do nascimento do nosso filho e do fato de nós não termos ninguém que nos possa apoiar, ficando com o miúdo para uma ida ao cinema, ao teatro ou a outra atividade qualquer, nos últimos anos tenho visto muito reduzidas essas participações.” O entrevistado diz reconhecer a importância de participar de atividades desse tipo, até mesmo para estabelecer relações entre literatura, cinema e outras artes, por exemplo, mas ressalta sempre que suas condições pessoais não permitem.

O professor PT1 relata que, no período de sua formação universitária, suas leituras mais frequentes eram os clássicos da literatura portuguesa: “(...) que nunca eram lidos como uma leitura de fruição e de conhecimento (...)”, esclarecendo que depois, durante seu percurso intelectual, fez uma movimentação “no sentido de reler alguns desses clássicos.”

No momento em que foi feita a entrevista, depois de concluído o seu doutoramento, o professor PT1 disse que tinha “uma série de livros clássicos da literatura universal que gostaria de ler por prazer exclusivamente”, mas não os citou.

Sobre sua formação acadêmica, especificamente a escolha pela área do Ensino de Português, o entrevistado relacionou-a à formação humanística que lhe foi oferecida pelo colégio interno de frades franciscanos no qual estudara. O professor afirmou ter tido influências positivas de professores de Português, sendo que a curiosidade de conhecer melhor a língua, a literatura e a cultura portuguesa adveio bastante disso.

Com relação ao universo cultural de sua família, o entrevistado disse que seu pai tinha um comércio, “um botequim como vocês dizem”, e que sua mãe e os irmãos dele na aldeia sempre trabalharam na agricultura. PT1 fez questão de afirmar que, de acordo com sua mãe, o dia “mais feliz de sua vida [mãe] foi quando ela deixou a escola”. Com seu pai, a situação era diferente, pois era um homem que gostava de se informar e de discutir muitos assuntos.

O professor PT1 em alguns momentos pareceu não saber se suas influências maiores de leitura foram escolares ou se advieram de seu pai que, mesmo com pouca instrução, era um homem que gostava de se informar. Vale aqui uma observação: algum tempo depois de realizada a entrevista, após refletir melhor sobre as questões propostas, o colaborador me procurou para reafirmar a importância que os frades tiveram em sua formação de leitor, dizendo que em casa

não tinha livros e que, portanto, não havia incentivo à leitura, a despeito da peculiaridade paterna.

Pelo perfil construído a partir da entrevista, o professor PT1 não parece ter herdado um capital cultural em seu meio familiar, tendo sido os primeiros responsáveis pela transmissão desse capital os frades franciscanos com os quais ele estudou.

O professor PT2 é formado em Bioquímica, com doutorado em Biologia. Trabalha na Universidade do Minho, no curso de Medicina. Vive em Braga, Portugal. Também tem cerca de 40 anos. O professor PT2, já no início de sua entrevista, enfoca ter sido a escolha pela área bioquímica uma opção pessoal, embora mencione também a influência que teve de uma professora de Química. Dado extremamente relevante, que nos fez optar pela análise neste momento da pesquisa, foi o interesse de um professor dessa área pelas questões da Educação. O professor PT2 diz estar mais preocupado com as questões de ensino do que com as questões mais técnicas de sua área de formação. De sua fala emerge essa preocupação: “A minha atividade investigadora foi, durante o doutoramento, algo excepcional. Encontrei na via do ensino o prazer que não encontrava na parte de investigação pela qual me interessei.”

Questionado quanto às suas leituras, de maneira geral, pode-se perceber a ênfase que dá às leituras ocupacionais, relacionadas a seu trabalho, mas enfatiza gostar muito da literatura e ter interesse em conhecer a história das coisas. O entrevistado demonstra certo embaraço ao relatar suas leituras, como se pode perceber neste trecho da entrevista: “[...] Também tenho livros que tenho em casa que não têm nada, tenho alguns que têm a ver com estes, e tenho neste momento é a minha aposta de leitura que será mais direcionada para uma literatura mais consagrada, clássica [...]” Demonstra também o desejo de voltar às leituras de “quando era moleque, que ficaram para trás”.

Um fato interessante é que, ao ser interrogado por sua relação com poesias, o entrevistado informa que neste momento não tem relação alguma com esse gênero textual por causa do trabalho, mas que, anteriormente, há mais ou menos uns cinco anos, existia um pequeno grupo de amigos que, por iniciativa dele, encontravam-se informalmente em sua casa para ler poesias e depois fazer comentários sobre elas. Ele diz: “E era uma coisa que dava imenso gozo”. De todos os professores entrevistados nesta pesquisa, este foi o único entrevistado que falou nesta espécie de “clube de leitura”.

O entrevistado disse que não tem muito tempo para atividades culturais, como ir ao teatro e ao cinema: “O mais próximo disso seria alugar a um filme e assisti-lo em casa”. Percebe-se, entretanto, certa contradição, quando o

entrevistado menciona seu interesse pela música brasileira: “Raramente perco um espetáculo de música brasileira. Tento não perder o mínimo daquilo que é muito bom. Mas estou a fazer meu trabalho, neste momento”.

Seu processo de alfabetização se deu na escola e demonstra a sua ligação com o magistério através da profissão dos pais: o pai era professor de Física e Química e a mãe, professora de Matemática. Dessa forma, sua alfabetização não foi somente na escola, pois PT2 também mencionou a avó e sua relação com a leitura: “Ela lia, lia, lia... imenso Jorge Amado, lia imenso Eça de Queirós, lia imenso Camilo Castelo Branco, lia, lia, lia...”. Outro dado importante era o oferecimento de livros em aniversários, pelos pais. Enfim, vivia em um ambiente voltado para a leitura, numa casa onde existiam livros e leitores.

O ambiente familiar e a trajetória do professor PT2 apontam para um herdeiro cultural. Filho de professores, mesmo sem ter optado por uma carreira inicialmente ligada ao magistério, o intelectual opta por ser professor universitário e seu trabalho de investigação é um campo bastante inusitado, pelo menos para nós. Numa escola de Medicina, a opção de pesquisa do docente foi analisar os enunciados das avaliações, do ponto de vista de seus aspectos pedagógicos. Observa-se, dessa maneira, o interesse de investigação do professor-pesquisador, que se volta para as questões do ensino, deixando de lado áreas mais prestigiadas no campo acadêmico das ciências médicas.

Uma visão geral dos dados coletados aponta claramente para uma predominância das leituras ocupacionais, em detrimento das leituras recreativas, que são sempre relegadas a um “quando der” e a um “se calhar”. Podemos argumentar, entretanto, que essas leituras ocupacionais podem proporcionar prazer e satisfação tanto quanto algumas leituras recreativas, embora não sejam feitas de modo “descompromissado” ou “desinteressado”.

É importante destacar que, apesar dessa aparente unidade, existe uma especificidade na maneira como cada um dos colaboradores se relaciona com suas leituras ocupacionais. Enquanto se percebe atitudes de um leitor extremamente disciplinado, como é o caso de BR1, encontra-se também um leitor “displicente”, como BR3, que não faz questão de acumular livros. Outra especificidade digna de destaque é o caso do professor PT2, que participou de uma espécie de “clube de leitura”. Ao mirarmos os dados, no seu conjunto e da forma como os organizamos acima, percebemos que o *habitus* de cada um dos professores, apesar de parecer uniforme, apresenta diversidades. Também é válido destacar os comportamentos relativos às conformações familiares dos colaboradores. Aqueles que moram sozinhos normalmente têm muito mais tempo de se dedicar à leitura. Quanto às famílias de origem dos entrevistados, os dados evidenciam herdeiros culturais,

como os casos de BR3 e PT2, ao lado de sujeitos que vieram de meios mais populares e conseguiram ascender ao campo acadêmico. Assim, é possível afirmar que as trajetórias de alguns desses docentes permitem que se relativize a questão de um determinismo social, econômico e cultural. Através da interação constante entre *habitus* e disposições individuais, os sujeitos podem construir e constituir seus capitais culturais, o que lhes permitirá alçar outras posições no campo acadêmico. Aqui, seguindo as análises de Lahire (1997 e 2006), enfatizamos a importância das disposições individuais, isto porque percebemos uma grande conquista de capital cultural por parte de alguns dos entrevistados, capital que, mais que herdado, foi engendrado no cotidiano das relações com os diversos atores sociais.

Para concluir, retomamos o título deste texto, bem como o trocadilho feito no título da última seção. As tarefas cotidianas de um professor universitário demandam, o tempo todo, uma carga de leitura bem maior do que qualquer outra atividade. As leituras ocupacionais “roubam” o tempo da leitura daquele livro que se quer ler ou que se quer reler, por pura distração ou prazer do reencontro com as palavras. Fica aqui a pergunta: são esses sujeitos profissionais professores ou profissionais leitores?

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Literatura infantil: as crianças e as leituras

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Ao inventar histórias, as crianças são cenógrafos que não se deixam censurar pelo “sentido” (...). Que se indique quatro ou cinco palavras determinadas para que sejam reunidas em uma frase curta, e virá á luz a prosa mais extraordinária: não uma visão panorâmica do livro infantil, mas um indicador de caminhos. De repente as palavras vestem seus disfarces e em um piscar de olhos estão envolvidas em batalhas, cenas de amor e brigas. Assim as crianças escrevem, mas assim elas também lêem seus textos. Walter Benjamin (1993,p.223).

Neste fragmento, Benjamin traz a leitura das crianças como entradas em caminhos nos quais o texto dá apenas uma indicação. As crianças criam as cenas a partir do que têm diante de si, reúnem pequenas coisas, reordenando e recompondo. É ainda o autor que ao comentar uma história de Andersen na qual tudo no livro estava vivo e ao virar a página voltava à antiga ordem, diz que *não são as coisas que saltam das páginas em direção à criança que as contempla, mas a própria criança* penetra-as no momento da contemplação (p.55). As crianças produzem as semelhanças. Pensar a literatura infantil, as crianças, e as leituras exige perceber os textos como entradas, portas e janelas por onde as crianças entram sem cerimônia. Entradas múltiplas e imprevisíveis. Os livros infantis, desde a sua origem, contam com o dialogo entre o texto verbal e o não verbal. E é justamente este espaço dialógico que se abre às ampliações. Algumas imagens, afirma Benjamin, pela descrição ostensiva do conteúdo, *despertavam na criança a palavra* (idem, p.56).

O objeto livro com sua materialidade tátil e visual é um produto cultural histórica e culturalmente situado e a leitura que se faz dele é resultado da interação de sujeitos históricos inseridos também em tempos e espaços determinados. Benjamin ressalta que a leitura das crianças inclui o ver, o apreciar, o imaginar, o sentir e, ainda, o ver, o apreciar, o imaginar e o sentir de novo. Recomeçar mais uma vez do início, recriando o vivido a cada leitura. As observações do autor, crítico da modernidade e colecionador de velhos livros infantis, provoca indagações: que caminhos o livro infantil e a leitura têm tomado no contemporâneo? Que leituras as crianças fazem nas instituições de Educação Infantil?

Este texto tem com objetivo discutir literatura infantil, leituras e apropriações de crianças na idade pré-escolar. Na primeira parte, discute as relações entre literatura e infância, dois conceitos historicamente construídos, trazendo questões

para se pensar a produção literária para as crianças; na segunda parte, aborda a leitura e a literatura como experiência e formação do sujeito; o texto finaliza trazendo mediações do texto literário e apropriações infantis, a partir de eventos retirados de observações do campo empírico da pesquisa *A infância, a cultura contemporânea e a literatura nos espaços de Educação Infantil*, desenvolvida na UFRJ, realizada em cinco instituições de educação infantil da cidade do Rio de Janeiro.

Literatura e infância

Literatura e infância são dois conceitos construídos, portanto, variam conforme a época, o lugar, os grupos sociais e seus valores. Ambos os conceitos se inter-relacionam já que a literatura infantil surge quando se passa a conceber a criança de forma diferenciada do adulto. Por sua vez, a literatura adjetivada como infantil é produzida no seio de uma cultura que define o que é ou não literatura e também o que é ou não infantil ou adequado à infância.

Eagleton (2003) ao se perguntar sobre o que seria literatura tece considerações que problematizam algumas definições. Assim, refuta a idéia de literatura como escrita “imaginativa”, uma vez que não apenas a distinção entre “fato” e “ficção” seja questionável como também a suposição de que os textos históricos, filosóficos, das ciências naturais e outros seriam destituídos de criação ou imaginação. Discute a definição de literatura apresentada pelos formalistas russos que a concebem como uma “forma especial” de linguagem em contraste com a “linguagem comum”. Argumenta que a “estranheza” de um texto não é garantia de que ele sempre foi, em toda parte, “estranho” e, ainda, que o que os formalistas fazem é considerar e tratar toda literatura como poesia. Além disso, todos os tipos de escrita podem, se trabalhados com a devida engenhosidade, ser considerados estranho. Neste caso, *a literatura pode ser tanto uma questão daquilo que as pessoas fazem com a escrita, como daquilo que a escrita faz com as pessoas* (p.9). Outro ponto que questiona é pensar a literatura como um discurso “não-pragmático”, sem finalidade prática imediata, em oposição aos manuais e bilhetes, por exemplo. Argumenta que esta definição deixa a *literatura dependente da maneira pela qual alguém resolve ler e não da natureza daquilo que é lido* (p.11) e, ainda, que em muitas sociedades a literatura teve funções práticas como a função religiosa. O autor traz os julgamentos de valor como tendo muita relação com o que se considera ou não literatura, tirando a idéia de literatura como categoria objetiva, no sentido de ser “eterna” e “imutável”. Entende que as afirmações descritivas se fazem dentro de uma rede, freqüentemente invisível, de categorias de valores, em que há uma partilha de certas maneiras de ver e de

valorizar ligadas à vida social. O autor entende, assim, que a estrutura de valores que informa e enfatiza as afirmações é parte da ideologia, isto é, *da maneira pela qual aquilo que dizemos e no que acreditamos se relaciona a estrutura do poder e com as relações de poder da sociedade em que vivemos* (p.20). Conclui afirmando que a literatura não existe da mesma forma que os insetos e que os juízos de valor que a constituem são historicamente variáveis, mas que esses juízos têm, eles próprios, uma estreita relação com as ideologias sociais. *Eles se referem não apenas ao gosto particular, mas aos pressupostos pelos quais certos grupos sociais exercem e mantêm o poder sobre outros* (p.22).

Nesta perspectiva, considerar um texto como sendo ou não literário significa assumir um ponto de vista partilhado por um grupo que, por sua vez, têm suas concepções sustentadas ideologicamente. Para tecer nosso ponto de vista, tomamos como pressuposto a literatura enquanto arte, independentemente da classificação – se infantil ou não e as teorias de Bakhtin (1926) e de Vigotski (2001) que tratam a literatura nesta perspectiva.

Bakhtin (1926) entende a arte como sendo imanentemente social: *o meio social extra-artístico, afetando de fora a arte, encontra resposta direta e intrínseca dentro dela. Não se trata de um elemento estranho afetando outro, mas de uma formação social, o estético, tal como o jurídico ou o cognitivo, é apenas uma variedade do social* (p.1). O autor faz uma crítica a dois pontos de vista. O primeiro que define como a *fetichização da obra artística* enquanto artefato, uma atitude que restringe a obra de arte a ela própria. Inclui aí o método formal, o qual toma o verbal na perspectiva de sua organização, de sua forma. O verbal não como um fenômeno sociológico, mas como fenômeno lingüístico abstrato, compreendido independentemente da situação social que o engendra. O segundo ponto de vista, ao contrário, restringe-se ao estudo da psique do criador ou do contemplador, resumindo a arte às experiências da pessoa contemplando ou da pessoa criando. Para o autor ambos os pontos de vista pecam pela tentativa de descobrir o todo na parte: *o “artístico” na sua total integridade não se localiza nem no artefato nem nas psiques do criador e contemplador consideradas separadamente; ele contém todos esses três fatores. O artístico é uma forma especial de interrelação entre criador e contemplador fixada em uma obra de arte* (p.3). A arte se torna arte na interação entre o criador e o contemplador, fora disso é um mero artefato ou exercício lingüístico.

Bakhtin sustenta a idéia de que a forma de um enunciado artístico é a expressão direta de avaliações sociais. Julgamentos de valor determinam a seleção de palavras do autor e a recepção desta seleção pelo ouvinte/leitor. Para Bakhtin, cada expressão selecionada é um ato avaliativo orientado em duas

direções – em direção do ouvinte e em direção do herói. *Ouvinte e herói são participantes constantes do evento criativo, o qual não deixa de ser nem por um instante um evento de comunicação viva envolvendo todos os três* (p.11). Assim, embora a forma esteja fixada num material, a significação da forma tem relação não com o material, mas com o conteúdo. A seleção do conteúdo e a seleção da forma constituem um único ato estabelecendo a posição básica do criador; e neste ato uma e a mesma avaliação social encontra expressão. O artista, pela mediação da forma artística, assume uma posição ativa com respeito ao conteúdo. Neste sentido, forma e conteúdo são indissociáveis e marcam a posição do criador.

O autor, herói e ouvinte são fatores constitutivos essenciais da obra. Eles são determinantes da forma e do estilo desde dentro. Mas o ouvinte/leitor é *participante imanente* é um fator intrínseco da obra e não coincide com o público leitor, localizado fora da obra cujos gostos e exigências podem ser conscientemente levados em conta. Para Bakhtin, este “levar em conta” *é incapaz de um efeito direto e profundo sobre a forma artística no processo de sua criação viva. E mais, se o fato de levar conscientemente em conta o público leitor vem ocupar uma posição de alguma importância na criatividade do poeta, esta criatividade inevitavelmente perde sua pureza artística e se degrada a um nível social mais baixo* (p.12).

O ouvinte/leitor não pode ser confundido com uma pessoa real. O interesse externo do autor indica a perda do ouvinte imanente e a cisão do *todo social* que determina intrinsecamente os julgamentos de valor e a forma artística de seus enunciados poéticos.

Para o filósofo da linguagem, a forma de um enunciado artístico é determinada: pelo valor hierárquico do herói ou evento funcionando como o conteúdo do enunciado; pelo seu grau de proximidade com o autor, e pelo ouvinte e sua inter-relação com o autor, de um lado, e com o herói, de outro. *Todos esses fatores são os pontos de contato entre as forças sociais da realidade extra-artística e a arte verbal. Graças precisamente a esta espécie de estrutura intrinsecamente social que a criação artística possui, que ela é aberta em todos os lados à influência dos outros domínios da vida* (p.15).

A concepção bakhtiniana provoca questões em relação às obras de literatura infantil. Ao analisar cada produção cabe indagar: como se estabelece a relação autor, herói e ouvinte/leitor? Que *ouvinte imanente* está manifestado na sua obra? Com que julgamento de valor o autor constrói o herói em correlação com este ouvinte/leitor infantil? A concepção de infância do autor é, portanto, determinante do seu texto. O exemplo a seguir, fragmentos do livro João Felpudo, de Heinch Hoffman (tradução brasileira com 1ª edição em 1942), evidencia não apenas um

leitor infantil presumido, como também um público leitor que parece ocupar uma posição central na obra:

Quando o menino é bonzinho,
Vem do céu o Anjo-da-guarda
Com soldado, cavaleiro,
Tambor, espada, espingarda...
E um livro lindo também,
Como este que vocês lêem.

Quando é mau... Vocês vão ver
O que pode acontecer...



Paulina Pega Fogo

Estão em casa, sozinhos,
Paulina e seus dois gatinhos.

Paulina é um tanto levada
Brincou muito e então cansada
Do que foi se lembrar?
Vendo um fósforo na mesa
Disse- "Que bom! Que surpresa!
Vamos ter um novo jogo"
Miau, miau não brinque com fogo
Diz o gatinho a Paulina
-Deixa os fósforos, menina!"

Paulina desobedece.
Risca um...dois... A chama desce

E o vestido se incendeia.
Paulina grita, esperneia,
E quanto mais ela tenta
Correr, mais o fogo aumenta!

Que triste história foi esta!
De Paulina eis o que resta:
Uma gatinha chorando,
Um gatinho soluçando,
Dois sapatinhos no chão,
Uma fumaça e um carvão!

É evidente um ouvinte/leitor/criança a ser educado, a forte intenção moralizante da obra expressa no herói como conteúdo materializado no texto e nas ilustrações. Quando foi escrito, a visão de infância como período de preparo e de criança em falta em relação ao adulto, restringia a literatura infantil à função educativa-instrucional, com perda do valor artístico.

A literatura infantil surge a partir do registro de contos de tradição oral que eram exemplares não apenas para as crianças. Os contos de fadas, mesmo com cunho moralizante, segundo Benjamin (1993) são os primeiros conselheiros das crianças e trazem uma característica que os distingue dos textos meramente educativos como João Felpudo: a cumplicidade da natureza com o homem e a sua libertação do pesadelo mítico. E é justamente essa possibilidade do ouvinte/leitor dos contos de fadas vencer o mundo místico com astúcia e coragem que dá à moralização o status de conselho. A centralidade destas narrativas na mensagem e no herói provoca o imaginário à continuidade da história pela ambigüidade que se abre no leitor e no não apenas nos fatos narrados. Nos contos de fadas a voz autoritária do adulto sobre a criança se dilui nesta ambigüidade que se instaura, pois vencer o mito é também a libertação do narrador cúmplice e partícipe de uma infância da própria humanidade.

Segundo Yunes (1984) é só a partir do século XX, depois das pesquisas de cunho psicanalítico e pedagógico, voltadas para a criança, que a linguagem dos

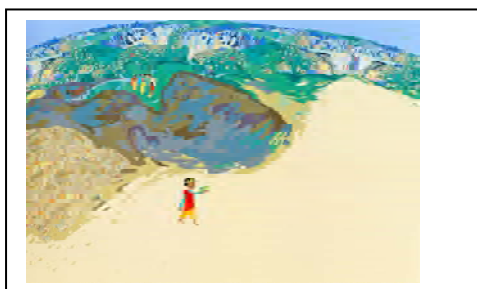
textos infantis se desloca da mensagem para poder prevalecer a função pedagógica. A literatura infantil passa a ser então confundida com a pedagogia. Desta forma, a informação e não exatamente o conselho passa a ser predominante. O reflexo dessa concepção no texto aparece na forma como a narrativa é conduzida: é a voz de um adulto, que sabe e conhece, que passa uma mensagem para um menor que recebe, compreende e copia.

Mas foram também os estudos deste século que deram base para a construção de um novo paradigma no qual a criança passou a ser pensada na sua singularidade e especificidade em relação ao adulto, concebida como agente social pleno, sujeito ativo constituído na cultura e também produtor de cultura, cidadão de direitos desde o nascimento cujas ações no mundo passam a ser entendidas como formas de re-elaboração e re-criação. Este sujeito histórico social passa a ser pensado também na pluralidade e diversidade de sua vida, portanto não mais como uma criança em abstrato e uma infância idealizada, mas as crianças e suas infâncias. Este novo paradigma convoca os adultos a olharem as ações das crianças na sua dinâmica de constituição da subjetividade e de transformação do mundo. E voltamos a pergunta: como as crianças ouvintes/ leitores participam intrinsecamente das obras literárias contemporâneas?

Como mudanças paradigmáticas não são simples e não se fazem de formar linear, diferentes concepções de infância e literatura infantil coexistem e subjazem os julgamentos de valor dos adultos/autores. A infância como construção social, está em permanente construção e comporta posições até mesmo antagônicas. Assim, enquanto uns apostam nas competências e capacidades das crianças, outros enfatizam as faltas e incompletudes. A inter-relação entre o autor, o herói e o ouvinte/leitor se faz nesta arena, convivendo concepções diversas, conforme a escala hierárquica de valores do autor/criador. Basta fazer uma rápida observação na produção literária destinada ao público infantil para se observar as diferentes posições: do texto que intentam tutelar, dirigir, educar, informar o ouvinte/leitor e suas leituras aos que o convoca a participar da obra, a fazer suas entradas singulares, que favorecem o pensar, o interagir, o brincar, o refletir, o inferir, o opinar, o sentir, o apreciar, o rir, o chorar.

À guisa de se traçar um paralelo com os poemas do livro de João Felpudo, trazemos a história de *João Felizardo, o rei dos negócios*, uma adaptação de Ângela Lago do conto dos irmãos Grimm. Neste livro, de projeto editorial bem cuidado, frases curtas e ilustrações detalhadas, há um intenso diálogo entre texto verbal e visual. O leitor/apreciador é convidado a participar das trocas de João Felizardo, um menino que ganhou uma moeda de herança e a troca por um cavalo e vai trocando um animal por outro até ficar com um pássaro, que voa. As

ilustrações, de página inteira, vão acompanhando as trocas e afastando o herói da cidade. Ao final, na praia, resta uma pena e João Felizardo, o rei dos negócios, foi feliz por um imenso segundo. O herói é um menino autônomo que conduz sua própria vida nas trocas de seu trajeto até a praia.



Muitos seriam os comentários sobre este livro, mas trago duas questões à luz do já exposto; Quem é o leitor presumido desta obra? O que o leitor aprende com esta leitura? O que este livro provoca no leitor/contemplador?

Vigotski (2001) faz considerações sobre a arte que dialogam com as discussões Bakhtin e as amplia. Seu enfoque estético tem fundamento psicossocial, ou seja, a arte deve combinar as vivências individuais com a recepção do produto estético percebido como produto social e cultural: *a arte é o social em nós. Mesmo que o seu efeito se registre em um indivíduo à parte, isso não nos autoriza a afirmar que as raízes e a essência da arte sejam individuais, assim como seria ingênuo imaginar o social apenas como coletivo* (idem p.xii). O autor destaca a importância da emoção na arte tanto na produção da obra quanto na apreciação. Para o autor, a arte deve ser capaz de abordar emoções contraditórias, de forma a construir um curto-circuito emocional no apreciador.

Vigotski e Bakhtin entendem o artístico nas interrelações entre criador, contemplador e obra. Cada um destes três elementos constitutivamente sociais. O social expresso na própria obra e no que ela desencadeia do outro e o social constitutivo tanto do artista-criador quanto do contemplador-apreciador.- sujeitos históricos, socialmente situados.

Leitura, literatura e experiência

A produção e a recepção de uma obra literária se interrelacionam. Na materialidade de um livro destinado ao público infantil está um leitor presumido. O leitor, diante da materialidade da obra que se dar a ler, faz sua leitura. Yunes (2003) afirma que *a leitura antecede a escrita e é sua matéria prima, uma vez que decifrar um código é insuficiente para dizer-se o que é um texto.* (p.8). Para a autora, num exercício de leitura do mundo, a palavra materializa-se em texto. Antes, só o mundo era dado a ler. Agora o texto, o relato do mundo, que pode estar sobre diferentes suportes, dá

a impressão de ser a única legibilidade possível. Trazendo as palavras de Guimarães Rosa afirma: *A vida é também para ser lida. Não literalmente, mas no seu supra-senso.*

Na relação entre leitura de mundo e leitura da palavra. Paulo Freire (1997) postula que a primeira antecede a segunda. Entretanto, a leitura da palavra implica numa continuidade da leitura de mundo e também na sua reescrita. Ao mesmo tempo em que o sujeito lê o mundo, também o (re)-escreve e, ao fazê-lo, torna-o legível para si mesmo e para o outro. Assim, o mundo - espaço/meio/ambiente sócio-histórico e cultural - vai sendo construído enquanto texto, possibilitando novas leituras e novos textos. E neste movimento a leitura dos textos produzidos torna-se também uma aproximação do mundo.

Segundo Benjamin (1993), em todo ato de leitura está presente a semelhança extra-sensível do mundo, o que confere à leitura sua dupla significação: profana e mágica. Os antigos encontraram semelhanças, por exemplo, entre a posição dos astros no instante do nascimento e as pessoas, criando a astrologia, cuja semelhança está na ordem do extra-sensível. Esta semelhança extra-sensível está presente na linguagem e na arte. A escrita transformou-se assim, ao lado da linguagem oral, num arquivo de semelhanças, de correspondências extra-sensíveis. Desta forma, desenvolveu-se a dimensão “mágica” junto à dimensão semiótica da linguagem. O texto, seja oral ou escrito, *é o fundo do qual emerge o semelhante num lampejo.* E como esta semelhança extra-sensível está presente em todo ato de leitura: *mesmo a leitura profana, para ser compreensível, partilha com a leitura mágica a característica de ter que submeter-se a um tempo necessário, ou antes, a um momento crítico que o leitor por nenhum preço pode esquecer se não quiser sair de mãos vazias* (p.113).

Nesta perspectiva é necessário um tempo para deixar emergir a semelhança extra-sensível dos objetos, dos sons, das imagens e das palavras. Tempo de encontro do sujeito consigo mesmo, com a sua história, com a sua subjetividade, com suas experiências de vida, com seu acervo particular de imagens recolhidas e de textos lidos. Tempo de processar, de ler tanto o traço visível, quanto o invisível de uma obra, de um gesto ou texto, trabalho de reescrita do vidente, do adivinha e também de cada um. Este tempo que não é apenas cronológico e linear, mas psicológico e fragmentado, portanto subjetivo. Tempo próprio da infância, que se transforma no curso da vida de cada um, tempo também reflexo do nosso tempo sócio histórico e cultural.

Em cada texto que lê, o sujeito-leitor aumenta seu acervo podendo fazer novas leituras de si mesmo, do outro e do mundo. Num processo contínuo, leitura de mundo e leitura da palavra se valem mutuamente, pois uma amplia a outra. A

leitura da palavra abre outras possibilidades para a leitura de mundo e vice-versa, num movimento sem rupturas. A dimensão da leitura enquanto experiência está justamente na possibilidade de ir além do momento em que se realiza, podendo desempenhar importante papel na formação.

Para Todorov (2009), a função primordial da literatura é *de permitir que cada um responda melhor à sua vocação de ser humano* (p.24). Pois a literatura tem a capacidade de ampliar diante do homem sua própria humanidade, descortinando outras realidades diante de si, bem como o poder de emocionar e sensibilizar o leitor. *A realidade que a literatura aspira compreender é, simplesmente a experiência humana* (p.77). O autor anuncia que a literatura está em perigo, reduzida a análises históricas, que partem do princípio que o texto é um objeto silenciado, estéril, morto, passível apenas da dissecação: *na escola, não aprendemos acerca do que falam as obras, mas sim do que falam os críticos* (p.27). Perdendo seu status de arte, o texto literário sequer dialoga com o homem. Postula o autor que o ensino da literatura seria possibilitar que *aquele que a lê e a compreende se torne não um especialista em análise literária, mas um conhecedor do ser humano* (p.93).

A seguir trazemos episódios de turmas de educação Infantil, colhidas em campo empírico de pesquisa, para discutir relações, interações e apropriações de crianças na idade pré-escolar a partir da leitura literária.

A título de considerações finais: as crianças e a leitura na educação infantil

As observações nas turmas de educação infantil nas quatro escolas observadas e no centro cultural reiteraram o quanto as concepções de infância e de literatura dos professores são determinantes das leituras das crianças. Das escolhas dos livros, passando pelo ambiente e clima da turma no momento da leitura, ao que se faz com o texto e o objeto livro tudo corrobora para as interrelações e continuidades da leitura de mundo a da palavra e vice-versa. A relação leitor/apreciador-obra-autor, para as crianças pequenas passa pelo mediador da leitura. É ele quem compõe o acervo, quem seleciona o que será lido, quem organiza o ambiente e o tempo para a leitura, quem lê e interpreta o texto dando seus acentos e entonações, quem articula os sentidos apreendidos e os coloca em negociação no coletivo, quem dá maior ou menos espaço para as vozes dos textos e ilustrações e para as interações das crianças. Perguntas e intervenções feitas antes, durante e depois de uma leitura oralizada são determinantes da experiência que se abre ao leitor, assim como o tempo aberto para cada criança manusear os livros e fazer suas leituras.

Os eventos observados no campo evidenciam as inter-relações entre autor/obra/leitor e a dialética desta relação. Uma obra literária cujo leitor criança

presumido é chamado a participar do texto, que apresenta heróis e situações que incitam o imaginário e provocam risos e brincadeiras, concebida de forma aberta para crianças co-autoras do texto, pode se tornar fechada quando a leitura é conduzida de forma linear. Sob a tutela da professora, imaginação e realidade são postas em oposição, o texto literário se quebra para dar lugar à mera informação. Assim, mesmo as obras consideradas de qualidade literária, só se realizam enquanto literárias na leitura.

A professora estava explicando às crianças como iriam fazer a atividade sobre o livro a Arca de Noé, de Vinícius de Moraes.

Professora: Para entrar na Arca de Noé pode entrar sozinho?

Todos: Não.

Luisa: Tem que entrar de par em par. O macho e a fêmea.

Professora: Então, nós temos o cavalo e a...?

José: Cavala.

Professora: Não é cavala, é égua. A Tartaruga macha e a tartaruga?

Todos: Fêmea.

Professora: O Papagaio macho e a papagaia fêmea. Agora, que cor nós vamos pintar o cavalo?

Marina: Azul.

Professora: Azul, não existe cavalo azul. Fechem os olhos e agora imaginem um cavalo azul, agora vermelho e um roxo. Agora abre o olho. Todo mundo imaginou?

José: Eu não imaginei nenhum dos três !!!

Professora: Vocês se lembram da história do *Pinote*, o *fracote* e o *Janjão*, o *fortão*. Que ele não conseguia mandar na imaginação do menino? Na nossa imaginação, a gente pode tudo, mas vocês já viram cavalo azul de verdade?

Todos: Não.

Professora: Então vamos pintar de cor de verdade e depois eu posso dar uma folha para pintarem como quiserem (E2).

A professora da E1 contou a história do livro *Vizinho, vizinha*, de Roger Mello, que tem três ilustradores: Mariana Massarani, que ilustra a casa do vizinho, Graça Lima, desenha a casa da vizinha e Roger Mello, autor do texto verbal que ilustra o corredor, entre os apartamentos do vizinho e da vizinha. O texto verbal mantém um intenso diálogo com as narrativas visuais. Trata-se da história de um vizinho que tem e faz coisas inusitadas na sua casa- como molhar plantas com um escafandro- e de uma vizinha que também faz e tem muitas coisas interessantes – uma estante de livros do tamanho do mundo, um rinoceronte embaixo da pia. Ambos só se encontram no corredor. Dizem bom dia, boa tarde e nada mais. Um dia a sobrinha do vizinho foi visitá-lo no mesmo dia em que o neto foi à casa da vizinha. Quando as portas se abrem as crianças começam a brincar e misturam as coisas das duas casas. No final da história, as crianças vão embora e o vizinho e a vizinha ficam

imaginando as coisas interessantes que cada um tem e nas possibilidades de se encontrarem.



As crianças gostaram bastante deste livro e tiveram a oportunidade de fazer suas leituras contando para os amigos e conversando durante a leitura:

As crianças brincam de ler. Na biblioteca as crianças se juntam e Maria começa a contar a história que a professora havia lido: Era uma vez uma cidade chamada Rio de Janeiro, o vizinho, a vizinha (mostra o livro). De repente (olha o livro escondidinha) ... um jacaré dormindo (vira o livro mostrando para o grupo). É, mas olha o que aconteceu, ele não disse que tinha uma máquina de chover. Porque tinha embaixo da pia dela (mostra o livro para o grupo) um ceronte! O jacaré está dormindo (falando baixinho)... Foi embora o jacaré porque ele não morava naquela casa e acabou a história (fecha o livro).(E1)

Menino: O tapete mudou

A professora voltou às páginas anteriores para conferir se o tapete havia mudado mesmo e constatou que sim e exclama: Ah! Eram notas musicais, agora são ondas.

Paulo: Como pode o tapete ter mudado, se ela foi na rua, não estava em casa e o tapete mudou?

Professora: Isso é um desafio

Miguel: Eu acho que foi o faxineiro

Maria: Mas como se ninguém viu?

Joana: Mas como ele limpa, ele tem o direito de trocar

Paulo: Mas como ele pode trocar se os tapetes ficam dentro de casa?

Miguel: Ah! Já sei, parece que ela coloca um em cima o outro e aí troca

Luis: Sabia que o meu tapete troca sozinho?

Ana: A vizinha está parecendo a Marieta (E1)

Os diálogos trazem re-elaborações das crianças no contar a história para os amigos, trazem as leituras de detalhes percebidos nas ilustrações, abrindo um diálogo intertextual e também inter-semiótico. Já que imagem, texto verbal, leituras de mundo se entrelaçam. Ana aponta a semelhança entre a vizinha e um outro personagem- Marieta- da mesma ilustradora, revelando reconhecimento do estilo de Massarani. Enfim, as crianças entram de forma singular no texto verbal e no visual. Suas leituras polissêmicas se ampliam na medida em que se abre espaço para enunciarem suas idéias. O texto polifônico ganha ainda mais vozes quando esta enunciação tem garantido o espaço da liberdade da leitura. Assim, palavras, histórias, rimas, imagens vão compondo um mosaico de possibilidades de trocas e de apropriações, nem sempre previsíveis nas práticas pedagógicas.

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O livro didático como agente de Letramento digital

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*Poesia é vaso de
rosa
na janela dos
fundos:
tanto faz.
Mas com ela
mais bela a
janela.*

(Ana Elisa Ribeiro)

Mergulhados no infomar

Podemos viver sem os livros. Podemos viver sem o jornal. Podemos viver sem o rádio, sem a televisão, sem o cinema, sem o computador. Mas a falta dos livros nos exclui de um universo de prazer e de descobertas. Como defende Guzmán (2007),

... "leer novelas es un proceso progresivo de creación de problemas que al terminar el libro pueden encontrar una solución iluminadora y hasta deslumbrante, pero no necesitan encontrarla. Aún sin eso, el lector descubre que recorriendo las páginas ha llegado a algunas comprensiones que antes nunca tuvo, comprensiones a veces de sí mismo, a veces del propio mundo, a veces de ambos, y que también, tal como las otras actividades de lectura, ésta no lo ha dejado igual, aunque casi nunca habrá alguien tan consciente de sí mismo que pueda decirse con claridad en qué ha consistido el cambio."
(Guzmán, 2007 p.47)

Da mesma forma, a vida sem o rádio, sem o jornal, sem a televisão, sem o cinema, entre outros meios de comunicação, nos exclui de um mundo de informações, separando-nos do contato com outras pessoas, outros lugares, outras culturas, em suma, impedindo-nos o acesso à informação, à cultura, a outras formas de pensar.

Esse acesso à informação deveria ser um direito das pessoas. Além desse direito, a elas deveria ser possibilitado o acesso fácil a esses dados, sob pena de que elas, sem eles, sejam excluídas de parte das atividades da sociedade.

Podemos viver sem o computador, mas sem ele somos excluídos de uma sociedade digital que se constitui e se consolida a cada dia, passando a ser, em muitos casos, uma necessidade e não um luxo.

Uma criança que tem acesso à Internet, que se comunica com os amigos pela web, que navega, que lê, que escuta música, que assiste a vídeos, que busca informação, certamente será uma pessoa diferente daquela que não pode fazer nada disso. Usada com equilíbrio e com bom senso, a informática é mais uma fonte de informação e de desenvolvimento cognitivo. Quem não tem isso está em desvantagem ou, no mínimo, está em um regime de possibilidades mais limitadas. Ler e escrever no computador, por exemplo, possivelmente gera no usuário uma forma diferente de conceber a escrita, tanto no que se refere aos mecanismos de escrita (poder facilmente deletar, trocar partes do texto de lugar, controlar o tamanho, cor e design da fonte, formatar o texto, entre inúmeras outras) e de leitura (navegação no texto para sua leitura) quanto no que diz respeito às funções da escrita, que parecem mais vivas, mais reais, mais dinâmicas no computador (isso pode mudar logo com a sofisticação da tecnologia das webcams, mas, atualmente, interagimos muito por escrito com e-mails, MSNs, entre outros). As funções da escrita e a necessidade dela podem ficar mais claras para quem lida com o computador, uma vez que esse equipamento exige, na maioria das vezes, a leitura e/ou a escrita. O uso do computador pode mudar nosso jeito de pensar, assim como o fizeram o livro de bolso, as calculadoras, o lápis, a imprensa entre outras tecnologias da escrita.

Isso não significa dizer que a informática representa uma revolução total em relação à leitura e à escrita. Muita coisa muda com a informática, muita informação está disponível na Internet, novos gêneros textuais são criados, novas formas de ler e de escrever são desenvolvidas. Por outro lado, no entanto, para serem leitores, independente do suporte do portador de texto, de o texto estar impresso ou projetado na tela, há habilidades de leitura que são essenciais para a compreensão do texto. Essas habilidades podem variar de acordo com os gêneros, mas não há habilidades de leitura que sejam específicas do ambiente impresso ou do ambiente digital. Há sim diferenças na navegação dos textos, em como e onde o leitor vai encontrar as informações que procura (biblioteca, índices x mecanismos de busca), mas, uma vez encontradas, a compreensão do texto não depende tanto de o texto ser impresso ou digital, mas das habilidades de leitura que o leitor já desenvolveu. (há uma discussão sobre a influência do formato hipertextual na leitura e na produção de texto, que não nos cabe desenvolver, aqui, mas que pode ser conhecida com a leitura de textos como Rouet, Landow, Lévy, Coscarelli, Ribeiro etc. Acreditamos, no entanto, que se o leitor tem habilidades leitoras bem desenvolvidas, ou seja, se é um bom leitor, ele transfere essas habilidades para

novos ambientes (Ribeiro, 2003) sendo também bom leitor de novos gêneros em novos suportes ou ambientes assim que se familiariza com os mecanismos de navegação dele.)

Não devemos pensar também que o computador é um vilão que interfere negativamente na escrita, que dificulta a leitura, que deixa os usuários perdidos e mal informados. Estudos como o de Santos (2003) mostram que estudantes, quando bem orientados, são capazes de explorar bem a variante lingüística que a situação demanda.

A informática e, sobretudo, a Internet, criaram – e ainda estão criando – novos gêneros textuais (e-mail, chat, sites, banners, floaters, scraps etc), novas formas de escrita (web jornalismo), e adaptando ou recriando novas formas para gêneros já conhecidos (como o diário que se transforma em blog e passa ser público, sem necessariamente perder seu tom intimista).

Independentemente do julgamento que se faz do universo digital é inevitável que ele seja objeto de uso e de reflexão na escola, uma vez que faz parte da vida contemporânea. Àqueles que ainda não têm acesso a ele, deve ser dada a oportunidade de conhecê-lo e de se familiarizar com esse ambiente, a fim de que não tornemos ainda maior a exclusão social, impedindo que essas pessoas aumentem o número dos analfabetos funcionais ou digitalmente iletrados (Pereira, 2005). Os ambientes digitais não são mais “vaso de rosa na janela dos fundos”.

Sendo assim, é importante que livros didáticos (LD) ajudem o professor a fazer uso desse material. O LD pode ter um papel muito importante neste momento em que o computador e suas redes estão entrando na vida das pessoas. O LD pode encorajar os professores a querer conhecer melhor esse novo universo, bem como mostrar a eles como esse universo pode fazer parte de suas aulas.

Acreditando no importante papel do LD neste momento de incorporação das novas tecnologias aos ambientes escolares, muitos autores desses materiais já lançam mão de materiais da Internet em suas coleções. Na próxima seção, vamos mostrar que elementos estão sendo incorporados ao LD e que trabalho tem sido feito com eles.

O PNLD estimula mudanças

É sabido que o livro didático é uma das principais fontes de consulta dos professores brasileiros, atuando, inclusive, como seu principal formador, como afirma Batista (2003)

“O livro didático brasileiro se converteu numa das poucas formas de documentação e consulta empregadas por professores e alunos. Tornou-se, sobretudo, um dos principais fatores que influenciam o trabalho pedagógico, determinando sua finalidade, definindo o currículo, cristalizando abordagens metodológicas e quadros conceituais, organizando, enfim, o cotidiano da sala de aula.” (Batista, 2003,p.28)

Isso é muito sério, tendo em vista que o professor, dos grandes, médios e pequenos centros, sem muita possibilidade de fazer cursos de extensão e de formação continuada, e em busca contínua de material a ser aplicado em sala busca(va) apoio **direto**, no LD adotado, e **indireto**, em outros livros didáticos não adotados que usa(va) de forma paralela, para reprodução de exercícios de aprofundamento e confecção de provas. Entretanto, o material em que se apoia(va), era precário. Desde 1960, estudos vinham denunciando a baixa qualidade do material dos livros de então, que, em geral, veiculavam sérios problemas conceituais e metodológicos, além de alta carga discriminatória (Batista, 2003). É aqui que o Programa Nacional do Livro Didático (PNLD) entra em campo!

Atacando a raiz do problema, estabeleceram-se critérios amplos e cuidadosamente pensados que serviriam de parâmetros para a análise da qualidade dos livros didáticos dirigidos ao ensino fundamental. Esses critérios cercam, entre outros, os quatro eixos do ensino da língua (escrita, produção de textos, conhecimentos lingüísticos e oralidade), além propor a produção de um Manual do Professor – com metodologias bem explicadas e orientador da prática pedagógica – visando à melhoria da qualidade dos livros didáticos a serem distribuídos gratuitamente para professores e alunos. Não há como negar que, ao longo desses 11 anos, o PNLD vem mudando a cara do LD brasileiro, desde que foi implantado em 1996, fazendo com que hoje chegue às mãos dos professores e dos alunos livros de melhor qualidade, capazes de atender a diferentes posicionamentos teóricos e metodológicos para o ensino da língua.

Dentre os critérios de análise estabelecidos pelo PNLD, alguns são especialmente importantes para a proposição e incorporação de novas tecnologias, visando ao ensino da língua, em ambientes escolares. Vejamos alguns:

Quanto à **coletânea**, propõe-se :

- 1- deve ser multimodal;
- 2- os gêneros textuais selecionados devem estar associados a esferas de uso socialmente relevantes como a jornalística, científica, literária etc., do ponto de vista do jovem do Ensino Fundamental.

Quanto às atividades de **leitura**, dentre outros critérios, propõe-se:

- 1- propiciar o desenvolvimento da proficiência;

- 2- colaborar para a formação do leitor em diversos tipos de letramento (literário, midiático, digital, jurídico);
- 3- propor apreciações e valorações estéticas, éticas, políticas e ideológicas envolvidas na formação do leitor crítico;
- 4- explorar a intertextualidade e/ou a interdiscursividade entre diferentes textos e linguagens;
- 5- explorar a compreensão das relações que se estabelecem entre texto verbal e imagem em textos multissemióticos;
- 6- incentivar professores e alunos a buscarem textos e informações fora dos limites do próprio livro.

Quanto à **produção de textos**:

- 1- explorar a produção dos mais diversos gêneros e tipos de texto, contemplando suas especificidades;
- 2- apresentar, discutir e orientar o uso dos aspectos relativos à variedade lingüística pertinente;
- 3- propor referências e/ou exemplos dos gêneros e tipos de texto que se pretende ensinar o aluno a produzir;

Quanto ao **projeto editorial**:

- 1- ter um sumário funcional na localização das informações;
- 2- ter uma estrutura hierarquizada (títulos, subtítulos etc.), evidenciada por meio de recursos gráficos;
- 3- ter recursos de descanso visual na diagramação dos textos mais longos, de forma a não desencorajar a leitura;
- 4- oferecer recurso a diferentes linguagens visuais.

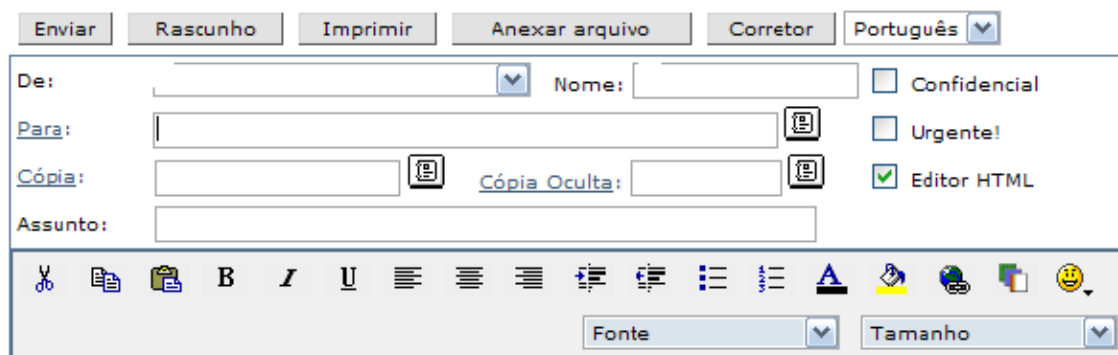
Você, leitor, dever ter percebido que não há, dentre os critérios elencados, nada que **force explicitamente** a entrada das novas tecnologias nos LDs, mas há elementos que estão relacionados a elas, como o caráter multimodal da seleção textual, a colaboração para o letramento midiático e digital, a exploração das relações entre texto verbal e imagem em textos multissemióticos e o incentivo da busca de informações fora dos limites do próprio livro. Esses quesitos podem ter estimulado o aparecimento de elementos das novas tecnologias nos LDs. Outras razões podem ser acrescentadas: i) a necessidade de trazer para os livros gêneros textuais da esfera digital; ii) a busca de um livro com aparência arrojada e inovadora, que parecesse agradável aos jovens sendo funcional, bonito, “descolado” e moderno; iii) a necessidade de atuar no processo de letramento digital, iv) o oferecimento de textos de diferentes mídias para atividades variadas de leitura e de produção de textos; v) a necessidade de oferecer apoio pedagógico online aos professores, bem como endereços da WWW que ampliassem a visão de um assunto qualquer em estudo, atraindo o docente para a adoção do livro.

Diante dos critérios estabelecidos, autores e editores, procurando atender às exigências do PNLD, começaram a dar um ar de modernidade às suas produções – nada mais moderno que a Internet! O primeiro passo foi a mudança de formatação das páginas, ou seja, alguns livros passaram a ter aparência de página de Internet.

Ficaram cheios de quadros, linhas, informações paralelas, textos mais curtos a título de explicações, palavras em negrito, itálico, com fontes diferenciadas – funcionado como links – muito uso de sinais típicos da rede como @, e-, www dentre outros.

Rápido constatou-se que ser arrojado não passava simplesmente pela mudança da forma, do visual do livro. O passo seguinte foi a inserção, nos LDs, de textos dos mais variados gêneros cuja fonte é a Internet. Há muitos textos retirados de sites da Internet, embora não sejam textos típicos dela e não tratem de temas relacionados à informática ou temas afins. Vê-se, portanto, que alguns autores têm a rede como fonte de consulta e de busca de textos. Um terceiro passo, foi a inserção de análise de gêneros típicos do ambiente digital, nos LDs. Pode-se dizer que alguns autores iniciaram um processo de incorporação em suas obras de estudos relevantes acerca de alguns **gêneros digitais**, tais como e-mail, chats e blogs. Esses trabalhos, entretanto, estão ainda muito voltados para o simples reconhecimento das partes que compõem cada gênero, num estudo classificatório e pouco se fala dos usos, linguagem e função social dos mesmos.

Assim, em se tratando de um e-mail, por exemplo, há trabalhos em que se procura analisar as partes do gênero, reconhecer cada elemento que o estrutura, ou seja, o que é uma “cópia”, quando se usa “cópia” ou “cópia oculta”, pra que serve o link “anexar arquivo”, como usar o corretor ortográfico, como postar uma mensagem urgente etc. Ensinados esses e outros tópicos formais, parte-se, então para uma produção de e-mail – ora usando o computador, ora em folhas soltas – e pára-se por aí.



Fonte: www.terra.com.br

O que falta a essa proposta? Dentre outras questões, verificar o gênero em seu uso, criar situações reais de troca de e-mails, conversar sobre a questão da adequação do registro a ser usado em função do objetivo do texto e de quem vai lê-lo. Além de trabalhar o gênero, voltado para a questão da sua composição e da

escolha lexical que ele envolve, associar a isso um real trabalho com a linguagem, contribuindo de forma mais efetiva para o letramento digital dos estudantes.

Outra característica da Internet já bem incorporada aos LD é a indicação de **endereços de sites educacionais** que sejam valiosos para os professores usarem como apoio pedagógico. Essas entradas tímidas no LD vêm gerando uma rápida e importante mudança, influenciando os autores que ainda não haviam percebido a importância do LD no processo de letramento digital. Vêm, também, alertando o professor para a necessidade de se letrar digitalmente, para melhor orientar seus alunos. Nesse sentido, quando o livro trabalha adequadamente os diversos gêneros digitais, o professor vai também aprendendo e tendo novas idéias que, aos poucos, vai colocando em prática.

Elementos Incorporados aos LDs

Passamos agora a analisar mais alguns casos das novas tecnologias que podem ser vistos nos livros didáticos inscritos no PNLD 2007 e em outros livros didáticos de Português que analisamos.

1) **Uso de links** – é comum, nos livros didáticos, como também tem acontecido em textos de revistas e jornais, o uso de links, ou seja, de ligações que se estabelecem visualmente entre o texto principal e textos normalmente apresentados em boxes. No exemplo a seguir, informações breves sobre Aníbal Machado e sobre a Cinelândia, são dadas como se fossem aqueles links azuis tão utilizados na Internet, ou como as caixas de informação, que aparecem quando passamos o mouse sobre alguns ícones na tela. Essa é uma forma de trazer para o impresso alguns elementos da tecnologia da escrita digital.

Estou para começar a escrever o bilhete solicitado. Mas me ocorre um outro texto. O “telegrama ao futuro” que Aníbal Machado insere no romance *João Ternura*. É um telegrama que alguém lê em meio ao Carnaval na Cinelândia. Temos que divulgá-lo:

Aníbal Machado — romancista e contista, 1894-1964.

Largo na região central da cidade do Rio de Janeiro.

Fonte: Soares, M. *Português (2004), uma proposta para o letramento*. São Paulo: Editora Moderna, p 81

2) **Configuração dos textos adequando-os ao formato de páginas da Internet** – também é comum encontrarmos layouts de páginas que se assemelham a páginas da Internet ou que se utilizam de algumas estratégias usadas nos ambientes digitais. Embora muitas vezes seja difícil saber exatamente quem influencia quem – se é o impresso que influencia o digital ou se é o digital que exerce influência sobre o impresso.

3) **Indicação de sites para aprofundamento de temas em discussão** – Muitos sites têm sido indicados nos LD como sugestões para professores e alunos encontrarem mais informações sobre os temas em estudo, naquela determinada parte do material didático. Embora raramente o LD ofereça sugestões aos professores sobre como explorar os sites indicados, o trabalho de selecionar sites interessantes e relacionados com as questões que estão sendo trabalhadas, pode ser de muita valia para os professores que ainda não sabem onde encontrar determinadas informações na Internet ou para aqueles que não dispõem de muito tempo para fazer isso. Um exemplo dessas indicações pode ser visto a seguir

Para saber mais

SE LIGUE NA INTERNET

 www.escolanet.com.br

Além do acesso a várias escolas de todo o país (são mais de 170 só em São Paulo), o site dispõe de 18 matérias escolares para quem quiser estudar.

 www.futuro.usp.br

A Escola do Futuro é vinculada à Universidade de São Paulo (USP).

Fonte: Silva, A. de S., Bertolim, R. (2007). *Língua Portuguesa: linguagem e vivência*. São Paulo: IBEP, p. 58

4) **propostas de desenvolvimento de projetos utilizando programas de computador variados** – Alguns livros, propõem projetos utilizando diferentes programas como Excel, Word, Animator, programas de animação, Power-point etc. Entretanto, não há indicação de como usar esses programas. São apenas citados como se fossem de uso rotineiro para incrementar uma aula, tornando-a um pouco mais interessante, sem considerar que muitos profissionais ainda não sabem lidar com alguns programas e nem sabem como acessá-los gratuitamente na rede.

5) Atividades de reconhecimento das ferramentas de navegação na internet –

É importante que os alunos se familiarizem com o vocabulário do universo digital, bem como com as ferramentas usadas nele. Alguns LDs trazem essa preocupação e procuram apresentar vocábulos, emoticons, e termos que se referem à navegação. O exemplo a seguir, encontrado em um LD de primeira série do ensino fundamental, mostra a preocupação do material em discutir com as crianças a diferença entre site e endereço eletrônico e como essa diferença é marcada linguisticamente.

2. Os leitores da revista poderiam mandar suas frases através do correio ou por *e-mail* (fala-se "i-mêiu").

E-mail significa "carta eletrônica". **Endereço de e-mail** também é um tipo de endereço da Internet, só que não podemos "visitá-lo" e ver imagens ou textos como num *website*. O endereço de *e-mail* só serve para receber... *e-mails*!

Todo endereço de *e-mail* começa com algo escrito (pode ser um nome, ou uma combinação de letras e números), seguido pelo símbolo @ (o nome desse símbolo é **arroba**), seguido por mais algumas letras.

Agora marque **S** nos endereços de *sites* e **E** nos endereços de *e-mail*:

- (S) www.africaonline.com
- (E) kid+@abril.com.br
- (S) www.abriljovem.com.br
- (S) www.publiabril.com.br
- (E) abril.assinaturas@abril.com.br



Fonte: Espechit, R, Fernandes, M. & Gualberto, I. Na ponta do lápis e da língua. São Paulo: Quinteto Editorial, 2003

O exemplo a seguir explora alguns dos mecanismos de navegação trazendo uma legenda que explica a função ícones que constam na barra de navegação do Internet Explorer da Microsoft.

Hoje navegar é preciso

Como navegar na internet:

Para saber navegar é preciso conhecer os ícones.



- | | |
|----------------------|---------------------------------|
| 1. retornar | 7. favoritos |
| 2. avançar | 8. mídia |
| 3. parar a navegação | 9. histórico |
| 4. atualizar | 10. e-mail – correio eletrônico |
| 5. página inicial | 11. imprimir |
| 6. pesquisar | 12. abre o word |

Fonte: Silva, A. de S., Bertolim, R. (2007). *Língua Portuguesa: linguagem e vivência*. São Paulo: IBEP, p. 50

Há também livros que criam um glossário com alguns termos que circulam na rede como se pode ver no seguinte exemplo. Entretanto, nenhuma proposta é feita a partir da apresentação desses itens. Eles surgem no LD motivados por um estudo de texto; não passam, portanto de pretexto para estudo de verbetes. Observe-se que muitas atividades poderiam ser propostas a partir desse glossário. Solicitar aos alunos que aprofundem a pesquisa, por exemplo, buscando o sentido de novos termos, advindos da tecnologia – já corriqueiros na vida de todos –, que busquem novos emoticons – próprios de chats – e os usem em uma “batalha” de bilhetes (troca rápida de bilhetes em sala de aula), verificando as situações de uso (gênero textual, objetivo do texto, intimidade com o leitor etc). Pode-se também elaborar uma aula online, usando o chat, ou uma busca de sites interessantes sobre um determinado assunto, ou pesquisa sobre programas livres que trabalhem imagens e elaborar um projeto de história em quadrinho.

A presença de vocábulos ou ícones do mundo digital nos LDs revela uma preocupação desses com a inserção do aluno nesse universo que nem sempre lhe é tão familiar.



Fonte: Faraco, C. & Moura, F. (2007). *Linguagem Nova*. São Paulo: Editora Ática.

A Internet aparece em alguns LDs como **tópico** a ser discutido e melhor compreendido pelos alunos. Aspectos como seu surgimento, seu crescimento, número de usuários em diferentes países, além de novidades e novos equipamentos são temas de textos usados em alguns materiais didáticos.

6) Ilustrações explorando simbologia da Internet, para dar um ar de modernidade, debates.



A ilustração ao lado (fonte: Faraco, C. & Moura, F. *Linguagem Nova*. São Paulo: Editora Ática, p. 249) compõe uma página que propõe uma discussão sobre a Internet. Não se trabalha o e-mail ou o sentido do sinal de arroba, posto em endereçamento eletrônico, como separador entre a identificação do usuário e a designação da rede a que pertence sua conta. No LD de onde a retiramos, funciona apenas como uma ilustração que ajuda no descanso de uma página que tem, como já dito,

o objetivo de encaminhar um debate sobre a Internet. O comando dado é o seguinte: “Leia as várias opiniões sobre a Internet. Algumas são favoráveis e outras desfavoráveis. Leia com atenção, reflita e chegue às suas próprias conclusões.”

Após esse comando, são oferecidos quatro pequenos textos falando sobre a Internet. Dois discorrem sobre a chegada da tecnologia na vida de todos nós e a inevitabilidade de nos adequarmos às novas situações que essa tecnologia, inevitavelmente, gerará no comportamento social. Outros dois abordando a questão da solidão que a máquina nos impõe, o estímulo ao comportamento individualista e egoísta, bem como o embotamento da criatividade e da inteligência.

O gênero debate não é trabalhado, não há nenhuma indicação de como elaborar a atividade, mas já se propõe uma reflexão crítica sobre a chegada da tecnologia em nossas vidas. Um professor bem preparado pode desenvolver ótimas reflexões éticas sobre o uso da Internet, que não é mais terra de ninguém, exigindo um uso responsável. Com isso pode trazer para o debate o uso do Orkut e do MSN, sem moralismos, sem tecnofilias ou tecnofobias, mas procurando aprofundar uma discussão sobre os novos gêneros/portadores que surgem nesses programas (como os scraps, por exemplo) e seu uso social.

7) Análise e produção de gêneros digitais

Gêneros textuais que surgiram com as tecnologias digitais já fazem parte de alguns LDs e são lidos, discutidos e às vezes produzidos pelos alunos. Entre eles podemos citar sobretudo o e-mail e os blogs.

Já há LDs que fazem comparação entre gêneros digitais e gêneros impressos, demonstrando como diferentes portadores podem gerar diferentes gêneros textuais, num processo híbrido claro, em que se verifica que um gênero não surge do nada, mas é fruto de transformações de outros, em função das necessidades sociais. Essa comparação que pode se estender a vários portadores, como por exemplo, o jornal on-line e o jornal impresso e até mesmo o jornal falado; ou gêneros, um diário e um blog, uma carta ou bilhete e um e-mail, colabora para que os alunos entendam a “hereditariedade” dos gêneros digitais – que na verdade pouco se cria e muito se transforma e que dessa transformação novos gêneros vão surgindo. A exploração contrastiva de textos impressos e eletrônicos leva o estudante a perceber semelhanças e diferenças entre eles, familiarizando-se com os diferentes suportes, bem como a perceber como o mesmo gênero sofre modificações para se adaptar às exigências daquele meio pelo qual ele é veiculado, colocando em prática as discussões propostas por Mc Luhan, já em 1977, de que o meio é a mensagem.

8) Apresentação de textos que trazem como temática a Internet.

Um texto muito encontrado em LDs, quando da produção deste artigo, foi a canção *Pela Internet*, de Gilberto Gil. Geralmente, junto ou após à canção é oferecido um glossário explicando o sentido de home page, gigabyte, byte, hot-link, Mac, navegação. Atividades dessa natureza ajudam os estudantes a conhecer esses termos que fazem parte do universo digital contribuindo, dessa forma para letrar digitalmente o educando. É preciso, no entanto, que esses conceitos sejam realmente experimentados, vivenciados pelos usuários. Os estudantes precisam velejar nesse “infomar”, aproveitar a “infomaré” e criar sites, enviar e receber e-mails, saber sobre vírus – o que são, como evitá-los e como se livrar deles – bem como se familiarizar com esse mar de informações e participar dele, uma vez que “a máquina somos nós” (Referência ao vídeo com esse título, disponibilizado com versão em português no Youtube <http://br.youtube.com/watch?v=NJsacDCsiPg>). Embora sejam poucos, há LDs fazendo propostas que envolvem os alunos nesse “infomar” propondo a busca de informações, reflexões sobre linguagem usada na Internet, discutindo sobre o crescimento da rede e seu desenvolvimento tecnológico, assim como propondo a criação de sites individuais ou coletivos.

Novas janelas...

Se algumas das inovações são superficiais e mexem apenas com o aspecto físico do livro, funcionando como elemento produtor de prazer estético, outras são (e precisam ser cada vez) mais profundas.

Pensemos, por exemplo, nas propostas de estudo dos novos gêneros e/ou ambientes digitais, tais como e-mail, chat, blog, e-zine, lista de discussão, site, youtube (hoje se faz até cinema com telefone celular. Imagens gravadas em celulares viraram mania mundial no site do Youtube e agora estão sendo transmitidas pela televisão – como acontece no programa “O gordo viaja” (MTV) que

PELA INTERNET Gilberto Gil, 1996

Criar meu web site
Fazer minha home-page
Com quantos gigabytes
Se faz uma jangada
Um barco que veleje

Que veleje nesse infomar
Que aproveite a vazante da infomaré
Que leve um oriki do meu velho orixá
Ao porto de um disquete de um micro
em Taipé

Um barco que veleje nesse infomar
Que aproveite a vazante da infomaré
Que leve meu e-mail até Calcutá
Depois de um hot-link
Num site de Helsinque
Para abastecer

Eu quero entrar na rede
Promover um debate
Juntar via Internet
Um grupo de tietes de Connecticut
(...)

http://www.gilbertogil.com.br/sec_discografi_a_view.php?id=34

é todo feito com imagens captadas por celular – e podem virar cinema – como o curta-metragem feito por Marcelo Yuka, “O filme do filme roubado do roubo da loja de filme”, todo feito em celular.). É muito importante que eles sejam incorporados pelo LD, pois assim ele estará ajudando a escola a cumprir, de forma menos lacunar, seu papel de agência de letramento.

A presença de elementos do mundo digital nos LDs revela uma preocupação deles com a inserção do aluno nesse universo que nem sempre lhe é tão familiar. Essas são todas formas de explorar o digital contribuindo para o letramento dos alunos. A presença desses elementos, no LD, no entanto, não significa que o letramento digital tem sido bem abordado nas atividades e seja um objetivo a traçado pelos materiais. Muitas vezes a abordagem é ainda esporádica e superficial, mas já demonstra uma preocupação, é um começo de uma ação que vai fazer história.

Mesmo em escolas onde não haja laboratórios de informática com computadores conectados à Internet, é preciso que se inicie um processo de letramento digital e o LD pode contribuir para isso. Saber que há uma “coisa” chamada e-mail, que se parece com uma carta, mas que não é carta, que tem formulário próprio com alguns dados muito parecidos com os da carta, que é transmitido online, que as pessoas recebem assim que se conectam a uma máquina, em um lugar qualquer, que pode vir com anexos; saber que há a possibilidade de se bater um bom papo na Internet, oralmente ou por escrito, sem ter de se preocupar muito com as normas gramaticais porque esse gênero tem regras próprias de uso da língua; saber como navegar, que ícones clicar para se alcançar um determinado objetivo, reconhecer um emoticon e sua carga semântica na produção do sentido; aprender a navegar em busca de uma informação, encaminhar um professor a desenvolver pesquisas online com seus alunos, orientando-o quanto ao processo de desenvolvimento da atividade; refletir sobre vídeos e sobre possibilidade de criar e disponibilizar seus próprios vídeos na rede; ensinar a um aluno as marcas textuais importantes para a leitura e produção de diferentes gêneros digitais são papéis que a escola pode cumprir, recebendo para isso o apoio do LD.

Retomando nossa epígrafe, olha a janela ficando mais bela! O trabalho com o universo digital deve quebrar medos e resistências e despertar curiosidades, abrindo novas janelas e isso vai fazer toda a diferença.

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Presentación de los Avances del Grupo de Investigación “Fracaso Escolar Y Competencias Comunicativas” en Relación con Prácticas Educativas de Carácter Inclusivo en La Enseñanza de la Lectura y la Escritura

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1. Una problemática que moviliza distintos procesos de investigación: el fracaso escolar como expresión de un sistema excluyente

El Grupo de Investigación realiza un acercamiento interparadigmático a la problemática del *fracaso escolar* en las sociedades que se identifican con el *bienestar* con la intención de comprender, interpretar y valorar este fenómeno que hoy se reconstruye ante el vertiginoso dinamismo que marcan las relaciones neoliberales: nuevos escenarios y nuevas problemáticas en relación con la socialización, la educación y la inclusión social de niños y adolescentes han generado una multiplicidad de factores que, de una u otra manera, condicionan el surgimiento de distintos grupos de riesgo hasta ahora inexistentes y, al mismo tiempo, han reconceptualizado los que ya existían, como es el caso de los y las adolescentes que fracasan en su proceso de acreditación escolar. En la sociedad española actual, los adolescentes tienen dificultades para permanecer en la Enseñanza Secundaria Obligatoria (ESO) y llegar a la correspondiente acreditación académica. Los indicadores de este *fracaso escolar* son jóvenes que dejan la ESO con calificaciones poco válidas para continuar su vida académica, que se consideran segregados/excluidos por cualquier causa dentro del ámbito escolar o, simplemente, que abandonan los estudios porque la enseñanza les parece irrelevante en sus vidas. Evidentemente, son situaciones de exclusión entendiendo, de acuerdo con Gerardo Echeita (2006), que la inclusión es una respuesta preventiva y reactiva -en determinadas circunstancias- al riesgo de exclusión. Por ello, el Grupo se interesó por registrar las voces heterogéneas de adolescentes en alguna situación de fracaso escolar para poner en evidencia cómo construyen socialmente (y viven) estas experiencias de exclusión y, en consecuencia, cómo configuran identidades identificadas con fracaso en la incorporación, permanencia y/o acreditación escolar. Desde el enfoque biográfico-narrativo, el Grupo analizó relatos de vida incitados por los entrevistadores para construir el sentido del fenómeno investigado, entendiendo, de acuerdo con Antonio Bolívar y otros (2001),

que al relatar la singularidad de una vida, se refleja también la colectividad social en la que se ha ido tejiendo, con las múltiples experiencias que –en sus tiempos y contratiempos- han jalonado y configurado el itinerario e identidad de vida. Es decir, las historias de vida visibilizan aquel conjunto de percepciones, intereses, contextos sociales y circunstancias familiares que se han cruzado en las trayectorias de los individuos y, en ocasiones, han impedido el proyecto inicial de “llegar a ser”. De este modo, se identificaron aquellos elementos del pasado que los adolescentes en circunstancias de fracaso escolar (o con factores de riesgo al respecto) consideraron relevantes para describir, entender, representar y analizar su situación con el fin de enfrentarse al futuro. Los datos aportados en estos relatos se triangularon con los aportes del análisis del material documental (grabaciones en vídeo de segmentos de clase, entrevistas a docentes y familiares, etcétera) obtenidos en el estudio de campo realizado en Educación Infantil, Primaria y Secundaria en relación con la temática del fracaso escolar. En esta etapa del estudio, el Grupo pudo establecer ciertos patrones y regularidades concurrentes en el material analizado que pueden ayudar a comprender las circunstancias curriculares y relacionales que confluyen en este fenómeno, cuestión que colabora con las acciones para superar el riesgo de exclusión que debieran promoverse. Dichos patrones y regularidades se organizaron en torno a tres ejes:

A) Desajuste entre las prácticas de enseñanza y las necesidades de un alumnado marcadamente hipersatisfecho.

Se interpreta que este desajuste alimenta situaciones de desencuentro intergeneracional en los escenarios familiares y escolares, cuestión que dificulta la organización emocional que requieren los niños y los jóvenes para resolver con autonomía el repertorio de aprendizajes propio de cada momento del ciclo vital.

B) Dificultades en los sistemas sociales -básicamente, el escolar y el familiar- para desarrollar metodologías y pautas relacionales que fomenten sujetos capaces de autorregularse emocional y cognitivamente para organizar y resolver sus propios procesos de aprendizaje acorde con las exigencias, valores, pautas relacionales, etcétera que plantea la dinámica social actual.

Se interpreta que estos contextos no potencian el desarrollo del pensamiento crítico y reflexivo en niños y jóvenes, imprescindible tanto para el dominio de las diferentes áreas de la ESO como para la autogestión de un proyecto vital marcado por los criterios de salud bio-psico-social.

C) Registro de problemas, desde etapas educativas previas a la ESO, en el desarrollo de competencias comunicativas y lingüísticas en gran parte de los adolescentes que, en la actualidad, presentan bajo rendimiento académico. Y, de forma subsidiaria cual eje transversal, evidencias de que estos problemas influyen en el aprendizaje en todas las áreas curriculares (problemas en los procesos de alfabetización académica).

El Grupo de Investigación interrelacionó estos distintos aportes, interpretando la relación que se establece entre “*poder pensar, sentir y actuar autónomamente*” y disponer de buenas condiciones para aprender distintos objetos de conocimiento, entre ellos, la *lengua materna*, cuestión de gran trascendencia social pues, la lengua, más que un sistema de sonidos, unidades de significados y sintaxis, y más que una herramienta para transmitir significados, es un *comportamiento social*. *La sociedad moldea la lengua*. Familia, vecindad, clase social, empleo, país, religión, raza, sexo, política, grupos regionales..., generan lenguaje. Y la praxis del lenguaje genera, a su vez, transformación social. El uso de la lengua se lleva a cabo en forma de enunciados (orales y escritos) que pertenecen a los participantes de una u otra esfera de la praxis humana (Batjin, 1982). Cada esfera del uso de la lengua elabora sus tipos de enunciados relativamente estables. El reconocimiento del sistema de la lengua se entreteje junto con los modelos de la vida social. Aprender la lengua es un comportamiento social. Es expresar enunciados apropiados. Implica un modo de comprender la sociedad en la que se vive. La sociedad demanda usuarios de la lengua escrita competentes. Las acciones relacionadas con la instrucción deben posibilitar, entonces, la frecuentación y producción de diversos tipos de textos, coherentes y cohesionados a una comunicación comunicativa determinada, así como la sistematización escrita de los textos requeridos en distintos proyectos. Sin embargo, tal como alerta Freire, “*el otro mundo, el mundo de los hechos, el mundo de la vida, el mundo de los conflictos, el mundo de la discriminación y de las crisis económicas... no tiene contacto con los estudiantes en la escuela a través de las palabras que la escuela da a leer a los estudiantes*”.

Paralelamente, tampoco resulta suficiente aprender las reglas del sistema para ser un auténtico usuario de la lengua. A la gramática se le otorga un valor restringido, pues se suele pensar que la competencia lingüística está ligada sólo a la capacidad de generar discursos gramaticales aceptables y sin embargo, tal como afirma Bourdieu, dicha competencia se relaciona con la posibilidad de producir frases oportunas y con un propósito definido. La intención expresiva, la manera de manifestarla y las condiciones en que se manifiesta son inseparables. El manejo práctico de la gramática no sirve de nada sin el manejo de las condiciones de utilización. La enseñanza de la gramática debe ser aprendida como parte del proceso de la escritura y no separado de él. Esto no inhibe la posibilidad de reflexionar sobre las normas y reglas del sistema.

El propósito de la enseñanza debe, entonces, incidir para que los aprendices dispongan de la estrategia de aunar las formas lingüísticas con las funciones comunicativas en contextos de uso social. Se necesitan muchas ocasiones para escribir espontáneamente sin privarse de usar una determinada palabra por no

conocer su grafía o la norma que se relaciona con su uso; para enfrentarse a un texto y construir su propio significado; para establecer las propias reflexiones. De este modo, la enseñanza de la lengua contextual puede servir como una base valiosa para el desarrollo posterior de la competencia comunicativa. Ernesto Sábato comenta, recordando a su maestro Henríquez Ureña en “Apologías y Rechazos”, que enseñaba el lenguaje con el lenguaje mismo, como Hegel afirmaba que se debe enseñar a nadar nadando. No exigía un previo aprendizaje gramatical sino, más bien, daba ese conocimiento a medida que el aprendizaje empírico del lenguaje (...) lo hacía indispensable.

El contexto sociocultural condiciona a los usuarios de la lengua, quienes, a su vez, crean y generan sus propios discursos que vuelven a retroalimentar dicho contexto. En ese círculo creativo se construyen propósitos de lectura y escritura y se desarrollan competencias comunicativas (lingüísticas, pragmáticas, textuales, discursivas, enciclopédicas,...). Usuarios competentes en el sentido más arraigado del término. La expresión “*Communicative competence*” fue introducida por vez primera en la literatura por Dell Hymes (1972), refiriéndose a la habilidad de los hablantes nativos para usar los recursos de su lengua de forma que no fueran sólo lingüísticamente correctos, sino también, socialmente apropiados. Las *competencias comunicativas* implican el despliegue de *sub-competencias* distintas: *lingüísticas* (las relacionadas con el conocimiento y utilización del código y lo normativo), *textuales* (las relacionadas con el desarrollo de procesos y estrategias de comprensión y producción de textos y la función que cumplen), *sociolingüísticas* (las que permiten identificar la complejidad y diversidad cultural), *estratégicas* (las relacionadas con las posibilidades de resolver cada caso en el contexto comunicativo que se presente), *cognitivas* (las que mediatizan la construcción de las ideas de cada uno), etc.. El desarrollo de las competencias comunicativas en el aula permite el acceso del alumnado al dominio del lenguaje escrito de forma global y con sentido social. Paralelamente, esto requiere que la enseñanza privilegie el ámbito semántico sobre el morfo-sintáctico, ya que se escriben y se leen significados. Lo morfo sintáctico es subsidiario de cada significado y por tanto, se accede a ello desde una mirada compleja e ilimitada. Los límites los pone cada situación comunicativa:

A) Los provenientes de las posibilidades de las personas que intervienen: los procesos de construcción del sistema de escritura, sus conceptualizaciones sobre el lenguaje escrito, sus características personales, su cultura, etc.

B) El discurso que se exprese, la función que cumple y la intención de quien lo escribe y /o lo lee atendiendo a la diversificación de las intenciones del alumnado, superando la típica, “*escribir para que sea corregido por el profesor*”. Esto requiere la creación y producción de estructuras lingüísticas

propias en coincidencia con los diversos discursos, permitiendo superar la reiteración de algunas, por ejemplo “sujeto-predicado”, propias de algunas ejercitaciones y la copia de las estructuras de otras fuentes bibliográficas. El lenguaje es fundamentalmente coordinación entre ideas, inclusión de subordinaciones, concordancia...en el marco de la globalidad de un significado.

Desde este análisis, el Grupo de Investigación se reafirma en la necesidad de superar la visión del individuo como único responsable del *fracaso escolar* para pasar a considerar, en tanto unidad de análisis, las interacciones que dicho sujeto construye y habilita, de forma dinámica, junto a las personas que resultan significativas en cada etapa de desarrollo personal. Cuestión que se refrenda desde la lógica del *interaccionismo socio-discursivo* (Bronckart, 1998, 2002), en tanto ésta considera que el desarrollo de competencias pertenece al orden de lo social. Lógica que señala el lugar privilegiado de las mediaciones sociales y las intervenciones formativas explícitas del adulto en el desarrollo específicamente humano: los enunciados tienen como frontera la presencia del otro pues, sin el otro, éstos no existirían como acción humana con un sentido determinado y una finalidad (Bajtín, 1992). Un punto de conexión importante con este planteamiento se centra en indagar las condiciones para aprender que construyen y habilitan determinadas situaciones socio-interactivas en las aulas. Interesó, prioritariamente, indagar en el ámbito de las situaciones socio-interactivas que se generan en el sistema escolar, donde dichas condiciones suelen estar mediadas por determinadas *propuestas didácticas (consignas, indicaciones, etcétera) en tanto instrumento necesario de la comunicación entre quien enseña y quienes aprenden* –consignas proponiendo determinadas nociones, actividades, gestiones de análisis de determinadas prácticas, etcétera-. Por la característica dialógica de la consigna, en su elaboración se produce diálogo en una doble vía: a) en la planificación como comunicación diferida (pensada y actuada para un sujeto genérico); y b) en la ejecución como acción comunicativa (acción de lenguaje con una intencionalidad predeterminada). Por ello, *desde este enfoque teórico como herramienta conceptual, el Grupo se centró en el estudio de las propuestas didácticas (consignas de trabajo), en tanto son acciones del lenguaje producidas para provocar determinados efectos en la mente del otro a través de un proceso de elaboración*. Observando que, a pesar de que las propuestas (consignas) son textos orales y escritos que se producen en la interacción socio-discursiva de todos los niveles de enseñanza, su coherencia - desde la planificación de las secuencias didácticas- es analizada esporádicamente (y, por lo general, tan sólo en función de los logros en actividades realizadas por los alumnos), el Grupo se plantea enriquecer su investigación didáctica analizando la relación entre consignas y desarrollo de competencias comunicativas (en la formación universitaria de los profesionales de la educación y en todas las etapas

educativas). Se retroalimenta, por tanto, en preguntas tales como: *¿cómo se aprende a dominar una lengua?, ¿qué competencias lingüísticas y comunicativas generan este dominio?, ¿qué acciones del lenguaje (textos escritos y orales) median el desarrollo de esas competencias en el alumnado?, ¿con qué criterios se seleccionan las consignas en este campo?, ¿con qué criterios se evalúan los logros del alumnado?, etcétera.* Atendiendo a la complejidad que plantean estas preguntas, el Grupo identifica la *planificación discursiva* como un objeto relacional que la expresa. Por tanto, sitúa el objeto de su investigación en la *mediación de las prácticas verbales (acciones verbales y textos) que ofrecen las propuestas didácticas (consignas) como instrumentos culturales en la mediación entre pensamiento y lenguaje.* Su relevancia se centra, pues, en la propuesta de construir instrumentos específicos para el análisis de los textos de la interacción en clase (Canelas-Trevisi, 1999). Dado que estos instrumentos se sitúan entre la teoría y la práctica, su abordaje produce dos consecuencias teórico-metodológicas: 1) la acción verbal, como unidad psicológica; y 2) el texto como unidad lingüística, único producto observable de la actividad de lenguaje.

2. ¿Cuándo puede comenzar el fracaso escolar?: investigación centrada en los primeros años de escolaridad

Desde la intervención educativa y psicopedagógica preocupa el alto índice de alumnado que necesita, durante los primeros años de escolaridad, algún tipo de compensación educativa relacionado con su proceso de alfabetización inicial. Evidentemente, dado el carácter transversal del lenguaje escrito en el tratamiento curricular, podría establecerse una directa relación entre la manifestación de dichos problemas y la posibilidad de presentar factores de riesgo respecto al fracaso escolar. Considerando que el uso de la lengua escrita es una herramienta cultural importante para la acreditación escolar y la convivencia democrática, se amplía potencialmente la importancia de esta realidad, cuestión que retroalimenta el interés del Grupo de Investigación por indagar, desde una perspectiva sistémica, en los procesos de aprendizaje y de enseñanza que están involucrados en dicho contexto con la intención de interpretar factores didácticos que podrían incidir en los mismos y, de ser posible, orientar procesos de innovación. Es decir, en el estudio se planteó un acercamiento a la población identificada con problemas en su proceso de alfabetización inicial para buscar respuestas a los siguientes interrogantes:

- ¿Cómo entender y atender la diversidad en los procesos de alfabetización del alumnado?
- ¿Pueden influir las metodologías de enseñanza en el perfil del alumno, en tanto usuario de la lengua?
- ¿Se puede aprender a usar la lengua escrita a través del metalenguaje (examinando y/o explicando cómo funciona el sistema de escritura)?

- ¿Se pueden desarrollar metodologías donde los alumnos sean auténticos usuarios de la lengua escrita en situación comunicativa si todavía no conocen sus códigos convencionales?
- Si se identifica el proceso de conceptualización del sistema de escritura que sigue cada niño (en constante evolución), ¿estos pueden participar en actos comunicativos aunque cometan “errores” al leer y escribir? ¿Pueden incrementar su motivación por leer y escribir?
- Si los niños participan en proyectos de corte comunicativo, ¿pueden desarrollar distintas capacidades lingüísticas y comunicativas, de forma paralela, sin haber concluido aún el proceso de alfabetización?
- Si los niños participan en el análisis y reelaboración de sus propias producciones escritas e interpretaciones de distintos textos, ¿pueden mejorar su conocimiento sobre las normas lingüísticas?
- Si se incluye el medio informático como recurso alfabetizador, ¿se incrementan las posibilidades lingüísticas y comunicativas del alumnado?

El desarrollo de este proceso de investigación se organiza en torno a la intervención educativa asumida por el Programa PROAI (Problemas en la Alfabetización Inicial), cuyo objetivo es el apoyo a la formación de lectores y escritores competentes en la población de niños que son identificados con problemas en su proceso de adquisición del lenguaje escrito por parte de sus docentes. Este Programa se desarrolla en quince escuelas públicas de la Comunidad de Madrid a lo largo de tres cursos escolares, permitiendo evaluar las transformaciones de la competencia en comunicación lingüística expresada por el alumnado incluido en la muestra, a través de sus producciones e interpretaciones de textos escritos, teniendo en cuenta su interacción con dos ejes contextuales:

- Las prácticas de lectura, escritura y conversación desarrolladas en las aulas analizadas: contextos en los que se usa la lengua escrita; y
- Los criterios de evaluación asumidos por el profesorado respecto a la diversidad del alumnado en transitar el proceso de aprendizaje del sistema de escritura y el de la lengua escrita en su totalidad.

En síntesis, el objeto de estudio de este proyecto de investigación se delimitó en el espacio que interrelaciona, por un lado, los aprendizajes del alumnado que presenta problemas en su proceso de alfabetización y, por otro, las prácticas de enseñanza del profesorado, a efectos de alcanzar los siguientes fines:

- apoyar la formación de lectores y escritores competentes en los alumnos con problemas en su alfabetización;
- evaluar transformaciones en la competencia en comunicación lingüística a través de sus producciones; y
- buscar ejes significativos (interrelacionados de forma sistémica) en los procesos de evaluación de la enseñanza y el aprendizaje del lenguaje escrito.

El diseño de investigación asumido, de corte etnográfico, ha permitido un acercamiento al aula, como contexto natural, para registrar mediante descripción densa (Geertz, 1992) los comportamientos, los aprendizajes, las intervenciones,

etcétera con las que interactúan todos los sujetos implicados (alumnado y profesorado) en la resolución de las propuestas de escritura y lectura presentadas desde el Programa PROAI. Una vez finalizado el período de intervención, se pudo disponer de una descripción densa en relación con los dos ejes que la investigación interrelacionó en el escenario de la problemática detectada:

- por un lado, el grupo seguido, con su correspondiente grupo control, para analizar las posibles transformaciones que pudieran presentar los niños en el desarrollo de sus capacidades lingüísticas y comunicativas;
- por otro, las posibilidades que la metodología y los criterios de evaluación asumidos por el profesorado y/o equipo de investigación ofrecen para el desarrollo de dichas capacidades.

Los datos obtenidos en este trabajo de campo y el seguimiento de casos, en interrelación con los registros que emergen de las sesiones de trabajo con el profesorado a fin de analizar las producciones infantiles, se analizan con el método comparativo constante (Glaser y Strauss, 1967). Este tratamiento sistémico de los datos registrados permite realizar las siguientes afirmaciones respecto a todos los niños identificados con problemas en su proceso de alfabetización que pasaron a formar parte de la muestra de esta investigación:

- Al inicio del programa se situaban en una etapa de conceptualización del sistema de escritura inferior a las expectativas de los maestros (no fonetizaban de acuerdo con el principio alfabético). Asimismo, todos mostraron una evolución al respecto, aunque condicionada por su nivel de autonomía en el papel de lector y/o escritor.
- Existe una tendencia en el profesorado a no identificar el nivel de conceptualización del sistema de escritura (Ferreiro y Teberosky, 1979; Ferreiro, 1986).
- El respeto de dicho proceso por parte del evaluador facilita el avance de los niños en este conocimiento convencional a causa del efecto positivo que provoca sentir aceptado su saber aún sin total dominio del código. Por contrapartida, no actuar en la zona de desarrollo real y la próxima de cada alumno o alumna con respecto al sistema de escritura, agudiza su inseguridad y, por ende, compromete su perfil de lector y escritor.
- Se percibe un cambio de actitud positivo hacia el acto de escribir y de leer en los niños que, no estando acostumbrados a usar este lenguaje con un conocimiento primitivo del sistema de escritura, se sienten "autorizados" a actuar a partir de lo que ellos comprenden e interpretan al respecto.
- Se pudo comprobar que, tanto con las producciones escritas de los niños que pertenecen al grupo de seguimiento como la de control, se pudo reconstruir un ejemplo de una parte del proceso de conceptualización del sistema de escritura, si bien las etapas que cubre una y otra muestra, obviamente, son distintas.
- La mayoría de las aulas en las que están incluidos, organizan los aprendizajes en torno a una variedad muy limitada de funciones del lenguaje: metalingüística, normativa e informativa.
- El ambiente alfabetizador de las aulas puede incidir en el desarrollo de capacidades lingüísticas, comunicativas, metacognitivas, enciclopédicas, etc. de los alumnos por la "invitación" que el mismo les hace, o no, a usar el lenguaje escrito. por tanto, la tendencia de estas aulas a reducir el tipo de textos (prioritariamente, a enumerativos y descriptivos en portadores de uso escolar) se traduce en bajas posibilidades para el desarrollo de dichas capacidades.

- La ausencia de variedad con relación a las funciones del lenguaje provoca en los niños cierta imposibilidad para descubrir el sentido de escribir y leer, y, por tanto, no convoca la necesidad de utilizar el lenguaje escrito como herramienta cultural.
- Cuando usan el lenguaje escrito (es decir, que tienen una inmersión en dicho lenguaje) aún sin disponer del dominio total del código convencional, tienen la posibilidad de desarrollar cada uno a su nivel distintas capacidades lingüísticas y comunicativas (dar coherencia a una trama textual, identificar características de los distintos discursos, interpretar el sentido de este lenguaje, etc.) prioritarias en el perfil del lector/escritor.
- A pesar de pertenecer a aulas con una reducida presencia del auténtico uso del lenguaje escrito, la mayoría del alumnado puede participar de propuestas de actos de lectura y escritura con intención comunicativa (durante el taller), si bien se encuentran trabados, principalmente en el comienzo de la actividad, para disponerse a actuar desde el rol de lector y escritor. Se infiere que esta última cuestión puede provocar un menor nivel en el desarrollo de sus capacidades respecto a su potencial.

Estas evidencias indican la conveniencia de legitimar el sentido de este estudio, principalmente en los aspectos que hacen referencia a la necesidad de innovar en los procesos de evaluación relacionados con la enseñanza y el aprendizaje inicial de la lengua escrita. Una innovación que se centre en la inclusión del tratamiento y la evaluación de aspectos sociolingüísticos y comunicativos en los procesos de enseñanza, como los de corte socio-emocional que están implicados en los procesos de autonomía frente a los actos de lectura y escritura. Es decir, una innovación que permita que, ante todo el alumnado que atraviesa sus primeros años de escolaridad, independientemente del ritmo, se pueda contestar afirmativamente a las preguntas que Donald H. Graves (1997) plantea como condiciones para aprender:

- *¿Se ven los niños a sí mismos como escritores/lectores?*
- *¿Usan la lectura y la escritura para aprender cosas nuevas?*
- *¿Encaran los niños actividades de lectura y escritura por su propia cuenta?*
- *¿Toman la iniciativa de compartir sus lecturas y sus escritos con los demás?*
- *¿Tienen planes sobre cuál será la próxima cosa que lean/escriban o aprendan?*
- *¿Los niños leen y escriben de maneras variadas?*
- *¿Tienen conocimientos específicos acerca de diferentes áreas o modos de expresión?*

3. Conclusiones de la presentación

Atendiendo a la información registrada durante los procesos de investigación realizados durante los últimos años, los miembros del Grupo de Investigación han tenido la oportunidad de elaborar una serie de “impresiones”, “intuiciones”, “dudas”, etcétera, respecto a si las propuestas didácticas en ámbito escolar -en tanto acciones del lenguaje producidas para provocar determinados efectos en la mente del otro a través de un proceso de elaboración- consiguen, o no, los objetivos didácticos y curriculares que se proponen los docentes que las indican. Más aún, dudas respecto a si las acciones verbales que generan dichas consignas generan las condiciones para que el alumnado desarrolle las competencias pretendidas según la etapa educativa de que se trate. Es decir, todas estas impresiones, dudas, etcétera, retroalimentan, cual hipótesis, las próximas actuaciones del Proyecto de Investigación del Grupo: la necesidad de indagar en esta ámbito para registrar un “mapa” al respecto que, permita revisar, desde la perspectiva de la inclusión escolar, la relación entre la actividad verbal que propician las consignas de enseñanza con las condiciones idóneas para que se desarrollen determinadas competencias. Interesa de manera destacada, según se ha expresado en párrafos anteriores, el desarrollo de las competencias lingüísticas y comunicativas. En todo caso, cabe aclarar que estas hipótesis son tratadas desde una perspectiva metodología interpretativa, es decir, cumplen un papel orientativo de los pasos a dar durante los siguientes proyectos, permiten su reformulación acorde con los resultados parciales registrados, retroalimentan la discusión en torno a los aportes del estudio de campo y, en ningún caso, responden a los objetivos de una paradigma de investigación tecnocrático.

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À Volta do Conto Literário: reflectir e agir.

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Nos tempos cada vez mais congestionados que nos esperam, a necessidade de literatura deverá apontar para a máxima concentração da poesia e do pensamento.

Italo Calvino, *Seis Propostas para o Próximo Milénio*

Chego, agora, ao inefável centro do meu relato; começa aqui o meu desespero de escritor. Toda a linguagem é um alfabeto de símbolos cujo exercício pressupõe um passado que os interlocutores compartilham; como transmitir aos outros o infinito Aleph, que a minha tímida memória mal abarca.

Jorge Luis Borges, *O Aleph*

A presente reflexão inscreve-se num trabalho mais longo, apresentado no âmbito do Seminário *Ensino da Literatura Portuguesa*, do Programa de Doutoramento em Literatura Portuguesa da FLUC, que tinha por objectivo perceber qual a importância dada ao conto literário na escola, nomeadamente no 9º e 10º anos.

Tomámos como referência a leitura do conto literário no nosso contexto de trabalho, o Colégio de S. Teotónio, em Coimbra. Guiava-nos a ideia de que, reflectir sobre as abordagens do objecto em questão, poderia clarificar processos, metodologias, melhorar práticas. Pretendíamos, pois, agir no nosso contexto em dupla direcção: da prática para a teoria e vice-versa.

As hipóteses que nos conduzem são globalmente três. O conto literário é relevante no ensino que se faz da literatura, na transição do Ensino Básico para o Ensino Secundário? Como é que este género narrativo se plasma nos discursos da escola, instituintes e constituintes? Que reflexões sobre novas perspectivas e novas propostas na leccionação do conto literário?

A nossa prática tem-nos ensinado que, pelas suas características, o conto literário é um caminho para a promoção do gosto de ler e da entrada na literatura. Ler e ensinar a ler é também ensinar a pensar, a adivinhar, a desenvolver o pensamento divergente e, nesta perspectiva, consideramos que as contribuições teóricas da psicologia cognitivista que demonstram a leitura como um processo complexo feito de avanços e recuos e de permanentes inferências são indispensáveis e muito produtivas para o trabalho de leitura do conto literário na sala de aula¹.

Nenhum dos discursos produzidos para a escola e na escola é inocente, todos têm intencionalidades, todos revelam muito sobre quem os produz e utiliza. O

modo como estes discursos nos devolvem o conto possibilita-nos também um olhar sobre o papel que é conferido dentro do sistema ao conto literário, na transição do último ciclo do Ensino Básico para o primeiro ano do Ensino Secundário. Vejamos, então, qual o lugar do conto, no que nos é dado observar, programas, manuais, reflexões de professores e de alunos.

A ligação existente entre os programas de 9º ano e de 10º ano, neste momento, é o que poderíamos chamar uma ligação perigosa. De facto, se confrontarmos os dois programas, verificamos que há uma linguagem descontínua que se liga com contextos de produção discursiva e fundamentação ideológica variados. Se o programa de 9º ano apresenta uma estabilidade de quase quinze anos e está, neste momento, em fase de reformulação, o mesmo não se pode dizer do programa de 10º ano, que entrou em vigor unicamente em 2001. O peso do ensino virado para competências faz-se sentir de forma mais marcada no programa de secundário. O programa de 9º ano centra-se muito em conteúdos, ainda que a noção de competências esteja já subjacente na enunciação de processos de operacionalização que acompanham a enumeração de conteúdos e que pressupõem, ao mesmo tempo, estratégias a concretizar no espaço da sala de aula. A unir os programas, o privilégio conferido ao aluno como centro do processo ensino-aprendizagem.

O programa de 9º ano ainda em vigor sugere para leitura orientada (a que é dirigida para a interpretação de textos de acordo com a sua inclusão em modos e géneros, e que decorre, portanto, da operacionalização de metalinguagens específicas) as seguintes obras, dos seguintes autores: *Davam Grandes Passeios aos Domingos*, de José Régio; *Contos*, de Vergílio Ferreira; *Dia Cinzento e outros contos*, de Mário Dionísio; *Contos*, de Eça de Queirós. Os conteúdos enunciados revelam uma forte contribuição da narratologia, remetendo para um tratamento preferencial das categorias da narrativa (Programa, pp. 24 –27) – *acção, relevância dos acontecimentos; ordenação dos acontecimentos e ordenação da narrativa; espaço; tempo; personagens; retrato físico; sentimentos; comportamentos e linguagem; modos de caracterização – directa e indirecta; narrador: presente na acção, ausente da acção; subjectivo ou objectivo; modos de representação do discurso: narração, descrição, diálogo, monólogo* – e inscrevem-se ao serviço de objectivos gerais como:

* *Desenvolver a competência de Leitura: interagir com o universo textual, a partir da sua experiência e conhecimento do mundo e da sua competência linguística; apropriar-se de estratégias para a construção de sentidos;*

* *Aprofundar o gosto pessoal pela leitura;*

* *Expressar reacções subjectivas de leitor nos actos de recitar, recriar ou dramatizar;*

** Interpretar linguagens de natureza icónica e simbólica;*

** Apreender criticamente o significado e a intencionalidade de mensagens em discursos variados (Programa, pp. 24 –27).*

Mais do que a lista de contos e de autores sugeridos, parece-me importante salientar o peso da narratologia que, no discurso instituinte, surge como uma dominante na enumeração de conteúdos, dentro do domínio Ler e da tipologia Leitura Orientada. Associada a esta evidência destaco também a afirmação de que a leitura orientada deve ser mediada pelo professor e responder ao objectivo de promover o gosto, o prazer pela leitura.

Se avançarmos na análise e nos detivermos nos processos de operacionalização, verificamos que apontam para uma diversidade de estratégias complementares que “possibilitem a construção de sentidos pela assunção de percursos pedagógicos variados” (Programa, pp. 24 –27).

Curiosamente, também a estilística tem um peso na abordagem da competência da Leitura que não só a do conto literário. Não há no programa qualquer referência explícita ao conceito de Conto Literário, este surge implícito na enumeração de obras propostas para leitura e que serão objecto da escolha dos autores de manuais escolares e dos professores. Competirá, pois, aos autores dos manuais explorar ou não este conceito e aos professores, na sala de aula, dele retirar partido prático.

A introdução do programa de Português do Ensino Secundário em vigor, homologado em 2001/2002, explicita uma declaração de intenções que me parece importante salientar desde início e passo a citar:

“O programa de Português valoriza o exercício do **pensamento reflexivo** pela importância de que se reveste no **desenvolvimento de valores, capacidades e competências** decorrentes do processo de ensino formal, atribuindo à **escola a função de incrementar a capacidade de compreensão e expressão oral e escrita do aluno.**” (Programa de Português, Ensino Secundário, 2001/02; pp. 2-3).²

Saliente-se também, no capítulo 2, Apresentação do Programa, os parágrafos relativos à leitura e passamos a citar:

“No âmbito da leitura, promove-se o acesso a **textos de várias tipologias**, preferencialmente relacionados com a **área de formação** ou com o **interesse dos alunos**, bem como a textos dos domínios transaccional e educativo, que contribuem para a formação da cidadania.

A leitura do texto literário deverá ser estimulada na medida em que contribui decisivamente para o **desenvolvimento de uma cultura geral mais ampla**, integrando as **dimensões humanista, social e artística**, e permite acentuar a **relevância da linguagem literária na exploração das potencialidades da língua**. Nesse sentido, são seleccionados para **leitura obrigatória autores/textos de reconhecido mérito literário** que garantam o acesso a um **capital cultural comum**. O convívio com os textos literários acontecerá também quando se puserem em prática **contratos de leitura** a

estabelecer entre professor e alunos.” (Programa de Português, Ensino Secundário, 2001/02; p. 5)

Finalmente, acentuo o parágrafo de fecho:

“**Autonomia e responsabilidade** são indissociáveis neste programa e podem conduzir a uma **dinâmica inovadora e participada**, no sentido da procura de **respostas diversificadas** para os desafios que se colocam a todos, professores e alunos.” (id. lb.)

Serão estas as linhas gerais que deverão conduzir o professor na abordagem do texto literário em geral e do conto literário em particular, bem como de todas as outras competências nucleares propostas pelo documento regulador em análise.

Dos objectivos enunciados no texto programático, os que mais directamente se relacionam com a leitura e se podem plasmar no trabalho com o conto são :

* “Desenvolver o gosto pela leitura dos textos de literatura em língua portuguesa e da literatura universal, como forma de descobrir a relevância da linguagem literária na exploração das potencialidades da língua e de ampliar o conhecimento do mundo,”

* “Desenvolver capacidades de compreensão e de interpretação de textos/discursos com forte dimensão simbólica, onde predominam efeitos estéticos e retóricos, nomeadamente os textos literários, mas também os do domínio da publicidade e da informação mediática.” (idem, p. 7).

O texto propõe conteúdos processuais no domínio da leitura (Pré-leitura; Leitura e Pós-leitura) e estratégias de leitura que se organizam do mais geral para o mais pormenorizado, evoluindo no sentido dos níveis cognitivos mais simples para os mais complexos (leitura global, leitura selectiva e leitura analítica e crítica) (Idem, p. 12) E, na rubrica **Textos narrativos e descritivos**, considera-se a **Leitura literária de contos e novelas de autores do século XX da literatura Portuguesa e da literatura universal** (Idem, p. 12).

Acentua-se a novidade que é a abertura à abordagem de contos da literatura universal, patente na indicação de selecção de dois contos/novelas, um/uma de literatura portuguesa/literaturas de língua portuguesa e um/uma de literatura universal. Refira-se ainda a expressão “ literaturas de língua portuguesa” numa clara alusão à leitura de textos produzidos para além do espaço nacional, noutros espaços identitários que utilizam a língua portuguesa e que constituem factor de enriquecimento da nossa cultura de diáspora. Esta abertura é também uma decisão clara de educar para uma cidadania global e de encarar a literatura nas suas múltiplas realizações da língua e na sua vertente universalista, proporcionada por um imaginário³ e por uma perspectiva ética e estética que ganham valor antropológico.

Demonstrando algum cuidado pela regulação do processo de ensino-aprendizagem e assumindo-se como um guia para a leccionação, o programa propõe, para cada ano, sequências de ensino-aprendizagem onde sobressaem os

conteúdos processuais e os conteúdos declarativos. Os conteúdos declarativos sugeridos para a sequência de ensino aprendizagem centrada na leccionação do conto são – modo/género; organização do texto; ordenação da narrativa; construção dos sentidos (Idem, p. 36). A sequência de ensino-aprendizagem onde se prevê a leccionação do conto é a Sequência 5, correspondendo a um momento de leccionação já mais para o final do ano lectivo. De salientar que estes quadros que o programa sugere relativamente às sequências de ensino-aprendizagem, ao nível do 10º ano, são instrumentos de regulação da gestão do programa, dando já ao professor indicações muito estruturadas de leccionação e actuando na sua função reguladora de uma forma muito mais evidente do que as indicações programáticas do Ensino Básico.

Decorrentes de leituras dos programas, bem como das influências que o poder editorial exerce em sede pedagógica, os Manuais escolares podem ser encarados como subjectividades, discursos pessoais que se sustentam em crenças, operacionalizando as linhas de acção que o poder político e a sua vertente ideológica presente nos textos programáticos propõe para a tarefa de ensinar uma dada disciplina. Remetendo sempre para teorias, metodologias, práticas, que constituem valores para os autores, os manuais escolares são um instrumento privilegiado pelos professores para o trabalho com as turmas e os alunos. Muitas das vezes, o Manual é mesmo encarado como uma leitura única e inquestionável do Programa. A sua escolha e utilização são, pois, de uma enorme responsabilidade. Assim, tentámos observar manuais, para daí tirar conclusões no que ao conto diz respeito. Centrámos-nos no Manual com o qual trabalhamos no Colégio⁴ e em vários Manuais propostos para o 10º Ano⁵. Não iremos aqui apresentar as conclusões dessa nossa análise que nos permitiu concluir que os manuais foram obviamente construídos a partir dos programas plasmando, pois, as diferenças que atrás mencionámos entre o 9º e o 10º ano.

Para perceber qual a sensibilidade de professores e alunos face ao objecto em análise elaborámos dois questionários anónimos, um destinado a alunos e o outro a professores.

Passámos o questionário a seis dos sete colegas de grupo. Todos os professores a quem foram entregues os inquéritos responderam, estando previamente informados do âmbito do trabalho. O único professor que não respondeu não teve acesso ao questionário por não se encontrar na escola no momento da sua aplicação.

Quanto aos alunos, o inquérito foi preenchido por duas das três turmas de nono ano e pelas três turmas de décimo ano que, na disciplina de Português,

funcionam como um só grupo. Foram, então, inquiridos 25 alunos de 10º ano e 28 de 9º ano.

Os nossos objectivos prendiam-se com a necessidade de perceber qual a adesão dos alunos à leitura dos contos, qual a percepção que têm das estratégias utilizadas e das actividades desenvolvidas na leccionação do conto, qual a consciência que revelam do que é o conto literário e que sugestões têm a fazer para novas maneiras de leccionar o conto. Queríamos ainda verificar que contos haviam lido, se tinham lido contos para além do programa/manual e a consciência que detinham do que os prende à leitura do conto.

Ao escolher o 9º e o 10º anos pretendia ainda reflectir sobre a evolução do discurso dos alunos no seu conhecimento teórico do que é o conto, bem como a sua adesão a novas propostas de metalinguagem e metodologias propostas pelos programas de Secundário.

A análise das respostas dadas por alunos e professores permitiu uma recolha de dados que nos parece bastante interessante para fundar um trabalho de reflexão conjunta e de reformulação de práticas e metodologias relativamente à leccionação do conto literário. Iniciar processos de interacção que permitam refazer percursos e trabalhar para uma melhoria de resultados é o nosso propósito como escola que trabalha para a excelência, o que só pode acontecer quando existir capacidade de auto-avaliação e reflexão crítica. Das respostas dadas por alunos e professores depreende-se que o conto tem o seu lugar assegurado e reconhecido, que a estabilidade do corpo docente, bem como a sua qualificação científica e pedagógica é uma mais-valia, que o seu empenhamento em processos auto-reflexivos e que exijam uma dinâmica de grupo é uma realidade (bastaria para isso interpretar os 100% de adesão ao preenchimento do inquérito, o modo como essas respostas foram dadas em tempo útil, numa altura do ano lectivo em que todos nós nos confrontávamos com múltiplas tarefas, muitas delas de avaliação) e que os próprios alunos, quer os de 9º ano, quer os de 10º ano, reconhecem o potencial pedagógico do conto literário, herdeiro do conto popular em muitas das suas características estruturais e discursivas, herdeiro certamente do conto popular na sua propensão ética e pedagógica.

Deste quadro geral poderíamos concluir que está tudo bem e não há mais nada a fazer. Não será esta a nossa postura. Aspectos há que sentimos poder melhorar e relativamente aos quais as sugestões dos alunos são também pistas de flagrante utilidade.

Se a estabilidade ou as estabilidades podem ser encaradas como aspectos muito positivos, elas também podem ter a sua face obscura, dificultando um trabalho de recriação, fechando-nos em modelos que continuamos a considerar

como válidos mas que constituem obstáculo ao diálogo produtivo com os nossos alunos, não nos conduzindo ao querer fazer diferente, fazendo-nos ler, ano após ano, os mesmos autores, os mesmos contos, para alunos diferentes.

Assim, observando os textos – contos referidos por alunos e professores, verificamos que são bastante estáveis e que se, no 10º ano, o leque é mais diversificado e abrangente, tal facto deve-se não à acção dos professores mas à dinâmica das propostas do Programa. Este facto deve conduzir-nos a uma reflexão: a variedade dos contos, dos seus autores e das culturas a que estão ligados é uma mais-valia no mundo em que vivemos, a leitura plural, dinâmica e conciliadora de objectivos diversos, é também um aspecto positivo a fazer entrar no território da leccionação do conto. Há que abrir fronteiras: escolher criteriosamente autores e contos de acordo com temas do interesse dos alunos, não nos esquecendo que o cânone se abriu, tal como o mundo, à globalização e que essa abertura pode ser muito motivadora para os nossos alunos. Explorar, então, as diferenças sem desprimorar os autores da nossa cultura e ainda aqui juntar os clássicos e os contemporâneos, permitindo aos alunos que também eles falem das suas leituras e das suas escolhas pode ser aliciante no trabalho com o conto. Apostar também no trabalho com as novas tecnologias e na exploração de espaços de publicação inovadores, como é o caso da blogosfera, pode também ser um caminho para ir ao encontro das propostas dos alunos que exigem de nós professores uma actualização permanente e uma dinâmica constante.

Por outro lado, das respostas dadas pelos alunos depreende-se também que as estratégias de trabalho mais baseadas na interacção do grupo deverão ser reforçadas, bem como a ênfase nas actividades de oralidade. Nota-se ainda que há uma evolução na consciência genológica do que é o conto do 9º ano para o 10º, o que advém claramente de um trabalho, que é feito neste estabelecimento de ensino, em espiral, de forma gradual, mas em diálogo permanente, entre os intervenientes na condução do processo ensino-aprendizagem nos diferentes anos, dos diferentes ciclos. Note-se ainda que a variedade de autores estudados no 10º ano, a diferença entre as suas culturas de origem, bem como o estilo com que escrevem são factores determinantes para o gosto que os alunos revelam pela sua leitura. Saliente-se também que do 9º para o 10º ano se verifica uma evolução notória na capacidade dos alunos produzirem discurso e darem também a sua opinião. Pensamos que isso advém de um acréscimo de situações de avaliação formativa, mas também da introdução de instrumentos de trabalhos e de estratégias que desenvolveram a capacidade de ler mais, ler melhor e comunicar mais oralmente sobre o que se leu. Parece-nos pois claro que o reforço da oralidade mais consciente de determinados métodos e técnicas poderá também ser um

caminho para uma melhoria ao nível das competências de expressão mas também de compreensão.

Finalmente, gostaria de reforçar o peso que é atribuído pelos alunos ao conto como um texto que transmite valores e que pode ter uma moral, indício claro de que este é um caminho a percorrer - o trabalho com o conto na sua vertente de educação para valores e para uma cidadania que é hoje muito mais universal, não deixando de ser nacional. De facto, tanto os alunos de 9º ano como os de 10º ano afirmam, nas definições que dão de conto, o seu valor ético, demonstrando claramente que o consideram um herdeiro da funcionalidade pedagógica dos contos tradicionais com uma inserção pragmática totalmente diferente.

Apostar, então, em práticas de leitura mais dinâmicas, mais centradas na voz, dando conta da experiência intimista que a narração oral de contos configurava no passado, numa palavra, tornar o conto mais teatral, talvez seja também um caminho, uma solução para a captação do universo escolar para o interesse da leitura literária do conto, em particular, e de outros géneros literários, em geral, seguindo as crenças de Antoine Compagnon:

La littérature n'est pas seule, mais elle est plus attentive que l'image et plus efficace que le document et cela suffit à garantir sa valeur pérenne : elle est *La vie mode d'emploi*, suivant le titre impeccable de Georges Perec. (...) la lecture n'est pas non plus toujours un acte solitaire. Il se peut même qu'elle devienne moins silencieuse qu'au siècle dernier et qu'elle se fasse plus active, plus physique, plus théâtrale (2007: 74-75)

Façamos então uma listagem de comportamentos para uma melhoria e no início do ano escolhemos algumas como metas a atingir:

1. Reflectir individualmente e em grupo sobre novas abordagens do processo de leitura, com relevo para as inferências e para a técnica de questionário oral;
2. Integrar novas metodologias com recurso às novas tecnologias e às possibilidades de interacção proporcionadas pelo espaço de informação/comunicação que é a Internet.
3. Integrar nas práticas lectivas algumas das sugestões dadas pelos alunos, nomeadamente aquelas que esclarecem quanto aos processos de selecção dos textos a trabalhar.
4. Explorar algumas das sugestões dadas pelos programas quanto à leitura autónoma, nomeadamente o contrato de leitura/ projecto de leitura;
5. Valorizar competências que interajam com a leitura, nomeadamente ao nível da oralidade e da escrita;
6. Concretizar actividades interpretativas mais centradas nos valores, na mensagem e na simbologia;
7. Explorar o universo semântico dos contos pela descodificação da linguagem literária em todo o seu potencial significativo;
8. Aproveitar a novidade que é a inserção, ao nível de 10º ano, da literatura de expressão portuguesa e da literatura universal, projectando-as, porque não, noutros níveis de ensino em que não são contempladas;
9. Desenvolver trabalho cooperativo na sala de aula e também ao nível do grupo de professores;

10. Fazer das boas práticas uma dinâmica; dar a conhecer à comunidade educativa essas práticas e também as leituras realizadas pelos alunos (através do jornal on-line; através do Jornal do Colégio...);

11. Dinamizar actividades, ao nível da pré-leitura, que constituam motivação para essa tarefa árdua que é a da construção de sentidos, pela leitura de outros documentos, nomeadamente icónicos (imagens; quadros; filmes), em qualquer nível de ensino.

12. Sentir os processos de auto-formação e estudo como necessidades absolutas.

Acreditemos em nós como indivíduos e na nossa profissão como uma vocação, fazendo nossas as palavras de Steiner: “As lições dos Mestres” poderão sobreviver aos ataques? Creio que sim, ainda que seja sob formas imprevisíveis. Creio que é necessário que sobrevivam. *A libido sciendi*, a sede de conhecimento, a necessidade profunda de compreender estão inscritas no que de melhor têm os homens e as mulheres. Tal como a vocação do professor. Não há ofício mais privilegiado. Despertar noutro ser humano poderes e sonhos além dos seus; induzir nos outros um amor por aquilo que amamos; fazer do seu presente interior, o seu futuro: eis uma tripla aventura como nenhuma outra.”¹

Notas

¹ Este enquadramento está fundamentado em Mello (1998). Leia-se sobretudo, a este respeito, o Capítulo 3 – “A Integração de Saberes no Ensino da Literatura: Modos e Géneros Literários”. Para além da profunda contribuição de natureza teórica que a obra nos fornece, tem também a vantagem de decorrer de um trabalho feito a partir do terreno de observação da prática pedagógica, o que vem ilustrar as potencialidades que uma dinâmica de diálogos entre os diferentes níveis de ensino pode promover. Saliente-se ainda a contribuição da mesma professora e investigadora no domínio da área da educação para os valores e pelos valores, com os artigos “Saberes, Competências e valores: subsídios para a Didáctica da Leitura do Texto Literário” e “Leitura e memória literária”, e na área da leitura “Paradigmas literários e ensino da literatura, hoje”. Finalmente, cumpre referir outras contribuições teóricas nos domínios da leitura que constituem referências para a compreensão das inferências e da leitura como processo complexo. Estamos a referir-nos às contribuições teóricas de Michel Otten e de Jocelyne Giasson, por nós referidas na Bibliografia final.

² Programa de Português, Ensino Secundário, 2001/02; pp. 2-3. Os destaques a negrito são da minha responsabilidade e correspondem ao que considero palavras chave para a actuação do professor de Português na sua prática lectiva, determinando escolhas e perspectivas.

³ Utilizamos a expressão de acordo com a fundamentação teórica apresentada por Carlos Mendes de Sousa no *Verbetes da Biblos* (vol. 2) com essa mesma entrada e do qual salientamos: “No domínio dos estudos literários, destaca-se uma acepção mais precisa que se reporta ao campo antropológico da imagem e é devedora da chamada antropologia do Imaginário, particularmente associada ao nome de Gilbert Durand (...) Nesta perspectiva pode definir-se o I. como o repositório de imagens que em várias civilizações se congregam em torno de determinados eixos arquetípicos comuns. Nas palavras de Gilbert Durand «O conjunto de imagens e de relações de imagens que constitui o capital pensado do *homo sapiens* – [...] o grande denominador fundamental onde vêm dispor-se todos os procedimentos do pensamento humano.». O projecto epistemológico de Gilbert Durand, em grande medida, apoia-se nos ensinamentos de Gaston Bachelard e, em concreto, na sua fenomenologia do poético. Na origem desta encontra-se a imagem que é concebida como «obra pura da imaginação absoluta». (...)”

⁴ O Manual é o *Focus*, cujos autores são Ida Lisa Nina Ferreira, Maria de Fátima Lopes e Roberto Mendes, editado pela Santillana.

⁵ Observámos três manuais de três editoras diferentes, sendo que um deles é o adoptado pelo Colégio: *Novo ser em Português*, da Areal, cujos autores são Artur Veríssimo, Graça Viana, Lurdes Repolho e Manuela Espadinha; *Expressões*, Porto Editora, da autoria de Pedro Silva, Elsa Cardoso,

¹ STEINER, George, *As Lições dos Mestres*, Gradiva, 2005.

Rita Correia e Sónia Costa e *A Arte das Palavras*, editado pela Santillana, que tem por autores Hilário Pimenta e Vasco Moreira. Este último Manual é o adaptado no Colégio onde leccionamos.

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A presença da Biblioteca Escolar na prática pedagógica dos professores da EB 2,3/S Aquilino Ribeiro

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O tema da presente comunicação é a presença da biblioteca escolar na prática pedagógica dos professores da escola onde trabalho. A democratização do ensino ao mesmo tempo que criou uma escola socialmente heterógenea conduziu a processos de ensino massificados que o sistema educativo actual se esforça por combater. Enquanto professora em plena Sociedade da Informação estou convicta que a biblioteca escolar deve desempenhar um papel importante no desenvolvimento do currículo e no processo de ensino-aprendizagem. A biblioteca contribui para o aumento do sucesso educativo, promove a competência leitora e permite o acesso à Cultura e Informação a todos os alunos. O relatório “Lançar a Rede de Bibliotecas Escolares”, publicado em 1996, analisa a situação das bibliotecas escolares à data da sua elaboração e define as bases e os princípios gerais para a sua constituição e para o seu funcionamento. Na sequência da publicação deste documento surge o Programa de Rede de Bibliotecas Escolares. Actualmente a imagem da biblioteca escolar deixou de estar relacionada com a de uma sala com armários de livros, fechados à chave. Hoje ela está concebida num espaço físico atraente, organizado de maneira diferente, permitindo o livre acesso aos documentos, onde é possível ler uma revista ou um jornal, ouvir um CD, ver um filme ou navegar na Internet. Ela é um centro de recursos educativos, um verdadeiro espaço de aprendizagem. Os nossos alunos chamam-lhe BECRÉ.

De todos os autores consultados para fazer este estudo, considero que há nomes incontornáveis para a temática em causa: Glória Bastos, Ana Benavente, Jean Brown, José António Calixto; Rui Canário; Ken Haycock; Ross Todd; Keith Lance e, claro, não poderia deixar de mencionar o Manifesto da Biblioteca Escolar publicado pela Unesco em 1999.

Enquanto professora da escola em estudo e fazendo parte da equipa dinamizadora da Biblioteca, pude constatar que, ao contrário dos alunos; os professores recorriam pouco à biblioteca, muitos desconheciam o fundo documental existente para a sua disciplina, não tirando proveito dos recursos aí existentes. Apesar de alguns solicitarem a biblioteca para aulas, não havia uma planificação prévia da actividade com a equipa da biblioteca. Também pudemos observar que os

trabalhos de pesquisa realizados pelos alunos se limitavam, muitas vezes, a impressões de páginas retiradas de um qualquer sítio da Internet. Foi a partir destas constatações que desenvolvemos um estudo de caso que serviu de base a esta comunicação.

A recolha de dados foi feita através de um inquérito por questionário e com ele visámos essencialmente fazer uma descrição da situação identificada.

O questionário foi distribuído a 90 professores dos 110 que compunham o corpo docente da escola. A taxa de retorno situou-se nos 48%. Os docentes que responderam representam 43% do total de professores da escola. Tinham idades compreendidas entre os 26 e os 55 anos, uma situação profissional estável, vários anos de experiência profissional no ensino básico e secundário e detinham, maioritariamente, o grau de licenciatura (81%). A maior parte dos inquiridos leccionava duas ou mais disciplinas e distribuía-se pelos vários anos de escolaridade. Assim não podemos dizer que houvesse um ano como sendo o mais representado na actividade docente dos inquiridos.

Ao iniciarmos este estudo previmos que os dados a recolher nos dariam respostas que intuitivamente já dispúnhamos. Perante os resultados obtidos penso que posso afirmar que parece existir uma teorização da ideia da importância da biblioteca escolar, que não se vê reflectida na prática pedagógica dos docentes. Também as percepções pouco favoráveis que recolhemos quanto ao trabalho colaborativo alertam-nos para a necessidade de promover uma reflexão sobre as práticas dos docentes em questão de modo a proporcionarem aos alunos, “experiências de aprendizagem significativas” consubstanciadas, por exemplo, no ensino das competências da literacia da informação.

Só a título de curiosidade cerca de 42% dos inquiridos manifestou discordância para com a afirmação “o coordenador da biblioteca escolar deve ser o principal responsável pelo ensino das competências de investigação aos alunos” e nas afirmações que estavam relacionadas com a planificação, leccionação e avaliação conjunta (professor e coordenador) de unidades didácticas que exigissem pesquisa por parte dos alunos, os professores maioritariamente discordaram desta possibilidade.

Apurámos também que os professores encaram como principal facto dificultador de recurso à biblioteca a ausência de competências dos alunos para realizarem trabalhos de pesquisa, apesar da incongruência verificada, os professores sentem a necessidade do ensino dessa competência.

A concepção de professor bibliotecário está pois centrada no seu papel de mediador, na procura de materiais adequados às aulas e no apoio aos alunos nas tarefas que lhes são dadas para desenvolver na biblioteca.

Não posso deixar de referir que os resultados obtidos neste estudo encontram-se em consonância com os outros trabalhos de investigação que consultei.

Jean Brown diz que a importância da biblioteca numa escola depende daquilo que os professores fazem efectivamente nas salas de aula. Os professores que se sentem confortáveis a trabalhar com os manuais escolares e com as fichas de trabalho, não necessitarão de utilizar os recursos que a biblioteca escolar põe à sua disposição. Por outro lado, este estudo serviu para nos alertar, enquanto equipa dinamizadora de uma biblioteca escolar que existia um problema de gestão que urgia corrigir.

Quando os docentes afirmavam que não conheciam os objectivos da biblioteca escolar, quando afirmavam desconhecer os documentos aí existentes, e quando afirmavam desconhecer as funções de um professor bibliotecário, demonstrou que também nós não tínhamos sido capazes de desempenhar a nossa tarefa.

Acreditamos porém que este pequeno estudo constituiu um meio de conduzir os professores da amostra, aquando do preenchimento do inquérito, a uma reflexão em torno da integração dos recursos da biblioteca escolar na área curricular.

Este estudo foi feito no ano lectivo transacto (2007-2008) e este ano tentámos levar a biblioteca à sala de aula, fazendo a ponte, ainda que pontualmente com os professores curriculares, tendo sempre subjacente que a biblioteca escolar pode e deve assumir o papel que lhe cabe na formação de leitores, num trabalho desenvolvido não apenas na biblioteca ou pelo professor bibliotecário, mas também na sala de aula e em colaboração com os restantes professores e outros intervenientes ligados à leitura.

São apresentadas em seguida 3 das actividades desenvolvidas:

8.30, acordar para a leitura

Realizada durante uma semana, mais propriamente na “Semana da Leitura”.

Consistia na leitura aos alunos de excertos de livros ou de pequenos textos ao primeiro tempo da manhã. Estes foram seleccionados pela equipa e colocados no livro de ponto, de modo a que todas as manhãs houvesse um texto diferente para ser lido. Conseguiu-se assim envolver bastantes professores do 2º e do 3º ciclo, independentemente da área disciplinar a que pertenciam. Leria o texto quem tivesse a turma ao 1º tempo, desmistificando um pouco a ideia que a leitura é para os professores de Língua Portuguesa.

“Histórias tecidas no fio da memória”

Decorreu durante 3 semanas em sala de aula. Uma contadora de histórias deslocou-se à sala de cada uma das 11 turmas do 2º ciclo. Foi feita a divulgação das histórias do nosso património oral e proporcionou aos professores de Língua Portuguesa a leccionação de conteúdos curriculares relacionados com a narrativa e não só. A contadora entregou depois vários inícios de histórias para que estes pudessem ser continuados e finalizados pelas várias turmas, com o intuito de vir depois a recolher as narrativas elaboradas pelos alunos.

“Leituras à sobremesa”

Realizada ao longo do ano, uma vez por semana, no espaço da biblioteca, decorrendo no período da hora de almoço dos alunos, durante 20 minutos.

Ouvir ler era o objectivo inicial. Nas primeiras sessões era apenas eu que lia, à medida que as sessões se foram sucedendo, passaram a fazer leitura a par e a ocuparem o meu lugar, lendo uns para os outros. Os livros eram trazidos por mim, não existiam na biblioteca; primeiro porque a colecção infanto-juvenil era praticamente inexistente, a escola começou por ser secundária e não possui uma colecção adequada à faixa etária aos frequentadores da BECRE (2º ciclo maioritariamente); em segundo lugar porque me interessava fazer a divulgação de livros e fomentar a discussão entre eles, fui emprestando alguns deles para levarem para casa e no final, falavam do que tinham ou não tinham gostado, sem fichas de leitura, ler apenas pelo prazer de ler. O grupo não era fixo, não havia inscrições, bastava apenas aparecerem à hora da actividade. Conseguiu-se assim quase sem querer organizar uma pequena comunidade de leitores. Tenho a dizer que esta foi uma experiência muito gratificante.

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Leitura literária: uma análise das práticas escolares

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1. Introdução

Sabe-se que antes do século XIX dissociava-se na escola as atividades de leitura e escrita. À escola cabia a responsabilidade de ensinar as duas habilidades, mas a preocupação com a leitura, nesse caso, limitava-se a desenvolver no aluno a capacidade de decifrar letras e não a capacidade de ler o sentido dos textos. A partir do século XIX, já encontramos alguns documentos que evidenciam a preocupação com uma outra abordagem da leitura, que passa a ser vista como um processo de compreensão mais abrangente.

No Brasil, segundo Regina Zilbermann (1996), a partir de 1931, O Ministério da Educação apresenta os programas do curso fundamental do ensino secundário fixando os objetivos e conteúdos para a matéria denominada Português, que deveria habilitar o aluno a “expressar-se corretamente, comunicando-lhe o gosto da leitura dos bons escritores e ministrando-lhes o cabedal indispensável à formação do seu espírito bem como a sua educação literária” (p.148). Assim sendo, cabe à escola transformar o aluno em leitor e a leitura passa a ser um instrumento essencial para o aprendizado. Como bem lembrou a autora acima citada: “A leitura constitui elemento fundamental na estruturação do ensino brasileiro porque forma sua base: está no começo da aprendizagem e conduz a outras etapas do conhecimento” (Zilbermann, 1996, p. 150).

A atualidade, porém, nos mostra que ainda há uma longa distância entre os objetivos propostos pelo Ministério da Educação no início do século passado e a realidade das escolas brasileiras, pois a prática da leitura continua sendo um desafio para professores e educadores, sobretudo quando se trata da leitura de textos literários. É ponto comum, no discurso daqueles que atuam na escola, a falta de interesse dos alunos pela leitura, sobretudo pela leitura literária. E um dos responsáveis por essa falta de interesse é o próprio professor, pois em sala de aula a leitura é, na maioria das vezes, imposta e dissociada da realidade do aluno, o que acaba por afastá-lo do livro. Esses, porém, não são os únicos fatores responsáveis

pelo desinteresse pela leitura. Há que se levar em conta, ainda, a banalização do livro didático, que no Brasil ganha força a partir do Golpe Militar, tornando-se única fonte de aprendizado em muitas escolas, contribuindo para limitar e condicionar o aprendizado.

A partir da década de 60, o livro didático entra para a história da educação brasileira, a serviço da ditadura militar, através da pedagogia tecnicista que contempla ainda “a instrução programada, o estudo dirigido, os laboratórios para o ensino de ciências e centenas de técnicas de dinâmicas de grupo” (Silva, 1986, p. 50).

Esses fatores, no decorrer dos anos, acabam sedimentando o que Ezequiel Theodor da Silva chama de “um conjunto de rotinas” que acabam por mutilar a formação intelectual do professor e, por consequência, do aluno. Entre esse conjunto de rotina o autor cita

a reprodução da dependência ao recorte arbitrário dos conteúdos contidos nos livros; a socialização de um tipo de aula em que o professor, por não ter nem voz nem vez, é mero repassador e/ou cobrador de lições; a perenização das carências de infra-estrutura pedagógicas (bibliotecas, sala-ambiente, banco de textos e informações, laboratórios etc) nas escolas; a mecanização da mente e a passividade diante das atividades de estudo, considerando que as lições geralmente obedecem a um padrão de estrutura etc. (Silva, 1986, p. 59)

Assim sendo, história da educação brasileira nos faz lembrar que os anos de descaso do governo, assim como a derrocada econômica do professor e a falta de condições de trabalho para o exercício da profissão, sobretudo nas escolas públicas, em muito contribuíram para a situação de atraso que os nossos alunos apresentam nos inúmeros relatórios de avaliação do ensino brasileiro, principalmente no que se refere ao conhecimento da Língua Portuguesa, ainda no início do século XXI.

Torna-se importante enfatizarmos, porém, que na atualidade muitos professores já incorporaram em seus discursos a indiscutível importância da proficiência na leitura como única saída para melhorar a aprendizagem dos alunos. É comum ouvirmos de muitos docentes que a leitura é o único caminho possível para a concretização de uma educação eficiente que proporcione a formação integral do aluno. Mas, por outro lado, é comum também encontrarmos professores que admitem a dificuldade com a qual se deparam, no seu dia a dia em sala de aula, para construir esse caminho e chegar a esse ideal. E as explicações para esse “fracasso” são facilmente enumeráveis. Dentre elas podemos destacar o fato da leitura, na grande maioria das vezes, limitar-se única e exclusivamente à escola, além de muitos alunos terem contato apenas com os textos fragmentados apresentados pelo livro didático, único material usado pelos professores, que

justificam essa atitude com os famosos clichês de que a prática docente não lhes permite tempo disponível para procurar outros textos. Outra justificativa muito utilizada diz respeito aos próprios alunos que afirmam não gostarem de ler, qualquer que seja a proposta apresentada a eles. Há, ainda, a falta de acervos atualizados nas bibliotecas escolares. Há que se levar em conta também a deficiência na formação dos educadores, o pouco tempo disponível para as aulas de língua portuguesa e, o que é bastante preocupante, a leitura, na escola, é vista como responsabilidade apenas dos professores de língua materna.

Se levarmos em consideração todas essas questões, é possível afirmar que a “crise” da leitura no nosso país se dá por uma certa “ineficiência da instituição escolar” (Martins, 1984, p.27).

Esses fatores, aliados às angústias compartilhadas sobre o assunto no decorrer de nossa trajetória docente, nos motivou a desenvolver uma pesquisa que tem por objetivo analisar como a leitura, sobretudo a literária, é trabalhada em algumas escolas públicas do município de Palhoça. Através dessa pesquisa, pretendemos entender até que ponto a escola está contribuindo para que o aluno se afaste da leitura, contrariando, assim, a sua verdadeira função que é formar um leitor proficiente e um cidadão crítico e consciente de seus direitos e deveres na sociedade em que vive.

2. Metodologia

Com o objetivo de conhecer como se desenvolve a leitura literária nas escolas que participaram da pesquisa, foram elaborados dois questionários, a saber, um destinado aos professores e bibliotecários, e o outro destinado aos alunos dos 3^{os} e 4^{os} ciclos do ensino fundamental. Os questionários foram estruturados com informações pessoais e com perguntas abertas e fechadas sobre as práticas de leitura em sala de aula. Os questionários destinados aos professores e bibliotecários foram elaborados no sentido de evidenciar as metodologias e as atividades desenvolvidas na escola para o ensino da leitura, assim como a função da literatura, a importância da leitura literária, as referências indicadas para os alunos do segundo ciclo do Ensino Fundamental e os objetivos para o trabalho com o texto literário em sala de aula. O questionário destinado aos alunos, por sua vez, tinha como objetivos saber se esses têm o hábito da leitura, se existem atividades de leitura desenvolvidas na escola e se essas atividades contribuem para torná-los alunos leitores.

O *Corpus* da pesquisa foi composto por entrevistas a 6 professores de língua portuguesa da rede pública do município de Palhoça, SC, 1 responsável pela

biblioteca e 596 alunos do ensino fundamental. Os questionários foram aplicados nas três escolas que participaram da pesquisa, e a escolha destas deu-se por estarem localizadas no município de Palhoça, cidade em que está instalada uma das unidades do Campus Norte da universidade das pesquisadoras. Após a autorização da direção das escolas para o desenvolvimento desse trabalho, os sujeitos foram convidados a participar da pesquisa. Os professores e os alunos responderam aos questionários durante as aulas de língua portuguesa e a responsável pela biblioteca respondeu ao questionário durante seu período de trabalho.

Após a fase de coleta, os dados foram codificados e tabulados para posterior interpretação, através da técnica de análise de conteúdo.

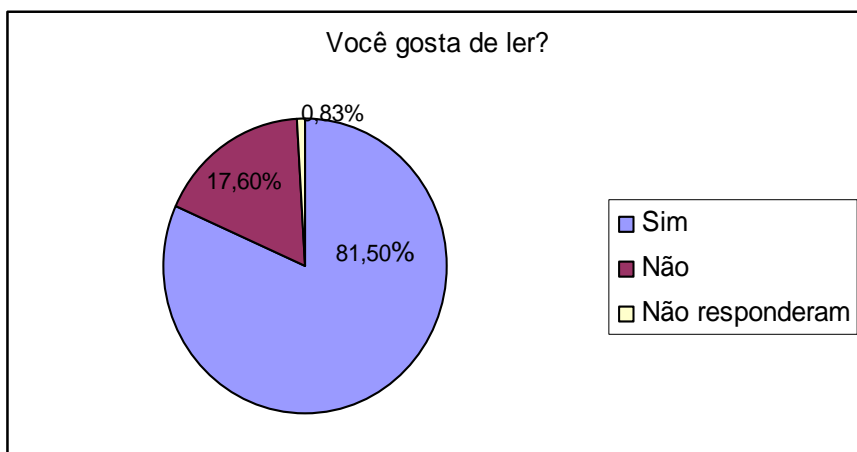
Paralelamente à aplicação dos questionários, as pesquisadoras fizeram a visitas às bibliotecas das escolas, objetivando saber as condições de funcionamento dessas. Além da verificação da qualidade e estado de conservação do acervo, buscou-se saber como é feito o empréstimo dos livros e se esse espaço é usado nas atividades de leitura da escola. Vale destacar que de todas as escolas que participaram da pesquisa, apenas uma delas tem uma biblioteca em plenas condições de funcionamento. As demais têm apenas um espaço disponível onde os alguns livros são guardados e disponibilizados aos alunos.

3. Análise dos dados

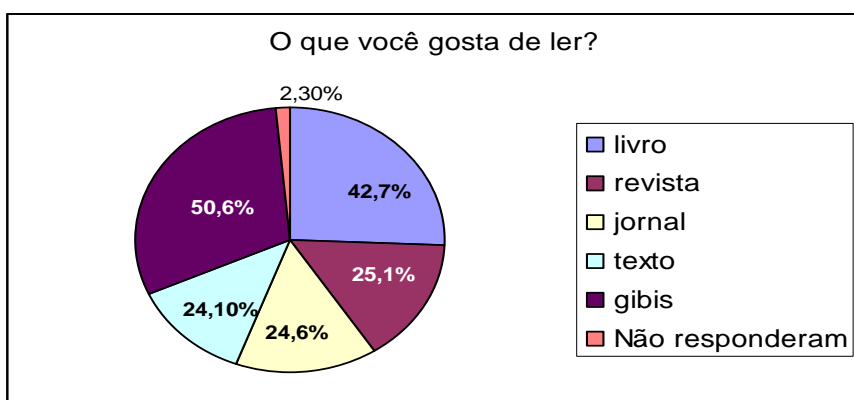
Os questionários respondidos pelos participantes da pesquisa nos permitem analisar como a leitura literária é abordada nas três escolas públicas no município de Palhoça, a saber: Escola Básica Municipal Reinaldo Weingartner, Escola Básica Antonieta Silveira de Sousa e Escola Básica Nossa Senhora de Fátima. A seguir, apresentaremos os resultados dos questionários aplicados aos alunos e aos professores de Língua Portuguesa do Ensino Fundamental dos 3^{os} e 4^{os} ciclos.

3.1 Análise dos questionários respondidos pelos alunos

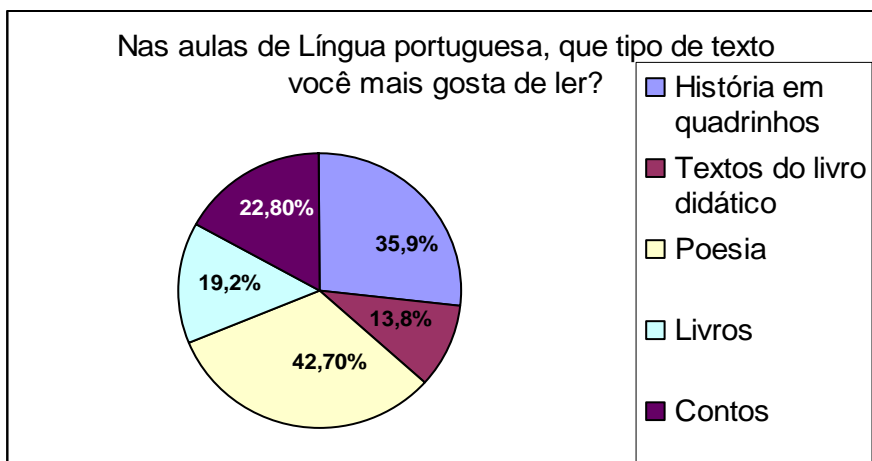
Participaram dessa pesquisa 596 alunos com idades entre 10 e 15 anos. Todos moradores do município de Palhoça e que estão entre a 5^a e 8^a série do ensino fundamental. Os alunos responderam ao questionário durante as aulas de Língua Portuguesa e foram orientados a responderem de acordo com a realidade da sala de aula no decorrer do ano letivo. Ainda que o professor de Língua Portuguesa estivesse presente, as pesquisadoras deixaram claro aos alunos que não haveria identificação dos respondentes e que o objetivo não era avaliar o professor ou a escola. Após análise dos dados, verificou-se que:



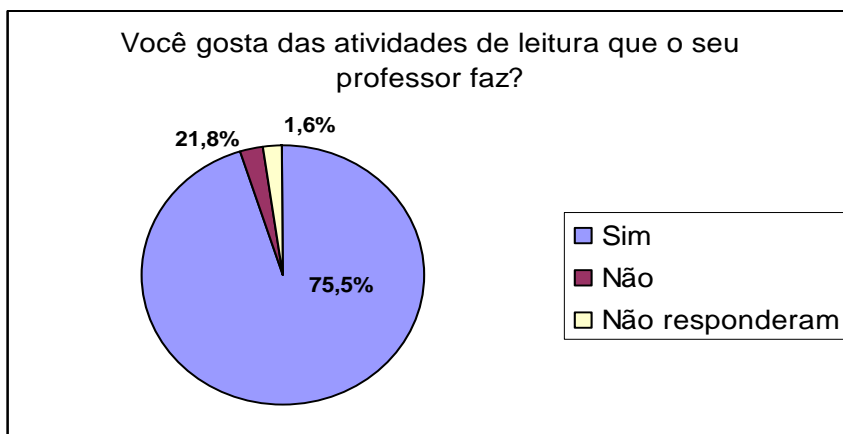
De acordo com os resultados acima, vê-se que 81,5% dos alunos gostam de ler, contradizendo a fala da maioria dos professores entrevistados, como veremos na análise dos questionários dos docentes, que atribuem à dificuldade de abordar a leitura nas aulas de Língua Portuguesa ao desinteresse dos alunos. Para confirmar essa contradição, apenas 17,6% dos alunos afirmaram que não gostam de ler.



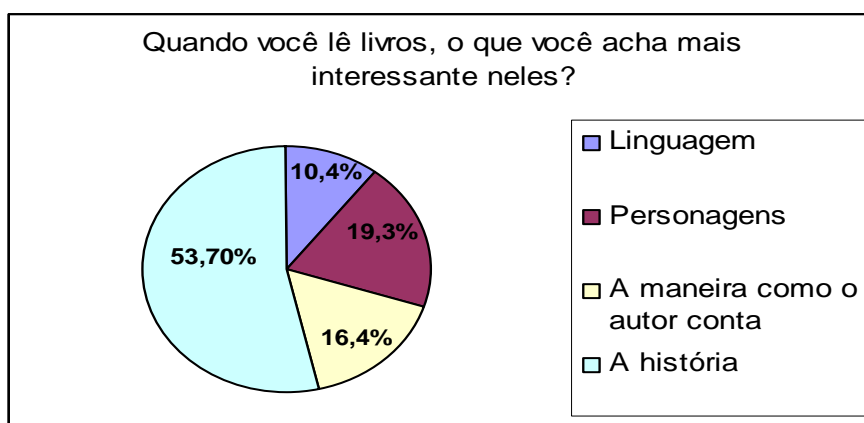
A questão representada pelo gráfico é uma questão fechada, mas que permitiu aos alunos assinalarem mais de uma opção. Analisando o resultado, vemos que a leitura de textos é a que menos atrai os alunos, sendo a leitura de gibis a que mais os agrada. A falta de interesse pela leitura dos textos, talvez seja consequência de ser essa a leitura mais indicada pelo professor de Língua Portuguesa, que na maioria das vezes limita-se ao uso do livro didático.



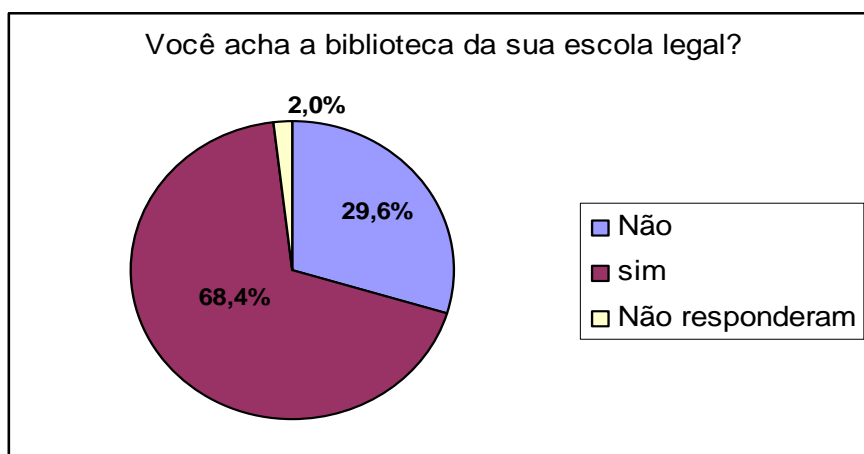
Assim como na resposta anterior, evidenciamos que a leitura de textos é a que menos desperta a atenção dos alunos. A leitura de poesias, por sua vez, é que tem a preferência deles, talvez por ser um texto curto e com musicalidade. Há uma grande preferência, também, pelas histórias em quadrinhos, o que por certo também agrada pela linguagem do gênero, por apresentar textos curtos e pela qualidade das ilustrações.



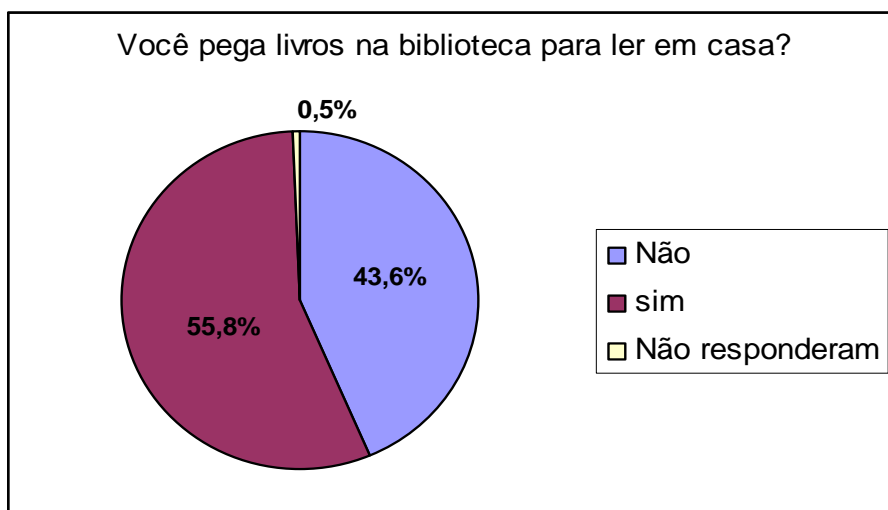
O resultado dessa questão também apresenta uma contradição, pois nas entrevistas dos professores fica explícito que o fracasso do trabalho com a leitura em sala de aula se deve à falta de interesse dos alunos. 100% dos professores, quando questionados sobre a maior dificuldade que encontram para desenvolver a leitura em sala de aula, responderam que se deve ao fato dos alunos não gostarem de ler. Pode-se compreender, no entanto, que as respostas dos alunos sejam motivadas pelo questionário ter sido respondido em sala de aula, durante as aulas do professor da Língua Portuguesa, que é quem desenvolve esse tipo de atividade na escola.



As respostas a essa questão nos mostram o quanto os alunos ainda leem literatura como leem qualquer outro tipo de texto, não sendo estimulados a apreciarem a obra literária como arte. O fato deles não considerarem a linguagem e a forma como o autor “conta” a histórias como os aspectos mais interessantes, já nos dá um indício de que a literatura lhes é apresentada como qualquer outro texto, não sendo explorada as peculiaridades dessa leitura.

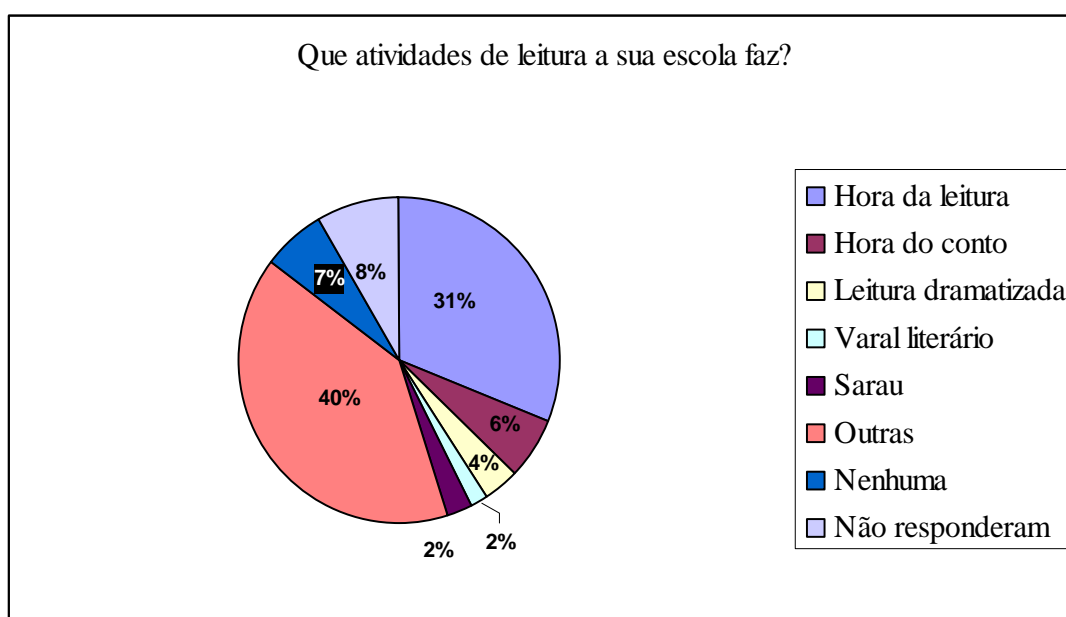


O fato de 68,4% dos entrevistados considerarem boa a biblioteca da escola também é um dado que merece uma reflexão. Das escolas que participaram da pesquisa, apenas uma apresenta um acervo de qualidade e tem uma bibliotecária. Em todas as demais escolas as bibliotecas não fogem ao padrão da maioria das bibliotecas das escolas públicas do país, ocupando um espaço que esteja ocioso na instituição, servindo muito mais como depósito de material didático, com acervos desatualizados e em péssimo estado de conservação. A falta de critério dos alunos, para qualificar a biblioteca da sua escola, talvez se deva ao fato deles não conhecerem outro modelo de biblioteca que lhes sirva de referência.



Mais uma vez encontramos uma contradição entre a resposta dos alunos e a realidade descrita pelos professores e observada pelas pesquisadoras durante o desenvolvimento da pesquisa. A visita às bibliotecas nos mostrou que são poucos os alunos que procuram a biblioteca para o empréstimo de livros. Na opinião dos professores, há dois motivos principais para o pouco interesse dos alunos pela biblioteca da escola: o péssimo estado de conservação do acervo e a falta de títulos atuais indicados para a faixa etária dos estudantes.

Conhecendo as bibliotecas dessas escolas não se pode discordar da opinião dos professores, pois em apenas uma das escolas a biblioteca apresenta um acervo atualizado e bem conservado, além de estar instalada em uma sala ampla com mesas para estudos e estantes bem organizadas.



O gráfico acima representa o mosaico de atividades que as escolas desenvolvem para despertar nos alunos o gosto pela leitura. Dentre essas atividades destaca-se

a hora da leitura que vem sendo uma das estratégias mais usadas nas escolas. Nos chama atenção, no entanto, o alto índice de alunos que assinalaram a opção “outra” atividades. Isso nos permite considerar que a escola não desenvolve qualquer tipo de atividade, além daquelas feitas em sala de aula.

Para concluir o questionário, solicitamos aos alunos que citassem pelo menos três títulos de livros que eles leram nos últimos três anos. Após a análise dos dados verificou-se que os títulos citados resumem-se aos clássicos da literatura infantil universal ou clássicos da literatura brasileira. As referências de literatura contemporânea mais citadas foram os livros da série Harry Potter.

3.2 Análise dos questionários respondidos pelos professores e pela bibliotecária

Os questionários destinados aos professores e aos responsáveis pela biblioteca foram compostos de duas partes. A primeira, de caráter informativo, tinha como objetivo levantar dados sobre o professor e seu trabalho, ou seja: se é licenciado ou não; que faculdade cursou ou está cursando; se tem especialização; onde leciona e por quanto tempo. A segunda parte é composta por 7 perguntas abertas cujos objetivos são evidenciar as estratégias de leitura literária usadas em sala de aula, bem como os textos utilizados para essas atividades, além dos objetivos que visam alcançar com essas leituras.

A análise das respostas foi feita com vistas a levantar e analisar os pontos principais, problemáticos ou não, que fossem relevantes e que tivessem sido contemplados pela maioria. Dessa forma, as respostas dos professores foram selecionadas, citadas ou transcritas integralmente.

Participaram da pesquisa 6 professoras de Língua Portuguesa das quais três lecionam na Escola Básica Municipal Reinaldo Weingartner, duas na Escola Básica Nossa Senhora de Fátima e uma professora leciona na Escola Básica Antonieta Silveira de Sousa. Das seis professoras, cinco possuem curso de licenciatura em Letras e uma possui curso de Magistério do Ensino de 1º grau. Um dado interessante deve-se ao fato de quatro, das seis professoras entrevistadas, terem concluído cursos de especialização. Torna-se importante enfatizar que apesar de serem especialistas nas áreas em que atuam, grande parte dessas professoras apresentam sérios problemas referente às práticas de leitura, o que acreditamos ser fruto de uma formação universitária deficitária.

No se refere às respostas da perguntas aberta, temos os seguintes resultados: o primeiro questionamento feito às professoras versava sobre os tipos de textos literários que estas usavam em sala de aula. A maioria das professoras respondeu que usava contos, poesias, crônicas e romances. Uma professora

afirmou usar “somente os textos fornecidos pelo livro didático”, e outra informou usar “textos que abordem temas como solidariedade, preconceito, amizade etc”.

A segunda pergunta abordava os critérios dos professores para selecionar os textos e as obras que trabalham em sala de aula. A maioria respondeu que leva em consideração o nível da turma em que está lecionando, entretanto, além desse fator, outros foram citados, como, por exemplo, “os aspectos que levem os alunos a refletirem sobre o contexto em que estão inseridos.” e “amarrar os textos às aulas de gramática, trabalhando o conteúdo intertextualmente.”. Tais respostas já demonstram o quanto se está distante do objetivo principal do trabalho com a literatura que deve visar a apreciação da obra literária como arte possibilitando aos alunos desenvolverem o gosto pelo belo e a articulação e construção de conceitos.

A terceira pergunta tinha como propósito identificar os objetivos que o professor visava alcançar com a leitura literária em sala de aula. Quatro professoras responderam que esse objetivo seria o de despertar o gosto pela leitura, mas afirmaram também que utilizam os textos abordar alguns conteúdos da disciplina de Língua Portuguesa, como a gramática, por exemplo. Outras professoras afirmaram que a leitura objetiva aprimorar os conhecimentos e a capacidade de interpretação dos alunos.

Os problemas que o professor enfrenta ao trabalhar com a leitura literária em sala de aula foi o tema da quarta pergunta. Foi interessante constatar que todas as entrevistadas apontaram o desinteresse dos alunos pela leitura e a falta de material na biblioteca como as principais dificuldades para o bom desempenho das aulas de leitura o que nos causou surpresa, como já afirmamos anteriormente, tendo em vista que os alunos, quando questionados sobre o assunto, afirmaram, em sua grande maioria, serem leitores, gostarem de ler e serem frequentadores da biblioteca.

Ao solicitar, na quinta pergunta, que os professores indicassem obras literárias, ou autores que consideram indispensáveis para o ensino fundamental, obtivemos respostas bem semelhantes: a maioria citou os clássicos da literatura brasileira, como Machado de Assis, Fernando Sabino, Cecília Meirelles, Monteiro Lobato, Carlos Drummond de Andrade, entre outros, ficando de fora a literatura infantil juvenil contemporânea.

As respostas à sexta pergunta: “Qual a relevância do livro didático para ensinar literatura” apresentaram pontos de vistas convergentes, pois esse material é usado como material de apoio para as aulas de leitura, uma vez que trazem textos que podem ser lidos em sala por todos os alunos. Nesse sentido, tem-se, assim, um ponto positivo do uso do livro didático, considerando-se que há pouco material disponível na escola pra a prática da leitura.

Ao serem solicitadas a citar três referências atuais (com nomes dos autores e editoras) que poderiam ser indicadas aos alunos das séries em que trabalham (última pergunta), as professoras, novamente, restringiram-se aos clássicos o que evidencia a falta de conhecimento delas sobre os inúmeros lançamentos do mercado editorial, nacional internacional, anualmente.

No que se refere ao envolvimento dos responsáveis pelas bibliotecas, as pesquisadoras encontraram a mesma situação que se faz presente em várias escolas públicas do município. Ou seja, a ausência de um profissional formado em biblioteconomia, que exerça a função que lhe é cabível dentro da escola. Das três instituições que participaram da pesquisa, apenas uma dispunha de uma professora, readaptada, para cuidar da biblioteca. Nas demais escolas, não havia bibliotecas, apenas um espaço que servia para guardar os livros que ficam disponíveis para os alunos. Com relação à entrevista destinada aos responsáveis pela biblioteca feita com a responsável pela biblioteca de uma das escolas, é preciso enfatizar que o pouco preparo dessa profissional para atuar naquele espaço, haja vista o pouco conteúdo das respostas dadas, deixando muitas das perguntas sem resposta.

4. Considerações finais

A pesquisa realizada demonstrou que há um longo caminho a ser percorrido para desenvolver o gosto pela leitura literária nos alunos do Ensino Fundamental.

Ainda que os Parâmetros Curriculares repetidamente apresentem a importância de trazer a leitura literária para a sala de aula e fazer do aluno um apreciador dessa leitura, nas escolas a concretização dessa meta parece estar distante.

Dentre os fatos que mais contribuem para a situação e que a presente pesquisa nos revelou estão o pouco acesso dos alunos aos livros indicados para a faixa etária delas. A falta de acervo atualizado nas bibliotecas escolares, ou de número suficiente de livros para empréstimos. Vale ressaltar, ainda, a ênfase, nas aulas de Língua Portuguesa, no livro didático, sendo este, na maioria das vezes, o único material disponível para os professores. Destaca-se, também, segundo os professores, a falta de interesse dos alunos, apesar destes afirmarem que são leitores e que essa é uma atividade da qual eles gostam. Outro fator que contribui para a situação de descaso com a leitura diz respeito às bibliotecas. Ainda que os alunos considerem bom o espaço que as escolas disponibilizam para a biblioteca, a pesquisa in loco nos permitiu observar que muitas das escolas as bibliotecas funcionam de maneira precária, em ambientes desfavoráveis, com acervos reduzidos e desatualizados, além de apenas uma delas contar com um profissional

responsável pelo local. Podemos concluir também que a biblioteca tem um papel secundário para os alunos, pois ainda que seja deficitária foi bem avaliada por eles e atende plenamente às suas necessidades.

É preciso ressaltar, ainda, que não há, nas escolas em questão, nenhum projeto de incentivo à leitura. O que, por certo, torna deficitário o papel de mediador que a escola exerce entre o livro e o leitor. Os alunos que participaram do estudo, no entanto afirmam que as escolas desenvolvem eventos como hora do conto, hora da leitura, varal literário, entre outros.

Nossa maior preocupação, porém está na forma como o professor aborda a leitura literária em sala de aula, pois quando questionados sobre os objetivos que pretendem que os alunos alcancem com a leitura literária, muitos demonstraram não ter a preocupação com a leitura de fruição ou com a apreciação dos textos como obra de arte. Na verdade, muitos professores continuam usando a literatura como mero utilitarismo para abordagem dos conteúdos da disciplina de Língua Portuguesa. Tal fato nos leva a pensar que muitos professores não têm conhecimento sobre a apreciação estética da obra, o que resulta de uma formação deficitária. Ainda no que se refere à literatura, fica evidente, também que muitos professores, depois de formados não dão continuidade à sua formação, pois quando lhes foi pedido para citarem as referências literárias que indicam aos seus alunos, limitaram-se aos clássicos da literatura brasileira ou a *best seller* constantemente indicados pela mídia.

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Avaliação de analogias presentes em manuais escolares: Um estudo com professores de Ciências Físico-Químicas

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1. Contextualização

1.1. As analogias na promoção da literacia científica dos alunos

A importância da educação científica é hoje realçada como forma de adquirir conhecimentos mobilizáveis no dia-a-dia, permitindo que os alunos de hoje, sejam capazes, num futuro próximo, de participar no exercício de uma cidadania activa e responsável. Promover a “literacia científica”, contribuindo para o desenvolvimento de cidadãos cientificamente cultos, assume-se, portanto, como um objectivo central dos currículos de ciências. Esta preocupação está traduzida de forma explícita no Currículo de Ciências Físicas e Naturais português, do Ensino Básico, quando se afirma:

“O papel da Ciência e da Tecnologia no nosso dia-a-dia exige uma população com conhecimentos e compreensão suficientes para entender e seguir debates sobre temas científicos e tecnológicos, e envolver-se em questões que estes temas colocam, quer para eles como indivíduos quer para a sociedade como um todo” (DEB, 2001, p. 129)

De forma semelhante, o documento orientador da revisão curricular do Ensino Secundário assume, entre outros, como compromissos da revisão curricular:

“(...) a interiorização de uma cultura de participação e responsabilidade, a plena consciência das opções que potenciam a liberdade e o desenvolvimento dos alunos como indivíduos e como cidadãos.” (DES, 2003, p.5)

Contudo, nos últimos anos, a educação científica convive com algumas contradições. Por um lado, existe um notável esforço por expandir ou aproximar a cultura científica a um número cada vez maior de cidadãos. Mas, ao mesmo tempo, resultados de projectos de avaliação internacionais (por ex.: PISA, 2006), evidenciam uma situação bastante preocupante, revelando que Portugal se encontra entre os países com resultados significativamente mais baixos do que a média da maioria dos países que integraram o estudo (Pinto-Ferreira, 2006).

Tal remete-nos para a necessidade de repensar, entre outros aspectos, a utilização de diferentes recursos de ensino que possam contribuir para a promoção

da literacia científica dos alunos. É neste contexto que se insere a utilização de analogias, dado que diferentes autores (por ex.: Duit, 1991; Newton, 2000; Treagust *et al.*, 1992) lhes reconhecem como potencialidades educativas, nomeadamente: levam à activação do raciocínio analógico; organizam a percepção; desenvolvem capacidades cognitivas como a criatividade e a tomada de decisões; tornam o conhecimento científico mais inteligível e plausível, facilitando a compreensão e visualização de conceitos abstractos. Como afirma Duit (1991) a vantagem da analogia, numa perspectiva construtivista, consiste em abrir caminhos novos para a aprendizagem, na medida em que a percepção do abstracto é feita através do estabelecimento de semelhança com o mundo real. Por tudo isto as analogias, quando bem exploradas, podem constituir um instrumento poderoso e eficaz tanto na promoção do conhecimento científico quanto nos processos de construção desse conhecimento.

1.2. *Pensamento e acção dos professores relativos a analogias*

Embora a utilização de analogias seja uma prática corrente no ensino das Ciências, no sentido de simplificar os conceitos difíceis e tornar concretas as noções abstractas (Dagher, 2000), a investigação sobre o pensamento e acção dos professores no que respeita às analogias não tem tido um grande desenvolvimento. Contudo existem alguns estudos que de alguma forma nos dão conta de resultados onde se procurou investigar as analogias presentes quer na prática dos professores ou futuros professores, através da observação das suas aulas, quer do que eles afirmam, utilizando para esse fim entrevistas ou questionários.

Uma revisão, ainda que sumária, de alguns dos estudos realizados, permite constatar: (a) o processo de selecção do análogo é pouco crítico, sendo frequentemente improvisado; (b) as analogias utilizadas são confusas e, por vezes, tão complexas ou mais do que o alvo; (c) as semelhanças mais relevantes entre o alvo e o análogo são muito pouco exploradas; (d) as limitações das analogias não são clarificadas; (e) o recurso a vários análogos para explicar o mesmo fenómeno é muito pouco utilizado; (f) a sugestão de analogias pelos alunos é muito pouco frequente; (g) muitos professores confundem analogias com exemplos; (h) raramente é feita a avaliação da eficácia da analogia na aprendizagem dos alunos (Ângelo, 2000; Ferraz & Terrazan, 2003; Glynn, 1991; Jarman, 1996; Nottis & McFarland, 2001; Oliva, 2003; Treagust *et al.*, 1992).

Embora os resultados referidos tenham que ser lidos com alguma cautela, dadas as naturais limitações de alguns dos estudos realizados, quer no que respeita à dimensão das amostras de professores utilizadas, quer aos instrumentos de recolha de dados, eles alertam-nos para a necessidade de melhor compreender

como os professores avaliam as analogias, como recurso didático, especialmente as presentes em manuais escolares com que os alunos são confrontados.

2. Objectivos

Tendo em conta os pressupostos previamente referidos, definiram-se como objectivos deste estudo:

- Investigar qual a valorização atribuída por professores de Ciências Físico-Químicas e de Física e Química a analogias presentes em manuais escolares.
- Investigar se os professores utilizam essas analogias na sua prática pedagógica.
- Investigar se os professores antecipam dificuldades sentidas pelos alunos na compreensão das analogias e em caso afirmativo quais.

3. Metodologia

3.1. Amostra

Participaram neste estudo 42 professores de Ciências Físico-Químicas e de Física e Química a leccionar em diferentes escolas Região Norte, tendo a maioria um tempo de serviço entre os onze e os vinte anos. Um terço dos professores da amostra possuía um curso de pós-graduação (Tabela 1).

Tabela 1. Caracterização da amostra (N=42)

Caracterização		F	%
Tempo de serviço	1 – 10 anos	9	21.5
	11 – 20 anos	16	38.0
	21 – 30 anos	9	21.5
	Sem informação	8	19.0
Curso de pós-graduação	Sim	14	33.3
	Não	20	47.7
	Sem informação	8	19.0

3.2. Instrumento de recolha de dados

Os dados foram recolhidos por intermédio de um questionário no final do ano lectivo 2007/2008. O questionário incluía três questões relativas a analogias frequentemente presentes em manuais escolares de Ciências Físico-Químicas do Ensino Básico. Em duas questões eram apresentados pictoricamente o análogo e o alvo; na outra questão apenas era representado pictoricamente o análogo (ver figura 1 a 3). Optou-se por apresentar as analogias deste modo por ser esta a representação que aparece nos manuais escolares de onde foram retiradas.

Para cada umas das analogias apresentadas, pediu-se aos professores que: 1) indicassem, justificando, a sua concordância com a analogia; 2) referissem se já a utilizaram na sua prática pedagógica; 3) antecipassem dificuldades que os alunos poderiam sentir relativamente à utilização da analogia em causa.

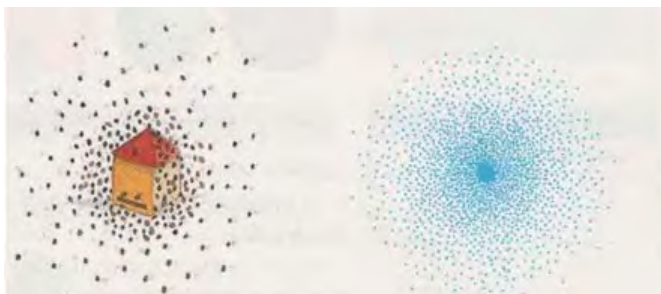


Figura 1: Representação da analogia “colmeia de abelhas//modelo atómico de nuvem electrónica”



Figura 2: Representação do análogo “tabela periódica”

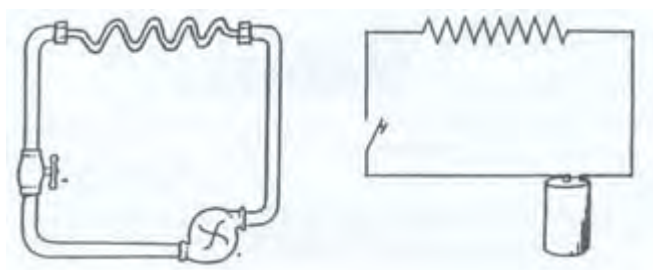


Figura 3: Representação da analogia “circuito eléctrico/circuito hidráulico”

3.3. *Análise de dados*

Quando os questionários preenchidos foram recebidos, atribuiu-se-lhes um código com a sigla Pn a qual representa o número de ordem atribuído a um professor. De seguida, procedeu-se a uma análise de conteúdo com vista à formação de categorias de resposta a *posteriori* (Bardin, 1997). No quadro 1 e 2 apresentam-se as categorias de resposta criadas, as suas descrições e exemplos de respostas incluídas em cada uma das categorias. Para cada uma das categorias criadas calcularam-se frequências e percentagens.

Quadro 1. Categorias, descrição e exemplos de resposta relativas às questões: “Concorda com as analogias colmeia de abelhas/modelo atômico de nuvem electrónica; biblioteca/tabela periódica e circuito hidráulico/circuito eléctrico? Justifique.”

Categorias	Descrição	Exemplos de resposta
<p>Concordância</p> <ul style="list-style-type: none"> • <i>Referência a aspectos positivos da analogia</i> 	<p>Incluem-se nesta categoria respostas que indicam a concordância com a analogia, sendo esta justificada por referência à existência de correspondências entre o análogo e o alvo.</p>	<p>“Sim [concordo], porque tal como acontece no átomo, existe maior densidade de abelhas junto à colmeia que as atrai [...]” (P7) “Sim [concordo], pois é uma forma de explicar a probabilidade de encontrar o electrão perto do núcleo” (P15) “Sim [concordo] porque os elementos da TP estão dispostos segundo uma ordem tal como os livros numa biblioteca” (P42) “Sim [concordo]. O motor é responsável por fazer o movimento da água mas dissipa energia. No circuito eléctrico, também há perda de energia na pilha que é responsável pelo movimento de electrões. O interruptor tem a mesma função da torneira e a mangueira pode ser comparada com a resistência” (P8)</p>
<p>Discordância</p> <ul style="list-style-type: none"> • <i>Referência a aspectos negativos da analogia</i> • <i>Consideração do análogo não adequado</i> • <i>Não identifica o alvo</i> • <i>Consideração do alvo simples</i> 	<p>Incluem-se nesta categoria respostas que reflectem a discordância com a analogia, pela não correspondência entre o análogo e o alvo</p> <p>Incluem-se nesta categoria respostas que reflectem a discordância com a analogia, por o análogo escolhido ser desadequado</p> <p>Incluem-se nesta categoria respostas que reflectem a discordância com a analogia, uma vez que o inquirido não identifica correctamente o alvo.</p> <p>Incluem-se nesta categoria respostas que reflectem a discordância com a analogia, uma vez que o alvo é de fácil compreensão, não sendo necessário recorrer a uma analogia.</p>	<p>“Não concordo porque pode levar o alunos a pensar que cada abelha representa um electrão e inferirem, pelas figuras, que cada ponto também representa um electrão, quando se pretende discutir o conceito de probabilidade de encontrar o electrão” (P38) “Não, pois o modelo de nuvem electrónica pretende representar as diversas posições onde o electrão se pode encontrar, enquanto que a colmeia representa várias abelhas” (P3)</p> <p>“Não [concordo]. A analogia da colmeia com as abelhas apenas poderá explicar a imagem da nuvem electrónica de forma muito simplista” (P41) “Não [concordo], porque a organização de uma biblioteca é diferente da organização da TP. As regras são necessariamente diferentes” (P6) “Não [concordo], é uma comparação grosseira” (P39)</p> <p>“Não [concordo] porque os electrões descrevem órbitas em torno do átomo (ocupam posições em torno do átomo). As abelhas não têm esse comportamento” (P14) “Não [concordo] porque as abelhas estão sempre em circulação ao acaso e no átomo existem orbitais de energia definida onde se encontram os electrões” (P22)</p> <p>“Não encontro necessidade de recorrer a analogias para explicar a TP. Penso que os alunos facilmente compreendem o conceito” (P2) “É mais claro usar a TP do que a analogia da biblioteca” (P14)</p>
<p>Não responde/ Outras</p>	<p>Incluem-se nesta categoria a não resposta e respostas que não têm a ver concretamente com o que se pede.</p>	<p>“Nunca utilizei esta analogia [colmeia de abelhas/modelo atômico de nuvem electrónica]” (P26) “Não conheço a analogia [circuito hidráulico/circuito eléctrico]” (P1)</p>

Quadro 2. Categorias, descrição e exemplos de resposta relativas às questões: “Que dificuldades antecipa para os alunos relativamente à utilização das analogias colmeia de abelhas/modelo atómico de nuvem electrónica; biblioteca/tabela periódica e circuito hidráulico/circuito eléctrico?”

Categorias	Descrição	Exemplos de resposta
Nenhuma dificuldade	Incluem-se nesta categoria respostas que indicam a não existência de dificuldade na utilização da analogia por parte dos alunos	<p>“<i>Não creio que haja dificuldades, a analogia [colmeia de abelhas/modelo atómico de nuvem electrónica] é muito clara</i>” (P32)</p> <p>“<i>Nenhuma [dificuldade na utilização da analogia biblioteca/TP]</i>” (P12)</p> <p>“<i>Não vejo dificuldades, sempre que usei esta analogia [circuito eléctrico/circuito hidráulico] os alunos perceberam bastante bem. Acho que é muito intuitiva</i>” (P32)</p>
Desconhecimento do análogo	Incluem-se nesta categoria respostas que referem dificuldades na compreensão da analogia devido ao possível desconhecimento do análogo	<p>“<i>A única biblioteca que grande parte dos alunos conhece é a biblioteca da escola e essa nem sempre está adequadamente estruturada</i>” (P1)</p> <p>“<i>Os alunos não conhecem, não lhes é familiar o circuito hidráulico. Por isso, não ajuda nem facilita a compreensão do conceito de resistência eléctrica, gerador e de interruptor</i>” (P39)</p>
Compreensão incompleta do alvo, devido aos limites da analogia	Incluem-se nesta categoria respostas que indicam que a compreensão do alvo fica incompleta, devido aos limites da analogia	<p>“<i>[Na analogia colmeia/modelo atómico de nuvem electrónica] há dificuldades em compreender a atracção entre cargas de sinais contrários</i>” (P35)</p> <p>“<i>Os alunos talvez não compreendam que os elementos da TP estão agrupados de tal forma que se faltar um elemento está comprometida toda a sua organização</i>” (P6)</p> <p>“<i>Haverá dificuldades em compreender as semelhanças e as diferenças entre as famílias na TP e como variam as propriedades dos elementos ao longo do grupo e período</i>” (P13)</p> <p>“<i>Tal analogia não explica que a ordem da organização não pode ser alterada e depende do tipo de elemento químico. Isso não se verifica na biblioteca, ou seja, podemos ter dentro do mesmo tema um grande número de disposições do livro</i>” (P23)</p> <p>“<i>O movimento da água num circuito eléctrico é num só sentido, ao passo que o dos electrões depende dos polos da pilha. Tanto pode ser no sentido dos ponteiros do relógio como no sentido inverso</i>” (P4)</p> <p>“<i>A capacidade de perceber que num circuito eléctrico a resistência está associada a perdas térmicas e compreender o que é o potencial eléctrico</i>” (P7)</p>
Dificuldades em abandonar o análogo, após compreensão do alvo	Incluem-se nesta categoria respostas que indicam que os alunos ficam “agarrados” ao análogo após compreenderem o alvo, incluindo à terminologia	<p>“<i>[...] Com alguma facilidade passam a considerar a analogia como uma teoria. Dessa forma, passam a descrever o modelo de nuvem electrónica com base na teoria das abelhas</i>” (P5)</p>

Quadro 3. Categorias, descrição e exemplos de resposta relativas às questões: “Que dificuldades antecipa para os alunos relativamente à utilização das analogias colmeia de abelhas/modelo atómico de nuvem electrónica; biblioteca/tabela periódica e circuito hidráulico/circuito eléctrico?” (Continuação)

Categorias	Descrição	Exemplos de resposta
Dificuldades em estabelecer relações adequadas entre o análogo e o alvo	Incluem-se nesta categoria respostas que indicam que os alunos têm dificuldades em estabelecer relações desejadas entre o análogo e o alvo	<p>“Os alunos terão dificuldades em relacionar o movimento das abelhas com o movimento dos electrões e em visualizar que a probabilidade de encontrar o electrão diminui à medida que aumenta a distância ao núcleo” (P6)</p> <p>“Todas. Isto [esta analogia biblioteca/TP] para mim não diz nada” (P40)</p> <p>“Não facilita a identificação de propriedades comuns “família” (P20)</p> <p>“Dificuldade em compreender o que circula no interior dos fios, uma vez que no circuito hidráulico visualizam a água” (P2)</p>
Induz os alunos em erro	Incluem-se nesta categoria respostas que indicam que os alunos não compreendem o alvo, pois estabelecem correspondências impróprias entre o alvo e o análogo.	<p>“Os alunos poderão ficar com a ideia de que os electrões podem estar no interior do núcleo, tal como as abelhas podem estar no interior da colmeia” (P2)</p> <p>“Os alunos poderão considerar cada abelha como um electrão e não como um ponto onde pode estar um electrão” (P3)</p> <p>“Os alunos podem pensar que o electrão é aproximadamente do tamanho da abelha [...]” (P15)</p> <p>“Os alunos ficam a pensar que a TP tem toda a informação necessária” (P31)</p> <p>“Os alunos associarem à pilha um motor mecânico” (P40)</p>
Não responde/ Outras	Incluem-se nesta categoria a não resposta, resposta não justificada e respostas que não têm a ver concretamente com o que se pede.	<p>“Ficam com ideias que não são correctas [sobre a TP]”</p> <p>“O desfazamento dos conhecimentos adquiridos” (P11)</p>

4. Resultados

Os resultados obtidos permitem constatar que embora as analogias apresentadas sejam frequentemente apresentadas nos manuais escolares, a maioria dos professores não as utilizou com os seus alunos. A analogia “biblioteca/tabela periódica” foi a menos utilizada pelos inquiridos (Tabela 1). Deste modo, a maioria das avaliações efectuadas sobre a qualidade das analogias e sobre as dificuldades dos alunos no uso destas não resultaram de práticas de utilização.

Quando as analogias foram avaliadas, constata-se que mais de um terço dos professores as consideraram como úteis na compreensão do alvo, dadas as correspondências que se poderiam estabelecer entre relações dos dois domínios:

“Sim. Creio que é uma boa comparação, pois da mesma forma que na colmeia não é possível saber em cada momento onde está uma dada abelha, também no átomo não se consegue saber onde está um dado electrão” (P32)

“Sim [concordo], porquea biblioteca permite de uma forma fácil apresentar a utilidade da organização em linhas (períodos da TP) e colunas (grupos da TP), agrupando-os com características comuns” (P7)

“Sim [concordo]. Compara a circulação da água à intensidade da corrente de uma forma simples” (P16)

Tabela 1. Distribuição dos professores relativamente ao uso das analogias em sala de aula (N=42)

Utilização das analogias em sala de aula	Análogo/Alvo		
	<i>“colmeia de abelhas/modelo atômico de nuvem electrónica”</i> (%/f)	<i>“biblioteca/tabela periódica”</i> (%/f)	<i>“circuito hidráulico/circuito eléctrico”</i> (%/f)
Utilizada	28.6 (12)	4.8 (2)	30.9 (13)
Não utilizada	71.4 (30)	95.2 (40)	69.1 (29)

A analogia *“biblioteca/tabela periódica”* foi considerada como a mais desadequada pelos professores, seguida da analogia *“colmeia de abelhas/modelo de nuvem electrónica”* e, finalmente, da analogia *“circuito hidráulico/circuito eléctrico”* (Tabela 2). A principal razão para a discordância com as analogias *“biblioteca/tabela periódica”* e *“circuito hidráulico/circuito eléctrico”* relaciona-se com a escolha imprópria do análogo:

“Não [concordo], é uma imagem pobre. A organização dos elementos na TP é muito mais profunda do que a ordem alfabética” (P10)

“Não me parece que haja termo de comparação [entre o circuito hidráulico e o circuito eléctrico], os fenómenos que ocorrem em nada são análogos” (P11)

Por outro lado, a principal reserva apontada para a adequação da analogia *“colmeia de abelhas/modelo atômico de nuvem electrónica”* encontra-se relacionada com os aspectos negativos da analogia, nomeadamente a não correspondências entre propriedades das entidades ou entre relações dos dois domínios:

“Não [concordo]. Nesta analogia as dimensões do núcleo relativamente à nuvem electrónica estão desproporcionadas” (P33)

“Não [concordo], porque a colmeia sugere que as abelhas são atraídas pela mesma e entram nela, tal não acontece com os electrões que de modo algum penetram no núcleo” (P4)

Tabela 2. Distribuição dos professores pelas categorias consideradas relativamente à consideração da adequação das analogias (N=42)

Categorias de resposta	Análogo/Alvo		
	“colmeia de abelhas/modelo atómico de nuvem electrónica” (%/f)	“biblioteca/tabela periódica” (%/f)	“circuito hidráulico/circuito eléctrico” (%/f)
Concordância - referência a aspectos positivos da analogia	35.7 (15)	35.7 (15)	42.8 (18)
Discordância - referência a aspectos negativos da analogia	33.3 (14)	-	-
Discordância - consideração do análogo não adequado	9.5 (4)	45.2 (19)	28.6 (12)
Discordância - não identifica o alvo	4.7 (2)	-	-
Discordância - consideração do alvo simples	2.4 (1)	11.9 (5)	-
Não responde/Outras	14.4 (6)	7.2 (3)	28.6 (12)

Embora em menor percentagem, alguns professores discordam das analogias “colmeia de abelhas/modelo atómico de nuvem electrónica” e “ biblioteca/tabela periódica” (Tabela 2) porque consideram os seus alvos de simples compreensão, sendo por isso as analogias consideradas desnecessárias:

“Não [concordo] porque é que se usam analogias quando o próprio nome nuvem electrónica já é significativo” (P8)

“Esta analogia é desnecessária, não há dificuldades em entender a construção da TP” (P35)

Finalmente, das analogias apresentadas, a analogia “circuito hidráulico/circuito eléctrico” parece ter sido aquela na qual os professores sentiram uma maior dificuldade em avaliar a sua adequação, dado o número de respostas inseridas na categoria “não responde/outras” (Tabela 2).

Quanto à percepção dos professores sobre as dificuldades dos alunos na utilização das analogias, raros foram os inquiridos que consideram que estas não colocariam dificuldades (Tabela 3). As dificuldades descritas são diversificadas estando algumas delas descritas na literatura:

- a) Dificuldades em utilizar o raciocínio analógico que leve à compreensão da analogia:

“Terão dificuldades em fazer a analogia para o electrão, sendo que o aumento da densidade dos pontos significa uma região de maior probabilidade de encontrar o electrão” (P17)

“[Dificuldades em compreender] qual a semelhança entre livros/elementos na mesma vertical” (P25)

“Dificuldades em perceber a comparação da pilha com a bomba e a resistência com o tubo em zigue-zague” (P16)

b) Dificuldades em abandonar o análogo após compreensão do alvo:

“A possibilidade de ocorrer mistura de termos entre as duas situações análogas, o que poderá levar a um uso incorrecto das designações a usar na descrição do átomo” (P7)

c) Pouca familiaridade ou desconhecimento do análogo:

“A única biblioteca que grande parte dos alunos conhece é a biblioteca da escola e essa nem sempre está adequadamente estruturada” (P1)

“Os alunos não conhecem, não lhes é familiar o circuito hidráulico. Por isso, não ajuda nem facilita a compreensão do conceito de resistência eléctrica, gerador e de interruptor” (P39)

d) Transposição de relações impróprias do análogo para o alvo:

“Os alunos poderão ficar com a ideia de que os electrões podem estar no interior do núcleo, tal como as abelhas podem estar no interior da colmeia” (P2)

“Em entender que a organização dos elementos na TP não apresenta várias possibilidades de organização como nos livros, que podem ser organizados ou por autor ou por temas” (P38)

“A torneira fechada não deixa passar a água. Esta ideia é transposta para o interruptor o que leva os alunos a pensarem que quando o interruptor está fechado não há passagem de corrente eléctrica” (P15).

Tabela 3. Distribuição dos professores pelas categorias consideradas relativamente às dificuldades dos alunos na compreensão das analogias (N=42)

Categorias de resposta	Análogo/Alvo		
	<i>“colmeia de abelhas/modelo atómico de nuvem electrónica”</i> (%/f)	<i>“biblioteca/tabela periódica”</i> (%/f)	<i>“circuito hidráulico/circuito eléctrico”</i> (%/f)
Nenhuma dificuldade	2.4 (1)	7.2 (3)	4.8 (2)
Desconhecimento do análogo	-	2.4 (1)	2.4 (1)
Compreensão incompleta do alvo, devido aos limites da analogia	2.4 (1)	38.1 (16)	57.1 (24)
Dificuldades em abandonar o análogo, após compreensão do alvo	7.1 (3)	-	-
Dificuldades em estabelecer relações desejadas entre o análogo e o alvo	2.4 (1)	23.8 (10)	4.8 (2)
Induz os alunos em erro	64.2 (27)	4.8 (2)	2.4 (1)
Não responde/Não sabe/Outras	21.5 (9)	23.7 (10)	28.5 (12)

Nas analogias “biblioteca/tabela periódica” e “circuito hidráulico/circuito eléctrico”, a maioria dos professores menciona que os alunos ficarão com uma compreensão incompleta do alvo, devido aos limites da analogia. Tal dificuldade parece ter

subjacente a ideia de que a partir do uso de uma analogia é possível compreender todos os aspectos do alvo:

“Não entenderão a variação de propriedades de forma pouco brusca em elementos vizinhos ao longo do período, nem as semelhanças de propriedades químicas e físicas ao longo do grupo” (P34)

“Penso que a maior dificuldade será a compreender o que ‘circula’ no interior dos fios” (P2)

5. Conclusões

1- Relativamente à utilização pelos professores das analogias apresentadas poucos foram os que referiram utilizá-las na sua prática pedagógica. Estes resultados são semelhantes aos obtidos num estudo realizado por Treagust *et al.* (1992).

Dado que o manual escolar continua a ser um dos recursos mais usados pelos professores (Duarte & Afonso, 2009) e que as analogias apresentadas são comuns nos manuais existentes no mercado, este resultado poderá reflectir uma desvalorização do uso das analogias no ensino da Física e Química por parte destes professores.

2- Das três analogias apresentadas, as analogias “*colmeia de abelhas/modelo atómico de nuvem electrónica*” e “*circuito hidráulico/circuito eléctrico*” foram as mais utilizadas pelos professores com os seus alunos. A utilização da primeira analogia parece relacionar-se com o facto de o alvo ser percebido como abstracto, permitindo o uso da analogia ajudar os alunos a visualizar o comportamento das entidades sub-atómicas. A utilização da analogia “*circuito hidráulico/circuito eléctrico*” poderá estar associada à familiaridade dos professores com esta analogia dada a sua inclusão nos manuais escolares desde o século XIX (Stocklmayer & Treagust, 1994).

Os resultados obtidos neste estudo contrastam com a avaliação que os alunos fazem destas analogias (Duarte & Afonso, 2009). Estes consideram que a analogia “*colmeia de abelhas/modelo atómico de nuvem electrónica*” é a mais útil porque o alvo é o mais abstracto e invisível a olho nú e o análogo é familiar. Por outro lado, alunos (Duarte & Afonso, 2009) e professores consideram a analogia “*biblioteca/tabela periódica*” como a menos adequada apresentando justificações semelhantes e que se relacionam com a simplicidade do alvo.

3- Um número semelhante de professores concorda com as analogias apresentadas baseando esta avaliação nos aspectos positivos da analogia. Este resultado poderá ter subjacente, por parte dos professores, um conhecimento pouco fundamentado relativamente ao conceito de analogia, baseado, quase exclusivamente, na ideia de analogia como uma “comparação”, o “semelhante”, conforme referido noutros estudos (Ângelo, 2000; Leite, 2001).

4- A maioria dos professores reconhece que os alunos poderão sentir dificuldades na compreensão das analogias e apontam alguns problemas identificados na literatura, designadamente: a) dificuldades em activar o raciocínio analógico (Duit & Wibers, 2001); b) dificuldades em abandonar o análogo após compreensão do alvo (France, 2000); c) pouca familiaridade ou desconhecimento do análogo (Duit & Wibers, 2001); e d) transposição de relações impróprias do análogo para o alvo (Newton, 2000).

Novamente é de realçar que alguns professores não evidenciam uma compreensão do conceito de analogia pois ao considerarem que esta deve contribuir para explicar todos os aspectos do alvo parecem estar a considerar que o análogo é uma cópia do alvo.

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Alfabetización Académica: *Diagnóstico Situacional y Propuestas para Mejorar la Comprensión y Producción de Textos en la Universidad*

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1. Antecedentes y estado actual de la cuestión

Las prácticas de lectura y escritura que deben realizar los estudiantes universitarios en relación con sus carreras tienen una especificidad que las diferencia de las que se realizan en otros ámbitos: por los textos que leen, por los saberes previos que suponen, por los soportes materiales en los que circulan estos textos, por la presencia de la institución académica como mediadora de esa práctica lectora y por la finalidad de la lectura. Por todo ello, resulta indispensable que los estudiantes aprendan los códigos que regulan la actividad lectora en la universidad, porque es probable que las formas en que están acostumbrados a leer en otros ámbitos, incluso dentro de las instituciones educativas previas, no les resulten eficaces para afrontar las exigencias académicas (Carlino, 2003; Arnoux, di Stefano y Pereira, 2002; Barker, 2000; Vardi, 2000).

Algunas universidades ya han tomado conciencia de este problema y han empezado a asumir la responsabilidad de orientar a sus alumnos en aquello que la mayoría de ellos no sabe hacer autónomamente.

Las universidades anglosajonas sitúan la alfabetización académica como un elemento central de la formación que imparten. La mayoría de estas universidades desarrollan programas de escritura que se inscriben en el movimiento Writing Across the Curriculum, cuya premisa es que una disciplina es un espacio discursivo y retórico tanto como conceptual. Las universidades australianas han creado Programas de Desarrollo Profesional Docente que orientan a los profesores para integrar en el currículo de sus materias actividades de análisis y elaboración escrita con la convicción de que aprender una asignatura es aprender su discurso tanto como sus conceptos (Sogntiens et al., 2002; Bode, 2001; Radloff y de la Harpe, Vardi; 2000; Skillen et al., 1998; Gilliland, 1997).

También en el entorno anglosajón se viene desarrollando en la última década el concepto de alfabetización académica en un doble sentido. Apunta, por un lado, a las prácticas de lenguaje y pensamiento propias del ámbito académico superior y,

por otro, designa también el proceso por el cual se llega a pertenecer a una comunidad científica y profesional, precisamente por haberse apropiado de sus formas de razonamiento instituidas a través de ciertas convenciones del discurso (Carlino 2005).

Diversas universidades latinoamericanas han desarrollado en los últimos años un número significativo de investigaciones para explorar las dificultades de los estudiantes en la lectura y escritura académicas y han puesto en práctica diversas soluciones a la problemática encontrada, ajustadas a las necesidades de cada institución.

Las propuestas más recientes (Carlino, 2005; Comisión Evaluadora de la Universidad Autónoma Metropolitana de México, 2001; Serrón, 1999) sugieren un cambio de perspectiva en el modo de asumir el impulso de la alfabetización académica en la universidad. Proponen integrar estos proyectos en un plan de acción en el que participen todos los actores institucionales: profesores de las distintas áreas, estudiantes y responsables académicos.

También en nuestro entorno más próximo este tema está despertando un creciente interés a partir de la constatación de que se ha prestado poca atención a la función que el lenguaje escrito tiene en la construcción del conocimiento en entornos académicos (Grupo GREAL, Universidad Autónoma de Barcelona, 2008; Grupo GlE, Universidade do Minho, 2008; Castelló, M. , Iñesta, A., Mirás, M., Solé, I. Teberosky, A., Zanotto, M., 2007; Grupo GR@el, Universidad Pompeu Fabra de Barcelona, 2006; Grupo LEAC Universidad de Barcelona, 2005).

2. Metodología e instrumentos de recogida de datos

Se han utilizado dos tipos de instrumentos para el trabajo de campo: entrevistas semiestructuradas y cuestionarios para estudiantes y profesores.

Las entrevistas están articuladas en torno a tres bloques:

El primer bloque indaga sobre el tipo de lecturas que los profesores suelen encargar a los estudiantes, sobre su frecuencia y sobre las finalidades que persiguen.

El segundo bloque se centra en las opiniones de los profesores sobre las principales dificultades de lectura de los estudiantes, sus causas y el grado de responsabilidad que están dispuestos a asumir para ayudar a solucionarlas. También se indaga sobre cómo creen que se podría intervenir y a quién correspondería hacerlo.

El tercer bloque se centra en las tareas de producción de textos académicos escritos y, más concretamente, aborda la frecuencia de la demanda, el tipo de dificultades que se detectan y la conveniencia de intervenir respecto a esta

habilidad. Nos ha interesado, también, conocer si los profesores piensan que enseñar tareas de escritura relacionadas con las respectivas disciplinas puede ayudar a asimilar mejor los contenidos de las distintas materias. A partir de estas entrevistas se elaboraron dos tipos de cuestionarios, dirigidos a los estudiantes y a sus profesores.

Los cuestionarios incluyen tres tipos de ítems: preguntas de opción múltiple excluyente, opciones que deben ser jerarquizadas numéricamente y algunas cuestiones abiertas que requieren una posterior categorización. Tanto los cuestionarios de profesores como los de estudiantes están articulados en torno a los tres mismos bloques que estructuran la entrevista y, aunque varían en algunas cuestiones, básicamente coinciden porque se pretende contrastar las percepciones que ambos colectivos tienen sobre determinados temas.

3. Resultados obtenidos a partir de las entrevistas y los cuestionarios

Frecuencia, tipos, grado de obligatoriedad y finalidad de las lecturas

Respecto a la frecuencia y a los tipos de lectura que los profesores piden a los estudiantes sorprende que esta demanda no sea ni tan frecuente ni tan exigente como nosotras preveíamos.



En cuanto al tipo de lecturas más frecuentes y su grado de obligatoriedad, de las entrevistas parece desprenderse que los profesores suelen proporcionar a los estudiantes una bibliografía de referencia, que no confían en que sea leída y que parece ser voluntaria en la mayoría de los casos. Lo mismo ocurre con la demanda de otro tipo de lectura de textos específicos, de actualidad, ampliación o profundización. Parece ser que solo cuando estas lecturas se vinculan a la

realización de tareas concretas y puntuales en el aula son obligatorias y objeto de evaluación.

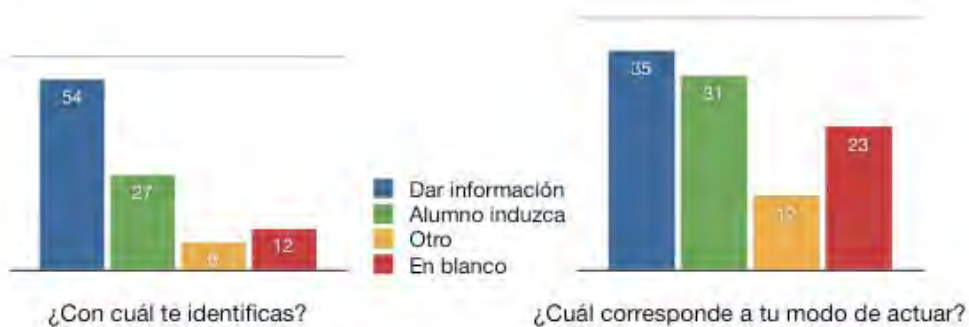
Respecto a la finalidad de estas lecturas y su relación con las asignaturas, una parte significativa de los profesores, en las entrevistas, no parece haber reflexionado sobre esta cuestión y opta por respuestas muy genéricas que engloban todas las opciones que, ante su incomodidad frente a la pregunta, se les sugieren como posibles. Sin embargo, cuando en los cuestionarios tienen que elegir y priorizar entre una lista con siete posibilidades, seleccionan como primera función la de “ampliar información”, más genérica y claramente vinculada con una situación de voluntariedad. Esta misma función es señalada en primer lugar también por los estudiantes.

Orientaciones previas a la lectura

El 81% de los profesores afirma que sí da indicaciones previas pero solo un 52% de los estudiantes dice recibir orientaciones. Sin embargo, en las entrevistas, más de la mitad de los profesores manifestaba no dar ninguna indicación previa, estimación que se acerca más a la percepción del alumnado.

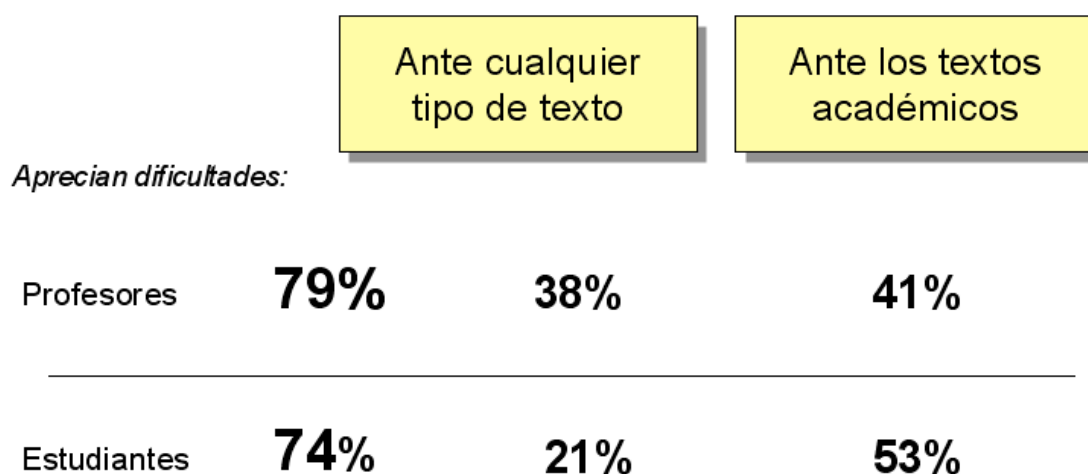
Respecto a la función que cumplen estas orientaciones, tanto los profesores como los alumnos consideran que van dirigidas, básicamente, al contenido de la tarea que tienen que realizar los estudiantes a partir de los textos. Solo una minoría (12% de estudiantes y 18% de profesores) dice que estas orientaciones se centran en facilitar una mejor comprensión del texto.

A los profesores se les plantea dos posibles modos de actuar a la hora de abordar los textos. Concretamente se les pregunta si consideran conveniente proporcionar a los estudiantes determinadas informaciones previas que les resultarían útiles para una comprensión más profunda, o bien si consideran que deben ser los propios estudiantes quienes las induzcan a través del texto. El 69% de los profesores responde que sí se había planteado esta cuestión y más de la mitad (54%) se identifica con la primera opción, aunque muchos de ellos no actúan en consecuencia: solo el 35% actúa según la opción A).



Dificultades de comprensión de los estudiantes y causas de estas dificultades

Alrededor de las tres cuartas partes, tanto del alumnado como del profesorado, consideran que los estudiantes tienen dificultades para comprender los textos que se les pide leer en la universidad.



De estos datos, parece desprenderse que entre los profesores predomina la idea de que estas dificultades son de carácter general y se dan ante cualquier tipo de texto mientras que los estudiantes atribuyen, en mayor medida, sus dificultades a la complejidad específica de los textos que se les manda leer en la universidad.

Respecto a las posibles causas de estas dificultades, los profesores señalan como más importantes la falta de costumbre de leer este tipo de texto seguida de la complejidad de los temas que tratan y de la falta de conocimientos previos. Entendemos que estas tres causas están vinculadas a la propia naturaleza de los textos académicos, que se caracterizan por exponer nuevo conocimiento, planteando mayor dificultad al estudiante que, al carecer de conocimientos previos, debe apoyarse casi exclusivamente en el propio texto para comprenderlo. A su vez, el desconocimiento de las estructuras y características de este tipo de textos les dificulta su interpretación.

En el caso de los estudiantes, señalan como la causa más importante de sus dificultades de comprensión el vocabulario especializado que se utiliza en este tipo de textos, seguida de la complejidad de los temas que tratan y la falta de conocimientos previos. En estas dos últimas causas coinciden con los profesores.

Resaltamos la importancia que los estudiantes dan a la dificultad léxica como explicación de sus problemas de comprensión. Esta dificultad no parece tener la misma relevancia para los profesores y creemos que esto guarda relación con una determinada concepción de la lectura, frecuente entre los estudiantes de reciente acceso a la universidad, que estiman que los textos no plantean dificultades de

comprensión cuando se pueden entender todas y cada una de las palabras que lo forman.

Responsabilidad de la universidad ante las dificultades de comprensión de los estudiantes

La gran mayoría de los entrevistados cree que, aunque debieran llegar a la universidad con habilidades lectoras básicas bien adquiridas, esto no es así y, por tanto, se tendría que hacer algo al respecto.

El 70% de los profesores que considera que las habilidades lectoras que han adquirido los estudiantes antes de llegar a la universidad no son suficientes para enfrentarse con los textos académicos específicos y un 50% cree que la universidad tendría que proporcionar algún tipo de formación, pero un 20% considera que no es responsabilidad de la universidad abordar este problema.

Con relación a las posibles iniciativas que se podrían emprender, la mayoría de los profesores (62%) propone actuaciones individuales en cada asignatura, relacionadas con cuestiones como ayudar, motivar, etc. Solo el 15% de profesores propone actuaciones institucionales de carácter más general como cursos cero de iniciación sobre lectura comprensiva y talleres de alfabetización académica.

En general, las respuestas parecen poco meditadas y aportan poca información, más allá de la percepción que tienen los profesores sobre su responsabilidad más o menos individual o colectiva. El hecho de optar entre actuaciones individuales e institucionales tiene interés porque una de las críticas que se han realizado a algunos intentos bienintencionados de actuaciones, por parte de algunos profesores, ha sido el carácter aislado de los esfuerzos y la necesidad de planes de acción que impliquen un mayor compromiso de las instituciones universitarias. Éstas debieran aceptar, como parte de su responsabilidad, introducir a los estudiantes en los tipos de lectura y modos de escritura de los distintos campos de conocimiento.

Por otra parte, las propuestas de carácter más institucional que sugieren los profesores, como talleres de lectura y escritura o cursos cero al inicio de las carreras, no parecen suficientes si aceptamos que el objetivo es que los estudiantes aprendan a leer y a escribir los textos específicos de cada asignatura. No cabe duda de que cursos iniciales de lectura y escritura pueden ayudar a los estudiantes a tomar conciencia de algunas características comunes a muchos géneros académicos, pero sería mayor su utilidad si se vincularan a los textos, métodos y problemas conceptuales de los distintos campos científicos y profesionales.

Respecto a la opinión de los estudiantes sobre este punto, solo el 40% cree necesario que la Universidad les proporcione formación para facilitar su acceso a

los textos académicos. Sus sugerencias sobre las posibles ayudas las hemos categorizado del siguiente modo:

- El 41 % demanda explicaciones y actuaciones previas del profesor para facilitar la comprensión, fundamentalmente explicaciones sobre el contenido del texto.
- El 25 % requiere que se realice un trabajo previo con el léxico especializado y sugiere la elaboración de glosarios en cada asignatura.

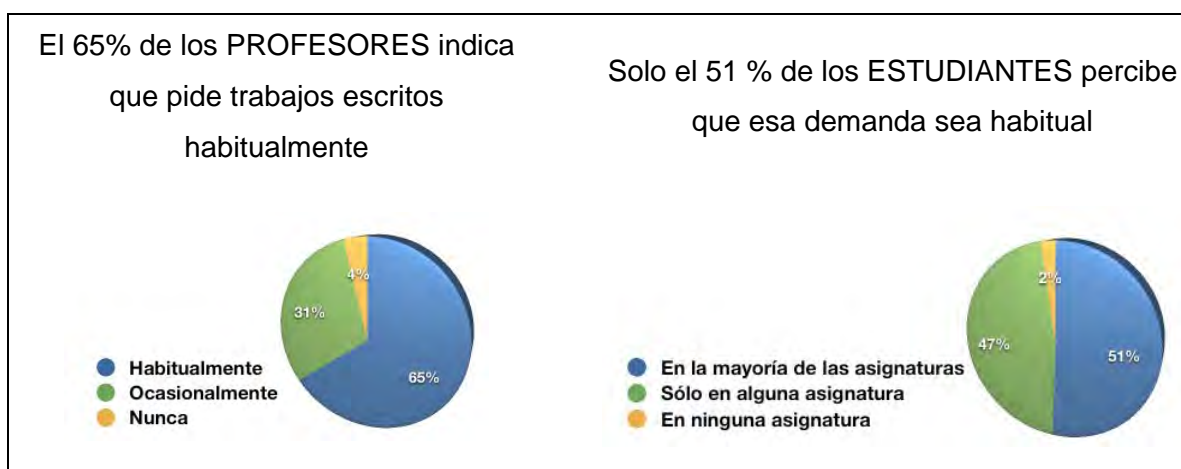
Las restantes sugerencias se centran en graduar la dificultad de los textos que se proponen y adecuarlos al nivel del alumno (11%), talleres para trabajar la comprensión: técnicas y guías de lectura (5%), sesiones iniciales de lectura guiada (5%), orientaciones para la búsqueda de bibliografía y criterios para seleccionarla y utilizarla (5 %).

Queremos resaltar que la petición mayoritaria de los estudiantes va en la línea de solicitar explicaciones y actuaciones previas del profesor para facilitar la comprensión.

También los profesores piensan mayoritariamente que es conveniente proporcionar a los estudiantes determinadas informaciones previas a la lectura (con relación al autor, al contexto, a las ideas principales, etc.) y creemos que el hecho de que esta demanda por parte de los estudiantes persista se debe a que los profesores no actúan de acuerdo con lo que manifiestan, ya que solo el 35% de éstos proporciona informaciones previas para facilitar la lectura a pesar de que el 54% las considera necesarias.

Con relación a la pregunta que se hace a los profesores sobre si se consideran preparados para instruir a sus alumnos en la mejora de la comprensión de textos académicos, resulta significativo que el 24% dude sobre su preparación para abordar esta tarea.

Frecuencia de la demanda de producción de textos escritos

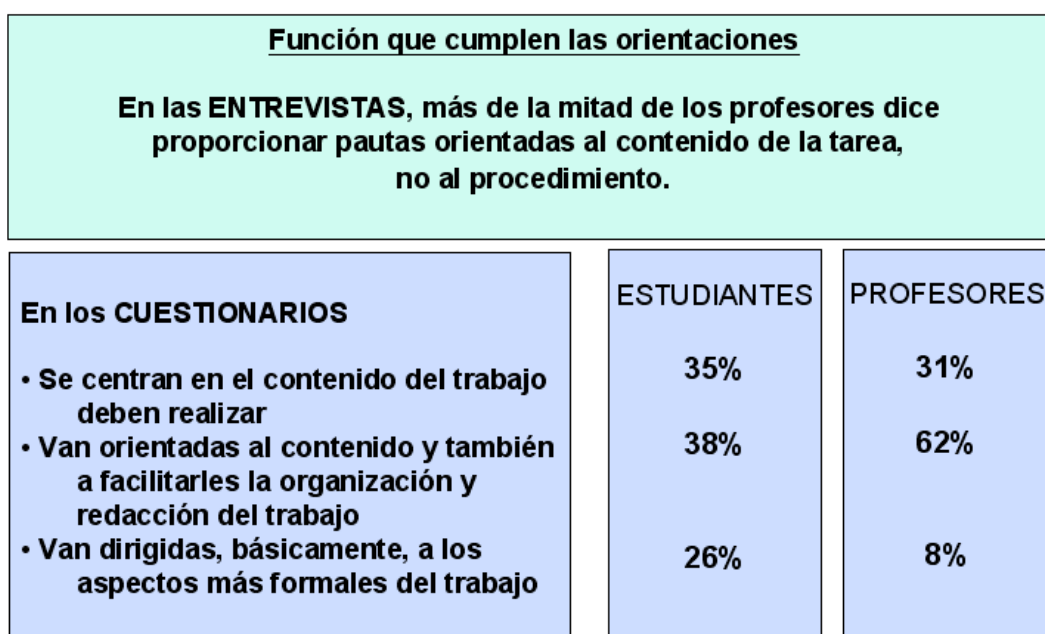


La información obtenida a partir de las entrevistas respecto a esta misma cuestión aporta datos algo distintos a los presentados en el gráfico a partir de los

cuestionarios. Más de la mitad de los entrevistados dice pedir tareas escritas solo ocasionalmente y algunos señalan que cada vez menos porque, son tantos los problemas de escritura que detectan, que desisten de este empeño.

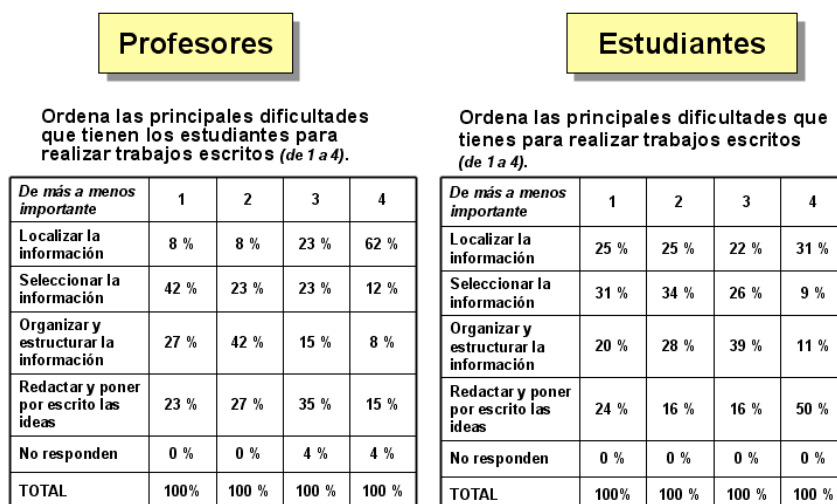
Orientaciones para la producción de textos escritos

En cuanto a las posibles ayudas para mejorar los trabajos escritos, casi la totalidad de los profesores (93%) afirma que suele dar orientaciones, frente al 73 % de los estudiantes que dice recibirlas. El siguiente gráfico indica las funciones que cumplen estas orientaciones.



Dificultades en la producción de textos escritos

El gráfico muestra de modo jerarquizado las principales dificultades que aprecian profesores y estudiantes con relación a la realización de trabajos escritos.



Posiblemente la priorización de dificultades que establecen los estudiantes se corresponda con el tipo de representación de la tarea de escritura que Isabel Solé (2007) denomina como “decir el conocimiento”. De algún modo parecen indicar que sus principales preocupaciones tienen que ver con localizar y seleccionar la información y solo después con organizar y redactar sus ideas, tal vez porque entienden que textualizar es más una cuestión reproductiva que constructiva.

Responsabilidad de la Universidad ante las dificultades de escritura de los estudiantes

Con relación a la responsabilidad de la Universidad de proporcionar formación para que los estudiantes puedan mejorar su producción de trabajos escritos, el 85% de los profesores cree necesario hacerlo frente al 58% de los estudiantes.

Sobre si se consideran preparados para instruir a sus alumnos en la mejora de la producción de textos académicos, parece relevante que el 35% de los profesores dude sobre su preparación para hacerlo.

Vinculación entre aprendizaje de tareas de escritura y aprendizaje de contenidos

Tanto profesores como estudiantes señalan mayoritariamente (85% y 81% respectivamente) que aprender a realizar trabajos escritos propios del ámbito académico (síntesis, reelaboración de temas, defensa argumentada de puntos de vista, monografías para profundizar sobre determinadas cuestiones, etc.) les ayudaría a asimilar mejor los contenidos de las materias.

Nos llama la atención, en el caso de los profesores, que pensando que enseñar a leer y escribir en la universidad ayuda a los alumnos a aprender, no lo hagan o, cuando lo hacen, su intervención se centre en los aspectos más formales del proceso.

4. Algunas reflexiones sobre los resultados

A partir de los datos presentados quisiéramos finalizar con algunas reflexiones:

- 1) Los profesores son conscientes, y se lamentan, de los problemas de comprensión y producción que tienen los estudiantes de reciente acceso a la Universidad. Sin embargo, parece existir una escasa reflexión sobre la naturaleza y las causas de estas dificultades, sobre la responsabilidad que les corresponde asumir con relación a ellas y sobre actuaciones más convenientes.

Una posible explicación de esta dificultad que parecen tener los profesores para analizar con mayor profundidad estos problemas, tal vez guarde relación con el hecho de que carecen de una conceptualización adecuada de las tareas de lectura y escritura y esto repercute en el tipo de actuaciones que consideran necesario poner en marcha, así como en su capacidad de realizar propuestas más matizadas. Así mismo, el insuficiente conocimiento de los procesos implicados dificulta el análisis de las causas de los problemas de los estudiantes.

2) Existen contradicciones entre lo que los profesores piensan que se debiera hacer y lo que realmente hacen. Son conscientes de que sería útil facilitar a los estudiantes algunas ayudas previas para comprender mejor los textos, piensan que enseñar a escribir los textos específicos ayudaría a aprender mejor los contenidos y reconocen que la gran mayoría de estudiantes tienen un nivel de comprensión muy superficial pero, como ellos mismos indican, no actúan en consecuencia por diversas razones. Entre éstas destacaríamos las siguientes: no han reflexionado suficientemente sobre estos problemas, no se sienten capacitados para abordarlos, consideran que no es responsabilidad suya o no disponen del tiempo necesario.

3) Se observan diferencias relevantes entre las percepciones que tienen los profesores y los estudiantes acerca de:

a) *La frecuencia de la demanda de tareas de lectura y escritura.* Los profesores afirman que piden a los estudiantes leer y producir textos habitualmente, mientras que los estudiantes perciben que esta demanda no es tan habitual.

b) *La entidad de las dificultades de comprensión y de producción que tienen los estudiantes y la valoración de estas dificultades.* Los profesores perciben que las dificultades de lectura de los estudiantes son menores que las de escritura, las valoran como menos graves y se sienten más capacitados para proporcionarles ayuda, mientras que en relación a la escritura detectan mayores dificultades, que valoran con mayor preocupación y, al mismo tiempo, se sienten menos capacitados para orientarles. Es significativo que un 20% de los profesores, cuando se refieren a las tareas de escritura, atribuya una responsabilidad específica a los departamentos relacionados con la enseñanza de lenguas.

Los estudiantes, por el contrario, estiman que sus dificultades de comprensión son mayores que las de producción de textos (el 74% afirmaba tener dificultades de comprensión frente al 49% que dice tenerlas con la producción), posiblemente por su modo de entender las tareas de escritura.

c) *Las orientaciones para facilitar las tareas de lectura y escritura que ofrecen los unos y reciben los otros.* Existe una diferencia porcentual de alrededor de 30 puntos en la percepción de ambos colectivos sobre si los profesores proporcionan a los estudiantes orientaciones y apoyos cuando les demandan leer o realizar trabajos escritos. La mayoría del profesorado cree proporcionar ayudas pero es muy inferior el número de estudiantes que lo aprecia de este modo. También difieren ambos colectivos a la hora de valorar la función que cumplen estas ayudas, sobre todo con relación a la escritura. Mientras que la mayoría de profesores piensa que van orientadas al contenido y también a facilitarles la organización y redacción del trabajo, los estudiantes perciben que gran parte de las orientaciones que les proporcionan los profesores van dirigidas, básicamente, a los aspectos más formales. Este desencuentro se pone de manifiesto, en nuestra opinión, cuando los estudiantes formulan el tipo de ayuda que debiera proporcionarles la universidad. El alumnado demanda ayudas que el profesorado cree que ya está proporcionando.

d) *La responsabilidad que corresponde a la universidad respecto a la mejora de los procesos de comprensión y producción de textos académicos.* El porcentaje de profesores que considera que la universidad tendría que proporcionar algún tipo de preparación es claramente superior al de los estudiantes. Esta diferencia es especialmente significativa en relación con la escritura y se puede explicar porque los estudiantes consideran, en mayor medida que los profesores, que sus habilidades adquiridas antes de llegar a la universidad son suficientes para escribir adecuadamente los textos que se les piden en ella.

4) Probablemente la conclusión más globalizadora y también la de mayor potencial explicativo de muchos de los datos que arroja el estudio realizado, se refiere a la existencia de una conceptualización tal vez un tanto simplista de las tareas de lectura y escritura, no solo entre los estudiantes sino también en una parte significativa del profesorado. Es importante que unos y otros entendamos que los modos de leer y escribir no son iguales en todos los ámbitos y que el aprendizaje de la producción e interpretación del lenguaje escrito es un proceso siempre inconcluso (Carlino, 2005). Esto es así porque comprender y elaborar textos escritos implica saberes lingüísticos, cognitivos y contextuales o sociales, relacionados con los condicionantes que imponen a los textos los ámbitos e instituciones en los que se producen y los

propósitos que los guían (Cassany 2006). La Universidad es uno de estos ámbitos que plantea y exige formas específicas de lectura y escritura, que hacen necesario que los estudiantes aprendan los códigos que las regulan. Este hecho obliga, a su vez, a la institución académica a responsabilizarse de este objetivo.

Esta forma de entender los procesos de lectura y de composición, más contextual y compleja, parece un tanto alejada de las representaciones que tienen la mayoría de los estudiantes de los primeros cursos y también parte de los profesores y se ponen de manifiesto cuando se refieren a los objetivos de la lectura y escritura académicas, a las dificultades que plantean, al modo de abordarlas y al tipo de ayudas que consideran necesarias, así como a la responsabilidad que correspondería a la institución universitaria para ayudar a mejorar estas competencias académicas fundamentales. Esto nos lleva a plantearnos la necesidad de abrir una reflexión en la Universidad sobre la lectura y escritura académicas como procesos complejos, de naturaleza social y cultural, determinados por los tipos de discurso que le son propios y por el contexto en el que se utilizan.

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Leitura Literária na Educação de Jovens e Adultos: práticas e significados

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Introdução

O foco deste artigo é a leitura literária na Educação de Jovens e Adultos (EJA), entre discentes do 1º e 2º Ciclos de uma Instituição de ensino que atende a estudantes jovens, adultos e idosos, na cidade de Belo Horizonte, no Brasil.

Refere-se a dois diferentes trabalhos de pós-graduação em nível de mestrado desenvolvidos no âmbito do Programa de Pós-graduação em Educação da Faculdade de Educação da Universidade Federal de Minas Gerais, na linha de pesquisa Educação, Cultura, Movimentos Sociais e Ações Coletivas. Ambas as pesquisas trabalham a partir de dados coletados numa instituição escolar de natureza filantrópica na região central de Belo Horizonte. Uma delas investiga os processos de letramento e a leitura literária em turmas de alfabetização de adultos. A outra pesquisa busca compreender formas de estruturação das práticas de leitura literária de mulheres discentes da Educação Jovens e Adultos, e de que maneira podem interferir na relação destas com a escola, com a família e com o trabalho.

O desenvolvimento dos trabalhos é norteado pelo olhar segundo o qual

É a partir do contexto social e histórico que as práticas de leitura, seus objetos, os modos de ler e leitores são construídos. É no jogo social, em que sujeitos ocupam posições peculiares que podemos acessar a essa maneira de fazer e as significações dessas práticas. Ao estabelecermos uma relação de interdependência entre as diferentes práticas de leitura, a multiplicidade de maneiras de ler e de objetos da leitura, e a variação gerada pelas condições sócio-históricas e culturais assumimos novas formas de compreender, abordar e problematizar esse objeto multifacetado, tendo como elementos centrais os textos e seus leitores (Vóvio, 2007)

Nessa perspectiva a democratização do acesso a materiais impressos é uma discussão de fundamental importância, e quando tratamos de leitura literária na EJA está em jogo ainda a formação do leitor como um direito à educação em sua concepção mais ampla: de forma;ao humana.

Algumas palavras sobre a Educação de Jovens e Adultos

A defesa do direito à educação foi a principal questão para o campo da Educação de Jovens e Adultos até 1988, quando se deu a promulgação da Nova Constituição brasileira. Esta defesa significou não apenas a defesa do direito à alfabetização, mas a garantia da possibilidade de continuidade de estudos para estes educandos.

Hoje a oferta de escolarização na modalidade de ensino da EJA é responsabilidade dos Municípios e Estados. Mais recentemente, o Governo Federal, agindo no sentido da extensão deste direito, decreta a obrigatoriedade de atendimento no nível médio profissionalizante em EJA, no período noturno, nas escolas técnicas federais.

Em 1996, a Educação de Jovens e Adultos é regulamentada na Lei de Diretrizes e Bases da Educação Nacional (LDB 9394/96) e instituída como modalidade da Educação Básica, sendo dessa forma diferenciada do ensino regular. Entretanto, nesse momento a efetiva oferta de vagas ainda não se verificava, pois o financiamento da EJA, ou seja, o repasse de recursos por parte do governo federal para os municípios e estados que possibilitaria a garantia dessa oferta, não estava contemplada no Fundo de Desenvolvimento do Ensino Fundamental, o Fundef. Somente uma década após, com o Fundeb, Fundo de Desenvolvimento da Educação Básica esse financiamento passa a ocorrer, de modo que a oferta de vagas por parte dos estados e municípios vai se ampliar efetivamente.

Paralelamente a esse movimento, em 1997, ocorre a V Conferência Internacional de Educação de Adultos, em Hamburgo, proclamando o direito de todos à educação continuada ao longo da vida. Nessa Conferência se reconhecem dois aspectos fundamentais com que as nações, principalmente as mais pobres, conviviam: a maciça existência de jovens na modalidade de educação de adultos, o que já fazia com que fosse designada como educação de jovens e adultos nesses países; e o reconhecimento de que essa educação atuava/podia atuar alterando as construções sociais e a esfera dos direitos das populações, se pensada pelo sentido do aprender por toda a vida. Essa concepção ganha amplitude na elevação da expectativa de vida das populações e na velocidade com que as mudanças culturais vêm ocorrendo, o que, segundo Di Pierro,

(...) sugere que a aprendizagem ao longo da vida não é só um fator de desenvolvimento pessoal e um direito, (...), mas também uma condição de participação dos indivíduos na construção de sociedades mais tolerantes, solidárias, justas, democráticas, pacíficas, prósperas e sustentáveis (Di Pierro, 2005).

Assim, é importante refletir sobre o público dessa modalidade de ensino, suas características e suas peculiaridades. Segundo Oliveira (1999) a especificidade principal desses jovens e adultos não está ligada, somente, à questão etária, mas, principalmente, a uma questão de especificidade cultural. O grande marco da Educação de Jovens e Adultos, então, é a caracterização social e cultural desses sujeitos:

(...) o problema da educação de jovens e adultos remete, primordialmente, a uma questão de especificidade cultural. É necessário historicizar o objeto da reflexão pois, do contrário, se falarmos de um personagem abstrato, poderemos incluir, involuntariamente, um julgamento de valor na descrição do jovem e do adulto em questão: se ele não corresponde à abstração utilizada como referência, ele é contraposto a ela e compreendido a partir dela, sendo definido, portanto, pelo que ele não é (Oliveira, 1999).

Não estamos nos referindo a qualquer jovem ou qualquer adulto: são sujeitos que tiveram sua trajetória escolar interrompida ou impedida, que sofreram um processo de exclusão sociocultural, que, em grande medida, condicionará sua (re) inclusão no ambiente escolar. É necessário que os educadores reconheçam esse aluno “jovem ou adulto como sujeito de conhecimento e aprendizagem” (Oliveira, 1999). São alunos que retornam à escola, ou chegam pela primeira vez a esse local, trazendo uma enorme bagagem: sua história de vida, suas experiências, seus conhecimentos que devem sempre ser considerados e explorados. Esse perfil faz atentar ao que Freire aponta, ensinar exige respeito aos saberes dos educandos:

(...) pensar certo coloca ao professor ou, mais amplamente, à escola, o dever de não só respeitar os saberes com que os educandos, sobretudo os das classes populares, chegam a ela, saberes socialmente construídos na prática comunitária – mas também, como há mais de trinta anos venho sugerindo, discutir com os alunos a razão de ser de alguns desses saberes em relação com o ensino dos conteúdos. (Freire, 1996).

Oliveira destaca três campos que contribuem para a definição desses alunos da EJA: “a condição de ‘não-crianças’, a condição de excluídos da escola e a condição de membros de determinados grupos culturais”. (Oliveira, 1999). Sobre a condição de ‘não-crianças’, ela diz que importa levar em conta o conjunto de experiências vividas por esses sujeitos

O adulto está inserido no mundo do trabalho e das relações interpessoais de um modo diferente daquele da criança e do adolescente. Traz consigo uma história mais longa (e provavelmente mais complexa) de experiências, conhecimentos acumulados e reflexões sobre o mundo externo, sobre si mesmo e sobre as outras pessoas. Com relação a inserção em situações de aprendizagem, essas peculiaridades da etapa de vida em que se encontra o adulto fazem com que ele traga consigo diferentes habilidades e dificuldades (em comparação com a criança) e, provavelmente, maior capacidade de reflexão sobre o conhecimento e sobre seus próprios processos de aprendizagem (Oliveira, 1999, p. 61).

Consideramos que as instituições escolares devem valer-se da experiência desses educandos, para propor um trabalho que respeite e potencialize essas possibilidades de aprendizagem, identificando as especificidades do grupo. Sobre a condição de excluídos da escola, destacamos que essa situação de exclusão deve ser considerada no sentido de auxiliar na delimitação da especificidade dos jovens, adultos e idosos como sujeitos de aprendizagem. A escola deve se adequar a um grupo que não é o “alvo original” da instituição escolar, que funciona de acordo com regras e linguagens específicas que devem ser apresentadas a esses jovens e adultos que, em vários casos, chegam nesse local pela primeira vez.

(...) “a exclusão da escola coloca os alunos em situação de desconforto pessoal em razão de aspectos de natureza mais afetiva, mas que podem também influenciar a aprendizagem. Os alunos têm vergonha de freqüentar a escola depois de adultos e muitas vezes pensam que serão os únicos adultos em classes de crianças, sentindo-se por isso humilhados e tornando-se inseguros quanto a sua própria capacidade para aprender”(Oliveira, 1999, p.62).

Sobre a condição de membros de determinados grupos culturais, considera que esses jovens, adultos e idosos são formados por um grupo de pessoas relativamente homogêneo no interior da diversidade de grupos culturais da sociedade contemporânea.

O adulto, no âmbito da educação de jovens e adultos, não é o estudante universitário, o profissional qualificado que freqüenta cursos de formação continuada ou de especialização, ou a pessoa adulta interessada em aperfeiçoar seus conhecimentos em áreas como artes, línguas estrangeiras ou música, por exemplo. (...) busca a escola tardiamente para alfabetizar-se ou cursar algumas séries do ensino supletivo. E o jovem (...) não é aquele com uma história de escolaridade regular, o vestibulando ou o aluno de cursos extracurriculares em busca de enriquecimento pessoal (Oliveira, 1999).

Ou seja, os educandos da EJA são pertencentes a grupos cujas referências culturais são estranhas àquelas para as quais a escola foi tradicionalmente pensada. Esses alunos

deixam a escola para trabalhar; deixam a escola porque as condições de acesso ou de segurança são precárias; deixam a escola porque os horários e as exigências são incompatíveis com as responsabilidades que se viram obrigados a assumir. Deixam a escola porque não há vaga, não tem professor, não tem material. Deixam a escola, sobretudo, porque não consideram que a formação escolar seja assim tão relevante que justifique enfrentar toda essa gama de obstáculos à sua permanência ali (Fonseca, 2002).

Especificamente com relação à leitura, Kleiman (1995), ressalta que uma tendência marcante é a de considerar os efeitos de aprender a ler sobre os sujeitos como sendo iguais, homogêneos e colocando a leitura como uma condição necessária para a participação na espécie humana ou ainda como dotando aqueles que a praticam de qualidades superiores e até espirituais. No entanto, na EJA, com

relação às práticas de leitura, o desafio é levar esse educando a familiarizar-se com a construção de seu aprendizado e, a partir daí, ter a possibilidade de reconhecer-se como sujeito no interior de sociedades e grupos humanos.

Dessa maneira, é importante refletir sobre as ações de formação do leitor em ambientes educativos voltados para esse público. Para Vóvio (2008), é necessário que os processos de aprendizagem levem em conta as práticas culturais relacionadas à escrita para além daquelas que a escola se ocupou, considerando os aspectos da identidade sociocultural dos alunos da EJA.

Aprender a ler e praticar a leitura, nessa perspectiva, implica saber como funcionam os textos nas diversas práticas socioculturais e pode colaborar para que as pessoas possam transitar com familiaridade entre diversas práticas culturais e em diferentes instituições, conscientes de seus papéis, possibilidades e modalidades de ação (Vóvio, 2008).

Deveria haver entre nós, educadores, uma preocupação com a inserção desses alunos no mundo de regras, ritos e gêneros discursivos da cultura escolar dos educadores: linguagem, temas, procedimentos, relacionamentos, recursos de registro, critérios de avaliação.

Práticas e significados da leitura literária

O conceito de letramento abrange, segundo Patrícia Ávila (2005), as capacidades de cada indivíduo quanto à utilização e interpretação de informação escrita. Remete, portanto, segundo a autora, para as práticas diárias, para as competências, e não só para os níveis de qualificação escolares. O conhecimento, a informação e a aprendizagem são fatores cada vez mais significativos e decisivos na sociedade atual, enquadrando a temática do letramento como um fator cada vez mais decisivo e estruturante da vida social. As práticas de leitura e escrita passam a ser cada vez mais diversificadas, tornando-se recursos que são usados em diversos momentos da vida.

Considerando a concepção do letramento como um processo que envolve valores, atitudes, sentimentos e relacionamento social, não podemos esquecer que:

(...) a desigualdade das oportunidades permanece, e os jovens de meios populares saem sempre mais rápido que os outros do sistema escolar. Somos obrigados a pensar que as estratégias para a formação de adultos estão seriamente limitadas por essa herança e só podem agir à margem, em matéria de democracia cultural (Chartier, 1995).

Hoje em dia, em sociedades voltadas para a produção e difusão de informação, a escrita e a leitura estão cada vez mais presentes no trabalho e no lazer, torna-se indispensável a formação de leitores nas salas de aula, em projetos de leitura e escrita, e em múltiplos espaços. Para Petit (2008):

esse é um motivo a mais para nos interessarmos pelo papel que a leitura pode desempenhar na elaboração da subjetividade, na construção de uma identidade singular e na abertura para novas sociabilidades, para outros círculos de conhecimento.

Quando falamos do contexto social e histórico dos educandos da EJA, temos em mente a relação direta do educando com o mundo do trabalho. Sobre a relação entre cultura escrita e trabalho, Ribeiro (1999) observou que as pessoas que apresentavam um nível de habilidade de leitura e de escrita além do esperado para a sua escolaridade eram aquelas que possuíam a oportunidade de desenvolver essas habilidades no local do trabalho. Por outro lado, aquelas que apresentavam habilidades aquém do esperado para seu nível de escolaridade não possuíam no trabalho oportunidades para manter ou desenvolver as habilidades adquiridas na escola.

Essa percepção contribui para a análise de condições de leitura em que estes sujeitos se inserem. De acordo com Ligia Cademartori, um livro de literatura

não serve como porta-voz de nenhuma causa, programa, doutrina, ideologia. Não prega. Não faz propaganda de nada. Não se submete ao politicamente correto. Não representa interesse de ninguém, porque uma de suas funções é construir contra-affirmações às crenças de todo tipo (2009).

Concordando com a autora, entendemos que a dimensão educativa da leitura literária acompanhará a todos que buscaram, através da literatura e da convivência, uma forma de aprendizagem e de mudanças. “Uma aprendizagem da aceitação do humano pelo humano, de conviver e de respeitar o outro em situação de igualdade, mesmo sendo diferente” (Prestes, 2004, p.11).

No Brasil o índice de analfabetismo funcional é superior a 60 % da população, segundo dados do Instituto Brasileiro de Estatística (IBGE); ao trazermos essa discussão para o campo do letramento literário, especialmente na EJA, podemos pensar em um número ainda maior. Ao nos envolvemos com alunos jovens, adultos e idosos notamos que a experiência de vida que trazem geralmente os exclui das questões literárias; em conversa com uma educanda destacamos seu depoimento de que nunca ouviu falar sobre um clássico da literatura infantil, o “Chapeuzinho Vermelho”; esses adultos não ouviram histórias infantis de seus pais e não as leram para os filhos. Faz-se necessário a mediação para a inserção destes sujeitos no universo da leitura literária, cuja competência ultrapasse a mera decodificação dos textos, permitindo a formação deles como um leitor autônomo diante de uma obra, enfim. Apesar das políticas públicas de acesso ao livro e a leitura em nosso país, a realidade é que a maior parte dos municípios (mais de 60 %), ainda segundo dados do Instituto Brasileiro de Estatística (IBGE), não tinha uma biblioteca ou livraria, sequer uma banca de jornal até o início do século XXI. Atuamos em contextos em que os únicos livros que os sujeitos têm em casa são a Bíblia e livros didáticos. E o

único contato que tem com textos literários é aquele mediado por esses livros didáticos. As distâncias que afastam o leitor educando da EJA do livro literário são de diferentes naturezas; a geográfica, pois vivem em bairros distantes das livrarias e poucas bibliotecas públicas existentes no país. Distâncias sociais, pois não se sentem no direito de freqüentar esses espaços, entendendo que não são para eles. Distâncias psicológicas, na medida em que não se sentem com competência para essa leitura e finalmente, econômicas, na medida em que não tem poder aquisitivo que permita tornar o livro um objeto de consumo, ainda mais de consumo freqüente, tendo em vista os preços dos livros no Brasil.

A democratização ao acesso a materiais impressos é uma discussão de fundamental importância, e quando tratamos de leitura literária está em jogo ainda a formação da prática dessa leitura como fruição. Conforme Soares (2003), a aprendizagem da leitura não garante que o sujeito se torne um leitor, um indivíduo que "freqüenta" com assiduidade a literatura. Destaca-se então, a importância da discussão acerca da formação de leitores com aptidões crescentes para a compreensão das obras e a habilidade de reflexão sobre as relações entre aquela e o mundo. Por essas razões buscamos desenvolver pesquisas que levasse em conta que:

Ser leitor de literatura na escola é mais do que fruir um livro de ficção ou se deliciar com as palavras exatas da poesia. É também posicionar-se diante da obra literária, identificando e questionando protocolos de leitura, afirmando ou retificando valores culturais, elaborando e expandindo sentidos. Esse aprendizado crítico da leitura literária, que não se faz sem o encontro pessoal com o texto enquanto princípio de toda experiência estética, é o que temos denominado aqui de letramento literário (Cosson, 2007, p.120).

Um trabalho com leitura literária para leitores adultos com escolarização irregular e extemporânea, provoca-nos pensar a aprendizagem ao longo da vida, conseqüentemente, na democratização do acesso não só à alfabetização, além da oportunidade de um momento dialógico, em que os alunos têm oportunidade de visualizar outros "mundos". Nessa perspectiva Cândido (1995) afirma que "Uma sociedade justa pressupõe o respeito aos direitos humanos, a fruição da arte e da literatura em todas as modalidades e em todos os níveis; é um direito inalienável", e contribui para o enriquecimento da compreensão do direito real à educação.

O Colégio onde as pesquisas ocorrem é uma escola filantrópica que atua a 92 anos. Localizada na região central de Belo Horizonte, possui, em média 1500 alunos, desde turmas de Educação Infantil até o Ensino Médio e EJA. A modalidade de Educação de Jovens e Adultos é ofertada no turno da noite e oferece desde o Ensino Fundamental ao Ensino Médio, no total de 330 alunos.

A oferta do curso de EJA é gratuita, e com a preocupação de facilitar a permanência é oferecido lanche no intervalo das aulas e, aos que se encontram em mais dificuldades econômicas (segundo avaliação econômica da própria escola), recebem ajuda financeira para o custeio do transporte. A estrutura física é utilizada para ensino privado durante o dia e na parte da noite todos têm acesso aos espaços da escola, desde o teatro às quadras esportivas, à biblioteca, salas multimídias e computadores.

Os sujeitos das duas pesquisas apresentam características que são próprias aos alunos de um curso de Educação de Jovens, Adultos e Idosos; são, em sua grande maioria adultos, casados, pais e mães que pouco ou nunca frequentaram a escola. As mulheres, em quase sua totalidade, são empregadas domésticas que trabalham nas imediações do Colégio e dormem na casa dos patrões durante a semana. A frequência, às sextas feiras, diminui porque elas vão para casa passar o fim de semana com a família ou com os patrões, em casas de campo ou sítios. De modo geral, afirmam gostar de participar dos trabalhos da escola, não costumam faltar às aulas e o primeiro interesse é aprender a escrever o próprio nome. À medida que vão se inserindo no “mundo letrado”, querem continuar a trajetória de formação e conhecimento, muitos deles desejando prestar o exame vestibular e frequentar uma faculdade. Os alunos do sexo masculino são minoria, em torno de 30%, e todos participam ativamente das atividades que o Colégio oferece.

Ou seja, grande parte do público da EJA do Colégio é formado por empregadas domésticas, porteiros e trabalhadores da construção civil. Possuem uma demanda bem específica com relação à escrita, como, por exemplo, anotar recados, receitas e resolver operações matemáticas simples. Porém, ao se debruçarem sobre a leitura literária, podem transcender as fronteiras e estabelecer novas relações entre imagens e palavras.

Apresentam interesse na leitura e o lugar preferido dos educandos no Colégio geralmente é a biblioteca. Nesse espaço, manuseiam os livros, participam das oficinas de leitura e de escrita e das rodas de leitura, ocasião em que têm oportunidade de dialogar com os autores sobre as histórias lidas pelas professoras. Segundo Petit (2008), as bibliotecas são espaços qualificados para uma mudança de atitude em relação à leitura, pois os alunos quase sempre encontram um ambiente apropriado para passar a ter uma relação mais autônoma com o conhecimento e com a cultura escrita, enfim, um outro momento com a leitura. Esses momentos de interação entre autores-leitores apontam para o fato de que a leitura é um importante meio de construção de identidade coletiva, de acesso ao conhecimento, da construção da subjetividade, uma vez que o imaginário é enriquecido com as histórias ouvidas, lidas e socializadas.

Entendemos que a formação de leitores literários, discentes da Educação de Jovens e Adultos deve ser abrangente, tratar de assuntos que os sujeitos possam dialogar com os autores, transformar os momentos de leitura numa prática prazerosa, modificando as histórias como se estivessem modificando as suas próprias histórias de vida. Conforme Cosson (2007) afirma, “a literatura não está sendo ensinada para garantir a função essencial de construir e reconstruir a palavra que nos humaniza”. A leitura literária deve ser permitida na escola sem o abandono do prazer e com o compromisso de conhecimento que todo saber exige. Devemos nos ocupar mais com a prática de leitura que apresente aos nossos alunos jovens e adultos um outro sentido da vida, uma compreensão mais alargada e diferenciada das situações enfrentadas e do mundo em geral. A oportunidade de um diálogo com os autores é fundamental, a comunicação com o pensamento de outrem se torna necessária para que haja articulação entre as práticas de leitura social e as práticas vividas no cotidiano.

Por meio das produções literárias é permitido que o autor expresse sua posição face aos problemas, de acordo com Antônio Cândido (1995), tornando-nos mais compreensíveis e abertos para a natureza e o semelhante, confirmando no homem

aqueles traços que reputamos essenciais, como o exercício da reflexão, a aquisição do saber, a boa disposição para com o próximo, o afinamento das emoções, a capacidade de penetrar nos problemas da vida, o senso da beleza, a percepção da complexidade do mundo e dos seres, o cultivo do humor (Cândido, 1995).

Conclusão

Imaginamos que para todos os docentes no contexto que se deparam com esse público e com a busca por intervenções, objetivando fomentar habilidades e práticas de leitura literária, ainda encontrem certa dificuldade na busca por textos que sejam acessíveis para as capacidades de leitura adquiridas na idade adulta, apesar de ultimamente vermos um movimento em direção a esse trabalho. “Quando lançamos mão do termo práticas de leitura estamos nos referindo a atividades humanas, intensamente afetadas pelas condições sociais e históricas particulares que configuram modos de ler, os usos da leitura, os sentidos e suas possíveis significações, bem como os modos de aprender e ensinar a ler e os materiais necessários e possíveis de serem lidos” (Vóvio, 2007).

Por meio deste estudo investigamos concepções e práticas de leitura, assim como analisamos e problematizamos essas concepções, identificando os textos lidos por educandos da EJA e simultaneamente verificando o lugar ocupado pelos textos literários. Essa investigação está permeada pela idéia de que:

A perspectiva transdisciplinar tende hoje à identificação de processos e não mais de fatores [...]. Isso nos alerta para os riscos de tentarmos estabelecer competências e habilidades específicas para a leitura literária, sem levarmos em conta a hibridização e a complexidade dos processos histórico-sociais nela envolvidos (Paulino, 2005).

O ato de ler requer tempo e espaço propício para sua prática e pensando nessas questões acreditamos ser importante conhecer quais são eles. De acordo com Robert Scholes (1991), "... para formar leitores não basta oferecer livros. É preciso buscar respostas e alternativas para algumas questões que tem a ver com a concepção de sociedade, de educação, de linguagem, de leitura e de literatura pelas quais optamos". A leitura de textos literários exige, além do acesso ao material impresso, do tempo e do espaço apropriado, uma formação que ofereça chaves de leitura para a compreensão da obra lida, sem perder de vista a necessidade de estratégias que possam favorecer a formação do leitor e o gosto por textos aqui objetivados.

Acreditamos que essas análises poderão contribuir nas reflexões para o aprimoramento de práticas educativas relacionadas à leitura literária para jovens e adultos, para a formação de educadores que atuam no campo e desse modo, ainda, para futuros trabalhos sobre essa modalidade educacional, além de conhecer um pouco mais sobre os significados atribuídos à leitura literária pelo grupo citado.

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TIC, aprendizagem da língua e pensamento complexo: Contributo do blogue *língua portuguesa*

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1. TIC na educação: o blogue

O blogue é um meio simples e eficaz de operacionalizar o conceito de interacção online. É, pois, natural, que o seu uso educativo seja cada vez mais frequente como recurso e estratégia pedagógica (Gomes, 2005) em todos os níveis de ensino.

Pombo, referindo-se a perspectivas de vários autores, considera que o uso do blogue permite “desenvolver actividades inovadoras e transformadoras ... [e desenvolve] nos alunos a capacidade de tomar decisões, de definir objectivos individuais e de grupo, o sentido de pertença e responsabilidade, originalidade, criatividade, processos de comunicação e socialização, construção do conhecimento e da própria identidade” (2007, p. 3). Para isso contribui também a complementaridade dos vários formatos de comunicação disponíveis nos blogues – texto, imagens, filmes, som – que possibilita uma maior eficácia na construção e transmissão da mensagem.

Por seu lado, Efimova e Fiedler salientam que uma das mais-valias da aprendizagem a partir do blogue é o “apoio ao desenvolvimento de meta-aprendizagens. A exteriorização das *conversas* interiores e do pensamento reflexivo permite que o conteúdo desse pensamento se torne objecto de revisão e aperfeiçoamento, o que conduz ao desenvolvimento de competências de auto-avaliação e a mudanças intencionais” (2004, p. 493). Com efeito, a exposição pública inerente ao facto de se tratar de um recurso online aumenta a responsabilidade dos alunos, donde resulta um esforço para apresentarem melhores trabalhos, em termos de expansão, aprofundamento, reformulação e mesmo criação de outros tópicos. Os comentários e as respostas aos desafios aí colocados estimulam o desenvolvimento de competências cognitivas de níveis elevados.

Referindo-se à utilização das Tecnologias de Informação e Comunicação (TIC) na escola, Carioca *et al.* afirmam que os alunos “precisam de desenvolver uma abordagem e uma consciência crítica sobre as TIC já que a tecnologia pode ser usada e abusada de diversos modos” (2005, p. 12). Por isso, neste contexto, assume particular importância o papel do professor no sentido de ajudar os alunos

a utilizar os diversos recursos digitais com espírito crítico. Esta preocupação esteve sempre presente no trabalho realizado no blogue *Língua Portuguesa*.

2. Aprendizagem da língua: um novo paradigma emergente

Os últimos anos do século passado e o início do novo milénio foram marcados pela realização de conferências e cimeiras à escala planetária, no qual a comunidade internacional se uniu em torno de grandes temas comuns, como a luta contra as assimetrias sociais e discriminações de ordem diversa, o desenvolvimento sustentável e o reequilíbrio harmonioso do homem com a natureza. É justamente neste âmbito que surge também a Cimeira Mundial sobre a Sociedade de Informação, planeada em duas fases: primeiro no ano de 2003 em Genebra e posteriormente em Tunis, em Novembro de 2005. Em traços muito largos, as motivações desta conferência residiam no “fosso digital” existente entre os países tecnologicamente mais desenvolvidos e os mais carenciados, porque esta realidade constitui um constrangimento expressivo em todo o processo de desenvolvimento. Esta cimeira repartida em duas fases chamava atenção para os decisores políticos da importância do acesso à informação para o desenvolvimento e crescimento económico de qualquer sociedade. Sem detalhar o plano de acção, metas e objectivos mais particulares desta importante cimeira a atingir até 2015, importa-nos reflectir, enquanto docentes, acerca do papel da escola e do desafio que constitui ser professor de português numa ambiência caracterizada pela cibercultura.

Neste quadro de uma realidade emergente em contínuo desenvolvimento e sem um rumo definido, as novas práticas comunicacionais exigem da escola, e especificamente da sala de aula, uma resposta eficaz. Segundo Lemos (2002, p.12) podemos entender a cibercultura como uma forma sócio-cultural que emerge da relação simbiótica entre a sociedade, a cultura e as novas tecnologias de base micro-electrónica que surgiram com a convergência das comunicações com a informática na década de 1970”.

Em matéria de organização curricular e gestão pedagógica, poderíamos dizer que daqui se presume a necessidade de uma redefinição do perfil (identidade) do professor de português. Na Conferência Internacional sobre o Ensino do Português a temática foi aprofundada por alguns dos especialistas aí presentes. Nas actas dessa conferência, pode ler-se:

[...] Com efeito, primeiro a televisão e depois a internet têm vindo a conferir um papel fundamental à comunicação através da imagem, parada ou em movimento, e à comunicação baseada na interacção entre a imagem e o texto. Na emergente era pós-industrial, quem não souber ler estes textos visuais e verbais, em que a palavra ou é oral ou é escrita sem a tradicional linearidade que o hipertexto estilhaça, verá cerceada a sua capacidade de plena intervenção cívica, profissional e/ou académica e de pleno desenvolvimento pessoal, afectivo e/ou estético. (Pinto, 2007, p. 142).

Há muitos outros investigadores que, de uma forma genérica, salientam o novo perfil que os professores devem tendencialmente assumir na escola actual. É bem disso exemplo toda a semântica usada em torno de expressões equivalentes, presentes no novo programa de Português, homologado em Março de 2009, quando prevê o “professor de Português como agente do desenvolvimento curricular” (ME, 2009, p. 9). Poder-se-ia ainda alargar o conjunto de outras enunciações que focalizam o papel do professor num gestor de informação (Pretto & Serpa, 2001), um mediador das aprendizagens (Nisbet, 1992; Fosnot, 1996), um facilitador da construção do saber (Hartnell-Young, 2003).

3. O blogue *Língua Portuguesa*: razões

O blogue *Língua Portuguesa* funcionando como interface de todos os blogues dos alunos do 7.º ano da Escola Básica Integrada de Vila Cova – Barcelos, foi criado no ano lectivo 2006/07. Poder-se-ia dizer que o início deste projecto fora movido pelo impulso de reinventar a aula de língua portuguesa, de a tornar um espaço reflexivo na utilização da língua nos seus diversos registos e modalidades. A intenção era motivar, cativar, despertar os alunos para o desenvolvimento de literacias essenciais, particularmente no domínio da escrita e da leitura, cujo domínio possibilitasse o desenvolvimento de métodos de trabalho e estudo, tratamento de informação, estratégias cognitivas e do domínio interpessoal e de grupo/socialização. Valerá a pena recordar a primeira entrada *Razões de um blogue*, na medida em que consubstancia, em síntese, as linhas de actuação futuras, e passo a transcrever parte: “disse claramente a todos os alunos que pretendia fazer um portefólio digital que funcionasse como uma ferramenta, cuja mais valia estaria patente na promoção da autonomia, da interactividade e da integração de textos, representando um estímulo no incremento da leitura e da escrita” (Faria, 2007). Estávamos a já a pensar que este recurso tecnológico estava a ser perspectivado como uma *ferramenta cognitiva* (Jonassen, 2007).

4. Eixo de actuação centrado no aluno

Numa perspectiva agora mais empírica, far-se-á a apresentação das potencialidades e, depois, das actividades presentes no blogue *Língua Portuguesa*, com base no modelo de Oliver, Herrington, Herrington & Sparrow (2006). Antes, porém, são estabelecidos os três eixos potenciadores de uma aprendizagem centrada no aluno:

- *flexibilidade na aprendizagem*: através dos comentários em cada blogue, pode-se favorecer uma aproximação mais eficiente a cada aluno, sobretudo pela possibilidade de cada um poder seguir o seu próprio ritmo. Essa flexibilidade está muito associada ao desenvolvimento de múltiplas competências que o blogue proporciona, como o desenvolvimento de

competências associadas à produção de texto escrito, ao domínio de certos serviços e ferramentas da Web (Gomes, 2005);

- *motivação*: os nossos alunos estão cada vez mais predispostos à utilização das TIC, e em particular do blogue, muito por força de serem o que vulgarmente se denomina “nativos digitais” em quase todas as actividades da sua vida; a sua inclusão na sala de aula favorece, pois, o desenvolvimento de capacidades inatas dos alunos. Podem também ser criados espaços imaginativos que incentivam os alunos na pesquisa, no estudo, na leitura, na escrita (Rodrigues, 2006);

- *pensamento crítico*: é nossa convicção que as TIC fomentam a partilha e desenvolvem a intercomunicação reflexiva dentro e fora da escola, através de várias ferramentas, permitindo a comunicação entre pares, expondo de uma forma inequívoca parte significativa da produção dos alunos; e também porque o blogue funciona como um e-portefólio quando leva os alunos a fazer, a pensar sobre o que fazem, a refazer até à sua versão final.

O esquema seguinte evidencia estas ideias:



FIGURA 1. Elementos-chave neste modelo de aprendizagem. (Baseado em Olivier, Herrington, Herrington & Sparrow, 2006).

5. Funcionalidades

O blogue *Língua Portuguesa* estrutura o seu *blogroll* em categorias. O destaque vai para a possibilidade de aceder a todos os blogues dos alunos a partir deste domínio: figuram todos os seus nomes por ordem alfabética. O blogue incorpora também uma série de ligações que funcionam como ferramentas auxiliares da língua: i) dicionário de sinónimos, de antónimos, de verbos, de termos literários; ii) sítios de divulgação de livros, como blogues temáticos, jornais, Plano Nacional de Leitura, etc.; iii) Plataformas virtuais de aprendizagem; iv) ao sítio da Escola; v) sítios da Web com de conteúdo diversificado e de interesse para os alunos.

Uma das funções do blogue *Língua Portuguesa* foi divulgar sítios *on-line* que pudessem contribuir para o desenvolvimento cultural dos alunos. No início deste

projecto, esta modalidade foi pouco explorada; entretanto houve a percepção de que havia um interesse manifesto, por parte dos alunos, pelo conhecimento de novidades. Passou então o blogue a divulgar notícias de índole cultural e também a outros assuntos que despertassem e que criassem hábitos de pesquisar neste espaço. A título ilustrativo, e decorrente das leituras individuais de um aluno, questionou na sala de aula quem era Miró. Este foi o ponto de partida para se colocar uma entrada relativa ao pintor e foi motivo de descobertas posteriores.

(<http://paulofaria.wordpress.com/wp-admin/post.php?action=edit&post=148>).

A divulgação de livros e de escritores ocupa uma parte substancial das publicações do blogue. Para além de várias referências ao Plano Nacional de Leitura, há a preocupação de divulgar escritores e livros. Por vezes, há escritores que não fazem parte do currículo, mas tendo em conta que fazem parte da formação literária e geral do indivíduo, são muitas vezes tema de discussão e oportunidade para que os alunos conheçam novas formas de expressão e alarguem a sua sensibilidade estética e literária. A este propósito, Vinicius de Moraes, Manuel Jorge Marmelo, Steinbeck, Pablo Neruda, Jorge Luís Peixoto, Almeida Garrett, Ruy Belo entre outros, foram escritores descobertos pelos próprios alunos, mesmo tendo presente que o professor acompanha estas descobertas (<http://gabyvb.blog.pt/3940420/>)

As efemérides e datas comemorativas merecem uma atenção particular, na medida em que são datas que permitem, de uma forma natural, falar de um livro, de um escritor, de uma estória. A data de nascimento ou morte de um escritor pode constituir uma oportunidade para abrir uma discussão, para iniciar a apresentação, ainda que feita de forma telegráfica. Estas actividades, para além de permitirem expandir os conhecimentos dos alunos, têm contribuído para desenvolver competências ambivalentes e, numa primeira análise, contrárias. Senão, vejamos: cada aluno tem criado notoriamente preferências sobre este ou aquele escritor; por outro lado, vai criando também uma espécie de cânone, de preferências, segundo a sua experiência de leitura; por outro, esta capacidade crítica e reflexiva não leva automaticamente à formação de estilo ou de uma forma de expressão com marcas evidentes de um cunho pessoal. Notam-se evidências frequentes de uma identificação com o(s) seu(s) autor (es) predilectos, seguindo o seu estilo, a sua forma de expressão. (<http://pedrofr.wordpress.com/>)

Quanto à expressão escrita, uma das actividades de grande relevo no blogue, foi um desafio lançado no âmbito de várias iniciativas de escrita criativa: os alunos tinham de dar continuidade a uma narrativa de um escritor. Exemplos deste trabalho, relativos a Luísa Ducla Soares, Jorge Reis-Sá e Jorge Manuel Marmelo, podem ser encontrados nos blogues dos alunos: Resposta ao desafio de Luísa

Ducla Soares (<http://sofiavale.blog.com/2211289/>); resposta ao desafio de Jorge Manuel Marmelo (<http://anacbveloso.blog.com/2203154/>); resposta ao desafio de Jorge Reis-Sá (http://dulce_enes.blogs.sapo.pt/3538.html).

6. Aprendizagem da língua e pensamento complexo

Numa tentativa de recolher algumas evidências de pensamento complexo no blogue *Língua Portuguesa*, a partir das actividades experimentadas durante três anos, aproximamo-nos da obra de Edgar Morin, *Les sept savoirs nécessaires à l'éducation du futur*. O risco desta aproximação estará porventura acautelado pela conclusão do projecto no final do ano lectivo 2008/09 e, sobretudo, pela selecção dos exemplos que a seguir apresentamos.

A partir de Morin, numa retrospectiva sobre alguns dos nossos projectos desenvolvidos pelos alunos, entendemos que existem indicadores daquilo que o autor designa “pensamento complexo”. O autor anuncia como problemática central do século XXI o acesso à informação e o seu tratamento, e a resposta que deve dar a educação quanto à capacidade para organizar o conhecimento (Morin, 2000). Neste âmbito, e tendo por base o capítulo II – *Les principes d'une connaissance pertinente*, o autor tipifica a relevância destes princípios, assim enunciados:

- O contexto;
- O global;
- O multidimensional;
- O complexo (Morin, 2000: p. 15)

Quando o autor se refere ao primeiro princípio, o contexto, significa que há uma premissa essencial no conhecimento pertinente, na obrigatoriedade que teremos em situar as informações a fim de que elas adquiram significado. O segundo princípio, o global, implica que o conhecimento só poderá adquirir sentido se houver a preocupação de estabelecer uma contínua relação do todo com as partes. O terceiro princípio, o multidimensional, alerta-nos que a essência do conhecimento não pode privilegiar uma abordagem unívoca na formação do ser humano, na medida em está na sua génese a componente biológica, psíquica, afectiva, social, racional; ao mesmo tempo a sociedade comporta a dimensionalidade histórica, económica, sociológica, religiosa, etc. Por último, no pensamento complexo, salienta que o conhecimento deve comportar uma interdependência de vários elementos, numa relação do todo com as partes.

Centrados então no pensamento complexo, Morin (2000) define-o como

[un] tissu interdépendant, interactif et interrétroactif entre l'objet de connaissance et son contexte, les parties et le tout, le tout et les

parties, les parties entre elles. La complexité, c'est, de ce fait, le lien entre l'unité et la multiplicité. (p. 17).

Seleccionamos, a seguir, actividades que, de alguma forma, contribuiriam globalmente para o desenvolvimento do pensamento crítico e complexo. Tentar-se-á também, com estes exemplos, evidenciar que “os ambientes [de aprendizagem] permitiam aos alunos construir activamente o seu próprio conhecimento” (Jonassen, 2007, p. 25).

6.1 Clube dos poetas, escritores & companhia e Dia Mundial da Poesia.

Com estas entradas ambicionava-se que os alunos fossem colocados face as novas oportunidades de utilização da linguagem escrita, numa experiência de aprendizagem mais alargada e exigente e que visava aprofundamento de um olhar crítico sobre o texto de autor e o desenvolvimento de uma educação cultural e literária.

6.2 Um filme, uma mensagem, uma notícia e Laços. São duas actividades que partem de um mesmo suporte – um filme, e têm por objectivo a produção textual. Trata-se de um exercício que visa o ajustamento destes actos comunicativos aos contextos específicos e também à ponderação dos fins que os dois actos de escrita prevêem: o primeiro exercício levou à construção de uma notícia, com reflexão e debate acerca da matéria em questão; o segundo filme implicava que um conhecimento aprofundado acerca das categorias da narrativa, especificamente da personagem principal.

6.3 Uma história para ouvir. A compreensão do oral consiste na capacidade que o aluno terá para atribuir significado a diversas variedades de discursos orais. O trabalho relativo à compreensão do oral conjuntamente com a expressão oral são domínios da língua portuguesa que apresentam um alto grau de dificuldade no final do ensino básico. Pretendia-se com esta actividade que os alunos desenvolvessem os níveis de atenção, melhorassem o domínio da expressão oral de situações de comunicação informal para situações tendencialmente mais informais. O recurso ao podcast foi uma ferramenta relevante, até no que diz respeito ao desenvolvimento da leitura.

6.4 Diz-me o que lê e os Os livros da minha vida. Para além do processo interactivo que se estabelece no leitor com o escritor quando lê, a questão central desta actividade passa por desenvolver na capacidade de escolher as obras leitura autónoma que sejam significativas para os alunos. O processo de selecção decorre

invariavelmente de visitas à biblioteca e na procura de livros que de alguma forma iriam de encontro a uma tipologia ficcional de acordo com as expectativas dos alunos. A escolha decorria pelo confronto das leituras realizadas pelos próprios alunos e pelas indicações que o professor fornecia.

6.5 A que sabe a liberdade. Esta actividade poder-se-ia considerar ilustrativa de uma estratégia que Morin enquadrava no tópico multidimensional. Privilegia-se o ensino do português numa perspectiva holística, na medida que se tende a desenvolver nos alunos a competência de ligar as partes num todo contextualizado.

6.6 Videopoema e Livroclip (Os Lusíadas). As tendências dos Programas de Português remetem reiteradamente para uma aprendizagem da língua que se situe muito para além do aperfeiçoamento linguístico. O processo de ensino e aprendizagem de uma língua visa o desenvolvimento de competências comunicativas, entendidas neste caso como uma integração visível na praxis social. O exemplo apresentado conduz-nos a essa percepção de uma aprendizagem funcional, longe portanto de uma aprendizagem centrada na análise descritiva de um corpus linguístico mais ou menos extenso.

6.7 Descoberta de poetas. A selecção dos textos e dos autores não pode estar refém das obras propostas pelo currículo nacional ou pelo programa específico para determinado ano. Serve de mote esta actividade para apresentar um maior grau de complexidade aos programas de exercício e prática, tão ao sabor das teorias behavioristas de aprendizagem. Debatemo-nos durante estes três anos no desenvolvimento de competências que conduzissem os alunos a produzir recursos originais, como seria neste caso a descoberta de novos textos e a produção escrita tendo em conta novas técnicas para expressão escrita.

6.8 Preparação para o teste. O estudo de forma colaborativa envolve riscos, mas apresenta vantagens que os superam largamente. Esta entrada exemplifica o comportamento dos alunos face a uma matéria que lhes suscita grande apreensão – a avaliação. A preparação para um teste escrito acontece a partir de múltiplas perspectivas, graças aos mais variados contributos. Estes contributos, como se depreende pelo contexto, tornam-se aprendizagens mais facilmente significativas e autênticas por parte dos alunos.

6.9 WebQuest Língua Portuguesa. As WebQuest assumem-se como um meio de aprofundar o conhecimento, a partir de um problema delimitado, com vista a

obtenção de um objectivo, segundo uma metodologia previamente definida. Constatamos que favorecem um tipo de aprendizagem autónoma e desenvolvem a criatividade. A novidade deste recurso e a sua validade estão no facto de se poder combinar várias fontes para pesquisa, alterando a forma de aprender, conduzindo necessariamente a alteração dos paradigmas tradicionais de aprendizagem.

6.10 Mapas conceptuais (*Os Lusíadas; Consílio dos Deuses*). Os mapas conceptuais foram usados com maior insistência no último ano do terceiro ciclo. Foi uma das ferramentas digitais que teve um contributo mais significativo no processo de aprendizagem. Com esta ferramenta os alunos revelaram não só os seus conhecimentos mas também a estruturação que cada um faz desses conhecimentos já que conseguiram reorganizar e reinterpretar os conhecimentos prévios, criando condições para que efectivamente ocorra uma aprendizagem significativa da língua portuguesa. Esta foi uma forma de operacionalizar a abordagem de Novak (1984) em relação aos mapas de conceitos, sustentado na teoria da aprendizagem significativa de David Ausubel (2003).

7. Conclusão e perspectivas

Este artigo pretende fazer uma síntese do trabalho desenvolvido ao longo de três anos. O blogue *Língua Portuguesa*, para além do já referido, permitiu dar visibilidade às actividades realizadas na sala de aula: de um momento para o outro, o que se fazia exclusivamente num ambiente fechado de sala de aula passou a ser visto, comentado, criticado por outras pessoas. Este aspecto constituiu motivo de discussão quase fracturante, nomeadamente pelo facto de os textos colocados e consultáveis por toda a blogosfera, conterem imprecisões ao nível ortográfico, sintáctico e semântico, mesmo com a supervisão (possível) do professor. Todavia, esta situação nova gerou um dinamismo, um sentido de responsabilidade, de criatividade, de consciência reflexiva e crítica, de autonomia inquestionáveis e incomparáveis, na medida em que os alunos ganhavam uma nova percepção acerca do impacto que eventualmente causariam as suas publicações. Depois, creio que a maior parte dos alunos desenvolveram aprendizagens de uma forma mais significativa porque estavam mais envolvidos e se sentiam cada vez mais indivíduos activos e responsáveis pela sua própria aprendizagem, pelo incremento de novas ideias, do sentido de partilha, de colaboração e dos princípios de socialização. Criaram-se momentos de extraordinária oportunidade de interactividade, de cooperação e colaboração suportados nas teorias construtivistas, conforme está subjacente nas actividades realizadas.

Ao longo destes três anos tentámos livrar-nos do encantamento fácil, mas contraproducente, de que os media educativos conduziriam à promoção do sucesso educativo; foi, pois, imprescindível uma reconversão radical dos paradigmas, métodos, estratégias, das planificações curriculares, para se intentar uma nova abordagem em contexto de sala de aula. Servimo-nos das palavras de Guilhermina Miranda (2007), para explicitar esta alteração liminar, sugerindo que esta deve verificar-se ao nível de “novos formalismos de tratar e representar a informação”; na intenção de “apoiar os alunos a construir conhecimento significativo”; e “desenvolver projectos, integrando (e não acrescentando) criativamente as novas tecnologias no currículo” (p. 44), apesar de em muitas circunstâncias, ao longo deste tempo, sabermos que “muitas ideias nascem nas fronteiras e nas zonas incertas e que as grandes descobertas ou teorias nasceram de maneira frequentemente indisciplinar” (E. Morin, 1999, p. 492).

Com toda a lisura e a terminar este artigo, evocamos dois dados que têm o valor que lhe quisermos atribuir. O primeiro tem a ver com um prémio atribuído por parte a [Direcção-Geral de Inovação e de Desenvolvimento Curricular](#), no âmbito do *Desafio – Promovendo a Inovação e a Criatividade – Modalidade Exemplo de Boas Práticas*, graças ao qual representámos as escolas do 3.º Ciclo e Escolas Secundárias, numa conferência dedicada à Educação realizada na Eslovénia no âmbito da Presidência Eslovena do Conselho da União Europeia. O segundo prende-se com os resultados dos exames nacionais na disciplina de Língua Portuguesa. Tendo presente um conjunto de variáveis que terão, com certeza, influenciado estes resultados, é um facto que pela primeira vez na Escola Básica Integrada de Vila Cova, os alunos alcançaram uma média superior à nacional. Não excluimos a hipótese de este trabalho com os alunos ter contribuído para esse seu sucesso.

Mesmo estando “claramente perante um contexto em que o nível social, cultural e de carência económica das famílias dos alunos que frequentam o Agrupamento de Vila Cova constitui factor desfavorável ao seu bom desempenho escolar”, assim definido pela [IGE](#) acreditámos no enorme potencial intelectual e humano destes jovens, razão pela qual continuamos, actualmente e durante os próximos, o trabalho com as TIC na língua portuguesa, agora disponível em <http://lerescrever.ning.com>.

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Atribuição de significância histórica e pedagógica às imagens na sala de aula de História: um estudo com professores –estagiários*

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Entre os vários conceitos estruturais (causa e consequência/efeito, narrativa, evidência, explicação...) que permitem a compreensão da natureza do conhecimento histórico, alguns estudos no domínio da Educação Histórica têm vindo a focalizar-se no conceito de significância (atribuição de) que é entendida como um conjunto de construções culturais presentes numa determinada sociedade atribuindo significados valorativos diversos aos factos históricos, afectando a sua interpretação. Assim, a significância histórica intervém na compreensão da História, uma vez que interpretar, compreender, julgar e avaliar factos históricos, personagens e narrativas históricas faz parte integrante da inteligibilidade das atitudes e valores que conferimos aos factos históricos, através da alusão às fontes que estabelecem pontos de vista diferentes e que derivam também de fontes diferentes. O conceito de significância permite organizar o seu conhecimento substantivo /declarativo histórico (Barton & Levstik, 2001; Barton, 1998), Cercadillo, 2000; Seixas, 1998, 1997, 1984; VanSledright, 2002). Reconheceu-se, no entanto, que as tomadas de decisão que os professores assumem aquando a construção dos seus planos de aula não são frequentemente norteadas por atribuições de significância histórica, mas sim pedagógica, tais como, o perfil dos alunos, os tipos de aprendizagens preconizadas, as competências eleitas, as estratégias, os recursos e materiais, etc. Entendemos, pois, por Significância Pedagógica um conceito estrutural que determina ou explica os argumentos que subjazem à operacionalização do saber histórico em saber curricular, e são enformados pelas diferentes dimensões que o processo ensino -aprendizagem contempla (Ferreira, 2009). Foi esta hipótese que nos levou a investigar a presença /ausência destes dois tipos de significância.

O estudo

Este texto apresenta uma parte dos dados recolhidos para uma investigação que tinha como pergunta a seguinte: «Que Ideias de Significância Histórica e

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Pedagógica em Contexto de Interação: Um Estudo com Professores Estagiários» (Ferreira, 2009). Ela pretendia identificar que tipo de significância histórica e significância pedagógica os professores estagiários mobilizam aquando a construção de um plano de aula sobre um sub-tema didáctico específico da História de Portugal: «Entre a Ditadura e a Democracia – Edificação do Estado Novo». A amostra era composta por alunos – estagiários do 4º ano da Licenciatura em Ensino da História, da Universidade do Minho. A implementação do estudo obedeceu a duas fases distintas. Primeiramente, foi solicitado aos participantes que elaborassem individualmente uma planificação de uma aula no tema acima referido. De seguida, foram entrevistados, tendo sido pedido a justificação das suas opções quanto aos conteúdos, competências seleccionadas e sobre os materiais/recursos pedagógicos utilizados. Na segunda fase, os professores procederam a uma discussão interpares livre sobre os seus planos de aula com o mesmo objectivo. Neste texto focalizaremos apenas os enunciados que consubstanciaram atribuições de significância histórica e pedagógica às fontes e outros recursos de natureza icónica.

A análise dos dados será sustentada por dois sistemas de categorias tendo sido definida como unidade de análise a seguinte: «uma proposição com um conteúdo semântico distinto, podendo assumir a forma de uma resposta total, uma frase ou parte dela» (Melo, 2003:72). Para a atribuição de Significância Histórica (Cercadillo, 2000) foi utilizado o seguinte sistema de categorias: **1.** Contemporaneidade: Todos os enunciados que salientem a contribuição do estudo de determinado conhecimento histórico para o desenvolvimento de competências necessárias à prática da cidadania, ou seja, para a tomada de posições face a problemas do mundo, a participação em movimentos sociais, culturais, políticos e económicos; **2.** Pessoal: Todos os enunciados que salientem o interesse pelo estudo de determinado conhecimento histórico explicitando apenas razões de gosto e prazer pessoais. Esta opção pode derivar de vivências pessoais ou familiares, e das suas percepções, crenças e visões do mundo; **3.** Causal: Todos os enunciados que salientem a importância de um acontecimento pelas suas consequências posteriores sempre contextualizadas. A significância de natureza causal é expressa pela convocação de argumentos de natureza económica, social, político, religioso e cultural, que equacionam tempos diversos tais como o imediato, o e o curto longo prazo; **4.** Padrão: Todos os enunciados que salientem conceitos de progresso e declínio, ou outros que aludem ao processo ou acontecimento como um ponto de viragem ou uma tendência num tema de desenvolvimento; **5.** Simbólico: Todos os enunciados que salientem exemplos morais (lições da História) e ou convoquem um passado mítico. Implicam o uso de história particular, relacionado com assuntos de

identidade e partidarismo nacionais, podendo também apresentar noções gerais e ou não históricas, tais como a pena, piedade ou ideias transcendentais; **6.** Profundidade /Duração: Todos os enunciados que salientem a importância de determinado acontecimento histórico, tendo em consideração, os modos como as vidas das pessoas foram afectadas, o número dessas pessoas e o tempo (geração, séculos...) da sua interferência; **7.** Temporalidade: Todos os enunciados que salientem a contribuição do saber histórico para a compreensão do presente e do futuro, estando subjacente a ela a ideia de uma transmissão linear ininterrupta.

Como reconhecido (Ferreira, 2009), a maioria dos argumentos justificativos das tomadas de decisão dos professores são de natureza pedagógica dos professores, daí o uso de categorias de Significância Pedagógica que foram construídas recursivamente. À análise dos dados: **1.** Vivência Pessoal: Todos os enunciados que evoquem razões que tenham a ver com as influências da sua formação, oriundas do ensino básico, secundário e universitário; **2.** Perfil Pessoal: Todos os enunciados que evoquem razões endereçadas ao perfil idiossincrático, tais como, a personalidade, antecedentes familiares e sociais, intra e interpessoais, e preferências pessoais; **3.** Institucional: Todos os enunciados que evoquem razões que se baseiam nos documentos orientadores do Ministério da Educação (Lei de Bases do Sistema Educativo; Programas e Princípios da Reorganização Curricular do Ensino Básico; **4.** Cultura Escolar: Todos os enunciados que evoquem razões oriundas de decisões e práticas do Conselho Executivo, do Conselho Pedagógico, do Departamento de Ciências Humanas e Sociais e do Grupo Disciplinar da Escola. Serão incluídos também todos os enunciados que se refiram ao manual já que ele é fruto de uma escolha do Grupo Disciplinar da Escola; **5.** Prática Pedagógica: Todos os enunciados que evoquem razões que institucionalmente justifiquem as metodologias de ensino utilizadas e o perfil de aprendizagem dos alunos. Assim, nesta categoria serão descritas as seguintes subcategorias: a). Enunciados que evoquem razões/opções de natureza pedagógica dos professores, b) Enunciados que evoquem razões oriundas das experiências vivenciais dos alunos nomeadamente os seus conhecimentos prévios, tácitos, atitudes, valores, sejam eles contextualizados no seu passado, no presente ou expectativas que tenham para o futuro; c) Todos os enunciados que evoquem razões oriundas do tipo de perfil de aprendizagens dos alunos; **6.** Concreta: Todos os enunciados que convoquem limitações /constrangimentos de natureza económica e de natureza material, tais como, material didácticos, espaciais (sala de aula), número de alunos por turma, climatérico, horário dos professores/alunos, o tempo lectivo.

Análise dos dados

O primeiro momento versará a análise da atribuição de significância histórica e de significância pedagógica expressa nas transcrições das entrevistas individuais. O segundo momento centrar-se-á na análise da interacção interpares entre os vários professores cujo objectivo será apenas confirmar ou infirmar a análise feita das entrevistas. Os professores são identificados do seguinte modo: (PA; PB; PC; PD; PE; PF). Quanto às citações das entrevistas, eis um exemplo sobre a sua representação e legenda: PD41.1 (41= movimento discursivo /entrada; 1=excerto desse movimento).

No que diz respeito aos argumentos de atribuição de *significância histórica expressos nas entrevistas*, a primeira constatação é que os professores PA, PB, PC e PE não fizeram enunciados sobre a utilização de qualquer imagem/documento que pudessem ser categorizados no âmbito da significância histórica. O PD proferiu um movimento discursivo categorizado como Simbólico, já que invoca o uso de um cartaz alusivo à «identidade nacional», como valor exaltado na época histórica em estudo: “Estado Novo”. Para tal afirma que pretendia que os alunos explorassem o documento de natureza propagandista, onde surgem «representados a mãe e um filho, como figuras frágeis e o slogan – “Nós queremos um Estado forte”, já que Salazar pretendia oferecer aos portugueses, ou seja, estabilidade» (PD41.1). Na transcrição do PF contabilizámos sete movimentos discursivos. Três categorizámos como Pessoal e quatro como Simbólico. Assim, e quanto aos movimentos discursivos categorizados como de Pessoal, ele considerou os conceitos «Culto do Chefe» (PF4.2; PF7.1) e os valores do Estado Novo atribuindo-lhe significância histórica, já que para ele o mais interessante era a mensagem que era transmitida através da Educação. Assim, explicitou o seguinte:

O mais interessante, quanto a mim... era a mensagem que eles passavam através da educação, e eu acho que nesta altura era muito importante inculcar nas pessoas esses valores. É a minha opinião... por isso, insisti um bocado nisso, e vê-se isso nos documentos iconográficos que eu escolhi, para mim estes são os mais interessantes dentro dessa matéria (...)(PF4.2).

Quanto aos movimentos discursivos que categorizámos como Simbólico, o PF foi de opinião que os conteúdos dos dois documentos iconográficos, «A Lição de Salazar» e «Salazar o Salvador da Pátria», estão imbuídos de simbolismo, já que uma das características do regime político era a defesa intransigente do nacionalismo e, como tal, certas figuras históricas e certas épocas da História de Portugal foram exaltadas com o intuito de encher de orgulho os portugueses. Neste sentido, explica que «Salazar aparece vestido de D. Afonso Henriques e logo a comparação entre D. Afonso Henriques como fundador da nação e Salazar como refundador da nação..., ele aparecer assim vestido, como que para a população lhe

preste culto e ao mesmo tempo considerar-se o refundador da nação» (PF23.1). Outro movimento discursivo ainda pertencente a esta categoria é relativo à explicação fornecida sobre a imagem que o PF seleccionou para que os alunos compreendessem os valores morais da época em estudo e compreendessem uma das características do regime político, ou seja, através da Secretaria de Propaganda, Salazar efectivou uma propaganda para criar na sociedade a sugestão de um regime capaz de orgulhar o país. Assim, para ilustrar os valores da moralidade do Estado Novo, o PF utilizou um documento iconográfico, um cartaz de propaganda do regime “ A lição de Salazar” justificando deste modo:

Ele transmite muitos dos valores que o Salazar pretendia inculcar nas pessoas, nas crianças. O valor da moralidade, da mulher que é uma boa dona de casa que está aqui, de que o homem é que trabalha, das crianças aqui à espera do pai. Portanto, no fundo o culto do chefe de família e depois aqui esta parte aqui, não é, da trilogia, que poderia até ter começado por aqui, “Deus, Pátria e Família”, e da importância do catolicismo que Salazar quer que seja a única religião de Estado, quer inculcar que toda a gente tenha a mesma religião, que tenha as mesmas maneiras, que pense da mesma maneira (...) (PF20.1).

No que concerne à atribuição de *significância pedagógica expressas nas entrevistas*, apenas o PF não proferiu movimentos discursivos que se enquadrassem neste domínio de categorização. O PA registou quatro movimentos discursivos categorizados de Prática Pedagógica com razões de Natureza pedagógica dos professores. A selecção dos recursos a utilizar na sala de aula foi sustentada por critérios de viabilidade quanto à análise e exploração de documentos icónicos do manual escolar adoptado, como também pela construção de outros materiais, em suporte de acetato (PA22.1; PA28.1). Para este professor, a utilização deste tipo de documentos são um meio de formular continuamente questões aos alunos, à medida que vai desenvolvendo os conteúdos (PA35.1), já que opta pelo discurso interrogativo, elaborando inicialmente «questões gerais sobre o documento e vou completando a informação. Assim, parto dos aspectos gerais dos conteúdos do documento, para aspectos particulares» (PA38.1). O PB apresentou quatro movimentos discursivos com atribuições de significância pedagógica. Três dos movimentos discursivos foram categorizados na Prática Pedagógica com indicadores relativos ao Tipo de perfil de aprendizagens dos alunos. Refere ter realizado uma pesquisa na Internet para seleccionar imagens relativas aos conteúdos programáticos em questão (PB34.1) e salienta que ao realizar a selecção das fontes a trabalhar na sala de aula teve em consideração «o que lhes vai trazer mais lucro... de onde eles podem retirar mais coisas... mais informação e que lhes cative mais atenção» (PB26.1). Assim, valoriza mais a utilização de documentos iconográficos do que documentos escritos, pois considera

que «o visualizar se torna mais fácil para a compreensão dos alunos (...) têm dificuldade na interpretação de documentos escritos, quer sejam de natureza primária, quer sejam de natureza secundária» (PB35.1). Num movimento discursivo, categorizado como Concreta, alude a um constrangimento que se prende com a falta de material didáctico na escola, pois é de opinião que «não há condições, não existem retroprojectores, para poder utilizar mais imagens na sala de aula» (PB35.2). O PC faz referência à utilização de documentos iconográficos em quatro movimentos discursivos explicitando motivos provenientes do tipo de Perfil de aprendizagens dos alunos. Assim, os materiais/recursos utilizados na aula foram seleccionados por este professor pela «natureza do seu suporte e não pelo seu conteúdo histórico» (PC23.1). Reconhece que o documento iconográfico, utilizado através de acetatos, na sala de aula, é mais acessível e motivante para os alunos perceberem os conteúdos históricos em estudo. Ao utilizar o documento iconográfico pretendia que os alunos fizessem a sua interpretação, através de questões colocadas pelo professor para «chegar aos valores do Estado Novo (...) pois só pela imagem eles conseguem logo perceber» (PC24.1). O PC pretendia que os alunos «identificassem os valores defendidos pelo Estado Novo, a família, no valor de Deus, no castelo, na bandeira» (PC25.1). É de opinião que os documentos iconográficos seleccionados para a aula são os mais significantes porque eles «são mais fortes e os alunos percebem melhor a mensagem que se consegue transmitir do que propriamente um texto, eles dão mais importância às imagens do que, por mais descritivo que um texto seja, por mais interessante que seja, as imagens são sempre mais fortes, mas também é preciso ter cuidado com as imagens» (PC36.1). O PD evocou nove movimentos discursivos com atributos de significância pedagógica centrados na Natureza pedagógica do professor, tendo em consideração os conteúdos presentes no manual, realizando um conjunto de questões dirigidas, individualmente a um aluno ou à turma, assumindo apenas o papel de orientador das aprendizagens dos alunos (PD26.1). Quando questionado se deveria ter seleccionado outro tipo de materiais, ele responde afirmativamente, enunciando um conjunto de recursos/materiais de natureza iconográfica que poderia ter seleccionado: «Poderia ter utilizado capas ou manuais até da primária para ver a ideologia que estava presente desde muito cedo, podia ... ter recorrido a mais fontes iconográficas, um documentário que retratasse o Estado Novo, para ter feito um trabalho de grupo» (PD45.1). Podemos verificar que o PD mostra preocupação em trabalhar a informação contida nas fontes seleccionadas, tanto primárias como secundárias (PD46.1), para desenvolver nos alunos a competência histórica específica relacionada com o tratamento da informação/utilização de fontes. Do conjunto das fontes, considera que seleccionou as mais relevantes

dando o exemplo do discurso de Salazar sobre a Constituição da República Portuguesa, uma vez que são «fontes primárias e porque é no interior destes documentos que está os conteúdos mais importantes para eles perceberem como funcionava o Estado Novo» (PD52.2). Na transcrição do PD encontramos também quatro movimentos discursivos alocados na categoria Prática Pedagógica com enunciados de Tipo de perfil de aprendizagens dos alunos. Este professor afirmou que a triagem das fontes visuais seleccionadas para a aula é feita não só pela «relevância histórica que os mesmos contêm e, pelo conteúdo histórico que os mesmos transmitem (...) resumam tudo e cativem a concentração e atenção dos alunos e estes não se percam na interpretação» (PD47.1) e que eles «sejam apelativos para os alunos» (PD25.1). Encontrámos na transcrição do PE nove movimentos discursivos, dos quais três alocados na categoria Prática Pedagógica evocando razões/opções de Natureza pedagógica da sua metodologia de trabalho. Este professor privilegiou as fontes iconográficas e escritas de modo a que os seus alunos «possam desenvolver hipóteses explicativas para os factos históricos e construam eles próprios a História» (PE20.1). Ao seleccionar as competências essenciais, o PE teve em conta os conteúdos e as actividades que pretendia efectuar com os alunos para que apreendessem as características do Estado Novo. Assim, pesquisou e escolheu «uma série de excertos, de conteúdos, para que eles pudessem identificar a característica inerente ao Estado Novo» (PE22.1), utilizando documentos icónicos e textuais e questionando os alunos sobre as informações contidas nos mesmos, procurando sempre que possível «ir ao pormenor» (PE32.1) e «tentar inferir aquilo que a imagem, por exemplo, procura transmitir, pois por vezes nem têm conteúdo histórico, mas sim muito simbólico» (PE33.1). Os outros seis movimentos discursivos produzidos por este professor dizem respeito à categoria Prática Pedagógica que evocam como argumento o Tipo de perfil de aprendizagens dos alunos. Assim, relativamente às fontes, o PE teve em consideração em primeiro lugar o seu conteúdo e depois o serem motivadoras da atenção dos seus alunos. Apesar de privilegiar as fontes primárias, afirma:

Os alunos interpretam mais facilmente as fontes secundárias, ou seja, o manual que usa nas aulas, pois ele é baseado em todo um conjunto de fontes primárias. Daí que quando exploro com os alunos os documentos escritos primários tenho em consideração a visão do autor, pois ele pode ser influenciado a escrever aquilo que quer ou aquilo que pretende para mudar a sociedade do seu tempo. Eu levo os meus alunos a trabalhar com diferentes fontes para que compreendam que há vários pontos de vista na história... e só depois desses pontos de vista e do cruzamento de fontes é que os alunos constroem a história (PE37.2).

Este professor mostra que se preocupa em trabalhar as competências relacionadas com a aplicação de metodologias específicas da História,

nomeadamente a interpretação das fontes diversificadas, e utilizando diversas técnicas de comunicação. Assim, trabalha com os alunos, competências de interpretação de fontes diversas, e como a turma é heterogénea ao nível de aprendizagens, aplica, por vezes, trabalhos de grupo diferenciados para trabalhar a capacidade de interpretação.

Quanto à atribuição de *significância histórica expressa nas discussões interpares*, apenas encontramos duas referências deste tipo, ocorridas no GR1. O PB e o PC registaram ambos um movimento discursivo na categoria Simbólico referindo:

A imagem de D. Afonso Henriques com o rosto de Oliveira Salazar e perguntava (...), o que é que lhes sugeria essa imagem, para associarem a imagem de D. Afonso Henriques a Salazar, ... para estabelecer uma relação entre o passado histórico português de D. Afonso Henriques e o início da nossa nacionalidade, e a importância de Salazar para a resolução da crise. Depois mandei explicar uma afirmação, que era “Salazar Salvador da Pátria (PB /GR1: 6.2)

Os valores da família, deus e pátria. Bem esta série de imagens para os alunos identificar os valores defendidos pelo regime (...). (PC /GR1:3.1).

Verifica-se que ambos os professores utilizaram uma fonte histórica de natureza iconográfica -o cartaz “Deus, Pátria e Família: a trilogia da Educação Nacional”, para leccionarem os valores defendidos pelo regime político do Estado Novo, o que poderá ser explicado pelo facto de a imagem ser muito conhecida e surgir nos manuais como ilustrativa do próprio conceito de Estado Novo. No que diz respeito ao GR2 foram encontrados dois movimentos discursivos que categorizamos de Causal, um do PF e um do PD:

«É o valor da ruralidade, da vivência no campo, o espírito de poupança, que se vê através da imagem, que é uma casa muito simples, a mãe aparece como uma boa dona de casa, que tem a casa muito arrumada, o pai na imagem como bom chefe de família....» (PF/GR2: 5.2)

«Na segunda imagem mostra, como aliás o [PE/F] também utilizou na planificação dela, mostra uma casa onde estão os principais valores do Salazar, nomeadamente “Deus, Pátria e Família” e a partir desses valores eu também queria que eles percebessem qual era actividade económica predominantemente ou melhor predominante em Portugal, nomeadamente, neste caso era a agricultura e os alunos percebiam logo que era a agricultura, não é...» (PD/GR2: 8.2).

Na categoria Simbólico foram categorizados seis movimentos discursivos no GR2: três no PD, um no PE, e dois movimentos discursivos no PE/F. Eis dois exemplos:

«... a imagem de Salazar vestido de D. Afonso Henriques, e Salazar quer, quis transmitir às pessoas a ideia que ele era, não só o salvador da pátria, mas também um fundador da pátria como D. Afonso Henriques tinha sido o fundador da nação portuguesa ele agora era um novo fundador da

nação portuguesa que tinha tirado a nação do mofo, era um bocado isso que ele queria passar e que eu quero que a partir dai eu quero que os miúdos tirem da imagem» (PE/D GR2:9.1)

«...o chefe de família a entrar em casa e eles a partir dessa imagem também deviam inferir isso e também, inferir o papel da mulher em casa a tomar conta dos filhos, e estas duas imagens que caracterizam bem, os ideais do Salazar» (PE/D GR2:10.3)

Quanto à atribuição de *significância pedagógica*, ocorreu apenas uma versando especificamente as fontes icónicas. Na categoria Prática Pedagógica/Experiências vivenciais dos alunos foi registado apenas um movimento discursivo na transcrição do PE: «Eu ainda tenho mais um quarto momento de aula, em que escolhi uma imagem a cerca da Constituição de 1933, onde eu pergunto, o que é uma Constituição, apelando ao conhecimento prévio dos alunos, que já tinham trabalhado da instauração da 1ª República» (PE:10.1).

Algumas conclusões

Em geral, reconheceu-se uma grande presença de atribuições de significância histórica particularmente na categoria Simbólico (Os mitos do Estado Novo). No entanto, esta frequência é diminuta face aos de significância pedagógica. Este facto dever-se-á talvez ao contexto vivencial específico destes professores, ou seja, o estágio profissional e ou a influências das práticas dos seus supervisores no ciclo de supervisão pedagógica. A maioria dos enunciados atém-se à categoria Tipo de perfil de aprendizagens dos alunos, seguido daqueles que evocam razões/opções de natureza pedagógica dos professores. Por último, a categoria Formação Pedagógica, que inclui razões adstritas às influências da sua formação, sejam elas oriundas do ensino básico, secundário, universitário, apresenta também uma frequência significativa.

Considerando apenas as atribuições feitas aquando a selecção das fontes icónicas, estas foram seleccionadas pela sua relevância histórica (conteúdo substantivo) e pela facilidade de acesso (Manuais escolares, Internet). Outro argumento foi o facto de elas serem apelativas para os alunos gerando simultaneamente prazer, concentração e atenção. É de referir que elas foram sempre cruzadas com fontes verbais escritas que são (ainda) muito mais valorizadas por estes professores, mostrando preocupação em relacioná-las com os conteúdos transmitidos pelo discurso verbal explicativo mais monológico do professor.

Em síntese poder-se-á inferir que a formação científica destes professores estagiários não contemplou uma reflexão persistente sobre a significância histórica dos saberes que foram adquirindo, defendendo-se que este conceito estrutural trespasse toda a aprendizagem histórica. Por outro lado, constatou-se também que

os professores encontram ainda algumas dificuldades em explorar as fontes de natureza icónica (Wineburg, 1991), daí a sua não integração no seu quotidiano escolar. Há, pois, que valorizar um aprofundamento na literacia visual histórica, que Melo (2008:13) define como

«o processo de desenvolvimento de crescente sofisticação da percepção e da interpretação, envolvendo a resolução de problemas e o pensamento crítico, e permitindo em alguns casos (fotografias, filmes, cartazes, caricaturas, etc.) que os alunos se tornem conscientes da manipulação das imagens e correspondentes narrativas discriminatórias e, ou mesmo, tendenciosas (...) Por outras palavras, analisar e interpretar as imagens na aula de História significa dar-lhes (encontrar-lhes) sentidos de acordo com o contexto cultural, político, económico e religioso em que elas foram criadas e divulgadas».

Por fim, é de salientar que a prática de reflexão sobre as tomadas de decisão pedagógicas (saber histórico e didático) é ainda incipiente não apenas porque se encontravam a viver a sua primeira experiência lectiva, mas também porque as culturas escolares (a passada e a da escola onde se encontravam a estagiar) não valorizam a prática sistemática do questionamento crítico.

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Leitura situada em um modelo dialógico dos Letramentos na esfera acadêmica

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1 Posições de letramento em Letras: questões teórico-metodológicas da pesquisa

O uso de linguagens sociais, especializadas e contextualizadas na esfera acadêmica, especificamente em um curso de Letras, oportuniza aos estudantes ampliarem conhecimentos sobre gêneros discursivos, no sentido de serem capazes de compreendê-los, produzi-los e não apenas consumi-los. Ou seja, os alunos vão sendo socializados no que Gee (1999, 2001) nomeia de Discursos. As linguagens sociais estão inseridas nos Discursos e assumem relevância e sentido através deles. Nessa direção, os Discursos envolvem “modos de falar, ouvir, escrever, ler, agir, interagir, acreditar, valorizar, sentir e usar vários objetos, símbolos, imagens, ferramentas e tecnologias, com a finalidade de ativar identidades e atividades significativas, socialmente situadas.” (Gee, 2001, p. 719, tradução nossa).

A natureza dos Discursos está diretamente relacionada às esferas de letramento que as integram, às relações de poder, às linguagens sociais e a todo aparato ideológico que os envolve, o que impulsiona Gee (1999) a caracterizá-los como primários e secundários. Os primários são os que os sujeitos “aprendem” na família e/ou na comunidade local. Os secundários envolvem instituições sociais (secundárias); pressupõem aprendizagem como parte da socialização. Em função da relação que estabelecem com as variadas esferas sociais, os letramentos podem ser dominantes.

Enfoca-se, nessa pesquisa, um tipo específico de letramento secundário – o acadêmico. A designação de letramento acadêmico pode ser coerente com outros contextos, especialmente os que envolvem ambientes e práticas formais de escolarização. Acresce-se, no entanto, conforme Fischer (2007), que o uso desse termo tem se relacionado às esferas universitárias, e aos respectivos eventos de letramento, para ressaltar a natureza especializada tanto dos textos que são veiculados e constroem o saber, como dos usos das linguagens também especializadas que os materializam, dos papéis sociais de professores e de alunos,

das finalidades destes estarem nesta esfera específica e das relações estabelecidas com o conhecimento.

Dessa forma, é nesses eventos de letramento que os alunos vão construindo os seus saberes acadêmicos e, para além disso, também os posicionamentos ideológicos, significados culturais e estruturas de poder, que, em conjunto, constituem o modo cultural de usar os textos. Em consequência, estes eventos são responsáveis por integrarem e participarem da construção do letramento acadêmico. Nesse processo de construção, geram-se condições para a aquisição dos “padrões” do Discurso dominante da instituição. Na medida em que esta aquisição pode ser apenas parcial, com vista ao seu uso enquanto se está inserido, de certa forma, em um domínio que utiliza o Discurso dominante, tal Discurso pode ser visto como “reciclado” (cf. Gee, 1999).

Uma outra dimensão do letramento em contexto acadêmico diz respeito ao letramento crítico que, em certa medida, através da capacitação crítica para o uso dos letramentos dominantes, concede “poder” aos sujeitos. (cf. Gee, 1999). Letramento crítico, na visão de Gee (1999), é o controle do uso de um Discurso secundário, que pressupõe a utilização da metalinguagem, a fim de melhor compreender, analisar e criticar Discursos primários e/ou secundários e os modos que esses Discursos constituem os sujeitos letrados e os situam na sociedade.

Nessa direção, com o olhar focado no funcionamento de um curso de Letras, defende-se que os alunos necessitam aprender e aprimorar o controle de uso de diferentes gêneros discursivos, ou seja, de Discursos secundários, na oralidade, na leitura e na produção escrita, bem como nas atividades de análise linguística, a fim de assumirem *insiders* nessa esfera acadêmica. Para que esse controle seja efetivo, segundo Gatinho (2004), para além de adotar os gêneros discursivos como objeto de ensino-aprendizagem, ou tão somente como indicativos curriculares em propostas escritas, é necessário pensá-los também como estratégia de ensino-aprendizagem.

Na visão de Lopes-Rossi (2002), o papel das instituições de ensino é indiscutível na direção de possibilitar ao aluno um papel ativo em atividades de leitura, compreensão, análise e produção de textos. Imprescindível é considerar as oportunidades de experiências sócio-culturais dos diversos alunos nessas instituições. A esse respeito reforça-se que os objetivos e as intenções dos alunos têm grande peso na condução, efetivação e consequentes efeitos de um projeto educativo apoiado nos gêneros discursivos. Logo, por meio de decisões de professores e do diálogo constante com os alunos, conforme Lopes-Rossi (2002), é preciso avaliar quais as possibilidades de aprendizagem para cada objeto de ensino

e refletir sobre as necessidades de aprendizagem, de um ponto de vista histórico-cultural.

Na pesquisa como um todo, desenvolvida por Fischer (2007), com apoio da Capes/UFSC (2004-2007), cujo objetivo foi caracterizar a constituição letrada de alunos ingressos em um curso de Letras, no sul do Brasil, foram analisados movimentos dialógicos que marcaram o percurso da produção escrita, de três alunas, em eventos de letramento acadêmico. Os dados advêm de um estudo de caso etnográfico, viabilizado pela observação participante da pesquisadora no decorrer do curso, em duas disciplinas: Estudos da Língua Portuguesa I: conhecimentos básicos e Leitura e Produção Textual, por entrevistas orais e pela análise das produções escritas. Nessas disciplinas, o professor (Tiago) adota práticas de letramento, apoiadas nos gêneros discursivos, posicionando a leitura como suporte para a compreensão e a produção escrita de textos, e como apoio direto às atividades de análise linguística e posterior reescrita de textos.

Neste recorte, serão apresentados apenas alguns dados de duas alunas, Renata e Beatriz, referentes aos movimentos dialógicos que marcaram o percurso delas na produção escrita de crônicas, em eventos de letramento acadêmico, nomeados como reflexivo-transformativos (Fischer, 2007).

Os Eventos reflexivo-transformativos englobam situações enunciativas em que os alunos valem-se do letramento crítico ou do Discurso reciclado, com as funções de libertação – de estruturas fechadas, impositivas de poder – e de emancipação – das práticas sociais em que participam e das próprias identidades assumidas por eles nestas práticas. Nessa direção, os eventos pertencentes a esse agrupamento permitem, aos alunos, o desenvolvimento do controle no uso de Discursos secundários e da metalinguagem que os constituem. Assim, através da participação dos alunos de Letras nestes Eventos reflexivo-transformativos, abrem-se possibilidades para que eles analisem e questionem letramentos de maneira reflexiva e crítica, com o propósito de transformá-los, ao mesmo tempo em que transformam as suas próprias identidades sociais.

Como instrumento complementar de análise, no interior desses eventos de letramento, são enfocados os movimentos dialógicos dos alunos, a exemplo dos casos de Renata e de Beatriz, que podem ser indagatórios, confirmativos, exemplificativos, contrastivos, avaliativos e metalinguísticos. Esses movimentos representam formas de interação verbal, pois indicam especificamente os modos de participação dos alunos nos eventos de letramento, na relação com os o(s) outro(s) – os interlocutores da situação enunciativa – e com o conteúdo temático. Esses movimentos são decisivos para indicar, assim, os modos de constituição letrada dos alunos ingressos em Letras.

2 Eventos reflexivo-transformativos e a leitura situada de crônicas

As reflexões e as subsequentes transformações nas práticas e nas próprias identidades das alunas Renata e Beatriz, nos Eventos reflexivo-transformativos, ocorrem porque o professor viabiliza interações efetivamente dialógicas em diversos eventos. As propostas de trabalho fazem com que elas se assumam corresponsáveis no processo de construção de conhecimentos, de sentidos situados na esfera acadêmica. Para comprovar essa interlocução e os modos de constituição letrada das alunas Renata e Beatriz, apresentam-se exemplares de eventos, envolvendo basicamente a leitura de crônicas jornalísticas.

Tem-se na sequência (1) a análise de um exemplar do gênero crônica jornalística, *Festa no Apê*, de Maicon Tenfen, publicada no início de 2005, em um jornal do Estado de Santa Catarina (Brasil), em que se observam os movimentos das alunas às escolhas do professor nas orientações de letramento.

(1)

1. P[professor]: Qual o objetivo do escritor ao publicar a crônica? [...] Quem o autor representa? Quem escreveu é o Maicon, mas ele representa quem nessa crônica? O Maicon?

2. **Renata**: Os pais, no caso.

[Alunos comentam que podem ser as pessoas que não suportam mais ouvir a música.]

3. P: Exatamente, ele se coloca no lugar das pessoas que não agüentam mais ouvir.

4. A(RN): Se ele não for convidado pelo jornal, pela revista, pra escrever ele não vai escrever, seria censurado na certa. Por exemplo, se o patrocinador da revista for o cara que tá patrocinando o CD do Latino e sair uma matéria criticando o Latino, ela não vai sair.

5. P: Tanto é que essa crônica saiu agora, se ela saísse no fim do ano, dificilmente ela iria sair. (...) Por isso um texto que é publicado, antes dele, tem o dono da revista, o autor que assina, o Maicon...

6. **Beatriz**: Na escola, cada um tinha um livrinho chamado de crônicas, não tinha ironia, não tinha nada disso, o que era crônica, eram pequenas histórias contadas no cotidiano, o que aconteceu naquele dia, com aquela pessoa. Não eram críticas, ironias.

7. P: Talvez tivesse, mas como a situação que aconteceu não fechava com aquele momento, vocês não compreendiam.

8. **Beatriz**: Não eram bem histórias assim, eram historinhas que tinham. Temos que aprender a identificar o que é uma crônica.

9. P: Isso acontece, às vezes a pessoa diz que escreveu a crônica, pensa que é.

10. A (S): É, a gente levava o livrinho pra casa, lia e não sabia o que era crônica.

11. P: Pode até ser, mas aquela ironia que está ali não estabelece relação nenhuma com a atualidade, foge. Então, depende do autor, ele vai construindo até que ele consegue que chegue na ironia. O gênero tem que ter certa regularidade.

12. **Renata**: Então o objetivo da revista em publicar uma crônica tem é de chamar a atenção do leitor?

13. P: Também é isso, mas eles dão uma “segurada”, se eles perceberem que vai dar um processo. Quando um autor é muito famoso, escreve bastante, não tem problema. O João-Ninguém escreveu lá no Jornal, alguém escreveu, quem é que vai amparar se acontecer alguma coisa? Se for um Joelson Beting, quem é que vai enfrentar? A preocupação é da revista [...], por isso que ela é responsável um pouco pela autoria da crônica. O texto passa lá pela chefia e eles vão cortando, é complicado.

Renata responde ao professor, aderindo a sua proposta de orientação (intervenção 2); Beatriz, por movimentos exemplificativos (intervenções 6 e 8) revela seus conhecimentos prévios da escolarização básica. E assim elas vão evidenciando marcas de suas respectivas formações letradas.

Após a leitura de outros exemplares do gênero, com o intuito de instigar a escrita, o professor propõe a produção do primeiro texto do ano – uma crônica. Na exposição oral dessa proposta, os pontos de reflexão são o assunto e a característica particular do gênero: a ironia. Não surpreendentemente, o contato inicial com características heterogêneas do gênero (cf. Corrêa, 2006) faz com que vários movimentos indagatórios e até contrastivos à proposta dele sejam externados por alunos de Letras, incluindo Renata e Beatriz.

Como se observa na sequência (2), a seguir, Renata e Beatriz, por meio de movimentos exemplificativos (intervenções 4, 7 e 8), indicam suas reações-resposta a situações reais de enunciação, das quais conhecem e que podem funcionar como assuntos nas crônicas. As duas são apoiadas pelo professor e Beatriz é explicitamente elogiada, na intervenção 9, após narrar uma problemática da universidade.

(2)

1. P O que vocês acham de escrever uma crônica?

2. A(S): Difícil.

3. P: Difícil?

4. **Renata:** Podemos falar mais de quem? Do professor?

5. P: Tem que pensar num fato cotidiano, que se possa ironizar e ao mesmo tempo a pessoa ler, entender. Qual é o objetivo para o meu texto? Para quem? O Maicon escreveu para aqueles que estavam de saco cheio da música [...]

6. P: Se é uma coisa que incomoda só um, o leitor não vai entender, né?

7. **Renata:** Um incômodo entre pai e filho pode ser entendido por gente de fora porque é algo comum.

8. **Beatriz:** É como ali na frente, a gente chega e nunca tem espaço pra moto, então hoje eu pensei, tá chovendo e vai ter espaço pra mim e tinha um carro bem comprido ocupando o lugar das motos. E o que é que fazem esses caras da guarita?

9. P: Você quase já fez uma crônica agora. [evento 4, aula 3 de 2005/1]

A leitura de crônicas retorna à sala de aula, após produção escrita de exemplares desse gênero pelos alunos, e o professor seleciona alguns desses exemplares para realizar a análise linguística dos textos e dar suporte à reescrita, ou seja, ao aprimoramento do texto dos alunos, em termos discursivos, textuais e gramaticais.

Os alunos têm oportunidade de externar suas experiências, conhecimentos prévios e atuais, sendo valorizados como corresponsáveis em práticas situadas de linguagem. Assim, por mais sutis que pareçam ser as transformações, em Eventos reflexivo-transformativos, elas estão sendo apresentadas e discutidas como

evidências de práticas situadas de letramento, as quais instigam e desafiam Renata e Beatriz em ações mais colaborativas e significativas com a língua.

Durante a análise de uma crônica de Renata, os movimentos mais intensos do professor e dos colegas de Renata, são os confirmativos, na direção das escolhas realizadas por ela, sempre acrescidos de justificativas aos argumentos apresentados no texto. Durante as intervenções, Renata expõe lembranças com leitura (intervenção 4) e produção de textos na Educação Básica, complementa dizeres do professor sobre vozes presentes no texto (intervenção 12). Renata confirma o dito, exemplificando com conhecimentos advindos de suas experiências de vida, conforme sequencia (3):

(3)

1. P: Mas vocês lembram de ter estudado figuras de linguagem no Ensino Médio? Comparação, metáfora... uma lista.

2. A(RN): A única coisa que o professor era pegar, fazer da literatura e era só ler o texto e responder, exercícios, perguntas, era mais questões de interpretação, era o texto literário.

3. P: Autor principal, secundário...

4. **Renata:** Não, era só interpretação de texto mesmo.

5. **Beatriz:** O que o autor quis dizer, interprete com suas palavras.

[alunos ficam conversando entre si]

6. P: Tá, o que vocês acharam de irônico aí?

7. A(C): "Tudo em nome do progresso".

8. P: O que mais? Título? Por que o autor colocou assim, B+a = Ba, B+e=Be, B+i=Bi.

9. **Beatriz:** Lembra aquela musiquinha do Biotônico Fontoura.

10. P: Tem muita coisa que dá pra tirar do título. Pode ser uma ironia

11. A(E): Algo tão simples como o be-a-bá e não arrumam os buracos. Também indica uma burocracia, ah fala com o Pedro, com o João, com a Maria. [...]

12. **Renata:** Isso acontece muito na secretaria de obras da prefeitura

Como exemplifica essa sequência (3) de interações orais em sala, as alunas Renata e Beatriz, por meio de movimentos exemplificativos (intervenções 4, 7 e 8), indicam suas reações-resposta a situações reais de enunciação, das quais conhecem e que podem funcionar como assuntos nas crônicas. As duas são apoiadas pelo professor e Beatriz é explicitamente elogiada, na intervenção 9, após narrar uma problemática da universidade.

A seguir, dispõe-se um exemplo de análise linguística de uma crônica de uma outra aluna da sala (Sandra) (4), em que Renata e Beatriz também marcam presença nas interações.

(4)

1. P: Aqui tem um texto da Sandra. Que texto é esse daí?

2. A(A): Crônica

3. P: Vocês já leram?

4. A(A): Metade.

5. **Renata:** Também recebi esse e-mail Sandra, coitada das empregadas.

6. P: Isso aqui é o e-mail que você recebeu contando.

7. Sandra: É, isso aqui é o e-mail, posso até trazer pra mostrar, sobre a empregada...

8. P: Sim, e você incluiu aqui no texto. É original que colocasse aqui em partes do texto.

9. Renata: É, fala de um monte de coisas.

10. P: Primeiro vamos ver que texto é: crônica, artigo, conto.

Depois, quero que vocês façam um levantamento, do texto da Sandra, né, de problemas que por acaso vocês encontrem no texto. Ah, pontuação, aí vocês podem indicar, primeiro parágrafo, segundo parágrafo, façam um esquema aí. Aqui ela usou uma palavra inadequada, uma conjunção que não foi bem colocada pra ligar os parágrafos. Podem dar uma olhadinha nesse modelo que entreguei aqui pra vocês. A textualidade, a questão da escrita. Vejam se vocês conseguem captar algo ali.

[tempo para leitura e análise]

O que é “ria”? Qual classe de palavra?

11. A: Verbo

12. P: Morfologicamente, pela análise morfológica é verbo. E o se é o que? [...]

13. P: Já que nós estamos vendo a questão da textualidade, algumas questões gramaticais, isso tudo é pra aprendizagem, então, “Ria, se puder”, ali pode colocar dois pontos, “Diário de uma doméstica”.

14. Renata: Mas pode continuar essa vírgula?

15. P: Sim, é como no título.

[conversas sobre a função diferente da palavra “se” – professor coloca frases no quadro]

Se o professor faltar, vou embora – é condicional. “Vou embora, se o professor faltar” Está unindo dois períodos ali.

[...]

16. P: Esse texto tem algum problema ortográfico?

[silêncio]

17. A(E): Comenta de uma letra em minúsculo, que deveria estar em maiúsculo.

18. Beatriz: Ali na parte “pensei, se tratar de um desabafo”, acho que não vai uma vírgula.

Mas é pensei se tratar ou “pensei tratar-se”?

19. Sandra: “Pensei em se tratar de um desabafo”.

Renata, na sequência (4), manifesta-se em vários momentos, com objetivos diversos: a) apoiar Sandra, no início, através de movimento confirmativo a ela, indicando ter conhecimento do e-mail que desencadeou a crônica (intervenções 5 e 9); b) realizar movimentos indagatórios ao professor, a fim de confirmar ocorrências em análise (intervenção 14); c) demonstrar incerteza quanto a determinado item enfocado; e d) opor-se a Sandra, através de movimento confirmativo ao propósito do professor pela realização da análise linguística do texto dela.

Beatriz, por sua vez, realiza movimentos de confirmação ao professor quanto às ocorrências em análise - os nomeados *problemas* do texto. De outra forma, em dado momento, Beatriz procura apoiar a colega Sandra, utilizando um movimento metalinguístico que representa, nesse caso, uma marca do Discurso reciclado, por meio da metalinguagem já adotada pelo professor, como se acompanha na sequência (5).

Beatriz, ao sugerir (intervenção 1) uma outra forma linguística para a escrita de Sandra, tenta convencer o professor de que o referente do anafórico (pronomes oblíquos *a*) é a empregada (intervenção 3), que possibilita *coesão* e *coerência* ao texto. No fechamento das discussões, da mesma forma que Renata o faz durante a

análise da crônica por ela produzida, Beatriz realiza um movimento avaliativo que apóia as reflexões conduzidas pelo professor. Ela reafirma que as orientações do

um artigo, ninguém me tirava da cabeça que aquilo era um artigo e era uma crônica. Eu tava lá fazendo um artigo e era uma crônica e nem imaginava. **Eu reli ele outro dia e disse “nossa, toda a composição de uma crônica tá aqui, e pra mim era um verdadeiro artigo”**. Naquela época, bem no comecinho, eu também escrevia por escrever, não parava muito pra pensar, né. Escrevia o que vinha na minha cabeça, tava lá a ideia. (Renata, 2006)

Este depoimento de Renata evidencia que o metaconhecimento sobre a língua com o gênero crônica é ampliado e se torna mais significativo a ela, em um tempo posterior às aulas do professor Tiago. Uma reação-resposta retardada que comprova, diante da necessidade de cumprir as propostas sugeridas pelo professor, para produzir um número determinado de textos no semestre, que Renata procurou se adequar e utilizar o metaconhecimento que tinha naquele momento. O Discurso reciclado, nessas primeiras produções da crônica, funcionou como o suporte para que ela elaborasse a crônica nos moldes discutidos e constitutivos do gênero em enfoque no curso de Letras. Justifica afirmar que o letramento é um processo sócio-histórico-cultural em contínua construção, através do qual os sentidos vão se constituindo, como também vão constituindo os sujeitos letrados em um emaranhado conjunto de atividades que vão (re)contextualizando as experiências de cada um.

No tocante aos dizeres da aluna Beatriz, em entrevista no final de 2006, há destaque para o decisivo diferencial da interação construída entre o professor Tiago e os alunos de Letras, o que viabilizava maior confiança nas tomadas de decisão e, por consequência, maiores oportunidades de transformação nas práticas de escrita:

(6) Assim, hoje os professores pedem resenhas, pedem diferentes gêneros pra produzir, nem sempre dizem como é, pressupõem que a gente já saiba. Só falam, mas como fazer, a gente tem que correr atrás. A gente estudou alguns gêneros, e os outros a gente vai ter que correr atrás, né. [...] Pedir pra fazer produção textual, dá dicas, mais ou menos algumas características, pedir pra gente produzir, **depois ter aquela correção que volta pra ti pra ver o teu erro, e explicar através do nosso próprio texto. Isso eu acho que faz bastante falta na nossa faculdade, na nossa formação, porque teve naquele tempo, depois tudo que é ensinado, as matérias novas, as disciplinas, não são em cima de textos, e ali a gramática explicada em cima de texto. [...] Eu sinto falta, então, dessa aula. Não é só apontar o erro que você fez, tem que mostrar o outro caminho, por que é que não pode ser daquele jeito. Antes a gente tinha esse apoio, agora a gente não tem mais.** (Beatriz, 2006)

Com esse depoimento, há um ano distanciada das aulas do professor Tiago, Beatriz reforça o valor atribuído por ela a essa aprendizagem colaborativa, como a leitura situada e a análise linguística do texto produzido, que a fez refletir e encontrar outros caminhos na implementação qualitativa dos textos. Também se pode depreender que as reflexões com a língua, instigadas nas aulas do professor Tiago, representam uma prática transformada, aos olhos dela, pois, paulatinamente, estavam dando subsídios para uma prática transformadora, ou seja, mais consciente na elaboração linguístico-enunciativa.

Nesse processo dinâmico e dialógico de trabalho com o gênero crônica, movimentos dialógicos de Renata e Beatriz, no interior dos Eventos reflexivo-transformativos, dão provas de como elas vem-se constituindo sujeitos letrados. Em virtude da ocorrência desse tipo de evento é que se dá a construção de um dos três tipos de letramento acadêmico que integram este modelo: o letramento reflexivo-transformativo. Este tipo de letramento permite a Renata, a Beatriz e aos demais alunos desenvolver o controle no uso de Discursos secundários e da metalinguagem que os constituem, por meio do Discurso reciclado e/ou do uso dos letramentos críticos, com o propósito de transformação de práticas e identidades sociais.

Assim, Renata, Beatriz e outros alunos de Letras, para além de se adaptarem a determinados eventos de letramento, passam a fazer análises mais criteriosas, reflexivas e críticas dos Discursos primários e secundários. O uso dos letramentos críticos, especialmente do letramento reflexivo-transformativo, é presenciado nas aulas do professor Tiago. Esse tipo de letramento se faz notar por meio das intervenções de Renata e Beatriz na leitura situada de exemplares de crônicas e nas análises lingüísticas desse gênero.

Portanto, os movimentos realizados por Renata e Beatriz seguem um percurso evolutivo e qualitativo, que vai do discurso do *déficit* de letramento, passando pelo uso do Discurso reciclado e chegando ao uso crítico dos letramentos, incluindo o reflexivo-transformativo. Este percurso reforça a caracterização dos letramentos acadêmicos como dominantes (cf. GEE, 1999) e por isso é que se visualiza o empenho de Renata e Beatriz, por se inserirem como coparticipantes no contexto acadêmico e posteriormente em outros contextos sociais, os quais representam instituições de poder na sociedade que suportam práticas de letramento também dominantes. Nesse sentido, para serem reconhecidas como membros ativos nessas práticas, Renata e Beatriz deixam marcas que visam à expansão das formas de ser, agir, interagir, falar, ler, escrever e usar artefatos culturais que lhes concedam mais *status*, poder e identidade nos contextos sociais dos quais passam a participar.

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Escolarização da Escrita no Século XIX em Minas Gerais, Brasil

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Não me lembro bem o ano que fui alfabetizada. Antigamente a gente falava diferente: dizia que tinha aprendido a ler

Maria Cesária da Silva, 86 anos, que aprendeu a ler em 1929

A afirmação de uma idosa no início do século XXI, sobre seu processo de aprendizagem da leitura desenvolvido no Brasil, por volta de 1929, nos incentiva a refletir sobre a historicidade das práticas letradas e a alargar o uso de termos para designar os aprendizados da cultura escrita, conceito tão difícil de definir e que implica as produções humanas, materiais e simbólicas, mediadas pelo escrito. Sendo uma produção social e humana, a *cultura de ler e escrever* que elegemos para participar do mundo social, a *cultura que representamos quando escrevemos* e a *cultura que criamos ao ler e escrever* e que dá sentido às nossas práticas de escrita se entrecruzam em contextos históricos e culturais dados. (Kalman: 2003).

As relações entre a escolarização, a cultura escrita e o aprendizado inicial da escrita, designado no Brasil a partir do século XIX como primeiras letras, rudimentos da escrita, primeira leitura - são complexas e não podemos compreender os processos de sua transmissão e de sua apropriação fora do quadro amplo que existiu antes do advento da escolarização e da escolarização de massa.

O início e a consolidação da escola de massa têm aproximadamente dois séculos (Graff: 1990) e a universalização do ensino, no Brasil, parece se resolver apenas no final do século XX. Os problemas relacionados à escolarização da escrita e da alfabetização são de natureza complexa, pois envolvem dimensões da cultura escrita e de seu reordenamento para a transmissão escolar. Essa forma de transmissão desloca o ensino da escrita das esferas doméstica e religiosa e supõe outras formas de mediação. No entanto, estudos comparados mostram que as motivações e origem da escolarização da cultura escrita são diversas e funcionam em processos de separação ou de hibridização entre usos e contextos. Na Europa, há fortes motivações religiosas e profissionais que fazem com que as famílias, grupos de ofício ou escolas se movimentem em relação à transmissão da escrita (Chartier:2007,Hébrard: 1990,2002). Mas não podemos dizer o mesmo do Brasil

A cultura escolar é uma construção social e histórica que dependeu da criação de sistemas de ensino, da profissionalização dos docentes e da criação de disciplinas (Dominique Julia:2001) e isso ocorre no diálogo com outras práticas sociais. Por isso não podemos confundir métodos didáticos de transmissão referenciados em ideários pedagógicos relativamente recentes com os modos de transmissão escolares da escrita que ocorreram no diálogo com práticas de cultura escrita e de oralidade extraescolares.

Temos desenvolvido alguns estudos sobre a história da alfabetização considerando a produção e circulação de livros (Frade e Maciel: 2006) e, mais recentemente, foram realizadas outras pesquisas que se utilizam de outras fontes e períodos, cujo objeto de investigação é própria escolarização da escrita. (Frade: 2007).

A intenção deste trabalho, de natureza exploratória e panorâmica, é contribuir para levantar algumas perguntas e trazer alguns dados empíricos sobre a escolarização da escrita em Minas Gerais, na primeira metade do século XIX. No caso da escolarização da escrita precisamos perguntar qual é o contexto da escolarização na província de Minas Gerais? Como se distribui a escrita entre os grupos sociais? Que outras funções ocupam a escrita e a leitura, para além dos conteúdos do ensino das primeiras letras? Como as práticas de outros espaços aparecem nas escolas?

Trabalhamos com dados indiciais de um momento da escolarização em que há apenas um método herdado, o de soletração, e num tempo em que os alunos chegavam às escolas em vários períodos do ano e com várias idades, sem delimitação de entrada. Nesse período, aspectos da organização temporal e espacial do trabalho coletivo parecem ser mais importantes para a escolarização do que uma didática ou definição de determinados conteúdos.

Para este estudo foram utilizadas fontes primárias relacionadas às prescrições e algumas normatizações, tais como relatórios de educadores no período, listas de pedidos de materiais, mapas de professores sobre frequência e sobre desempenho dos alunos e outras correspondências relacionadas à escola na primeira metade do século XIX. Foram também consultadas fontes secundárias como publicações de estudos sobre história da educação em Minas Gerais.

Cultura escrita e alguns dados sobre o contexto da escolarização na província de Minas Gerais

A escolarização não é o único fator que define uma cultura escrita. Comentando sobre usos burocráticos e administrativos da escrita em Minas Gerais, nos setecentos, Fonseca (2008) observa que “a cultura escrita estaria, na verdade, muito mais disseminada naquela sociedade do que supunha a historiografia

tradicional, e a relação cultura escrita/alfabetização, nem sempre se dava de forma direta e imediata”. Um fator importante destacado por ela é que houve – em Portugal e no Brasil - imersão na cultura escrita sem o correspondente aumento da escolarização e, muitas vezes, por intermédio da mediação, a imersão não dependeu de habilidades individuais.

Há pistas iniciais sobre usos não escolares da escrita na própria argumentação sobre a necessidade da escola, sobretudo quando se verifica a sua relação com os serviços e o comércio, conforme trecho abaixo, fragmento de um documento de solicitação da implantação de uma escola em uma região da província de Minas Gerais, em 1823:

He extraordinário, o numero dos q. se não applicão p. falta de meios, ou commodos principalmente alem de Chico L. Francisco no Arraial das Dores e no Espirito Santo do Andaia, q. pelo aumento dos habitantes, [xxx] hua considerável parte deste termo, não tem hua só escolla pública ou particular; e assim os [] de Stª Anna e S. [] e outros lugares bem habitados, q. não só os meninos, **mas a maior parte dos homens desconhecem as letras, tão necessárias para a civilização, serviço e comercio desta província.**

Antônio Alvez [xxx]

Fonte: PP 1/42. Caixa: 01/ Envelope: 07

No início do século XIX, apesar de haver escolas privadas ou contratação de professores particulares, ainda é muito precária a disseminação das escolas e notamos o diálogo que se faz entre escola e outras práticas sociais ou sujeitos que dominam rudimentos da escrita. No documento abaixo, que solicita a criação de mais escolas, há também uma lista dos mestres, discípulos, situação profissional ou residencial, que denotam um certo perfil de professores:

Relação dos Estabelecimentos literários ou Escollas Públicas, particulares q. há na Villa e termo de Pitangui: data aos 13 de abril de 1823 pelo S.M. Antônio de Araújo, em observância do officio do Sm. Corregedor da Cam.p. Portaria dos Ex.mos senhores do Governo Provisional desta Província.

Mestres e suas residências	Número de discípulos	Estabelecimentos	Expeças
Reginaldo Prª de Barros – ensina na Villa Gramática Latina	14	He filho familio, mora em casa de seu pai	He pago pelos interessados
Francisco de Paula Barbosa – ensina com Provisão Regia as 1º letras	98	Tem domicilio certo	He pago pela Fazenda pública
Manoel Messias – ensina as 1ª letras no Arraial da Onça	21	He alfaiate	Pago pelos interessados
João Ezequiel Prª – ensina 1ª letras no Arraial de Patafufo	35	Sem estabelecimento	Pago pelos interessados
José Ribeiro Lima – ensina 1ª letras em casa particular	07	Tem officio de capateiro	Pelo dono da casa
Sebastião Policarpio – ensina no Arraial de S. Gonçalo	13	Tem officio de leiteiro	Pelos interessados

Fonte: PP 1/42.Caixa: 01 / Envelope: 07. Fragmentos

Essa lista de 1823 traz informações importantes sobre o perfil dos professores, alguns dos quais eram leiteiros, capateiros, alfaiates, mostrando uma convivência entre o ofício de ensinar as primeiras letras e outras ocupações. A partir desses pequenos indícios, seria interessante indagar se algumas corporações de ofícios faziam um uso mais sistemático da escrita ou se esse dado é apenas indício de que qualquer pessoa poderia se ocupar da transmissão da escrita na escola. Trabalhos como o de Luciano Mendes Faria Filho, Carla Chamon e Walquíria Mendes Rosa (2006) relatam que muitos professores de primeiras letras exerciam o ofício de professor para evitar serviços braçais. A partir do documento apresentado, podemos indagar sobre as profissões que fazem parte do serviço e comércio da província, assim como sobre a relação desses ofícios com as práticas de escrita relacionadas ou não a esses campos profissionais. Além disso, também aparecem dados sobre quem financiava a educação e sobre outros saberes da escrita a serem transmitidos, como a gramática latina.

Nesse período, encontramos tentativas de regulamentar a instrução pública nacional e a Lei do Império data de 1827. Na província de Minas Gerais, a primeira tentativa de sistematização é identificada na lei provincial de 1835 onde já se apresentava a questão da obrigatoriedade e gratuidade do ensino para pessoas livres que tivessem entre 8 e 14 anos. Nesse sentido, qualquer segmento da sociedade - e não apenas grupos com maior poder aquisitivo - podia freqüentar a escola e estudos como o de Inácio (2003:180) revela que “os aprendizes das primeiras letras eram crianças, jovens e adultos, com idade entre 5 e 30 anos.”

Pobres, brancos e negros: uma mesma distribuição da escrita?

Na escolarização da escrita, em Minas Gerais, na primeira metade do século XIX, temos um sistema precário de escolarização em que funciona o sistema público e particular. Encontramos idades as mais diversas no mesmo agrupamento e com desempenhos também diferentes, indicando fatores e efeitos da escolarização numa população heterogênea em vários sentidos. Nessa diversidade, encontramos referências predominantes a crianças designadas como *pobres* ou *muito pobres*, entre categorias menos freqüentes, tais como: *vive com decência, tem pouca fortuna* e algumas citações como as seguintes: *seus pais tem bem de fortuna* e *Há crianças órfãs, de pais incógnitos*.

O relatório apresentado a seguir é bastante ilustrativo para a composição do perfil dos alunos:

(xxx) No dia 29 de março pelas 10 horas da manhã visitei esta escola, tem de matricula 53 meninos, porem existião so 32 ditos, e 8 meninas. Os meninos faltão a maior parte pelo estado de pobreza, e outros servindo a seus Pai, outros por moléstia (xxx) todos os meninos estavão em mangas de camisas, poucos de jaqueta, todos bem adiantados. O Mestre ensina a 44 p.^a 45 annos, 26 annos particulares, e publico a 19, é muito bom. Mestre

a sua custa fornece de papel, tinta, e pennas aos meninos, nunca recebeu socorros, que a nação da para tal fim. Existem nas rossas os meninos por que seus pais não podem os ter na Escolla da Villa. Existem nesta Villa três escollas particulares. 1º Mestre Joaquim Francisco D' Aquiar com 11 annos. 2ª Mestra Edivirge Rodrigues Cora 3 a 4 meninas. 3ª Mestra Maria Castorina, tem algumas menina. O Mestre estava vestido com decencia. Ouro Preto 12 de maio de 1844.

Fonte: PP 1/42. Caixa: 14 / Envelope: 07

Se o mestre ainda fornece papel, tinta e apenas isso significa que a questão dos materiais e instrumentos de escrita, embora pouco resolvida, não impedia algum aprendizado da escrita. Apesar disso os professores sempre solicitam ou reclamam da falta de material para a concretização do ensino mútuo e para sua distribuição aos alunos pobres.

Nos mapas das primeiras décadas não há homogeneização das idades e a escolarização para todos os sexos não se propagou da mesma forma. Neles se descreve ora os desempenhos em relação à leitura e escrita, ora a frequência, ora as condições do vestuário, conforme demonstrado no quadro a seguir:

Escola do 1º Grau da Villa de S. Bárbara. Professor Nicolau Tassara de Pádua

Nºs	Nome dos alunos	Anno s de Idade	Nomes dos Pais ou Educadores	Observações
1	João Affonso da Cunha	8	F. de João Aff. Da Cunha	Tem Pais não é pobre.
2	Simpliciano S' Tiago	11	Filho de (Hevertorino)	Calça e camiza q' denota sua pobreza.
3	Justiniano Ferr. Da Com.	8	Filho de Anna Antonia	Calça tinta de branco, camiza d' algodão.
4	Lucas Garces	9	F. de Maria do Rosário	Calça e camiza d' algodão.

(xxx) No dia 21 de marco as 10 horas da manhã visitei esta Escolla, encontrei 11 meninos, porem fui informado pelo professor, que os matriculados herão 27, conforme os mappas, e livros de matrícula, que me forão apresentados. Muitos meninos falhão a Aula pela desanimada pobreza, huns para hirem a lenha, outros procuram mantimentos para seus Pais, outros em fim por falta de vestuário. O Professor estava decentemente vestido. 3 meninos lendo letra redonda, 3 lendo cartas, e letra de mão, 2 Afo. , 3 carta de silabas. Abre-se a Escolla das 9 as 12 de manhã, e das 2 as 5 da tarde. Tem recebido papel e distribuído pelos meninos. Ouro Preto 12 de maio de 1844.

José Leviz Lagy C. (xxx).

Fonte: PP 1/42. Caixa: 14. Envelope: 07

Fica a indagação da função que cumpria esse tipo de registro escrito, tendo em vista a oscilação de descrições: prestação de contas de resultado? Argumentação sobre os modos de apresentação dos alunos? Ou confirmação da pobreza para suprimento de material de escrita? Abaixo, apresento parte de um

relatório de inspetor, no mesmo período, argumentando sobre as conseqüências, para o ensino da escrita, da falta de material:

Em ultimo lugar, tenho de levar a consideração de V. Ex. q' em todas as Aulas observei grande falta de utencillos p. os meninos pobres, chegando a ponto de em algumas deixarem os m. de escrever por lhes faltar papel.

(xxx) G.V.Ex. Ouro Preto 16 de Maio de 1844.

Fonte: PP 1/42 Caixa: 14 / Envelope: 08

A presença de designações relacionadas à raça/etnia demonstra mais um fator importante relacionado à distribuição da cultura escrita entre grupos raciais. Entretanto, precisamos relacionar essas informações ao tipo de população existente em Minas Gerais no período.

Rellação dos Alunos que frequentão [XXX] Escolla das primeiras Letras [XXX] particulares e alguns gratz por summa pobreza

1° NOME, branco, Lê escreve com desembaraço e aprende conta de repartir, vindo de outra escolla a 8 mezes.

11° NOME, Pardo, Lê e escreve com pequena vantagem, e aprende contas de multiplicar, com 5 annos de escolla.

26° NOME, Branco, Lê muito mal para ser laebuciente, escreve Letra groça ainda mal, não conta; com 2 annos de escolla.

32° NOME, Pardo, Lê Carta de nomes unicamente com 1 anno de escolla.

49° NOME, **Pardo sem habilidade alguma**, p. que nada comprhende, apesar de estar na escolla a mais de hum anno.

53° NOME, **Criolo, muito sem habilidade** com 4 annos e meio de escolla, não lê nada, escreve muito mal.

62° NOME, **Criolo, Lê escriptos soletrando, com 2 mezes, vindo de outra escolla.**

Paracatu do Príncipe 22 de Novembro de 1823
Thomé José dos Santos Batalhas.

Fonte: PP 1/42. Caixa: 01/Envelope: 07. Documento: 12 / folha: 04

Pesquisa de Thaís Nívea de Lima e Fonseca (2008) sobre os setecentos ressalta a diversidade da população da capitania de Minas, observando a presença de pardos como professores e como cônjuges de portugueses que, possivelmente, teriam um maior domínio da cultura escrita. Registros de 1823 apresentam também a designação de negros, que foge um pouco do perfil mais amplo de pardos, conforme registro abaixo:

Rellação dos meninos, q actualmente frequentão a Escolla das primeiras Letras nesta Vª do Paracatu do Pré.

Os seguintes

[...] NOME e seu Irmão NOME ambos **brancos** 2 meses de escolla comigo e estão lendo escripto e Cartilha e escrevendo Letra meiam, e estudando a taboada.

NOME **pardo**. [XXX] e esta lendo escrito, e [Senhora Carta] e letra redonda e escrevendo Letra merão fazendo conta diminuir.

NOME **negro** a 1 anno e sete mezes escrevendo A.B.C pequeno e grande e já sabe a Taboada e está lendo escrito.

NOME **negra** está 1 anno e quatro mezes lendo [Senhora Carta] e escrito, Letra redonda e escrevendo Letra meiam.

Villa do Paracatu do Príncipe 21 de Novembro de 1823

Manoel Pereira de Castro [XXX]

Fonte: PP 1/42. Caixa: 01 / Envelope: 07/ Documento: 09 / folha: 03

O trabalho de Marcus Vinícius Fonseca (2005) sobre a presença de afro-descendentes em escolas da província mineira no século XIX, que toma como fonte dados de anotações escolares, mapas da população ou listas nominativas de algumas regiões da província de Minas Gerais evidencia que, embora o acesso à escola não designe ausência de preconceitos e de hierarquias, é forte a presença de afro-descendentes em seu interior. Segundo ele, esses dados devem ser relacionados à própria constituição da população mineira. Citando estudos de Paiva (1996) sobre a composição da população livre no período de 1830/1840, Fonseca observa que pardos, crioulos e africanos constituem 59% da população livre. Consultando arquivos escolares, Fonseca (op. cit.) observa que

Esta documentação apresenta alguns dados bastante interessantes sobre a diversidade racial no espaço escolar e aponta para uma presença significativa de crianças afro-descendentes, chegando mesmo a ser numericamente superiores às crianças brancas. Quando contrapomos esses dados às informações sobre população, percebemos uma tendência ao público da escola de acompanhar as características da população, ou seja, a escola parece ser tão diversificada como a própria sociedade mineira do século XIX. (p.97/09).

O autor faz diversas considerações sobre as condições diferenciadas do grupo designado como pardo, em relação aos outros, e mostra que ser pardo também é uma condição especial, pois “o poder econômico, o apadrinhamento, o fato de ser pessoa de ‘boa índole’, o nível de inserção na comunidade e evidentemente o fato de enviar os filhos à escola eram características que podiam incidir na classificação de um grupo familiar como pardo.” (p. 106) .

Embora haja dúvidas quanto às hierarquias raciais e seu tratamento pela escola, os mapas permitem verificar que entre pardos e brancos não há grandes diferenças quanto ao desempenho na leitura e na escrita, e isso não parece se

relacionar a uma distribuição equivalente da escrita entre grupos raciais, mas à própria composição da população da província.

Uso religioso e escolar ou outros contextos de transmissão e aprendizagem da escrita ?

Podemos presumir a existência de um processo mais amplo de disseminação da cultura escrita para além da escola e pensar na possibilidade de que alguns materiais podem ter sido transferidos de um espaço de transmissão para outro. Em Minas Gerais, encontramos mapas escolares com informações sobre o desempenho de alguns alunos descrevendo que alguns deles vinham com um conhecimento mais avançado e que estariam infreqüentes, supostamente por já saberem o que seria ensinado.

Uma hipótese que pode explicar essa diversidade de desempenhos está no número mais elevado de escolas particulares, que superava em quantidade o número de escolas públicas no período (Inácio:2003) e no trânsito de alunos de um tipo de escola para o outro, que nem sempre pode ser constatado em alguns documentos que registram suas habilidades.

Outra hipótese plausível está na possível circulação de materiais como é o caso das *Cartas de ABC* e/ou *Silabários* por espaços domésticos. Se esses materiais tinham uma estrutura previsível e conteúdo permanente e se os procedimentos de uso eram bem tipificados, isso pode ter favorecido tanto uma transmissão da leitura fora da escola como o auto-didatismo.

Por outro lado, o aprendizado não escolar ainda é uma incógnita e precisamos pensar modos de transmissão que não se ligam às pedagogias que conhecemos nem a materiais escolarizados.

O ensino das primeiras letras, no Brasil, é herdeiro da relação entre Igreja e Estado desde o período colonial, mas as motivações religiosas parecem não ter sido suficientes para a criação de escolas específicas para esse fim. Dessa forma, a escola pública brasileira no período do império (Lei imperial de 1827) foi normatizada com três finalidades: a formação religiosa, a formação da civilidade e o ensino dos conhecimentos elementares. Todavia, como essas finalidades foram concretizadas?

Alguns mapas encontrados na província de Minas Gerais, no início do século XIX, indicam que, em determinados momentos, aparecem juntas tarefas relacionadas ao ofício religioso – como, por exemplo, a possibilidade de ajudar na missa - e o aprendizado da leitura. Esta ligação pode ser vista no mapa abaixo:

Relação dos meninos, q actualmente frequentão a Escolla das primeiras Letras nesta Vª do Paracatu do Pré.

Os seguintes

NOME 1 anno e 3 mezes escrevendo Letra fina contando conta de multiplicar por 3 Letras, bem desembarraçado no Ler letra demão arredondada, e na aplicação [XXX] **ajudar da Missão**, e [XXX] he pardo.

NOME branco 1 anno, e 2 mezes principiando a escrever letra fina, e contando Conta de multiplicação por 3 Letras, e já Lê letras demão arredondada, e bem **adiantado na explicação dareza no ajudar a Missa**.

NOME (Francisco)p. e seu Irmão NOME (Juliam) p. adiantados no escrever, e Ler, e **na explicação dareza e ajudar Missa estão 4 annos, e na conta**.

NOME pardo entrou a 7 deAbril de 1823 e está **Lendo Carta de Padre Nosso**.

Villa do Paracatu do Príncipe 21 de Novembro de 1823

Manoel Pereira de Castro [XXX]

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No entanto, alguns materiais para ensinar a ler, na escola brasileira desse período, não juntavam no mesmo livro catecismo ou doutrina e princípios da leitura. Há um material para aprendizado religioso - a *Doutrina Cristã* - e outro para aprender a ler - cartas e tabelas. Um dos materiais muito citado em pedidos de livros na Província de Minas Gerais é, por exemplo, o *Catecismos da diocese de Montpellier, impressos por ordem do bispo Carlos Joaquim Colbert traduzidos na língua portuguesa para por eles se ensinar a doutrina christã, aos meninos nas escolas de Portugal e do Brasil*. Em sua edição de 1847, publicada no Porto, constata-se que foram acrescentados, entre outros conteúdos, a ladainha, modos de ajudar a missa, compêndio breve de civilidade. Possivelmente não consta nesse material nenhum aparato de iniciação à leitura e, não havendo o domínio dos princípios da leitura, supõe-se que esse material fosse lido em voz alta e que vários alunos que freqüentavam a escola, sabendo ou não ler autonomamente, acabavam se formando para um uso da cultura escrita, relacionado aos ofícios religiosos.

Encontramos em referências cruzadas de dois documentos (pedidos envolvendo tabelas e catecismo) o que aponta para uma suposta simultaneidade de uso. Podemos supor, dessa maneira, que se tratava de materiais complementares. A própria descrição do desempenho de alguns alunos demonstra certa hibridização dos usos.

Os catecismos acabaram se constituindo em materiais destinados ao uso escolar e pode-se supor que não contavam como aparato didático para trabalhar rudimentos da leitura e sua circulação é anterior ao período investigado nesse trabalho. De acordo com Fonseca (2008), o catecismo Montpellier consta, em inventários de 1791, de bibliotecas de padres clérigos falecidos.

Nos mapas também aparecem dados indicando, por exemplo, que os alunos ainda não liam bem, mas conheciam os princípios da *Doutrina Christã*.. Sendo

assim, não parece que esse último material tenha sido usado para ensinar a ler ou para uma leitura por soletração e seu conteúdo pode ter sido transmitido de forma oral pelo professor. Isso é bem provável, uma vez que os conhecimentos da doutrina, das letras, da matemática e da gramática são passíveis de transmissão oral, memorização e recitação pelos alunos (Inácio:2003).

Outras descrições permitem verificar que os conhecimentos escolares dos conteúdos da doutrina vão ter uma função extra-escolar, no exercício religioso da missa ou, quem sabe, para a missa na própria escola. Outras vezes encontramos descrições em que se reúnem habilidades de leitura e domínio da doutrina. Por outro lado, os termos *Senhora Carta* e *Carta de Padre Nosso* referenciados nos mapas indicam o uso de textos religiosos no início da escolarização.

Por outro lado, se qualquer material podia ser usado para o ensino da leitura, como a Constituição do Império e manuscritos de cartório, não podemos excluir a hipótese de que o texto do catecismo também fosse objeto de soletração. No entanto, se formos considerar os modelos divulgados por educadores sobre a organização das classes no ensino mútuo, vemos que a leitura da Bíblia está posicionada na 7ª classe, nível em que supostamente já se pode ler qualquer livro. Na província de Minas Gerais, no século XIX, se um aluno lê “ba” (que talvez designe uma determinada página de um silabário ou de uma lista de sílabas) e sabe a doutrina, possivelmente não é pela soletração autônoma, mas pela mediação de um outro leitor e a conseqüente memorização dos textos.

Nos mapas encontrados em Minas Gerais, no período, não há uma apresentação do tipo de classe em que os alunos se encontram não se tem uma divisão por graus de ensino, não havendo possibilidade de saber se há um tipo de correspondência entre o que se registrava e o que se prescrevia nos textos divulgados na imprensa. Nos mapas encontramos crianças que não sabem ainda ler e escrever, mas dominam os princípios da doutrina cristã. Se, na divisão ideal de classes lia-se a Bíblia na 7ª classe, na província de Minas Gerais o acesso ao conteúdos dos textos religiosos parece ocorrer, então, com ou sem o domínio da leitura pelos alunos. Há também materiais que são supostamente impressos, como *Senhora Carta* e a *Cartilha* que são objeto de leitura ou de reprodução oral, que estavam disponíveis, no mesmo período, para o mesmo aluno. A discussão sobre a precariedade de livros para ensinar a ler deve ser analisada nesse contexto de prescrição em que não se dá a ler qualquer material antes de certa etapa. Por outro lado, não podemos pensar que havia condições de implementação do ensino mútuo na província, tal como se pregava nem para todas as regiões. Sabemos que, ao final do século XIX, ainda conviviam na província os métodos individual, mútuo e simultâneo.

No final do século XIX, contudo, algumas condições mudaram e também foram demandados novos livros que apresentam, num mesmo material impresso, um aparato para ensino dos princípios da leitura e textos inteiros a serem lidos, como os livros de Abilio e, depois, os de Felisberto de Carvalho. No início do século

XX também temos o fenômeno das classes homogêneas e seriadas que vão contar com princípios de progressão e delimitação de tempos para o aprendizado da escrita. Mudam-se também as terminologias para designar o aprendizado dos rudimentos da leitura e da escrita. Nesse sentido, a forma escolar de ordenamento da cultura escrita tende a se destacar, no sentido da transmissão.

No entanto, o diálogo com outras práticas sociais não deixa de ocorrer no processo histórico e social de circulação da cultura escrita. O desenvolvimento de estudos históricos pode ajudar a construir um olhar mais ampliado sobre sujeitos, contextos, objetos, usos e modos de transmissão da escrita.

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Leitura Espontânea: fonte de prazer

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O percurso da leitura

O ato de ler deve ser antes de tudo, prazeroso, principalmente ao jovem que é constantemente seduzido pelas diversas formas contemporâneas de diversão (máscara¹ 3382).

A leitura tem sua história de encantos e desencantos. É desse entrelaçamento de emoções que surge o prazer. Cada leitor, conforme sua experiência realmente vivida e sentida, percebe o que ela é, a forma como acontece e evidencia seu poder de transformação. Inserido em seu contexto social, o leitor recebe o prazer da leitura tendo em vista seu conhecimento de mundo.

O caminho escolhido para esta comunicação é o da leitura como fonte de prazer. Foram utilizadas duas abordagens: a produção de textos de candidatos de um concurso público de nível superior e o relato de experiência vivenciado com crianças do Projeto Roedores de Livros. Nos dois caminhos fica demonstrado que o prazer da leitura, experimentado na infância, acaba por estabelecer um vínculo embrionário entre a criança de hoje e o adulto de amanhã. Dessa forma, torna-se instrumento capaz de lhe proporcionar uma existência mais feliz, na qual os caminhos serão trilhados com mais segurança e senso crítico acentuado no sentido de melhor superar os obstáculos integrantes da vida.

O hábito de ler começa com o incentivo da família. São os pais que iniciam os filhos ao prazer de ler, lendo para eles. Ouvindo histórias as crianças aprendem a gostar dos livros e percebem como a leitura pode ser divertida (máscara 1210).

Esse “prazer de ler” é descoberto na magia do ato de ouvir contar. Em *O prazer do texto* (1974), o crítico francês Roland Barthes fala que o ato de contar e ouvir histórias é uma espécie de jogo de sedução. A cadência de sons, gestos e expressões corporais, buscam o momento certo de laçar, “engatar” o leitor-criança. Nesse jogo, tudo pode acontecer. E o objetivo maior é descobrir “onde” tocar na criança e proporcionar-lhe o prazer. É por esse caminho de ouvir histórias que passa a formação de um leitor.

Com a leitura nossas vidas ficam mais leves, nossos problemas parecem menores e nossa curiosidade fica mais aguçada (máscara 0919).

E quando consegue atingir o prazer de ler, defendido por Roland Barthes, o leitor estabelece uma parceria entre o texto e ele. Acabam por descobrir sentimentos comuns. E a busca por mais leituras e novas descobertas continua sem que haja vontade de parar.

É através da leitura que nos informamos, aprendemos a nos comunicar e a viajar pelos mais diversos mundos (máscara 0310).

Na obra *O que é leitura* (1994) a autora, Maria Helena Martins, chama a atenção para as mais variadas representações de leituras, além dos limites de tão somente decifrar letras. Um olhar, um gesto, uma imagem refletida são mostras de como o cotidiano é revelado de forma única através da sensibilidade de cada leitor. Começa-se a ler tão logo se chega a esse mundo. O choro, na hora do nascimento, é a leitura de apresentação. A partir daí, tal qual em um filme, as imagens vão aparecendo e de forma natural, instintiva, o mundo começa a ser lido, revelado.

Quando uma pessoa descobre o prazer que a leitura pode propiciar, ela jamais esquece e continuará mantendo o hábito da leitura pelo resto de sua vida. Mesmo que a vida se torne cada vez mais atribulada, e o tempo cada vez mais escasso (máscara 3513).

O desejável é que esse prazer pela leitura aconteça logo na infância. E pode acontecer somente na fase adulta. No entanto, uma vez instaurado, abre-se um novo caminho na vida desse leitor. O prazeroso desse mundo que se revela é a sensação de se sentir transformado a cada olhar, a cada leitura. E, concomitante, ser um agente transformador. Essa visão diferente do mundo proporciona todo um processo de metamorfose. E conforme sentencia Daniel Pennac, em *Como um romance*

Ninguém se cura dessa metamorfose. Não se retorna ileso de uma viagem dessas. A toda leitura preside, mesmo que seja inibido, o prazer de ler; e, por sua natureza mesma – essa fruição de alquimista -, o prazer de ler não teme imagem, mesmo televisual e mesmo sob a forma de avalanches cotidianas (Pennac, 1993:43).

Metamorfose - um caminho sem volta

Nos textos selecionados, vê-se que o leitor cresceu e se manteve consciente da importância da leitura, do grau de esclarecimento que ela desperta. São afirmações de adultos que, ao longo da vida, construíram seu alicerce de valores e se mantiveram conscientes de que a leitura faz parte dessa estrutura. As facilidades tecnológicas somente contribuíram para a solidez do pensamento de que a leitura é fator de transformação, de abertura de novos caminhos, fonte de revelação. São depoimentos de mundos particulares diversos e, no entanto, têm na leitura um espaço comum. E nesse espaço

Uma vez instalada a magia da leitura, cada jovem, por si só, buscará novos conhecimentos. Se um tema lhe parecer desagradável, ele rejeitará a obra

completa, mas buscará, certamente, caminhos alternativos formadores (máscara 0794).

Percebe-se um adulto preocupado em multiplicar, em manter esse recurso do prazer no jovem leitor. Esse adulto já percorreu uma longa estrada e conhece esse caminho, essa trilha. Portanto, é testemunho capacitado de agente transformado e transformador. Encontra-se em condições de despertar a curiosidade da criança sobre o livro, de tal sorte que a leitura seja a consequência natural, óbvia e desejada.

Sendo assim, o hábito da leitura deve ser transmitido às crianças pelos pais, que certamente são as pessoas capazes de influenciar com amor a cabeça das novas gerações. No simples ato de ler histórias infantis e puxar pela imaginação de uma criança, um adulto, amante da leitura ou não, estará criando um vínculo de ternura com esta maravilhosa arte, a literatura (máscara 1022).

Uma experiência de leitura prazerosa

É muito importante que a atividade da leitura possa ser vista como uma grande diversão capaz de desenvolver a mente e produzir pessoas mais esclarecidas (máscara 1280).

Desde 2006, o projeto **Roedores de Livros** desperta o gosto pela leitura através de ações integradas, tais como: mediação de leitura, oficinas de artes e música ao vivo. Idealizado pela professora Ana Paula Bernardes, suas atividades acontecem aos sábados, em Ceilândia, cidade situada a 24 km de Brasília, capital do Brasil. Logo no início, as crianças começaram tímidas. Alegravam-se com as histórias, participavam com suas perguntas, mas sempre tímidas. Após alguns meses de trabalho, percebeu-se uma grande mudança. As crianças mostraram a verdadeira função de suas asas diante de um livro: voar. Sim, agora, elas voam, querem o comando do vôo para, enfim, ler. Não somente ouvir. Querem voar através da leitura. E voam. Alto, bem alto.

Desde o princípio, o livro foi apresentado das mais variadas formas no sentido de promover o gosto, o encantamento pela leitura entre essas crianças carentes de emoções prazerosas, emoções essas que, sabe-se, uma leitura pode proporcionar. Hoje, a alegria é real. Nessas crianças, a leitura é fonte de prazer.

As crianças devem ver um livro com os mesmos olhos que vêm um brinquedo e os adolescentes devem gostar da leitura tanto quanto gostam de uma festa (máscara 0392).

No empréstimo de livros também aconteceram mudanças. Antes, era possível emprestar somente um livro a cada criança. Hoje, um livro é pouco. Elas querem levar dois. Fazem questão: “tia, um livro é pouco para uma semana”, dizem. No dia do índio, dia 19 de abril, fez-se uma grande roda e foram contadas belas histórias indígenas, inclusive a história de um índio escritor e contador de histórias. O fato da sala reservada ao projeto ser pequena, para acolher todas as crianças,

tem contribuído de forma positiva para a exploração de algumas das maravilhas da natureza: o céu, o sol, o ar fresco, a sombra das árvores, a terra. Além dessas maravilhas, há um espaço seguro para as crianças e um gostoso parque com os brinquedos de que elas tanto gostam. O dia do índio não poderia ter comemoração melhor: ao ar livre, sob o céu e sob as árvores. Uma mãe “índia”, sem a menor cerimônia, oferece o peito a sua cria. Enquanto ouve as histórias, a criança mama, deliciosamente. Ao lado, Thiago, uma criança de 7 anos, imita o canto do pica-pau.

O importante é desenvolver o hábito da leitura associado ao prazer e ao desenvolvimento pessoal que o mesmo proporciona, pois, uma vez adquirido tal hábito, a tendência é o indivíduo buscar obras cada vez mais desafiadoras (máscara 3164).

Começa a contação de histórias. Muitas crianças se aproximam e fazem uma roda. Jardson, uma das crianças, fica curioso com o que pode encontrar no baú de livros da contadora de histórias. E por isso, não sai de perto dele. Vez por outra arrisca e olha o que pode haver lá dentro.

Ouve as histórias, sentado no baú. Ele sabe que dali é que as surpresas sairão. E começa o encantamento. Outras crianças continuam no parque.



Aos poucos, todas vão se chegando pelo som das histórias de índio. De tão envolvidas, começam a interagir nas histórias.



O momento do lanche é outro ponto alto do projeto. Ele é esperado com ansiedade. As crianças perguntam, logo no início, o que será o lanche. É outro momento de confraternização. Outras leituras acontecem.

Enfim, a leitura **ser-vida feito água de beber**

Há de se compreender que o interesse pela leitura pode ser despertado com uma aproximação mais atraente por parte dos pais e educadores. Ao sugerir um livro, deve-se levar em consideração não somente a importância literária de uma obra, mas a identificação do jovem com o tema e a realidade em que ele vive (máscara 2406).

O poeta francês, Georges Perros, conforme relatado em *Como um romance* (1995), por Daniel Pennac, soube compreender e partilhar com seus alunos o prazer de ler. Em sala de aula, ele fez o caminho de volta. Buscou recuperar aquela criança que, atentamente, ouvia as histórias contadas por seus pais. E Perros pôs-se a ler, pelo simples prazer de ler. Ofereceu leitura e prazer a uma classe que, equivocadamente, pensava haver perdido o encanto das histórias contadas. Ele conseguiu restabelecer o contato do leitor-adulto com o leitor-criança que sempre existiu. E no jogo de sedução de Roland Barthes, o educador Perros, conseguiu “engatar” o prazer adormecido. Dessa forma, os adultos, candidatos participantes de um concurso público e as crianças do projeto Roedores de Livros, todos, igualmente, sentem o prazer. O prazer de ler. A eles, a leitura foi ser-vida feito água de beber.

Nota

¹ Termo utilizado para identificar o texto do candidato.

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Relato de um programa pedagógico de intervenção em aula de Português LM: da relação entre conhecimento do vocabulário e compreensão leitora

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Através do presente texto, procura-se dar a conhecer os principais aspectos do caminho percorrido ao longo de um trabalho de investigação no âmbito do ensino e da aprendizagem do vocabulário e da compreensão leitora em aula de Português. Far-se-á breve referência ao seu enquadramento teórico e um especial enfoque no quadro metodológico elaborado, registando algumas notas sobre o programa pedagógico-didáctico de intervenção em aula e respectivos resultados.

Como ponto de partida, tentou-se dar resposta ao problema: Que relação se estabelece entre o domínio do vocabulário e a compreensão leitora no plano da recepção textual, i.e., como é afectada a compreensão leitora pelo conhecimento do vocabulário?

Definiram-se como objectivos do estudo: Contribuir para a construção de processos promotores do aprofundamento da competência de comunicação verbal, dos alunos; Diagnosticar práticas de leitura de alunos de uma turma de 11^o ano de Português, a partir dos seus desempenhos ao nível das competências extrair informação, interpretar, reflectir e avaliar; Explorar as relações entre vocabulário e compreensão leitora ao nível das competências extrair informação, interpretar, reflectir e avaliar, no quadro do programa pedagógico-didáctico de intervenção.

Do referencial teórico que serve de enquadramento ao trabalho de investigação, destacam-se os estudos linguísticos – o léxico numa perspectiva de teorização semiótico-linguística (Coseriu, 1977; Gadamer, 1977), os estudos literários – perspectiva semiótico-literária (Aguiar e Silva, 1984; Eco, 1983), as questões metodológicas de abordagem da relação entre conhecimento de vocabulário (Read, 2000, Schmitt, 2000) e compreensão leitora (Castro & Sousa, 1998; Ruddell, 1994; Schoenbach et al., 1999) e a perspetivação competencial da relação entre domínio do vocabulário e compreensão leitora (Liu, 2005; Nagy, 1998; Sousa, 1993).

O quadro metodológico definido para a construção, desenvolvimento e avaliação do programa pedagógico-didáctico de intervenção em aula de Português, assenta numa organização triádica (Romei, 1996) que se configura num sistema de sistemas: i) o sistema observante, ou seja, os observadores (sujeitos: investigadora; dois docentes participantes no programa) — com determinadas características, convicções, informação...— que utilizam ii) o observatório ou sistema de

observação — determinados suportes teóricos e técnicas (construídos por sujeitos) —, para operacionalizar iii) o sistema observado — a análise interpretativa da aplicação do estudo a uma turma de 11^o Ano de Português (desempenhos de sujeitos; dados produzidos por sujeitos), de uma Escola A situada num concelho do Grande Porto.

Colocando em acção os sistemas acima descritos, iniciou-se pela aplicação de um teste composto por um excerto de uma obra literária escolarizável e questionário orientado para esse excerto, cujo tema de referência é o Natal, o qual permitiu diagnosticar o desempenho dos alunos ao nível das competências extrair informação (“reading the lines”), interpretar (“reading between the lines”) e reflectir e avaliar (“reading beyond the lines”), configurando-se estas no quadro classificativo utilizado na estrutura de avaliação. Depois, programou-se um conjunto de actividades (leitura e questionário) a desenvolver em aula a partir do estudo da obra de leitura integral «Os Maias», de Eça de Queiroz, actividades essas que foram monitorizadas pela investigadora e acompanhadas em tempo real por dois professores do mesmo departamento de docência, convidados a participar no programa, os quais observaram e avaliaram os desempenhos dos alunos de acordo com o quadro classificativo delineado, tarefa a tarefa, segundo os indicadores considerados para cada uma das três competências e procedendo ao registo numa grelha construída para o efeito em suporte digital. Este programa pedagógico-didáctico foi aplicado de Fevereiro a Maio de 2007, tendo-se procedido à avaliação de desempenhos dos alunos ao longo de três aulas, correspondendo, aproximadamente, ao início (duas aulas) e final (uma aula) do estudo da obra.

A organização triádica do quadro metodológico e o efeito de subjectivação que a mesma imprime na observação e avaliação dos processos e dos produtos decorrentes da actividade pedagógico-didáctica, mostra que, por muito objectivos que se pretenda que sejam tais processos e produtos, eles estão e estarão sempre dependentes de sujeitos. Ora, tal efeito de subjectivação (e, conseqüentemente, a sua subjectividade), é encarado como elemento congregador e potenciador das sinergias criadas em sala de aula: o sistema observante, ou observadores, funda-se em *sujeitos* com determinadas características, convicções, crenças; o sistema de observação, nas teorias e metodologias, técnicas e instrumentos em uso por *sujeitos*; o sistema observado ou área interpretativa de enfoque pedagógico da investigação e resultados da sua implementação, são decorrentes da avaliação de e por *sujeitos*.

Atendendo aos resultados obtidos a partir dos desempenhos dos alunos, confirma-se que há uma relação entre o conhecimento do vocabulário e a compreensão leitora, pese embora esta relação não seja, no entanto, nem absoluta,

nem limitativa, i.e., não fica provado que um aluno que não conheça palavras (palavras-chave incluídas) de um texto fique limitado na sua compreensão ou que conhecendo todas as palavras, aceda a níveis de desempenho avançado na sua compreensão. Ao nível da recepção textual, numa perspectiva semasiológica de tratamento do vocabulário (o itinerário interpretativo – decodificação – levado a cabo pelo aluno, é feito do ‘exterior’ – o texto/as palavras – para o ‘interior’ – o pensamento/os significados), de acordo com as classificações atribuídas aos desempenhos dos alunos (no teste e no programa) na competência *extrair informação*, estando a relação com o texto fundada na leitura das suas linhas, conclui-se que os alunos não apresentam dificuldades em atingir o nível avançado; todavia, complexificando-se tal relação, o nível de desempenho apresentado pelos alunos (no teste e no programa) situar-se-á, globalmente, no nível proficiente, revelando algumas dificuldades em estabelecer relações de sentido mais complexas fundadas, ao nível da leitura do texto, nas suas entrelinhas (competência *interpretar*). A competência *reflectir e avaliar* implica procurar expressar por palavras (o ‘exterior’) o pensamento (o ‘interior’) – o que obriga ao tratamento do léxico numa perspectiva onomasiológica – numa relação com o texto para além das suas linhas, convocando a vivência/experiência pessoal e conhecimentos exteriores ao texto para aceder a níveis superiores de compreensão na leitura. Nesta competência, não foi possível definir um nível competencial em que se possa enquadrar o desempenho dos alunos uma vez que os dados analisados a partir da avaliação dos seus desempenhos aquando do programa pedagógico-didáctico de intervenção em aula não confirmam os dados da avaliação dos desempenhos no teste.

Como nota final, parece interessante poder-se desenvolver a competência *reflectir e avaliar* (no desempenho dos alunos, na avaliação desses desempenhos por parte dos professores) uma vez que há indicadores neste estudo de que os alunos estabelecem relações afectivas com palavras que os marcam pelas suas vivências e experiências, ao ponto de, aquando activadas na leitura do texto, poderem ser decisivas dos sentidos dessa leitura. Levar à prática a potenciação das vivências e experiências pessoais, assim como a activação de conhecimentos exteriores ao texto, poderá vir a ser um procedimento auxiliador da resolução de problemas de significação de palavras em determinado contexto do texto ou, até, da sua compreensão num quadro mais alargado das práticas de literacia. Para que este processo se divulgue ou seja mais frequentemente colocado em uso, tal passará por planos de formação de docentes (inicial e/ou contínua) na área da didáctica específica os quais deverão, inclusive, levar a reflectir o próprio professor sobre o grau de exigência e rigor que usa nas suas práticas de avaliação, uma vez

que parece existir uma competência (*interpretar*) na qual estará como que 'formatado' para orientar a prática de abordagem ao texto. Das competências em avaliação, conclui-se que *interpretar* é apenas mais uma, o domínio do vocabulário de um texto e a sua compreensão não passam exclusivamente por aí.

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A Emergência do Letramento Literário

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Este artigo resulta de pesquisa que visa compreender os sentidos que as alunas do 6º período, do curso de graduação em Pedagogia da Universidade Federal Fluminense, atribuíam à presença da literatura na sua rotina e como avaliavam esses conhecimentos para a sua formação e para a formação de futuros leitores. Os dados foram colhidos após a realização da disciplina “Contar um conto” que trabalhou com contos literários de Machado de Assis.

O processo desenvolveu-se a partir da criação de ambiente de leitura compartilhada de contos machadianos, construindo relações interativas em que a linguagem, a temática e o gênero pudessem se tornar o fórum de discussão de pequenos grupos.

A problemática da pesquisa surgiu na inter-relação entre ensino e pesquisa, considerando a necessidade de compreender o espaço da literatura no processo de formação e na rotina das alunas. O corpus constitui-se de onze questionários e a análise dos dados baseia-se, fundamentalmente, na concepção de linguagem de Bakhtin. Embora o trabalho completo contemple a descrição e análise de todos os elementos da pesquisa e, também, do referencial teórico que orientou a análise e a interpretação, neste texto nos limitaremos, devido ao número caracteres, à segunda parte.

Formação de professores

A formação de professores no Brasil, em nível superior, para atuar no início da escolaridade ou em funções de gestão em escolas e em outros espaços educativos tem sido palco de discussões sobre o conjunto de saberes necessários para a atuação profissional dos educadores. Os cursos de Pedagogia são a principal referência para esta formação e as discussões locais, estaduais e em âmbito nacional buscam estabelecer diretrizes, ainda em disputa, pela política de definição dos processos de formação. Na esfera da universidade, o currículo de pedagogia está sempre em pauta

como horizonte uma sociedade mais justa e igualitária. É nesse sentido que são oferecidas atividades culturais que propiciem a reflexão sobre as potencialidades humanas e os valores éticos, almejando a formação humana.

Um dos focos da formação cultural de qualquer faixa etária está no acesso e apropriação de textos literários, cuja capacidade de enunciar se distingue da esfera teórica, embora ambos pertençam ao mundo da cultura. Os modos de produção do conhecimento se distinguem não apenas pelo gênero discursivo, suas temáticas e métodos de explanação, mas pela forma de abordagem que atingem leitores e estudiosos pela via da racionalidade ou da sensibilidade, ou a conjunção dessas capacidades humanas de apropriação e ressignificação do conhecimento. Enquanto a ciência trabalha com conceitos bem estruturados e configurados pela via da abstração dos fenômenos e por sua capacidade heurística de explicação de novos fenômenos, a literatura trabalha com narrativas estruturadas em torno de personagens e enredos que dão materialidade aos acontecimentos e idéias pela via estética.

Bakhtin (1993), no seu primeiro texto, defendia a necessidade de se criar uma

de futuros leitores, decidimos estender a pesquisa sobre processos de letramento, que realizávamos na escola básica, para este nível de escolaridade.

Elaboramos um questionário aberto que foi aplicado no semestre seguinte ao curso oferecido, quando as alunas não tinham mais contato com o professor e, portanto, nenhum constrangimento em posicionar-se diante da sua experiência leitora. A opção por questionário e não por entrevista foi condição para a pesquisadora manter distância dos pesquisados e assegurar o anonimato dos participantes, já que o preenchimento do nome era facultativo. Atribuímos, entretanto, um nome fictício a cada aluna para procedermos à análise. Foram aplicados 18 questionários, dos quais 11 retornaram.

O mapeamento inicial dos dados caracteriza as condições de vida das estudantes: a faixa etária das alunas é de 22 a 26 anos, com exceção de duas com 44 e 48 anos. No grupo, apenas duas são casadas. Das 11 alunas, duas trabalham e nove são apenas estudantes, sendo que destas, uma realiza estágio e duas são bolsistas de iniciação científica. A renda familiar declarada foi calculada a partir do número de pessoas da família o que corresponde a uma renda per capita mensal que varia de 294 a 880 dólares. Nove alunas freqüentam o 7º período e duas o 5º.

Considerando o quantitativo de alunas que ainda moram com os pais, investigamos a profissão destes, objetivando contextualizar o ambiente letrado, pelo uso da leitura e escrita nas atividades profissionais dos familiares. Os pais realizam as seguintes atividades: dois administradores, dois porteiros, um mecânico, um caldeireiro, um analista de sistemas, um técnico em radioterapia, um vendedor e um pastor. Uma aluna não declarou a profissão do pai, mas do marido que é cirurgião-dentista. A ocupação das mães é menos variada: quatro donas de casa, uma funcionária pública, uma fonoaudióloga, uma recepcionista, uma empresária, uma empregada doméstica, uma supervisora de hotel e uma pedagoga. Todos os pais lêem e escrevem, porém alguns não praticam.

São alunas, cuja origem social se mostra de alguma forma favorável ao empenho nos estudos, pois conseguem freqüentar uma universidade pública durante o período diurno, o que significa que os pais daquelas que não estão ainda no mercado de trabalho sustentam seus estudos. Mesmo aquelas, cujos pais se ocupam de atividades profissionais pouco remuneradas conseguem se manter na universidade embora com pouca margem para a compra de livros.

Quanto ao letramento literário dessas alunas, foram elaboradas sete questões discursivas que pudessem mapear sua familiaridade com a literatura, relacionada à

sua formação acadêmica e profissional. Entre as perguntas, três buscavam investigar os hábitos de leitura literária das alunas.

Relações com o texto literário

Assumimos, neste texto, a perspectiva dialógica de Bakhtin que entende que nas ciências humanas se dá um processo de interpretação, visto que trabalha-se com sujeitos falantes, com pensamentos sobre pensamentos, ou seja, discurso sobre discurso, enquanto as ciências naturais trabalham com um objeto mudo. Para o autor, o conhecimento que se tem do sujeito só pode ser dialógico. (Bakhtin, 2003) É neste sentido que manteremos as falas dos entrevistados buscando estabelecer elos discursivos entre os sujeitos implicados nesse processo.

É possível perceber pela resposta das alunas à questão sobre as leituras realizadas antes de freqüentar a disciplina “Contar um conto” que a escola tem uma grande influência na divulgação da literatura e nas condições dadas para a leitura. Apesar das críticas aos métodos de trabalho com a literatura empregados pela escola, as considerações sobre os hábitos de leitura e a citação de livros lidos, durante o ensino médio, demonstram que a esta é uma agência de letramento literário fundamental, sendo, em alguns casos, a única referência. Isto pode ser percebido pelas respostas à pergunta sobre os livros que as alunas lembravam de ter lido. A maioria dos textos citados faz parte das indicações de leitura do ensino médio. Além da escola, outras alunas se referem ao ambiente doméstico e à freqüência a bibliotecas como o espaço mais significativo para as leituras. É interessante perceber que as duas alunas, cuja renda familiar está acima da média, citam um número maior e mais diversificado de leituras. Sandra *“Sempre gostei muito de ler. Dificilmente passava um mês sem um novo livro ou relendo algum dos que me agradavam.”* Esta aluna cita, entre outros, três livros de Saramago.

Outro ponto indicado por 10 das 11 respostas se refere ao tempo gasto nas leituras acadêmicas, impossibilitando a leitura literária:

Amanda *“antes de ir para a faculdade lia livros durante todo o ano, era freqüentadora cativa da Biblioteca Municipal”*. Andréa *“Não lia quase nada de literatura, apenas textos técnicos da faculdade e do trabalho”*. Carmen *“Lia muito, mas os textos do curso. Texto literário lia poucos, por falta de tempo, e até mesmo de um pouco de esforço e incentivo.”* Flávia *“Tinha hábito de ler livros com temas diversos, no entanto, com a entrada na graduação minhas leituras se resumem somente a textos acadêmicos”* Liana *“Eu lia os textos referentes à faculdade, raramente lia um livro que não tivesse a ver com pedagogia”* As outras respostas repetem essa mesma realidade.

Em outra pesquisa, sob nossa orientação, que trata presença da literatura no curso de Pedagogia na mesma universidade, foram entrevistadas duas turmas do último período de pedagogia, totalizando 45 alunos. Os dados indicam a mesma justificativa para a ausência da literatura no processo de formação, além da falta de oportunidade, na grade curricular, de contato com esses gêneros discursivos.

A formação de professores ainda se restringe a um conhecimento baseado numa perspectiva epistemológica e política que prioriza os conhecimentos técnicos e práticos sem uma imersão na literatura como caminho para conhecer o mundo e situar-se estética e culturalmente no campo literário. Porém, a falta de tempo não pode ser imputada apenas às solicitações de leituras teóricas do curso, mas a pouca valorização do significado da literatura na formação humana. A literatura ainda é, para essas alunas, e para muitos a encarnação do ócio ou do acessório, do tempo que reste nas atividades mais importantes da rotina ou afazeres de cada um. A falta de tempo é uma recorrência nas conversas sobre o tema.

Confiando na capacidade que a literatura tem em encantar pessoas, se apresentada envolta em um clima favorável à sua apreciação, solicitamos que relatassem a primeira reação à proposta de leitura de contos machadianos. Este tópico foi relevante para a pesquisa, pois o autor lido é considerado muito difícil devido à sua erudição, à densidade de seus textos, a escolhas discursivas, textuais, léxicas e sintáticas muito elaboradas e pouco comuns na atualidade. O legado de Machado de Assis, considerado, pelo público, um discurso de autoridade de difícil aproximação, costuma despertar nos leitores certo tom de respeito sacralizado. O primeiro confronto se situa no nível temático, distante das experiências contemporâneas; o segundo, na sofisticação estilística do autor. A distância de um século entre autor e leitor gera em princípio uma desconfiança sobre a pertinência da leitura.

Essa desconfiança emergiu por meio de diferentes expressões, como difícil, chata, cansativa e outros adjetivos. Assim, uma aluna que declarou só ler livros de auto-ajuda, relatou: *“Confesso que achei algumas coisas chatas, mas ao ler alguns contos fui gostando e querendo ler mais e me encantei com as mensagens ocultas que ele trazia em seus contos, que como leitora não entendia e refletia sobre o texto. Depois de algumas leituras aprendi a gostar realmente de Machado e por incrível que pareça já indiquei leituras para os meus sobrinhos (dos melhores contos) para que eles não pensem que são chatos e, com os contos legais, se animem a ler mais.”* Por sua vez a aluna que tinha hábitos bem enraizados de leitura afirma que *“A princípio reagi com desconfiança, pois apesar de ter gostado muito de Dom Casmurro, tinha a idéia de Machado como uma leitura cansativa por conta de sua linguagem, mas, após ter*

lido o primeiro conto do autor que foi Miss Dollar, minha desconfiança se transformou em encanto, adorei todos os contos que li de Machado". Andréa que respondeu na questão anterior só ler textos técnicos, afirmou: *"Considerarei animador por conta da motivação criada. Houve um preparo para uma melhor compreensão do autor e das obras, do gênero conto, além da motivação do grupo e a minha, pessoal."* Após o curso, essa aluna decidiu investigar a importância da literatura na formação de educadores.

Outras alunas expressaram a preocupação de não entenderem os textos, mas também de não disporem de tempo para a leitura. Flávia diz ter sentido inicialmente *"uma sensação de frustração. Entendia como algo monótono ler contos literários e, por desconhecer este consagrado autor, não despertei interesse imediato"*. Um ponto enfatizado nessa e em outras respostas foi a forma de aproximação com o autor e o trabalho para conhecer aspectos mais profundos da obra. Alice analisa seu envolvimento pela via da compreensão do todo *"O estudo mais detalhado dos contos me fez entender melhor muitos pontos e me interessar por eles"*.

Uma fala comum em relação a Machado de Assis se constitui pela via da obrigatoriedade de leituras descontextualizadas de alguns de seus romances, durante o ensino médio. Nesta etapa, a meta é o vestibular e a literariedade dos textos é secundarizada em prol do estudo dos movimentos a que pertencem os autores, da lista de obras produzidas e seus períodos, da estrutura do livro e das clássicas questões sobre o conteúdo do texto. Tais procedimentos tendem mais a reforçar a legitimidade cultural da literatura do que aproximá-la do seu leitor. Talvez esse seja o motivo de Flávia responder que a leitura de contos do autor fê-la *"desfazer uma certa imagem ruim do autor que eu tinha por causa da leituras obrigatórias que tinha que fazer"*

Essa avaliação expressa após a realização da disciplina foi importante para balizar o sentido atribuído às práticas leitoras realizadas em sala de aula e em outros ambientes durante o semestre. Para que as alunas pudessem refletir e informar sobre o seu processo de apropriação das leituras realizadas, elaboramos as questões: "Você foi seduzida pela leitura? De que forma isso aconteceu? Se não foi, comente sua experiência." "Que ganhos você acha que teve com essa imersão nos contos?"

Respostas como *"Hoje já compro alguns livros e me interesso por títulos em livrarias que passei a frequentar"*, foram recorrentes e de fato apareceram no acervo da turma. A descoberta de um prazer pouco experimentado foi a tônica das respostas. Liana afirma que *"ao ler os contos me sentia tão presa a eles que, em qualquer espaço de tempo que eu tinha, pegava os contos para ler. Cheguei ao ponto de passar da minha casa, pois estava tão atenta à leitura que não percebi"*. Afirma ainda que teve

ganhos grandes sobretudo *“adquirir um hábito de leitura, ler e reler os textos que me marcaram”*. Sandra reforça a importância de ter lido em sala de aula e que, com isso, abriu a mente para um novo Machado, até então desconhecido, pois quanto mais lia, mais gostava. É interessante constatar que a mesma pessoa que julgava monótona a leitura descobre histórias envolventes: *“era interessante imaginar cada cena descrita com tantos detalhes. Dessa forma fiz a leitura de um livro de contos machadianos, pela forma encantadora de narrar. Amei”*. Outras alunas destacam a apropriação das leituras pela via da reflexão e da articulação entre a literatura e seus sistemas referenciais. *“Aprender a ler e refletir, internalizar a leitura e não somente ler as palavras e não acrescentar nada na minha vida.”*

Bakhtin (1981), ao trabalhar o conceito de contrapalavra, afirma que compreender um signo consiste em aproximar o signo apreendido de outros signos já conhecidos, ou seja, a compreensão é uma resposta a um signo por meio de outros signos, mesmo que não sejam materialmente expressos. Assim, os efeitos de novas leituras, ou seja, todas as ações e reações aos novos signos, gerados no meio social circundante, aparecem na experiência exterior.

Algumas alunas articulam a leitura à formação docente, enfatizando a necessidade de o professor tornar-se leitor como condição para favorecer o gosto da leitura para seus alunos. *“Acredito ter ampliado e enriquecido minha formação docente. Percebo que para transmitir ao aluno o encanto literário, ele deve ser despertado primeiro no professor. Esta disciplina foi fundamental para desconstruir os rótulos feitos para a literatura”*. A compreensão de que as práticas leitoras dificilmente acontecem por acaso reforçam a importância da mediação do professor, não apenas como incentivo, mas como diálogo pautado em elementos estéticos que potencializem as relações entre o texto literário e o auditório social. Um texto não significa sozinho, mas precisa da fricção com o leitor para produzir significado. Segundo Carmen, *“Aprendi a me encantar mais ainda com a leitura e voltei a desenvolver o hábito da escrita, é como se dentro de mim algo tivesse se quebrado e embrutecido. O desenvolvimento da atividade fez com que os cacos se juntassem e tomassem forma novamente.”* Amanda ressalta o resgate do prazer de ler literatura, aliado à *“percepção do quanto é determinante o papel motivador do professor para formar leitores, a necessidade da verdade no amor à literatura além, de muitas idéias excelentes de abordagem da leitura literária”*

Embora a disciplina tenha sido ministrada no interior do curso de Pedagogia, a representação que os alunos têm do curso superior e dos saberes necessários à formação profissional ainda se mantém externa ao campo literário. Para alguns, a

literatura parece transgredir o espaço universitário. Observações como a de Gisele mostra essa representação: *“hoje, eu me dou a oportunidade de desfrutar outras literaturas além da faculdade, que acrescentam sempre algo em minha vida e atitudes.”* Amanda exalta os ganhos obtidos por ter compartilhado ótimos momentos de boa leitura, porém acrescenta que *“com a faculdade e a leitura dos textos científicos, falta um pouco de tempo para desfrutar de leituras descontraídas, por isso aquele era um momento de grande prazer”*. A literatura ainda é associada ao ócio e ao prazer solitário, sugerindo muitas vezes, como afirma Manguel (1997) privacidade impenetrável, olhos egoístas e ação dissimulada singular. O autor relata sua história de leitor fazendo referência à representação que a leitura tem na sociedade. Conta que sua mãe ao vê-lo ler com muita frequência dizia: *“saia e vá viver!”* (p.35), demonstrando que a atividade silenciosa do menino contradizia o sentido que ela dava a estar vivo.

Um ponto importante da pesquisa emergiu em razão da procura, no semestre seguinte, de muitas alunas para mostrar notícias sobre o centenário de Machado de Assis, relatar a frequência a eventos em homenagem ao autor e mostrar, orgulhosamente, o aumento da sua poupança literária. Durante o curso propusemos que todas anotassem em um caderno todos os contos lidos e seus comentários pessoais. Esse procedimento, criado para incentivar o investimento na literatura e dar subsídios concretos para criar correlações entre os textos lidos, compartilhando com colegas as suas interpretações, foi denominado “poupança literária”. Embora esse título possa parecer contraditório em se tratando de literatura, essa foi uma maneira de potencializar a leitura e construir identidade entre os participantes, visto que frequentemente elas indagavam umas às outras sobre a sua riqueza cultural. Uma delas orgulhava-se de ter lido 53 contos.

O sentido que atribuíram a essa experiência gerou um sentimento de pertencimento a uma comunidade leitora de Machado. Na última questão do questionário foi solicitado que relatasse algum fato que expressasse esse sentimento.

Gisele conta que participou como ouvinte de leituras feitas nas barcas de travessia entre o Rio de Janeiro e Niterói de um projeto de leitura da prefeitura do Rio: *“foi maravilhoso, pensei comigo mesma: esse autor eu conheço.”* Alice afirma se sentir incorporada às discussões sobre o autor: *“quando vejo algo a respeito, faço questão de prestar atenção ao que está sendo dito e até guardo as reportagens, pois sei do que estão falando.”* Algumas alunas relatam que passaram a frequentar eventos e a assistir a programas televisivos sobre o autor e até mesmo a comparecer a lançamentos de livros com novas edições dos contos de Machado. Liana relata a sensação de

cumplicidade com as pessoas que falam do autor, também se sente à vontade *“quando entro numa livraria sempre paro para ler alguns contos. Escolho um bem curto e leio quando dá. Antes eu não tinha esse hábito”*.

Joana afirma que se mostra confiante como professora porque quando falam do autor ela pode participar da conversa e fazer comentários. *“É uma sensação boa essa de se meter nas conversas dos entendidos.”* Na mesma linha de argumentos é a posição de Carmen que se diz participante da comunidade que aprecia o autor. Além disso, acrescenta que *“lendo seus livros é como se o tivesse visto de perto, é como se em cada conto estivesse presente um pedacinho seu”*.

Já Amanda passa defendê-lo dos pré-conceitos: *“Não me tornei nenhuma especialista sobre o autor, mas essa atividade me fez vê-lo com outros olhos, e admirá-lo. Creio que fui inicializada de verdade nas obras do autor e hoje possuo um conhecimento sobre ele, muito melhor do que tinha antes, e se hoje alguém fala para mim que Machado é chato, falo para elas lerem seus contos, que é impossível não gostar”*.

De um modo geral, as descobertas sobre um novo Machado e, principalmente, a imersão na leitura durante o período de aula, não significa que todas continuem a leitura, contudo a própria natureza da profissão professor se sente fortalecida pela possibilidade de compartilhar com outros seus conhecimentos, assumindo uma postura educativa. Alunas, como Andréa, que chegavam à aula relatando que durante a semana tinha devorado outros contos não disponíveis em sala, afirma se sentir *“bastante satisfeita por estar ‘por dentro’ da obra de Machado e enriquecida pelos conhecimentos trazidos pelas leituras feitas. Pude dar subsídios aos meus filhos e a alguns familiares em conversas sobre Machado e sobre leitura literária em geral.”* Elza extrapola a sua atitude de leitora, assumindo uma postura ativa diante das diversidades de interpretação: *“Se eu vir alguma reportagem sobre ele vou parar para ver e, se puder, acrescentar algum conhecimento e se eu tiver a oportunidade, farei.”*

Por último, uma aluna resgata o papel da universidade na formação integral dos alunos, enunciando que *“a universidade nos apresenta tantas coisas, nos abre um novo horizonte. Acredito que essa experiência leitora ajudou a muitos a entrar nesse mundo literário, mundo esse que muitos desconheciam ou não davam importância. Foi uma forma de conhecer mais a literatura brasileira e de aprender nova forma de apresentar a leitura aos alunos, quando estivermos na posição de professor”*.

As pesquisas que tratam da leitura analisam diferentes elementos que facilitam ou dificultam a prática de leitura na escola ou fora dela. Alguns estudos tratam do acesso e disponibilidade de portadores textuais como um entrave à formação de

leitores, considerando, sobretudo, o capital econômico e cultural de grupos sociais. Outros mostram o quanto os artefatos midiáticos atuais organizam novos processos de compreensão do que seja leitura, atraindo mais a juventude. Porém, a grande maioria dos estudos responsabiliza a escola por não tratar dessa prática, como prática social, afastando os alunos da capacidade de usufruir do texto como relação de completude entre leitor e autor no processo de produção de sentidos. A tradição em usar o texto como pretexto para o estudo das unidades da língua minimiza a literariedade do texto e impede que os alunos percebam a função social da literatura. Alguns autores apontam os processos de escolarização da literatura e suas conseqüências na formação do leitor.

Esta pesquisa mostra inicialmente que sete pessoas não responderam ao questionário e, talvez, entre elas estejam aquelas alunas para as quais a leitura não fez muita diferença ou, pelo menos, não as tocou de modo significativo. Uma das entrevistadas ao preencher o último item chamado comentário, em que inicia avaliando como excelente o resultado, alerta que *“se nem todos se interessam é porque não estão maduros e sensíveis o suficiente para compreender o quanto é maravilhosa a leitura desses contos e o exercício da escrita.”* Embora estas pessoas não tivessem respondido, sabemos que não se trata de maturidade ou sensibilidade mas de outros aspectos que interferem na construção do gosto estético e na dedicação ao ato de ler. Além disso, não se pode esperar que todos estejam dispostos a participar de uma pesquisa, visto que era uma opção pessoal.

A relação sócio-herárquica que predomina na sala de aula afeta de modo distinto os componentes de um grupo e estabelece um diálogo que não se circunscreve apenas àquele espaço, visto que são trajetórias construídas de formas singulares. Segundo Chartier, *“Cada leitor, a partir de suas próprias referências, individuais ou sociais, históricas ou existenciais, dá um sentido mais ou menos singular, mais ou menos partilhado, aos textos que se apropria”* (1996, p 20). A relação entre leitor e texto é instaurada pelo leitor que é livre nas suas formas de produzir sentido, modificando o texto ou modificando-se pelos modos de apropriação.

Para Bakhtin (1981), o meio social em que o falante/leitor se situa está repleto de conceitos e valores que impulsionam e organizam a sua atividade mental e a sua expressão externa, que, por sua vez, se dirige a um auditório social definido. Logo, é preciso considerar que as respostas dadas ao questionário e as não fornecidas se endereçavam a uma professora/pesquisadora diretamente implicada no processo. Porém, mesmo que possam ser atenuadas as ênfases, as intenções discursivas de

cada aluna se referiam à valorização das suas experiências e às formas de internalização dos valores estéticos que atribuíam aos contos machadianos.

Para Candido (1995), a literatura responde a uma necessidade universal de ficção e fantasia que age sobre a saúde psíquica do ser humano, pois desvela o nosso universo ao abordar temáticas sentimentais, sexuais, sociais, políticas e outras que nos atingem e nos situam na história da humanidade. A complexidade do mundo e a beleza da vida, os valores de bem e mal, atribuídos de acordo com a opção estética do autor, são negociadas na relação com o leitor. Bakhtin (2003) afirma que o autor/criador afasta-se da obra depois de tê-la produzido, pois, a partir da sua publicação, são as personagens que assumem suas histórias e cabe ao leitor dar o seu acabamento estético.

Assim a forma como as leituras são ressignificadas certamente produz avanços cognitivos e estéticos não mensuráveis pelos cânones escolares.

Considerações finais

Do que depreendemos da literatura com a qual dialogamos e das indicações desta pesquisa, evidencia-se que a presença da literatura nos cursos de formação de professores é imprescindível visto que os textos literários atravessam a trajetória de cada um promovendo um diálogo entre as inúmeras referências dos alunos: aquelas que fazem parte do seu conhecimento prévio, do seu modo singular de ser e as que estão construindo como identidade profissional, na interação com diferentes domínios discursivos. Independente da história individual, das condições de vida, da familiaridade ou não com a literatura é fundamental oferecê-la como possibilidade concreta de conhecer outras formas de representar a realidade, não só pelo valor estético da linguagem produzida nos textos literários, mas também pelo diálogo entre valores pessoais e sociais.

A mudança de opinião dos alunos sobre o autor escolhido resulta, certamente, da convivência durante um semestre com os contos de Machado. Não é possível gostar ou desgostar de certos autores sem mergulhar na sua obra e, principalmente, compartilhar com outros seus modos de interpretação, suas dúvidas, incompreensão e estranhamento. A situação sociodiscursiva que se instalava em sala, gerando cumplicidade entre as alunas, criou temáticas comuns de discussão, indicando que formavam uma comunidade leitora que ainda dialoga entre si, mas principalmente se sente pertencente ou candidatos a uma comunidade de leitores de Machado de Assis.

Por fim, a pesquisa e a atividade indicam a necessidade de expandir o tempo dedicado à leitura literária nos cursos de formação de professores, visto que esse domínio discursivo alarga a capacidade de análise, além de produzir prazer estético.

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Do PNL à Escola: sentidos e dinâmicas de leitura numa escola do ensino básico

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1. Introdução

Da consideração da literacia como uma competência-chave favorecedora do desenvolvimento individual e colectivo, nas sociedades contemporâneas, decorre o consenso sobre a necessidade de criar condições para a promoção das capacidades literácitas, justificado pela crença no poder que estas parecem encerrar, e sustentando, assim, as próprias políticas internacionais de leitura que, apoiadas por organismos internacionais como a Organização das Nações Unidas (ONU) e a Organização das Nações Unidas para a Educação, Ciência e Cultura, (UNESCO) têm sido preconizadas nas últimas décadas. No caso de Portugal, concretamente, a mais recente medida política de promoção da leitura denomina-se Plano Nacional de Leitura (doravante, PNL).

Partindo de um discurso de (não) leitura, (Elley, 1992; Ana Benavente 1996, Delgado-Martins 2000; PISA 2000,2003, 2006) explicitado claramente na preocupação com níveis de literacia inferiores à média europeia quer da população escolar quer da adulta portuguesa, (Benavente, Costa e Ávila, 1996), o PNL concretiza-se “num conjunto de estratégias destinadas a promover o desenvolvimento de competências nos domínios da leituras e da escrita, bem como o alargamento e aprofundamento dos hábitos de leitura, designadamente entre a população escolar”. (Resolução do Conselho de Ministros n.º 86/2006 de 12 de Julho). Ora, no âmbito mais específico desta comunicação, daremos conta de alguns dados que, integrados na investigação de doutoramento que realizamos, visam: a) apresentar e discutir resultados sobre práticas declaradas de leitura realizadas, no âmbito do PNL (considerando a voz dos professores de Língua Portuguesa dos 1.º e 2.º ciclos de escolaridade de um agrupamento de escolas do ensino básico); b) problematizar o sentido da implementação do PNL num contexto específico de escolarização. Por outro lado, aduz-se também que teremos apenas como referência alguns dados recolhidos por questionário a treze professores de Língua Portuguesa dos 1.º e 2.º ciclos de um agrupamento de escolas do ensino básico, referentes às dimensões: *razões para participar, objectos, recursos, espaços, tempos, potencialidades do PNL*.

Considerando que uma das linhas de estratégia do PNL é “Estimular nas crianças e jovens o prazer de ler, intensificando o contacto com o livro e a leitura na escola, designadamente nas salas de aula, nas bibliotecas e na família”. (Resolução do Conselho de Ministros n.º 86/2006 de 12 de Julho), pretendíamos conhecer as opções da escola e dos professores em particular para a sua concretização, problematizando os sentidos das acções.

No domínio escolar, o PNL concretiza-se, especificamente, através dos programas *Está na Hora da Leitura* e *Quantos mais Livros Melhor*. Destinados respectivamente a alunos dos 1.º e 2.º ciclos, estes programas assentam no pressuposto da importância do acesso a variedade de livros e de géneros textuais, da criação de tempos de leitura (uma hora diária para o 1.º ciclo e um tempo semanal para o 2.º ciclo), da diversificação, considerando a especificidade dos textos e a diversidade de alunos, assim como o respeito pela sua progressão leitora. De igual modo, estes programas integram contextos extra-escolares, através da proposta de um envolvimento familiar em articulação com as práticas escolares.

Ancorado numa concepção sociocultural da leitura, no seu entendimento como produção de sentidos realizada individual e colectivamente, o PNL propõe objectos, práticas e modos didácticos que indiciam a consideração da heterogeneidade de géneros textuais e da dimensão sociocultural da aprendizagem da leitura. (Daubney, Delcambre, Reuter, 2008).

2. Para que serve o PNL?

Em resposta à pergunta sobre as razões apresentadas pelos professores para a adesão às propostas do PNL, destacamos o facto de todos os inquiridos terem assinalado a possibilidade de ele favorecer o desenvolvimento de competências de leitura, sendo que para onze dos inquiridos este foi o motivo considerado *mais importante*. É pois no espelho do PNL, no reconhecimento das suas potencialidades formativas, que os professores maioritariamente encontram um espaço para o desenvolvimento de competências de leitura. Ao assinalarem este item, os professores parecem também fazer emergir, entre linhas, a necessidade de intervenção numa área deficitária que, por sê-lo, obriga a repensar modos de acção. Se o argumento mais valorizado parece encontrar numa motivação de natureza extrínseca razões para integrar as propostas do PNL, o segundo argumento, com valores substantivamente mais baixos, pois apenas seis professores o referenciam, evidencia o desejo pessoal de mudança ao nível das práticas. Podemos talvez ler nesta opção um reconhecimento de abertura, proporcionado pelo PNL, a práticas de leitura demarcadas do espaço tradicional da

aula assim como alguma curiosidade relativamente às suas propostas. Considerando a proximidade semântica dos itens “incentivos financeiros para a compra de livros” e “disponibilização de livros para os alunos de meios socioculturais desfavorecidos”, o total de dez ocorrências poderá ser indiciador de que o professor encontra no PNL um espaço de abertura, capaz de permitir operacionalizar recursos fundamentais para o desenvolvimento de competências de leitura, reconhecendo-se na disponibilização de livros, em particular para os alunos mais carenciados, um papel determinante da sua formação leitora. Os professores parecem assim acordar no papel social da escola em favorecer condições de emergência de leitores pela disponibilização gratuita de livros e suportes de leitura vários, aspecto que o PNL, claramente veio a favorecer. Com a pergunta nº 34 (*A partir da lista apresentada, assinale o grau de importância para cada um dos objectivos do PNL*), pretendia-se sobretudo conhecer o que o professor mais valoriza no domínio da promoção da leitura, considerando as propostas do PNL. Os professores do nosso estudo parecem, assim, de algum modo revelar uma representação de leitura confluyente com a conceptualização apresentada nos documentos do PNL, aspecto que poderá contribuir para a legitimação do PNL no contexto específico deste agrupamento de escolas, não deixando no entanto de revelar algumas ambiguidades. Assim, tendo presente as prioridades do PNL, *Gostar de ler e de escrever, ler todos os dias e intensificar a relação com o livro em casa* constituem os objectivos mais valorizados pelos professores inquiridos.

Considerando o grau de importância atribuído aos objectivos do PNL, importa ver que o item mais sinalizado é *Gostar de ler e de escrever*. Nove inquiridos assinalaram-no como *Essencial*, três professores indicam-no como *Muito Importante* e um docente refere-o como *Importante*. Os professores parecem revelar, desta forma, que, na hierarquia das condições de promoção da leitura, gostar é determinante. As atitudes positivas experienciadas na e com a leitura e a escrita constituem pois para estes professores uma condição para a implicação dos alunos no seu processo de formação leitora.

O segundo item mais valorizado é *Ler todos os dias*: cinco inquiridos consideram-no *Essencial*, sete *Muito importante* e um *Importante*, demonstrando confluir com o princípio da leitura diária defendido pelo PNL, e pela investigação, como modo de cultivar hábitos de leitura. Ler é portanto uma actividade diária cuja dimensão aditiva se traduzirá em mais desejo de leitura, indiciando uma ritualização desta actividade para que ela possa constituir uma competência. *Intensificar a relação com o livro em casa* surge como a terceira escolha mais valorizada pelos inquiridos: seis consideram-na *Essencial*, cinco *Muito importante* e dois inquiridos referem-na como *Importante*. Se nenhum dos itens assinalados anteriormente é da

exclusiva responsabilidade da escola, ao assinalarem como terceiro objectivo mais importante a intensificação da relação com o livro no espaço privado, doméstico, os professores parecem reconhecer na família e na leitura privada uma motivação acrescida para promover práticas de leitura. O sentido desta valorização indicia uma assunção da responsabilidade da escola na articulação das leituras escolares e privadas, uma vez que uma das dimensões do PNL é precisamente estreitar possíveis formas de articulação. Os professores definem ainda prioritariamente com *Essencial/Muito Importante: compreender e interpretar informação disponibilizada em diferentes fontes de informação*, (10 em 13) *ler e sintetizar informação relevante* (9 em 13), parecendo partilhar a preocupação do PNL com actividades de ensino de compreensão leitora. No entanto, não deixa de ser quase paradoxal que, na pergunta n.º 6, *o (Ensino da Leitura deve criar condições para)*, os professores não assinalem qualquer referência à necessidade de o ensino da leitura dever criar condições *para Construir significados e sentidos em função de diferentes objectivos*, como se ler em contexto escolar não fosse uma actividade orientada por objectivos e pelas características do textos a ler. Parece assim valorizar-se a leitura de diferentes tipos de texto, em conformidade com as propostas do PNL, enfatizando-se a questão da compreensão, mas não necessariamente porque em contexto escolar se deva aprender a ler com objectivos diferenciados.

3. O que fazem os professores com os livros do PNL?

O reconhecimento da importância dos livros e da literatura como contextos importantes para a promoção da leitura, a criação de um tempo específico para práticas de leitura e de condições para uma maior acessibilidade a novos e variados objectos de leitura, assim como a indicação sobre modos de leitura dos textos sugeridos, pelo PNL, sugerem um renovado horizonte de possibilidades de formação de leitores. Tempos, espaços, objectos e modos de os trabalhar constituem pois conteúdos de um programa de promoção da leitura que importa agora considerar. Neste processo, uma dimensão importante é a do agir com os livros em sala de aula. Ora, do ponto de vista da organização do tempo, de um modo geral os professores do 1.º ciclo, do nosso estudo, declaram realizar a hora da leitura em final de tarde, sendo que os professores do 2.º ciclo optaram por transformar um tempo curricular já existente, o da Oficina da Escrita e da Leitura, num tempo semanal realizado no âmbito do PNL. O acesso ao texto faz-se sobretudo pela oralidade, pela voz e pela escrita, através do livro. Assim, e procurando a lógica das actividades, parece confirmar-se a existência de gestos profissionais naturalizados, patentes em actividades ritualizadas e na sua frequência e omnipresença em contexto de sala de aula.

Efectivamente, duas actividades são declaradas como práticas constantes: onze professores fazem *Sempre* perguntas sobre o texto e nove dizem também realizar *Sempre* fichas de leitura, indo ao encontro das práticas enraizadas e que antecedem o PNL. De facto, quando noutro momento questionamos sobre os recursos mais valorizados na hora do PNL, percebemos que o segundo recurso mais assinalado pelos professores são as fichas de leitura. Ainda assim uma linha de mudança parece esboçar-se com a consideração do livro como o recurso mais importante, para todos os professores. Se exceptuarmos a prática constante das perguntas sobre o texto e a realização de fichas de leitura, verificamos que os professores parecem dividir-se entre os que declaram fazer *Muitas vezes* actividades de reconto oral, escrita a partir dos textos lidos, treino do reconto escrito, do resumo, expressão plástica, pesquisa sobre livros, trabalho multidisciplinar e os que declaram fazê-lo *Algumas vezes*, como se para estes a leitura se fizesse sobretudo pela leitura, por si só, e não pela possibilidade de aprender com ela e de através dela se mobilizarem outras linguagens, outras formas de conhecer o mundo e de expressar a sua relação com ele. Relativamente às actividades declaradas como *Raramente/Nunca realizadas*, um número significativo de professores não adapta histórias a textos dramáticos (8 professores em 13), não escreve para o jornal (5 professores em 13), não prepara concursos de leitura (7 professores em 13), Feira do livro (6 em 13), sendo no entanto de referir que os restantes professores declaram fazê-lo *Algumas vezes*. Considerando que estas são actividades que o PNL sugere, podemos perceber algum afastamento destes professores face às suas propostas.

Quando questionados sobre os motivos que justificam a não realização destas actividades, verificamos que uma percentagem significativa dos professores não respondeu, sendo que apenas 5 em 13 referem “Não ser possível fazer mais vezes” “Nem sempre há tempo”, “Há conteúdos a ser leccionados”, “ O funcionamento da língua foi dado na aula” e “Nunca se proporcionou”. A urgência do tempo vivido como “perda” parece mais uma vez condicionar as opções do professor. De modo semelhante, o tempo de leitura realizado no âmbito do PNL não parece ser um tempo de estudo da língua, enquanto código, indiciando pois uma fronteira entre o espaço aula de Língua Portuguesa e aula de leitura, realizada no âmbito do PNL. Ao invocar a falta de tempo, o professor poderá estar efectivamente preocupado com o cumprimento do programa, o que pode pressupor que aquilo que faz nesta hora é vivido de algum modo como algo periférico ao documento programático, mas poderá estar também a ser ocultado ou ser inconsciente uma dificuldade de trabalho num registo didáctico que se afaste dos gestos cristalizados do manual.

Sintetizando, importa constatar a existência de um núcleo restrito e delimitado de actividades constantes que indiciam alguma proximidade com as orientações do PNL, sendo que alguns professores parecem não considerar algumas das suas propostas explícitas.

Queríamos também saber se relativamente às práticas declaradas, estas já faziam parte do trabalho do professor ou se o PNL poderia ter permitido um trabalho diferenciado com os alunos.

Considerando a pergunta n.º35 (*Na sua opinião o PNL permitiu-lhe...*), verificamos que cinco em treze docentes declaram que o PNL constituiu um espaço *Mais ou menos importante* para a realização de actividades diferentes com a leitura e a escrita, sendo que oito, consideram-no um espaço *Muito Importante/Importante*. Podemos talvez ler nestes dados que uma parte dos docentes parece não ter vivenciado o Plano como uma novidade, como que declarando que as propostas de actividades já faziam parte do seu universo de práticas habituais. Neste quadro de pensamento, podemos antever uma possível perpetuação de práticas.

Se tentarmos desenhar uma linha demarcadora entre o que era prática habitual e o que constitui alguma mudança decorrente do PNL, percebemos que os professores parecem não encontrar uma dimensão de novidade nas propostas de leitura do PNL, privilegiando modos de leitura já habituais em sala de aula. A leitura em voz alta feita quer pelo professor quer pelos alunos predominam nas práticas escolares declaradas. A totalidade dos professores diz praticar a leitura em voz alta *sempre*, sendo que nove professores referem que os seus alunos lêem *sempre* em voz alta. Há contudo um registo de novidade, pois seis professores declaram haver momentos de leitura feita por convidados, por influência do PNL.

Não podemos esquecer, no entanto que a investigação tem trazido dados empíricos que confirmam a importância de programas de leitura familiar ora centradas na escola ora centrados em contexto privado (Hannon, Peter, 1995), e cujas potencialidades formativas estão para além do convite pontual, feito aos pais, para ler na escola, criando-se assim condições para que exista um contínuo entre a linguagem da criança e a linguagem simbólica da leitura e da escrita, entre a esfera da linguagem aprendida de forma informal e a aprendizagem formal dos sistemas simbólicos.

Se considerarmos as práticas declaradas pelos professores inquiridos, para motivar os alunos, verificamos que essa motivação é construída sobretudo através da disponibilização de livros. Os professores parecem assim acreditar no poder sedutor da variedade de livros.

Particularmente importante, parece ser também a estratégia de incentivo de trabalho colaborativo. A proposta de trabalho e colaboração inter pares parece consentânea com as propostas do PNL.

Relativamente às estratégias menos valorizadas, destacamos o número residual de professores que acredita na necessidade de valorizar as conquistas leitoras dos alunos, assim como a *Realização de fichas específicas*. Este olhar singularizado, aparentemente esquecido, parece confirmar-se com a ausência de sinalizações dos itens *Encontros informais com o aluno* e *Definição de objectivos de leitura*.

Quando questionados sobre os critérios de selecção de livros, os treze professores inquiridos são unânimes em declarar que as orientações do PNL facilitaram a selecção de livros. *As leituras anteriores* e os *interesses dos alunos* assim como as suas *competências de leitura* parecem ser os critérios mais valorizados. Se os relacionarmos com a ausência de referências *aos níveis de progressão da leitura*, podemos então ler nesta ocultação uma preocupação em alimentar os interesses e competências dos alunos. Todavia não parece haver necessariamente interesse em ampliá-los. Naturalmente que os professores ao não assinalarem como critério de selecção de livros *os níveis de progressão de leitura* poderão estar a revelar o seu afastamento face à proposta apresentada pelo PNL, querendo talvez dizer que o seu modo antigo de selecção de livros continua a ser uma referência. Ainda assim não deixa de ser significativo que os professores ocultem a dimensão da progressão.

Relativamente aos espaços utilizados, os dados indicam que todos os professores utilizam preferencialmente a sala de aula para a realização da hora do PNL, invocando como razões o facto de este ser um hábito escolar, de neste espaço se efectuar melhor o controlo da turma e também por urgência de tempo que parece insuficiente para a leccionação do programa. A utilização da biblioteca escolar, no âmbito desta hora, fica assim circunscrita a visitas pontuais, integradas sobretudo na participação em actividades promovidas pela equipa de professores responsáveis por este espaço. De modo semelhante, os contactos com a biblioteca municipal são quase inexistentes, pelo que o processo de articulação com outros espaços, outros actores, na promoção de práticas de leitura, proposto pelo PNL parece ainda incipiente.

Se é particularmente significativo que os professores reconheçam na diversidade de livros uma estratégia mobilizadora, a ausência de registo da importância da definição de objectivos de leitura, não deixa de ser problemática, pois saber por que se lê é determinante dos modos de leitura, podendo permitir ao aluno perceber não

só a utilidade da tarefa como facilitar a compreensão (Solé, 1996), pelo que estes alunos poderão estar a ler diferentes tipos de texto com os mesmos objectivos.

Ler na escola significou durante muito tempo ler manuais escolares. Com a introdução do PNL em contexto escolar, o livro parece conquistar o seu espaço, relegando o manual para o tempo dedicado à aula de língua. Se *corpus* textual que orienta as leituras escolares varia em função do contexto e das funções que se atribuem à leitura na sociedade, os novos desafios que se colocam às sociedades do século XXI parecem revelar a necessidade de abertura da escola a outros textos que não apenas o texto literário. A constatação de dificuldades apresentadas pelos alunos na leitura de textos não literários, tal como os testes internacionais evidenciam, poderá igualmente ter contribuído para essa abertura à diversidade textual. O PNL integra essa tendência de maior permeabilidade a textos que circulam nas trocas discursivas do quotidiano social. A análise das práticas de leitura declaradas pelos professores revela essencialmente uma concentração de géneros textuais nada consentânea com a diversidade de gostos e necessidades dos alunos e com a função social atribuída hoje à leitura. De igual modo, esta concentração parece incongruente com as declarações dos professores quando referem participar no PNL por este constituir uma possibilidade de leitura de diferentes tipos de textos. Efectivamente, os professores declaram que os alunos leram predominantemente histórias de aventura e de mistério, poesia e histórias tradicionais. Sublinhe-se a ausência de leitura de texto dramático e de banda desenhada e a indicação residual de livros informativos, textos na internet e revistas e jornais. Estas declarações divergentes poderão levar-nos a pensar que contactando com os mesmos géneros textuais, os alunos poderão estar a ler sempre com os mesmos objectivos. Na mesma linha, o que releva dos objectos declarados é talvez um percurso de leitura feito de “acumulação” em detrimento de um “itinerário de aprendizagem” (Dumortier, Dispy, 2008).

A abertura à escolarização de outros textos não parece, assim, acolher junto dos professores um eco favorável, na prática, sendo que se concordarmos “que a escola é para muitos o único lugar de contacto com os livros e leitura” (Dionísio, 2000:44), então esta poderá não estar a criar ambientes de leitura de escolarização adequada.

4. Entre as expectativas e as dificuldades

Se considerarmos as expectativas iniciais dos professores face ao PNL e as relacionarmos com as práticas, declaradas pelos professores, que este permitiu, podemos ver que os professores inquiridos reconhecem que o PNL tem potencialidades para traduzir-se em implicações multidimensionais. Efectivamente,

os professores declaram que o PNL permitiu: conhecimento de maior número de livros e de géneros textuais (10 professores em 13 consideraram essa dimensão essencial/muito importante); trabalho sistematizado com livros e não com excertos (10 professores em 13 essencial/muito importante); diversificar os livros de leitura orientada (8 professores em 13 essencial/muito importante); articulação com biblioteca escolar (7 em 13 essencial/muito importante).

Se considerarmos as dimensões que o PNL menos terá favorecido, verificamos que Actividades diferentes com leitura e escrita são consideradas por cinco em 13 professores como *Mais ou menos importantes*. De modo semelhante, o Envolvimento com os encarregados de educação foi considerado por sete professores como *Mais ou menos importante*. Assim, o livro parece adquirir nas práticas de leitura realizadas no âmbito do PNL um lugar central. Os professores conhecem mais livros e reconhecem na sua disponibilização e na sua diversidade razões para mais leitura.

Relativamente às actividades realizadas, verificamos que alguns professores não reconhecem no PNL possibilidade de realização de actividades diferentes das que ocorrem em contexto de aula de língua portuguesa., mas consideram-nas importantes para o aumento de práticas de leitura dos alunos. Importa ver também que se os professores elegem o desejo de desenvolvimento de competências dos alunos como motivo mais importante para participarem no PNL, são também as suas competências, ou a sua ausência, a maior dificuldade sentida. Este aspecto permite pensar que as actividades realizadas poderão não estar a favorecer a formação de leitores mais competentes, ainda que terão servido para motivar os alunos para mais leituras. Parece pois haver a criação de uma expectativa que se vai gorando, num sentimento de impotência, corroborado na declaração de que os alunos estão a ler mais, mas não estão necessariamente mais competentes.

De modo semelhante, apesar do desejo manifestado por metade dos professores para *mudar práticas* e apesar de se ter reconhecido no Plano algumas possibilidades de transformação, certo é que essa consciência das potencialidades do PNL não constitui um discurso de novidade para os professores. O cepticismo que parece latente ganha contornos de evidência na declaração das dificuldades sentidas, tornando evidente a (im)possibilidade de mudança, como se o docente quisesse que a formação de leitores é uma questão complexa multidimensional, cuja responsabilidade terá de ser partilhada. Ainda assim, não deixa de ser relevante que considerem que os alunos estão a ler mais por causa dos seus interesses e das actividades realizadas.

Efectivamente, os professores declaram que as principais dificuldades foram: a dificuldade de conciliar a Hora do PNL com o cumprimento do programa e a

preparação para as provas de aferição (8 professores em 13); competências e interesses diversificados dos alunos (8 em 13); falta de Livros (4 em 13); dificuldade de organização do tempo (6 em 13). Podemos constatar que os professores se sentem presos entre o desejo de mudança de práticas e a dificuldade de conciliar a hora do PNL com o cumprimento do programa, o que de algum modo pode explicar o défice de disponibilidade sentido e a tensão que emerge da realização de actividades de natureza lúdica. De algum modo o PNL pode estar a ser sentido como mais um espaço que exige do professor um tempo que é vivido como escasso. Não deixa de ser relevante também que o professor reconheça que a motivação dos alunos não é impeditiva de mais leitura. São as diferentes competências os interesses diversificados dos alunos que dificultam mais práticas de leitura, pelo que o PNL parece não estar a criar condições para modos diferenciados de construção de leitores.

Relativamente à articulação com a família, e apesar de os professores a considerarem importante para a promoção de práticas de leitura, importa ver que este envolvimento passou sobretudo por: convites para participar em actividades relacionadas com o PNL; contactos pontuais e/ou nos momentos de avaliação, sensibilizando para a importância da leitura; incentivo para a oferta de livros. Não obstante, a importância conferida à realização de programas centrados na família (Hannon, P. 1995; Dickinson. D. 1994) e apesar de os professores terem declarado que estas não eram práticas habituais, julgamos que haverá ainda um longo caminho a percorrer no sentido de perceber que, se a formação de leitores surge antes da escola e também fora dela, a família e o espaço privado dos alunos terá de ser considerado na sua promoção. O envolvimento dos pais no desenvolvimento das competências de leitura dos seus filhos deverá assim ser um dos próximos desafios da escola.

O PNL surge no quadro nacional como um horizonte de possibilidades de promoção de práticas de leitura, no entanto julgamos que se a existência de mais livros na escola é uma evidência, se os professores declaram a possibilidade de mais práticas de leitura, os dados agora apresentados, circunscritos naturalmente à nossa amostra, ao apontarem para uma homogeneidade de práticas, concentração de objectos lidos e “dificuldade” de envolvimento da família poderão indiciar alguma resistência à construção de projectos pessoais de leitura, espelhando igualmente a ocultação das suas dimensões sociais e culturais.

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Construção de Oportunidades de Aprendizagem da Escrita no Início do Processo de Alfabetização

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Este texto foi escrito no contexto em que, no Brasil, implantou-se o Ensino Fundamental de 9 anos, ou seja, as crianças de seis anos entram para a escola já no ensino fundamental e não mais na pré-escola. Entretanto, a polêmica se deve se alfabetizar aos seis anos permanece em nosso país. Pensamos que essa pode ser uma polêmica falsa quando se fixa o olhar nos processos de formação das crianças, nos usos e funções da escrita e não apenas no conteúdo que se deve ensinar-lhes. Considerando esse contexto, apresentaremos nesse texto, uma discussão e análise de atividades que aconteceram em uma sala de alunos que estavam com seis anos de idade ao iniciarem seu processo de alfabetização e letramento.

Nos últimos anos, mais e mais professores iniciam suas aulas definindo, juntamente com seus alunos, a agenda de atividades do dia que será desenvolvida pela turma. Denominada por Agenda ou Rotina, a lista de atividades e os horários em que elas deverão acontecer são registrados no quadro, enquanto o professor apresenta suas propostas de trabalho e os alunos fazem seus comentários, indagações e, às vezes, contestações. Alguns autores (Batista et al, 2005; Castanheira, Silva e Meirelles (no prelo)) defendem que esse momento (de definição e registro de uma agenda de trabalho) permite que os alunos aprendam sobre os usos e as funções sociais da escrita. Tal defesa se insere no bojo das discussões sobre o ensino da escrita na perspectiva do letramento, por criar, em sala de aula, possibilidades reais de uso da escrita, semelhantes àquelas existentes fora da escola. A Rotina ou Agenda do Dia seria vista, portanto, como uma dessas possibilidades.

Apesar dessa prática de trabalho se tornar cada vez mais freqüente nas salas de aula, não se examinou, ainda, se, o quê e como os alunos em fase inicial de alfabetização podem aprender sobre a escrita ao participar de uma atividade como essa. Enfim, indagamos: o que os alunos podem aprender sobre a escrita quando participam, com seu professor, da elaboração e registro da Agenda ou Rotina de atividades no início de cada dia de aula?

Neste texto, buscaremos responder a essa pergunta por meio da análise de uma interação estabelecida entre uma professora alfabetizadora de uma escola pública em Belo Horizonte e seus alunos de seis anos idade. A referida escola de Ensino Fundamental é situada no campus UFMG. A admissão dos alunos é feita por sorteio, o que resulta em grande diversidade social, econômica e de experiências educacionais prévias, entre os alunos.

A observação dessa turma ao longo do ano permitiu a identificação de um evento interacional diariamente construído pelos participantes desse grupo: o Registro da Rotina do Dia. Castanheira, Green & Dixon (2007, p. 79) define esse evento como “o conjunto de atividades delimitado interacionalmente em torno de um tema comum num dia específico. Um evento é identificado analiticamente observando-se como o tempo foi usado, por quem, em que, com que objetivo, quando, onde, em que condições, com que resultados, e como os membros [do grupo] sinalizam mudança na atividade.”

Na análise realizada, destacaremos as oportunidades de aprendizagem da estrutura silábica das palavras. Escolhemos um caso expressivo (*telling case*, Cf. Mitchell, 1983, 1984), ocorrido durante o evento Registro da Rotina do Dia, em 02 de junho de 2006, para discussão, neste texto. Um caso expressivo é uma narrativa detalhada de casos etnograficamente identificados, que fornece elementos para a produção de inferências teóricas necessárias à construção de conhecimento sobre determinado tema. Interessa-nos demonstrar como se relacionam, em sala de aula, os processos de alfabetização e letramento, por meio da articulação entre o trabalho com um gênero textual e o estudo de características estruturais do sistema de escrita. Isso porque esse caso expressivo nos dará oportunidade de refletir sobre como, no processo interacional em sala de aula, articulam-se o uso e o conhecimento de um gênero textual, no caso a Agenda ou Rotina do Dia, ao estudo sobre características estruturais do sistema de escrita do português, no caso a estrutura silábica das palavras.

1- O Estudo e Seu Contexto

A análise apresentada neste texto integra um estudo etnográfico, iniciado há dois anos, que tem como um de seus objetivos gerais compreender como os participantes de uma sala de aula (professora e alunos) constroem, por meio de suas interações, oportunidades de aprendizagem da escrita à medida que interagem em sala de aula. O estudo está sendo desenvolvido em uma turma constituída por 13 meninos e 12 meninas, com idade entre seis e sete anos e experiência escolar prévia diversificada: alguns fizeram pré-escolar, outros não. De acordo com a organização dessa escola, uma turma é acompanhada por uma

professora referência durante o período de um ciclo de formação (3 anos). A professora Luciana, portanto, é a professora referência do grupo observado. Nessa pesquisa em andamento, temos observado o empenho com que a professora dedica, diariamente, parte do tempo da aula, para a apresentação, discussão e registro da Rotina do Dia com o envolvimento de seus alunos.

Tal registro faz parte do cotidiano da sala de aula e suas características foram sendo estabelecidas e modificadas durante o ano. No início do ano escolar, a professora costumava escrever os itens da rotina no quadro e, em seguida, solicitava aos alunos que realizassem com ela a leitura oral das anotações que havia feito. Na medida em que os alunos apresentaram um domínio maior da leitura e da escrita, a professora solicitou que eles soletrassem as palavras que compunham a Rotina, para que ela pudesse escrevê-las no quadro. Com esse progressivo envolvimento dos alunos, chegou o momento em que eles passariam a escrever no quadro as palavras que a professora soletrava. A cada dia, um aluno era escolhido como o escriba da turma. Essas várias situações possibilitaram diferentes oportunidades de aprendizagem da escrita para os alunos, contudo, como destacamos, nos determos nas oportunidades de aprendizagem da estrutura silábica das palavras.

O nosso estudo é orientado pelo entendimento de que os participantes da sala de aula (professora e alunos) vão estabelecendo padrões para agir e usar a linguagem, ou seja, vão construindo a cultura da sala de aula, que é tomada como referência para o engajamento nas atividades que serão desenvolvidas pela turma. De acordo com Collins e Green (1992), Green e Harker (1982), a sala de aula funciona como uma cultura, em que os membros (re) constroem maneiras para interagirem uns com os outros e com objetos nas práticas culturais de que participam. Essas maneiras de interação entre participantes do grupo, por seu turno, levam a formas particulares de fazer e conhecer, bem como à construção do conhecimento comum e de enquadramentos que orientam a interpretação e a participação no grupo.

Aqui, entendemos que a cultura é um sistema conceitual cuja superfície aparece nas palavras, quando as pessoas usam a linguagem. Por sua vez, a linguagem é uma prática social e, conseqüentemente, as maneiras de produzir sentido com a linguagem, falando, escrevendo ou compreendendo, dependem de interações e ações, dependem do contexto em que a atividade lingüística ocorre.

Além disso, consideramos que, na escola, a linguagem não é apenas constitutiva da cultura da sala de aula, mas também se torna objeto de estudo (Geraldj, 1991; Gomes e Monteiro, 2005; Kato, 1986; soares, 1999). No evento analisado neste texto, veremos que, ao produzirem a Rotina do Dia, a professora e

os alunos, simultaneamente, realizam uma prática de uso social e escolar da linguagem e tornam a escrita de palavras objeto de estudo.

A próxima seção apresenta a análise de como, ao tomarem a linguagem escrita como objeto de estudo, os alunos e a professora focalizam a estrutura silábica das palavras. Por meio dessa análise, buscaremos evidenciar os seguintes aspectos:

- como a professora desenvolve esse trabalho com os alunos, ou seja, que ações ela realiza nesse processo;
- quais as oportunidades de aprendizagem da estrutura silábica das palavras resultam da interação entre professora e alunos nesse evento.

2- Descrição Geral de Evento: Rotina do Dia

A identificação de um evento a ser analisado como um caso expressivo resulta de um processo de inserção do pesquisador no campo de pesquisa, nesse caso a sala de aula, para a construção de um conhecimento da história do grupo observado e das suas práticas discursivas e de ensino. O processo de análise do evento requer que o pesquisador realize uma transcrição criteriosa do registro feito em vídeo, que permita analisar quem fez ou falou o quê, com quem, quando, onde, de que maneira e com que conseqüências. Esse trabalho estará parcialmente representado nesta seção. Em um primeiro momento, buscaremos dar uma visão panorâmica do evento. Em seguida, apresentaremos uma micro-análise de um segmento selecionado, para exemplificarmos como os participantes se engajaram no registro da Rotina do Dia e o que tiveram oportunidade de aprender nesse processo.

O evento que será analisado neste texto, ocorrido em meados do ano letivo, teve a duração de 15 minutos e 9 segundos. Como acontecia todos os dias, a professora Luciana entrou na sala, cumprimentou os alunos e anunciou a escrita da Rotina do Dia. Esse evento foi constituído de diferentes subeventos. Nele, os participantes soletraram as palavras que compuseram a rotina do dia; escreveram no quadro as palavras em letra cursiva e de imprensa; leram e copiaram as palavras registradas no quadro em seus cadernos; refletiram sobre como se escrevem essas palavras e sobre sua composição silábica. No Quadro 1, apresentamos uma síntese de algumas partes desse evento.

Quadro 1

Síntese descritiva da interação entre participantes no Evento Rotina da Sala de aula

Linha	Participantes/ falantes	Descrição da interação entre participantes considerando os tópicos discutidos
216-233	Professora, Manuela	A professora pede ajuda a Manuela para escrever o quinto item da Rotina do Dia, PARA CASA. Manuela soletra as letras dessa expressão e a professora a escreve no quadro em letra de imprensa e cursiva. Quando a professora termina o registro, Manuela conta quantas vezes a letra “a” se repete em PARA CASA. Pedro vai ao quadro, aponta as letras repetidas. A professora enfatiza a reflexão desses dois alunos ao dizer para toda a turma: “1, 2, 3, 4. Isso mesmo, tem quatro “as””
234-244	Professora, Júlia	A professora pede Júlia para ajudá-la a escrever o sexto item da Rotina, BRINQUEDO. Ao ouvir a palavra BRINQUEDO, a turma toda vibra: “Oooobaaaaa!!!”.
245-375	Professora, Ana Carolina, Hermes	A professora volta a perguntar a Júlia como é que se começa a escrever BRINQUEDO. Dois alunos, Ana Carolina e Hermes, apresentam respostas alternativas: BI e BIN, respectivamente. A partir daí, inicia-se a discussão sobre a estrutura silábica das palavras que se torna objeto de reflexão dos participantes no restante do evento.

Nesse quadro, destacamos como participantes aqueles que fizeram uso da palavra. Entretanto, é importante considerar que o restante da turma manifestava uma escuta ativa que, em muitos momentos, resultava em intervenções da professora com um dos alunos.

O Quadro 1 está organizado da seguinte maneira: na primeira coluna, registramos os números das linhas da transcrição da gravação do evento em fita de vídeo; na coluna do meio, indicamos os participantes que tomaram a palavra durante o evento; e, finalmente, na última coluna, descrevemos partes desse evento, a partir da indicação dos tópicos discutidos pelos participantes. A síntese apresentada nesse Quadro refere-se a uma pequena parcela do evento analisado, em torno de aproximadamente 3 minutos de um total de 15 minutos.

No primeiro momento descrito no Quadro 1 (linhas 216-233), a professora e os alunos estão envolvidos na escrita da expressão PARA CASA, o quinto item da Rotina do Dia. Manuela é a aluna a quem a professora solicitou que soletrasse essa expressão. Ela soletra todas as letras das palavras PARA CASA, sem dificuldades, e a professora as escreve no quadro nas letras cursiva e de imprensa. Esse registro proporciona aos alunos a oportunidade de refletir quanto à composição das palavras.

Conforme descrito no Quadro 1, Manuela, Pedro e, por extensão, toda a turma observam a quantidade de vezes em que a letra “a” aparece na expressão PARA CASA. Essa observação pode ser vista como expressão de uma reflexão comumente vivenciada por crianças em fase de aquisição da escrita. Conforme

Ferreiro e Teberosky (1986), crianças nessa fase têm como hipótese que deve haver uma variedade de caracteres na composição das palavras. Assim, o registro da expressão, no quadro, pela professora possibilitou aos alunos observar que é possível que um mesmo caractere, no caso a letra “a”, se repita numa mesma palavra ou em duas palavras que compõem uma expressão. Essas ações tomadas pela professora e pelos alunos demonstram como a escrita das palavras se constitui, nesse evento, como objeto de estudo na sala de aula.

Na próxima etapa dos trabalhos indicada no Quadro 1, a professora solicita a Júlia que solete o sexto item da Rotina, a palavra BRINQUEDO. Ao ver que essa atividade comporá a Agenda do Dia, os alunos gritam “Ooooobaaa!!!”, o que demonstra a sua familiaridade e preferência em relação a essa atividade.

Como registrado no Quadro 1, após essa manifestação dos alunos, a professora volta a perguntar a Júlia como se começa a escrever BRINQUEDO. Dois alunos, Ana Carolina e Hermes, apresentam respostas alternativas: BI e BIN, respectivamente. No Quadro 2 a seguir, apresentamos de forma detalhada como os participantes se envolveram na reflexão sobre a composição das palavras e sua estrutura silábica, iniciada com a discussão sobre a escrita da palavra BRINQUEDO.

Quadro 2

A escrita e soletração da palavra BRINQUEDO e reflexão sobre estrutura silábica

Linha	Professora	Ana Carolina	Hermes	Descrição da ação dos participantes
245 246 247	Me ajuda, Júlia, a escrever brinquedo como é que começa			
248		B I		Professora escreve no quadro BRI e pára.
249			B I N	
250 251 252 253 254 255	Espera aí, Deixa eu entender o que Ana Carolina está falando aqui Primeiro o quê?			Nessa hora, a professora sai do quadro e vai para a mesinha falar com Ana Carolina.
256 257		Consoante é primeira e a segunda é vogal		
258 259 260 261 262	A segunda tem que ser vogal Mas dá uma olhadinha nessa palavra aqui ó “C” é consoante?			A professora volta ao quadro e aponta a palavra CHEGADA, registrada no início do evento.
263 264 265		não		
	“C” é o quê? Vogal?			

266		não	Não,	
267			professora,	
268			Ela tá falando	
269			que toda palavra	
270			tem que ter uma	
271			consoante	
272			e vogal também	
273				
274	Pode ter palavra só com vogal?	não	vogal é A-E-I-O-U	
275				
276				
277				
278	sempre tem que ter			
279	Tem			
280	vogal é A-E-I-O-U			Hermes volta-
281	Ah! E			se para a
282	isso aqui			câmera.
	não é uma palavra			
	não?			
	olha			O "aqui" se
				refere à
				palavra A da
				expressão A
				CASA escrita
				no quadro pela
				professora.

O Quadro 2 está organizado em 5 colunas. Na primeira, indicamos as linhas da transcrição correspondentes às falas dos participantes, que estão registradas nas segunda, terceira e quarta colunas. Na última coluna, descrevemos a ação desses participantes, para esclarecer o que estava acontecendo em sala de aula. Como vimos nesse Quadro, da linha 245 até a 249, temos a solicitação da professora a Júlia e as respostas dadas por Ana Carolina e Hermes. Conforme indicado na última coluna, a professora escreve no quadro a sílaba BRI da palavra BRINQUEDO e pára para ficar atenta às sugestões feitas pelos alunos. Após escrever as 3 primeiras letras dessa palavra (BRI), volta-se para a turma e diz que precisa entender o que Ana Carolina está falando (linhas 250-255).

Nas linhas 256-257, em resposta ao registro feito pela professora da sílaba BRI, Ana Carolina diz: "Consoante é primeira, e a segunda é vogal". Esse comentário da aluna demonstra o seu estranhamento em relação ao registro feito pela professora no quadro. Por sua vez, a professora responde ao comentário da aluna chamando sua atenção para a palavra CHEGADA, que havia sido registrada anteriormente (linhas 258-265). A professora vai ao quadro e aponta a palavra CHEGADA, perguntando na linha 261, "C" é consoante?. Ana Carolina diz, não (linha 262), e a professora questiona, "C" é o quê?/ vogal? (linhas 263-264). Ana Carolina diz que não novamente (linha 265).

Nesse momento, a professora é interrompida por Hermes que busca esclarecer a hipótese da sua colega, dizendo: "Não, professora, ela tá falando que toda palavra tem que ter uma consoante e uma vogal também" (linhas 266-271).

Novamente, vemos um aluno expressar uma hipótese sobre a escrita de palavras que é comumente feita por aprendizes em fase inicial de aquisição da escrita. Esses aprendizes elaboram tal hipótese não sem razão, visto que a estrutura silábica CV (consoante-vogal), conhecida como sílaba canônica, é a mais freqüente na escrita do português.

A professora propõe uma questão que desafia a validade da hipótese manifestada por Hermes, ao dizer: “Pode ter palavras só com vogal?” (linha 272). Ana Carolina é taxativa: “não” (linha 273). Hermes complementa as informações, dessa vez olhando para a câmera, explicando que “vogal é A-E-I-O-U” (linha 274). Em resposta a Hermes, a professora diz: “sempre tem que ter, tem, vogal é A-E-I-O-U” (linhas 275-277). Entretanto, ela continua a desafiar os alunos escrevendo no quadro as palavras A CASA e indagando: “Isso aqui [apontando a letra “a”] não é uma palavra não? Olha.” (linhas 279-282).

A conversa entre professora e alunos, representada no Quadro 2, possibilita ver como a professora conduz a reflexão do grupo sobre a composição das palavras, propondo questões e apresentando exemplos – registrados no quadro – que são tomados como objeto de análise. Esse processo de reflexão, conduzido pela professora no momento de composição da Rotina do Dia, irá continuar por vários minutos e incluirá novos desafios e tópicos. Por exemplo, o registro “A CASA”, feito no quadro, continuará a ser objeto de atenção, quando a professora constata que alguns alunos ainda não diferenciam letras de palavras. Nesse caso, ela propõe perguntas como: “quantas letras tem aqui [apontando para “A CASA”, registrada no quadro]? quantas palavras?”

Após conferir com os alunos o número de letras e palavras presentes em “A CASA”, a professora analisa juntamente com eles a composição dessas palavras em termos do uso de consoantes e vogais. Ao final, alunos e professora verificam que uma palavra, de apenas uma letra, no caso uma vogal (o artigo “A”), pode ser lida. Além disso, todos observam que a palavra “CASA” corresponde perfeitamente à hipótese levantada por Ana Carolina de que palavras são escritas pela seqüência de consoantes e vogais. Após essa análise, entretanto, a professora parece ter reconhecido a necessidade de continuar com essa reflexão. Nesse momento, ela, novamente, desafia os alunos a refletirem sobre a composição da palavra “CHEGADA”. No Quadro 3, a seguir, apresentamos a finalização dessa seqüência de atividades.

Conforme pode ser visto, o Quadro 3 (a seguir) tem estrutura semelhante ao Quadro 2: na primeira coluna, são apresentadas as linhas da transcrição das falas dos participantes, presentes nas segunda e terceiras colunas, e na última coluna, são apresentadas as ações deles.

O Quadro 3 (à frente) demonstra que a professora retoma a análise da composição das palavras em consoantes e vogais, dizendo aos alunos: “ah, mas aí eu perguntei o seguinte, se na palavra chegada tem uma consoante e logo depois uma vogal” (linhas 329-335) Ao propor novamente essa questão, Luciana retoma o foco da discussão e apresenta nova possibilidade de análise que trará elementos para a revisão da hipótese levantada por Ana Carolina. É diante desse novo desafio que Ana Carolina responde demonstrando ter finalmente compreendido que as palavras podem apresentar diferentes estruturas silábicas diferentes da sílaba canônica CV: ela vai ao quadro e, utilizando o próprio nome como exemplo, nota que, além de palavras compostas somente por sílaba CV, como é o caso de “Carolina”, há palavras com sílabas diferentes do padrão CV, como é o caso “Ana”, que apresenta uma sílaba V (linhas 357 a 369). Em resposta à demonstração da aluna, a professora valida a conclusão dela e anuncia que a reflexão sobre a composição das palavras a partir dos nomes dos participantes da turma, conforme acabara de ser realizada por Ana Carolina, seria retomada e desenvolvida na próxima semana (linhas 370 a 375).

3 -Considerações Finais

Neste texto, buscamos demonstrar como o trabalho com gêneros textuais em sala de aula pode ser aliado ao estudo das características do sistema de escrita por meio da análise de situações em que os alunos são levados a refletirem sobre a composição de palavras escritas (por exemplo, variação de caracteres e alternância de vogais e consoantes nas sílabas das palavras escritas), enquanto estão envolvidos na elaboração e registro da agenda diária de trabalhos. A análise apresentada buscou focalizar as ações realizadas pela professora e seus alunos à medida que esses se envolviam na construção das oportunidades de aprendizagem em sala de aula.

Conforme pode ser visto a partir dos exemplos apresentados, alunos e professora se engajaram de forma colaborativa ao proporem desafios aos demais, apresentarem exemplos ou buscarem esclarecer como estavam pensando ou o que um colega pretendia dizer. Por exemplo, atenta às manifestações e comentários dos alunos, a professora apresentava questões aos alunos a partir de exemplos listados no quadro (levou-os, por exemplo, a analisar a composição das palavras “Brinquedo”, “A casa”, “Chegada”) e os conduzia em seu processo reflexivo. O modo como os alunos respondiam a esses desafios aponta para o fato de que a turma observada desenvolveu maneiras diversas de participar das atividades propostas pela professora durante o ano escolar: seja, por exemplo, com um aluno complementando as idéias dos colegas ou indo ao quadro para exemplificar o que

Quadro 3

Discussão sobre a presença de consoantes e vogais nas palavras

Linha	Professora	Ana Carolina	Descrição da ação dos participantes
329	ah!		
330	mas aí		Escreve a palavra CHEGADA no quadro.
331	eu perguntei		
332	o seguinte		
333	se na palavra chegada		
334	tem uma consoante		
335	e logo depois uma vogal?		
336	vamos ver?		
337	"C" é consoante, não é?		
338	e "H"?		
339		Também é	
340	também é		
341	e o "E"?		
342		Vogal	Todos repetem vogal.
343	ah!		
344	então		
345	aqui eu tenho		
346	consoante		
347	consoante		
348	vogal		
349	num dá pra ler		
350	não?		
351		Dá	Olhando para Ana Carolina.
352	eu achei,		
353	Carolina,		
354	que só podia ser		
355	consoante com vogal		
356	Pode ter duas consoantes?		
357		ah!	
358		igual isso	Ana Carolina vai ao quadro e enquanto escreve seu nome vai dizendo se a letra é consoante ou vogal. A turma e a professora observam Ana Carolina.
359		A é uma vogal	
360		N é consoante	
361		A é vogal	
362		C é consoante	
363		A é vogal	
364		R é consoante	
365		O é vogal	
366		L é consoante	
367		I é vogal	
368		N é consoante	
369		A é vogal.	
370	isto		
371	muito bem		
372	semana que vem		
373	nós vamos começar a fazer isso		
374	com nossos nomes		
375	tá?		

estava dizendo, ou mesmo buscando explicitar sua compreensão de hipóteses levantadas por colegas.

Se, por um lado, a professora apresentava desafios aos alunos, por outro, havia também espaço no grupo para que as respostas a esses desafios fossem demonstradas sem o risco de serem desprezadas ou mesmo ridicularizadas. A tranquilidade com que os alunos se engajaram nesse processo reflexivo é indicativa de que o grupo construiu um espaço interacional em que o foco era refletir para aprender e é indicativa de como oportunidades de aprendizagem resultam do engajamento e da colaboração entre os participantes da turma. Assim, as intervenções da professora e dos alunos podem ser vistas como constitutivas das

oportunidades de aprendizagem em sala de aula. A conclusão dos trabalhos com a Rotina do Dia, representada no Quadro 3, permite ver, por exemplo, como a professora planeja explorar a contribuição de Ana Carolina (que tomou o próprio nome para análise), para continuar a reflexão sobre a composição das palavras na semana seguinte.

Finalmente, destacamos que a análise apresentada neste texto possibilita ver como, no processo interacional em sala de aula, o registro da Rotina, no quadro, possibilitou tanto a vivência dos usos e funções do gênero textual Agenda ou Rotina do Dia (com o estabelecimento das atividades e dos horários de sua realização), como o estudo da escrita das palavras, com destaque para as estruturas silábicas do português. Dessa forma, podemos dizer que a articulação entre alfabetização e letramento pode ocorrer em sala de aula, desde que os professores estejam atentos às demandas envolvidas no processo de escrita, seja do ponto de vista da observação das características e funções do gênero explorado, seja do ponto de vista daquilo que é necessário saber para produzi-lo. No caso analisado, para se produzir a Agenda do Dia, os alunos deveriam saber escrever as palavras que descreveriam as atividades a serem realizadas.

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LIBERDADE PELA ESCRITA: práticas de leitura e de escrita em espaço prisional

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1 O contexto

Eu não sou presa, estou presa, sou um poeta enclausurado. No momento em que estamos aqui, não estamos presas, estamos livres para falar e expressar nossos sentimentos, escreveu uma detenta durante um dos encontros de leitura que se desenvolvem semanalmente em um presídio feminino. Essas duas frases inspiraram o título do projeto *Liberdade pela Escrita*¹, mas constituem, antes disso, um enunciado que expressa uma reflexão sobre uma experiência pessoal.

Trata-se de uma proposta de incentivo à leitura e à escrita que é motivada pela convicção de que a literatura, mais especificamente a poesia, tem um potencial de humanização muito grande, à medida que pode desencadear processos reflexivos, seja pelo caráter responsivo que o próprio ato de leitura desencadeia, seja pela sensibilização estética que a linguagem literária produz. Concebido como espaço de liberdade do dizer, o projeto desenvolve-se em sessões semanais de leitura, de diálogo e de escrita, reunindo mães que compartilham o espaço prisional com filhos de até três anos e gestantes detentas. A produção de narrativa pessoal (oral e escrita) integra o processo reflexivo previsto pelo projeto.

2 As práticas de leitura e de escrita

...contar una historia rica en contexto, con una situación dinámica, inyectada de acontecimientos y perspectivas, es tan fuerte en los seres humanos como la necesidad de comer y respirar: puede ser sufocada pero nunca destruida.
(Vivian Gornick)

Compreender o gesto enunciativo e refletir sobre a experiência humana que se produz na interação verbal é tarefa essencial de linguistas que voltam seu olhar para a enunciação, mas acreditamos ser também uma necessidade de todos aqueles que se envolvem com processos que põem sujeitos em confronto com a linguagem nas práticas de produção de leitura e de escrita. Essa compreensão ancora-se em perspectivas teóricas que, embora tenham se desenvolvido nas últimas décadas, têm sua origem em princípios e reflexões linguísticas de Mikhail Bakhtin.

Para refletir sobre as experiências que se revelam na escrita, apoiamo-nos, inicialmente, em Larrosa (2002, p. 21-22) que, ao prestar atenção no significado de expressões empregadas em diferentes línguas para traduzir a palavra "experiência", percebe que se mantém sempre a idéia de "algo que nos toca", de "algo que nos acontece". Segundo o autor, se a experiência é o que nos acontece, o saber que deriva da experiência tem a ver com a elaboração do sentido ou do sem-sentido do que nos acontece. Trata-se, por isso, de um saber que se revela ao homem concreto e singular; um saber subjetivo. Todavia, o sentido e o saber que pode ser construído a partir da experiência dependem essencialmente da ação reflexiva sobre aquilo que se *experimenta* e essa prática parece encontrar pouco espaço numa sociedade em que, segundo o autor, tudo nos acontece demasiadamente depressa.

Nesse contexto, destacamos o papel da leitura e do exercício da escrita. O texto literário, como forma de representação da experiência humana, pode propiciar ao leitor reflexões sobre seu próprio estar no mundo; o exercício da escrita, de modo mais específico a que faz aquele que escreve voltar-se sobre si mesmo e sobre suas vivências, amplia as possibilidades de atribuição de sentido à existência humana.

As práticas de leitura e escrita desenvolvidas pelo projeto *Liberdade pela Escrita* buscam suscitar, além da reflexão sobre o próprio estar no mundo, a criação de universos textuais onde sonho e liberdade encontram formas de expressão. Os sentidos construídos pela leitura e pela escrita são socializados no grupo e essa prática tem se revelado uma forma de minimizar os efeitos das adversidades próprias de um ambiente de detenção. Percebemos que na interação leitor/texto, leitor/leitor revelam-se potencialidades individuais que, se canalizadas, podem contribuir para que se estabeleçam relações interpessoais mais sadias, humanas e solidárias. Dentre essas potencialidades destacamos as que se voltam para a encenação, para a contação de histórias, para a declamação e para a escrita.

O trabalho desenvolve-se em subprojetos planejados e definidos com a participação das detentas para que elas possam sentir-se coautoras das propostas e passem a participar mais ativamente das atividades. Dentre os subprojetos que se destacaram pelo envolvimento das participantes destacamos três: o que promoveu a leitura de poemas de Shakespeare, a produção de poemas e a confecção de máscaras venezianas para que elas pudessem declamá-los com desinibição; o que envolveu a leitura e produção de histórias infantis, seguido da produção artesanal de "livros mágicos"; e o que incentivou o relato de experiências e histórias de vida², reproduzidas em livros artesanais. Ter a sua história contada em livro, mesmo que artesanal, é por si só uma experiência que valoriza o narrador que se converte em personagem da

narrativa. Gornick (2003, p. 12) reconhece que *Con la materia prima del propio ser, sin disfraces, del escritor se modela un narrador cuya existencia en la página es parte integrante de la historia que se cuenta*. Mas modelar um personagem a partir do próprio eu não disfarçado não é, segundo a autora, tarefa fácil, porque é como estar em um divã de analista em público.

No desenvolvimento da trabalho, percebemos que os sentidos produzidos a partir dos processos de leitura e de escrita, de alguma forma, envolvem sempre um componente da experiência prisional, mas é na escrita que a função expressiva se manifesta mais concretamente. Os textos produzidos traduzem sentimentos relacionados à sua condição, ao *aqui* e *agora* do contexto prisional, como nos exemplos a seguir, cuja autoria omitimos para preservar a identidade das autoras.

Sinto Falta

*Sinto falta
de andar pelas ruas
nas noites de luas
Sinto falta
de um sorriso inocente
de olhares vivos e vivos para a gente
Sinto falta de janelas abertas
de ver as crianças
sinto falta de tudo
sinto falta de liberdade
sinto falta de ser mãe
mãe de verdade;
Verdade que se esconde
atrás dessas grades
Verdade triste que espera
felicidade
Sinto falta de tudo
Sinto falta de minha liberdade!
Sinto falta de viver!*

Há nessa manifestação uma passagem particularmente significativa, porque parece resultar de uma reflexão sobre a perda da identidade materna, no contexto prisional: *Sinto falta de ser mãe / mãe de verdade*. Perguntamo-nos por que sente falta de ser mãe, se a autora convive durante as vinte e quatro horas do dia com o filho? Talvez porque a experiência esteja mostrando que a construção da identidade materna implica uma atuação que vai muito além do *estar com* ou *cuidar de* um filho.

Na rotina prisional, sábado é sempre um dia de muita expectativa. É o dia em que as presas podem receber visitas, por isso um dia um pouco mais feliz. Uma reflexão sobre essa experiência motivou, entre outros, o seguinte texto:

Como seria se todos os dias fossem sábado.

Como seria se todos os seres fossem iguais.

Como seria se eu não tivesse pecados.

Acho que seria tudo fácil demais.

Se todos os dias fossem sábado, nestas circunstâncias, seria maravilhoso, pois sábado é dia de visita. [...]

Mas não podemos saber como seria algo se não arriscarmos.

E também não podemos saber como teria sido, pois não temos como voltar no tempo.

Nós seres-humanos somos limitados em escolhas, se escolhermos não arriscar, viveremos nos perguntando como seria.

E se fizermos escolhas erradas, viveremos nos perguntando: como teria sido.

Que loucura...

Os relatos de experiências e histórias de vida são atividades que fazem o sujeito voltar o pensamento sobre si mesmo. E pensar, no dizer de Larrosa (2002, p. 21), é sobretudo dar sentido ao que somos e ao que nos acontece, que tem a ver com as palavras. Também tem a ver com as palavras *o modo como nos colocamos diante de nós mesmos, diante dos outros e do mundo em que vivemos*, como no próximo fragmento.

[...] neste momento da minha vida eu estou exatamente como uma lagartixa que perdeu o rabo, porém a única diferença é que eu sou um ser humano e ao invés de rabo perdi minha liberdade, porém só a liberdade do meu corpo [...] deixo minha mente mexendo-me e minhas ideias fluírem.

É deste modo, deixando espaços para as *ideias fluírem*, que o drama do cotidiano prisional vai se revelando e encontrando na escrita uma forma de vazão:

Sinto que há um grande vazio dentro de nós, olhando minha vida. Momentos vividos. Sinto uma mistura de tristeza, saudade e solidão. Tristeza por me ver atrás das grades. Saudade da minha vida, de momentos que eu deixei de viver. Olho para trás e sinto vontade de voltar, agarrar o tempo, não deixá-lo fugir, para que eu não tivesse que passar por um futuro tão cheio de desgraças. Sinto solidão sim, mesmo com muitas pessoas por perto, existe a tal solidão machucando, fazendo ver que somos simples mortais. Sinto-me sem rumo, sem direção, sei que a essa altura não tenho um porto seguro para ancorar, estou só – eu e meus pensamentos.

Aqui dentro tudo é frio e gelado, a única coisa que me aquece é o sorriso lindo de meu filho. Olho pela janela e há tanta vida lá fora, pessoas que vão e vêm sem nem ao menos se importar com quem está aqui do outro lado. Parece tão normal, e então paira uma dúvida, será que a sociedade pensa que somos feras, que é bom estarmos trancadas? Aqui dentro percebemos que ao longo do tempo perdemos nossos valores, que ficamos no passado e não adianta nada ficar olhando para trás. Reviver o passado só nos causa mais feridas que ficam difíceis de cicatrizar, se não erguermos a cabeça e seguirmos em frente. [...]

Talvez eu seja mesmo uma sonhadora que vive mesmo é fugindo da realidade em um turbilhão de sonhos e talvez em sonhos eu descubra uma lágrima que o tempo não secou, mas ela ficou esquecida pela dor, talvez eu tardiamente descubra que meus sonhos foram todos uma grande ilusão, mas talvez existam muitas verdades em todos os meus sonhos e quem sabe quando no palco da vida e as cortinas se abrirem para mim, eu ouvirei os aplausos de tantas

sonhadoras como eu que só preciso de uma chance para continuar sonhando, sem medo de ser tudo ilusão. [...]

Meu filho é lindo e está cada dia maior. É por ele que ainda tenho um pouco de força para continuar. Cada manhã é um privilégio para mim ver ao acordar aquele lindo sorriso. Vale à pena estar ao lado dele. Minha força! E Deus é minha sustentação, refúgio e fortaleza na hora de angústia. É por ele que eu sei que não posso me acovardar. Tenho que me manter firme, mesmo desmoronando por dentro. Mostrarei uma força inexistente e nunca deixarei de ser uma guerreira. Por mais que eu sofra, tenho vários motivos para lutar.

Não sei de onde tiro tanta força e esperança prá continuar vivendo, talvez pelo fato de saber que tenho lá fora meus filhos, ou seja, minha família me esperando.

Ao sair desse lugar espero resgatar o amor, a confiança e acima de tudo o respeito de todos. Quero reconstruir minha vida, trabalhar, estudar, ser feliz e fazer minha família feliz para que um dia sintam orgulho de mim ao invés de vergonha.

Percebe-se, no desenvolver das atividades, que em cada gesto de assumir a palavra escrita *uma nova experiência humana se instaura*, induzindo à reflexão sobre a própria existência e sobre as condições dessa existência. É sobre essas condições, e desse lugar entre grades e paredes descoloridas, que elas escrevem, provando que o *literário e o não-literário, embora expressem diferentes percepções, emergem ambos do social que comporta a experiência humana e propicia a interação de um sujeito com outro, de um sujeito consigo mesmo* (Gomes, L.; Gomes, N. M. T., p. 20). E é pela escrita que fragmentos de histórias de vida vão se narrando e se (re)significando. Ali também vão se (re)significando experiências de fome e abandono, como as relatadas por uma das participantes que, diferentemente das demais, se diz feliz por encontrar, no presídio, um abrigo com cama, comida e um espaço para criar o filho. É a verdadeira narrativa que, diferentemente da informação, não se entrega, *conserva suas forças e depois de muito tempo ainda é capaz de se desenvolver* (Benjamin, p. 204).

A estrutura composicional, conteúdo temático e estilo dos escritos manifestam uma atividade centrada sobre a vida e sobre a ideologia do cotidiano, revelando que é *através dos enunciados concretos que a vida penetra na língua* (Bakhtin, 2000, p. 282). Importa, no entanto, saber que, *uma vez materializada, a expressão exerce um efeito reversivo sobre a atividade mental: ela põe-se então a estruturar a vida interior, a dar-lhe uma expressão ainda mais definida e mais estável* (Bakhtin, 199, p. 118).

É preciso destacar, também, que o processo que vai do envolvimento nas atividades de leitura à reflexão escrita, muitas vezes, é lento e exige muita persistência

de todos os envolvidos (professores e monitores) para evitar que situações adversas, próprias da rotina e do desânimo prisional, bem como a entrada frequente de novas presas e a saída de outras, impeçam a continuidade dos projetos. Há ainda dificuldades que decorrem do próprio sistema de detenção, pois para desenvolver as atividades é preciso contar com a disponibilidade e com a boa vontade dos agentes penitenciários.

Apesar dos obstáculos que têm se apresentado no desenvolvimento do projeto, o trabalho de extensão universitária também viabilizou a transformação de uma área desativada do presídio em um espaço cuja configuração visa propiciar à criança, desde cedo, estímulos ao letramento, além de um desenvolvimento mais sadio. A obra foi possível graças à premiação em dinheiro concedida ao projeto *Liberdade pela Escrita* no concurso *Vivaleitura*. A construção desse espaço deu um novo impulso às atividades, fazendo surgir, paralelamente ao projeto de leitura desenvolvido pelo curso de Letras, um projeto de atenção à criança, desenvolvido por professores e estudantes do curso de Pedagogia.

3 Outras considerações

A leitura potencializa o diálogo, a interação com outras visões de mundo, o confronto, a perturbação e, assim, a ampliação da consciência de si e do outro. *Tomo consciência de mim, originalmente, através dos outros: deles recebo a palavra, a forma e o tom que servirão para a formação original da representação que terei de mim mesmo* (Bakhtin, 2000, p. 378) . Ao colocar em relação um sujeito com outro(s) sujeito(s), a leitura também recobre, de alguma forma, o vazio de diálogo deixado pela superficialidade das relações sociais do mundo moderno. No contexto prisional, onde as possibilidades de diálogo são ainda mais restritas, essa função é ampliada.

A compreensão da *palavra do outro* que, segundo Bakhtin (2000, p. 283-284), pode ser entendida como *qualquer palavra de qualquer pessoa, pronunciada ou escrita em minha língua ou em qualquer outra língua* – pressupõe um embate com outra visão de mundo, pressupõe reação ou assimilação das riquezas da cultura humana. *A complexa relação com a palavra do outro, em todas as esferas da cultura e da atividade, impregna toda a vida do homem*. Segundo autor, a consciência humana extrai as palavras pessoais ou percebidas como pessoais do universo das palavras do outro. Esse processo de busca da palavra pessoal transforma a consciência, favorecendo o processo de construção identitária pela descoberta de si.

A influência da escrita na transformação da consciência humana é também tema de discussão, embora sob outra perspectiva teórica, em textos de Ong (1998, p. 93),

que diz que sem a escrita a mente letrada não pensaria e não poderia pensar como pensa. Segundo o autor, os processos de pensamento dos seres letrados não nascem de capacidades meramente naturais, mas da estruturação dessas capacidades pela tecnologia da escrita. *Ela (a escrita) iniciou o que a impressão e os computadores apenas continuam, a redução do som dinâmico a um espaço mudo, o afastamento da palavra em relação ao presente vivo, único lugar em que as palavras faladas podem existir* (p. 97). Mais que um processo de transposição da fala para esse lugar mudo, pela reflexão que produz, a escrita potencializa a capacidade de simbolizar e de representar pela linguagem.

Para o desenvolvimento do projeto em questão, buscamos nas lições de Freire (1998) um de seus princípios fundantes: não dicotomizar leitura e escrita. Como atividades interdependentes, ambas são exercitadas com o objetivo de promover a singularização e a valorização da leitura de cada participante, levando sempre em consideração que, segundo Larrosa (2005, p.18),

O que somos capazes de ler em um livro é o resultado de nossas disposições anímicas mais profundas: a finura e o caráter de nossos sentidos, nossas disposições corporais, nossas vivências passadas, nossos instintos, nosso temperamento essencial, a qualidade de nossas entranhas.

Todo trabalho de mediação de leitura embasa-se, assim, em uma concepção de leitor ativo, capaz de produzir sentidos únicos a partir de um mesmo texto, porque em cada ato de produção de leitura intervêm a visão de mundo e a subjetividade de quem lê. Também a produção de escrita é concebida como evento enunciativo, único em cada manifestação.

A título de considerações finais, convém reiterar que o objetivo primordial do projeto é desenvolver o nível de letramento das participantes como condição primeira de inserção e de interação numa sociedade letrada, mesmo que estejam temporariamente privadas da liberdade de ir e vir. Ao buscar estratégias para desenvolver a leitura como forma de contribuir com o processo de letramento das mães e com a humanização das relações interpessoais, objetivamos também favorecer o desenvolvimento sócio-lingüístico das crianças. Para isso, as atividades visam promover espaços em que leitoras e produtoras de textos de diferentes gêneros³ possam ter seu dizer, sua individualidade e sua subjetividade valorizados. Nesse trabalho, notadamente inscrito na linguística da enunciação sistematizada a partir de proposições de Émile Benveniste, a leitura e a produção de textos orais ou escritos são entendidas como processos intersubjetivos e, em consequência, de construção de identidades.

Notas

¹ Trata-se de um projeto de extensão universitária que vem sendo desenvolvido em um presídio feminino de Porto Alegre, RS, Brasil, desde 1996. Por sua atuação, em 2006 o projeto foi vencedor da primeira edição do Concurso *Vivaleitura* e, em 2009, do Prêmio *Fato Literário*. O Concurso *Vivaleitura*, criado por Portaria Interministerial n. 214, de 23 de novembro de 2005, é uma iniciativa do Ministério da Cultura e do Ministério da Educação. A coordenação e execução dessa iniciativa conta com a colaboração da Organização dos Estados Ibero-americanos para a Educação, a Ciência e a Cultura - OEI. O projeto em questão foi vencedor na categoria 3: Universidades, ONGs e pessoas físicas. *Fato Literário* é um prêmio concedido a projetos que se destacam na promoção da leitura e é entregue durante a Feira do Livro de Porto Alegre que ocorre anualmente.

² As experiências e histórias de vida escritas pelas detentas durante o segundo semestre de 2008 foram lidas e ficcionalizadas pelos participantes de uma oficina literária. Essa produção foi organizada em livro, cuja publicação tem dupla finalidade: divulgar a produção literária dos participantes da oficina e, ao mesmo tempo, propiciar discussões sobre problemas sociais que se ocultam atrás de grades.

³ Reflexões sobre gêneros da escrita podem ser encontradas em Bazerman, 2006.

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As “Brincadeiras de Crianças” de Bruegel. A pintura como fonte para a construção de conhecimento histórico*

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Introdução

O estudo das representações sobre o universo infantil tem sido desvalorizado no domínio mais lato da História das Mentalidades enquanto dimensão curricular do ensino da História. Se visitarmos as obras de arte presentes nos manuais escolares, esta temática não é escolhida, estando mais frequentes as pinturas de natureza religiosa, e por vezes, a representação paisagística. Durante muito tempo, ao tema da infância não foi atribuída grande importância no pensamento e na pintura ocidental. É, pois, possível, ver como o estudo da criança foi sofrendo um processo de transformação ao longo da História. Analisando a arte medieval damos conta que ela é tratada como um adulto em miniatura, e é sobretudo retratada nas representações religiosas, e “Ao colo da Virgem”. Na Idade Média, logo que a criança adquirisse certa autonomia na linguagem e no desempenhar de funções elementares como vestir e alimentar-se, era inserida no modo de vida dos adultos.

Pieter Bruegel, o Velho é um dos poucos entre os pintores medievais e renascentistas que dedicou algum espaço para a infância nas suas obras. Alguns críticos atribuem-lhe preocupações espirituais na sua pintura tendo mesmo renovado a pintura religiosa do seu tempo, combinando-a com a descrição das paisagens do meio rural flamengo, e a integração dos seres vivos que ficaram como característica base da pintura moderna de paisagem. Também as dissensões e inquietações provocadas por questões políticas e religiosas da época tê-lo-ão levado a focalizar a realidade quotidiana numa perspectiva muito particular. Conferiu dignidade à “pintura de género” utilizando como temas antigos provérbios, parábolas, o mundo da terra e das festas camponesas, típicos do realismo flamengo, e constituem o seu ponto de partida metafórico para evidenciar e denunciar os aspectos mais degradantes e mais caducos da vida. O mundo do Renascimento, as viagens, as novas descobertas científicas e a nova concepção do

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homem influenciaram este pintor que a seu modo revelou domínios da vida humana que até aí não tinham sido explorados. A infância foi, de um modo privilegiado, retratada no quadro -“Brincadeiras de crianças”, de um modo inesperado e nada comum para a época. As crianças foram representadas como adultos em miniatura, sendo exemplo os seus trajes. Os vestidos, os aventais e os toucados das meninas eram similares aos de suas mães, e os calções, os gibões e as cotas dos rapazes aos dos seus pais. É possível observar no quadro que na época existiam poucos brinquedos: piões, cavalos de madeira ou bonecas. A maior parte das crianças brincava sem eles, e ou improvisava os seus próprios brinquedos, fabricando-os com bexigas de porco, ossinhos, bonés, tonéis, aros de tonéis e objectos que tinham à mão. Os sentimentos relativos à criança eram diferentes, embora existisse uma relação de ternura e algum convívio através das brincadeiras e jogos entre adultos e crianças. Estas passavam bem cedo a participar, indiferentemente, com jovens e velhos, nos trabalhos quotidianos como as colheitas e as festas. A vida colectiva tomava todo o espaço de actuação das pessoas, na qual a criança se tornava companheira natural dos adultos, e os conhecimentos práticos eram aprendidos através da família. Como já referido, a sociedade medieval não possuía um conceito diferenciado da criança. O afecto dos pais não era sentido e manifestado como hoje em dia, já que a mortalidade infantil era muito elevada. Em certas regiões e ou grupos sociais mais debilitados, a criança podia ser vista como um “estorvo” que nascia para dividir a ‘bucha’, sendo expectável, se sobrevivesse, tornar-se como mais um elemento produtivo no cumprimento das tarefas agrícolas e caseiras dos adultos. A pintura “Brincadeiras de crianças” retrata mais de duzentas e cinquenta crianças, não existindo na História da Arte exemplo mais completo de brincadeiras ou de métodos infantis para exercitar o corpo. Hagen (1995: 8-9) também sugere outra interpretação à obra «não como a descoberta das realidades da vida, não como um inventário folclórico, mas como um aviso lançado aos adultos para que não desperdicem a vida, como se fosse uma brincadeira de crianças.» A obra fascina e desconcerta, pois não propõe uma perspectiva estética fixa ao olhá-la.

«Não existe, pois, um lugar, ideal para o espectador. Deve aproximar-se, mas ao mesmo tempo manter uma certa distância. Só ao afastar-se terá uma visão do conjunto, só aproximando-se verá as pequenas ocupações, esses personagens e esses rostos animarem-se, de fato.» (Hagen, 1995: 33)

Essas interpretações aproximam-se do que Manguel chama (2003: 61) de imagem como enigma, «em que todos os elementos funcionam como uma palavra secreta que o espectador é instigado a decifrar, como se deslindasse uma charada.» O lado infantil das crianças não é realçado no quadro, apresentando as

suas faces um aspecto envelhecido, uma expressão de rabugentos, inexpressivo e sem uma clara identificação etária. Outra interpretação desta representação da infância inscreve-a no ciclo alegórico sobre as idades do ouro, simbolizado pela inocência das crianças que brincam, o ciclo das idades do homem; uma alegoria ao Verão, simbolizado por um conjunto de quadros ilustrando os divertimentos estivais do mundo (Manson, 2002). Muitos contemporâneos do pintor percepcionavam antes as actividades lúdicas da infância como emblemáticas de loucura, pois várias imagens da época representam loucos de barrete, com um molinete, isto é, um símbolo da infância. Este quadro, como verdadeiro catálogo de brincadeiras, e as múltiplas interpretações sobre ele feitas, tornam-no, pois, objecto que estimula não apenas a nossa curiosidade como também o prazer da sua fruição estética.

O estudo

Este estudo foi desenvolvido no contexto curricular da disciplina de História do 10º ano de escolaridade, e mais especificamente no tema 3: A produção cultural /3.1.1.- A ostentação das elites cortesãs e burguesas; Subtema: As crianças no Renascimento e o lazer. Ele foi aplicado a vinte e dois alunos do décimo ano numa Escola Secundária localizada no centro da cidade de Braga, sendo tipicamente urbana quanto à composição social dos alunos, inscritos na disciplina de História do curso de Humanidades. A sua média de idades é de dezasseis anos, estando a iniciar o 10º de escolaridade pela primeira vez. Esta experiência foi centrada na leitura e interpretação do quadro de Bruegel (1525? -1569) “Brincadeiras de Crianças” (1560) e em fontes escritas secundárias que expressam contributos de dois historiadores sobre o papel da criança no Renascimento. A eleição deste tema deve-se à constatação de que o domínio da História das Mentalidades, e neste caso a História da Infância, é frequentemente esquecido na tomada de decisões didácticas, denunciando a ausência de certas ‘vozes’, tais como as das mulheres e ou dos ‘vencidos’. Por outro lado, a eleição de explorar uma pintura como fonte primária tem os seguintes objectivos (Melo, 2008: 14-15):

«O seu papel para o desenvolvimento da empatia histórica trazendo à colação a necessidade de compreender e explicar os criadores e as suas obras num contexto histórico específico. A disposição empática, neste caso, centra-se em sujeitos específicos com um nome, bilhete de identidade, uma ‘história’ e evidências produzidas em ‘1ª mão’, trazendo a dimensão pessoal (a personagem) ao estudo da História que ainda hoje se focaliza muito em entidades colectivas anónimas. Por outro lado, como os criadores são pessoas que oferecem obras que são evidências primárias a ser fruídas no seu tempo e em tempos vindouros, esta empatia contempla necessariamente a compreensão do conceito operatório de multiperspectivismo dos actores históricos do passado (contemporâneos aos artistas) e dos actores históricos do presente que são os próprios alunos. Um terceiro papel considera os artefactos artísticos como fontes

históricas primárias que retoma a abordagem anterior (empatia), adicionando agora a experiência das linguagens artísticas específicas e a sua contextualização em tempos e espaços históricos específicos»

Este estudo pretendeu, pois, identificar os conhecimentos substantivos e procedimentais que os alunos denunciam nas suas respostas e que se podem explicitar nas seguintes questões: O aluno é capaz de “ler” fontes históricas icónicas para retirar daí detalhes relevantes para a compreensão e para a construção de um quadro histórico específico? O aluno é capaz de identificar que algumas práticas humanas lúdicas permanecem por longos períodos de tempo e outras mudam? Subjaz a esta experiência, uma concepção de ensino e aprendizagem da História que valoriza a exploração da multiplicidade de fontes (natureza e linguagens) e a consideração da diversidade de perspectivas em História. Este novo paradigma de aprendizagem recusa um conhecimento como uma construção mecanizada ou na simples compreensão de situações do passado, mas sim como um exercício de reflexão gradualmente objectivo e crítico, sobre diferentes acções, razões, motivos e interesses dos diversos agentes históricos. Melo (2001:52) defende que «os professores devem investigar os conhecimentos tácitos dos alunos antes de trabalhar um determinado conteúdo. Mas este deve ser somente o primeiro passo, devendo propor tarefas que levem os alunos a terem consciência do seu saber, e saibam confrontar este saber com os adquiridos posteriormente». Só assim haverá contribuição para mudanças no modo dos alunos resolverem situações problemas, tanto na escola, como na vida. A implementação deste estudo contemplou os seguintes momentos: 1. A exploração do enquadramento histórico da época, focando particularmente os conceitos de família, de criança e de adulto no Renascimento e a mentalidade religiosa; 2. A resolução de um questionário (V. Anexo 1) e de uma ficha de auto-regulação da aprendizagem, cujas perguntas serão apresentadas no texto.

Os alunos também ‘jogaram’...

Esta secção é dedicada à análise das respostas dos alunos ao questionário onde se adoptou alguns dos procedimentos de análise de conteúdo¹. Ela foi sustentada pelas contribuições historiográficas sobre a pintura, e as oriundas das investigações em Literacia Visual Histórica (Melo, 2008). Ela seguirá paulatinamente as perguntas propostas.

A 1ª pergunta pedia uma tarefa de identificação “Que tipo de brincadeiras identificas e que reconheces na actualidade?”. Neste quadro, Bruegel mostra cerca de duzentas e cinquenta personagens participando em oitenta e quatro brincadeiras. Os alunos reconheceram vinte e nove brincadeiras. Esta profusão

indicia que os alunos se envolveram nesta tarefa de 'detective' que, apesar de ser de um nível simples de resolução, exigia uma dedicação temporal do seu olhar, e a procura de uma terminologia contemporânea que se adequasse à caracterização dos jogos do passado. Assim, a competência adstrita à identificação da permanência de certas práticas ao longo do tempo, foi vivenciada com sucesso. É de referir que a denominação feita pelos alunos é variada (Jogo da cadeirinha vs Maria – Cadeira) ocorrendo também a sua identificação pela descrição dos movimentos corporais exigidos (Jogo do equilíbrio) ou pelos objectos envolvidos (Jogo do saquinhos de areia).

A 2ª pergunta envolvia um pedido de inferência a partir da identificação do contexto expresso no quadro e nos conhecimentos históricos já adquiridos: "A partir das brincadeiras que enunciaste, és capaz de identificar o grupo social a que pertencem estas crianças? Justifica." As respostas podem ser sistematizadas de acordo com a atribuição pedida. Assim, foram encontradas respostas centradas na classe social mais privilegiada, os ricos como os alunos referem: «Ricas porque tinham muitas brincadeiras e antigamente eram os ricos que brincavam mais.». Um segundo grupo de respostas elege a burguesia apresentando o seguinte argumento: «As crianças burguesas devido à variedade das cores dos trajes, dos brinquedos usados como cavalos, tambores, flautas, etc.) (...)». Um terceiro grupo onde se inseriu a maior parte das respostas, identifica as crianças como pertencendo ao povo: «As brincadeiras são de crianças do povo porque não implicam brinquedos caros e feitos, são criados pelas crianças do povo com os recursos que dispõem». Por fim, um quarto grupo apresenta uma atribuição indistinta ou pouco clara: «Não há grande diferença entre as crianças, todas revelam a mesma vontade de brincar, alegria e criatividade». De algum modo, os alunos reconhecem que o estatuto social determina o tipo de práticas lúdicas e o local onde elas podem ocorrer. Se na Idade Média as crianças participavam activamente de todas as actividades sociais, não se diferenciando muito dos adultos, participando das mesmas festas, dos mesmos jogos e das mesmas brincadeiras, a partir do período renascentista começará a haver diferenças, principalmente, nas classes favorecidas, mas só no século XVII haverá trajes cada vez mais definidos e apropriados para cada idade. Segundo Ariès (1981), essa diferenciação entre o vestuário adulto e infantil ocorrerá inicialmente com os meninos. As meninas continuarão, por algum tempo ainda, sendo vestidas, desde cedo, como "mulherzinhas".

A 3ª questão contemplava três tarefas diferentes. A 3a) pedia a focalização nos pormenores tarefa necessária à caracterização 'possível' dos rostos: "Como caracterizas a expressão dos rostos?". Esta questão mobilizava procedimentos

explicativos a partir dos indícios faciais, que permitissem uma certa caracterização psicológica, e ou mais especificamente, a identificação de possíveis sentimentos vivenciados pelas crianças do quadro. Estes procedimentos foram determinados naturalmente não apenas pelo grau de observação mas também pela sensibilidade de cada um dos alunos. A quase totalidade dos alunos limitou-se a descrever expressões e sentimentos: «Expressão de felicidade, mas têm caras de adulto»; «De adulto (característica das obras do renascimento), caras queimadas pelo sol, com rugas e cansadas, típicas do trabalho duro». A questão 3b) formulava o seguinte pedido: “Que idade atribuirias a estas crianças? Justifica.” A concordância na definição da idade é notória, ou seja, os alunos definem as crianças como adultos em miniatura não apenas sustentando essa caracterização pela expressão dos rostos, mas também pela forma como vestem e pelas posturas corporais. Apesar desta generalização reconhecem que são provavelmente crianças com idade inferior a oito anos, porque ainda brincam na rua, raciocínio este sustentado por um seguinte que afirma que «se eles fossem mais velhos já estariam a trabalhar». Alguns estabelecem diferença de idades pelo tipo de brincadeira que praticam, o que implica uma certa avaliação das competências motoras necessárias à sua execução. Uma vez mais as respostas denunciam que os alunos se dedicaram com empenho na análise das acções expressas na pintura. A pergunta 3c) pedia o seguinte: “Com base na leitura dos documentos 8 e 9, recolhe elementos da pintura que justifiquem as tuas afirmações dadas em 3a) e 3b) ”. Quase todas as respostas repetem a ideia das crianças como adultos em miniatura e vestidos como tal. É geral a referência de novo à falta de expressividade do rosto das crianças e à falta de alegria.

A pergunta 4 exigia a mobilização de conhecimentos históricos sobre a época em estudo, de modo a poderem especular sustentadamente sobre as intenções do pintor: “Relembrando as temáticas presentes na pintura renascentista, porque é que Bruegel decidiu pintar este quadro?”. As respostas dadas apresentam algumas hipóteses explicativas plausíveis, e outras marcadas pelas suas ideias tácitas como é visível neste excerto: «Ora então, se nesta nova era (Renascimento) tentou mudar-se a mentalidade do Homem relativamente à representação da arte, aos modos de vida, porque não tentar ver a criança como ela realmente era, os seus típicos instintos e vontades próprias da idade?». Na senda de correspondência entre o que os alunos defendem e aos contributos da historiografia de arte, encontrámos alguns exemplos. Eis um deles:

«Penso que Bruegel pintou este quadro, pensando na mentalidade da sua época e das suas atitudes perante as crianças. Ele era sensível ao facto de na altura não se dar o devido valor à infância. As crianças eram vistas como adultos pequenos, muito cedo começavam a

trabalhar. De certa forma era-lhes retirado o direito a brincar, a divertirem-se, a crescer a seu tempo. (...) Bruegel tentou passar a sua sensibilidade para com estas crianças através desta pintura para todas as pessoas».

A concepção do aluno é confirmada por Hagen & Rainer (2004:33) quando afirmam que esta obra pode ser interpretada «não como um inventário folclórico, mas como um aviso lançado aos adultos para que não desperdicem a vida, como se fosse uma brincadeira de crianças».

A pergunta 5 era de natureza mais ampla exigindo a convocação da aprendizagem não apenas dos conhecimentos anteriores como os desenvolvidos ao longo da realização do questionário: “Olhando para o quadro e com base nas tuas vivências lúdicas, estabelece uma comparação entre estes dois mundos”. Esta pergunta pressupõe a ocorrência de uma análise comparativa entre dois tempos históricos, a idade moderna e a actualidade. Os alunos reconheceram que o tipo de brincadeiras não era muito diferente, embora reconheçam que a criatividade era maior porque «tinham que fabricar os seus próprios brinquedos com o que lhes aparecia à mão». Como contraponto, os alunos referem que no mundo contemporâneo há fábricas de brinquedos (logo não produzidos pelas próprias crianças) e que outros materiais são utilizados. Salientam o individualismo nas brincadeiras e a ocorrência de situações de disputa pelo melhor brinquedo próprio das sociedades actuais:

«Actualmente, as crianças possuem muitos brinquedos sofisticados, luminosos, barulhentos e acima de tudo seus. Quando digo seus é porque vivemos uma sociedade individualista. Contudo estas crianças do quadro dão-nos grandes lições, fazendo os seus próprios brinquedos de coisas simples e pouco valiosas, tinham brincadeiras comuns mas possuíam imenso encanto e magia.»

«Hoje em dia, as crianças estão em casa a jogar computador, enquanto naquela época todas as crianças brincavam juntas e sem malícia, não existia tanta maldade, todos eram felizes com o pouco que tinham, enquanto hoje as pessoas pensam cada vez mais em ter “algo” melhor que o seu amigo.»

A pergunta 6 centrava-se na identificação da natureza das fontes presentes neste questionário: “Caracteriza as fontes escritas e iconográficas apresentadas. Justifica a tua resposta.” Quase todos os alunos reconheceram o tipo de fontes utilizado, embora só dois especificassem as razões porque são primárias e secundárias. Verificámos que o trabalho de distinção das fontes está tacitamente inferido embora estes dois alunos citados revelem uma abstracção maior do que os restantes.

Por fim, a pergunta 7 pedia aos alunos que atribuíssem a importância pedagógica das fontes propostas pelo questionário: “Destas fontes, qual foi a mais importante para a tua aprendizagem? Justifica a tua escolha”. Dos vinte e dois

alunos que compuseram a nossa amostra, catorze alunos responderam que a fonte iconográfica era a mais importante, e apenas um aluno não emitiu opinião. Um aluno defende que a imagem é mais precisa, apresentando o argumento de que a escrita pode despoletar várias opiniões /interpretações. Um outro argumento a favor da imagem é referido por outro: «O documento 1 porque sendo uma fonte primária, foi pintada por uma pessoa da época, que viveu tudo aquilo.» Aqui a sustentação já não tem a ver com a natureza do discurso como na resposta anterior, mas sim com o estatuto de fonte primária da pintura. A relevância presente neste juízo subjaz ao facto do pintor ser 'testemunha' do 'real' já que viveu na época. O facto de ser uma fonte icónica faz com que o aluno lhe atribua a função de (quase) fotografia, ou seja, não apenas apresentar uma visão próxima do real, mas possibilita também uma multiplicidade de informação que lhe permite fazer juízos de valor sobre as condições sociais das crianças que brincam no quadro, e até a estabelecer uma comparação com a vida do próprio autor do quadro: «Penso que os documentos iconográficos que eu referi me disseram mais sobre aqueles tempos, pela roupa, pelos brinquedos, enfim, o baixo nível de vida das populações daquela idade. Talvez a infância do autor tenha influências na criação do mesmo». Há um aluno que responde de forma mais elaborada, construindo dimensões de análise que quase funcionam como um guião para o nosso olhar sobre a pintura enquanto fonte histórica: «As fontes iconográficas, pois as imagens conseguem com que nós tenhamos outro olhar, uma outra visão, pensar no que está atrás/ o que levaria o pintor a retratar assim análise /podendo dar largas à nossa imaginação.» No primeiro enunciado da frase (uso da barra /), encontramos um passo que pede a identificação do que está explícito e implícito na pintura que nos encaminha para uma leitura e interpretação semiótica. No segundo, o aluno faz apelo a uma contextualização histórica delimitada pelas intenções do pintor, para num fechar do ciclo, 'convidar' o leitor à fruição do quadro através de um exercício de imaginação pessoal. Quanto aos quatro alunos que defenderam as fontes escritas, as suas razões são também precisas: «E a partir deste texto podemos ficar a saber como era o mundo naquela época, que não era muito fácil, crianças com apenas sete anos que já carregavam tantas preocupações nas costas. Mas ainda existia um tempo para aproveitar a sua adolescência, com brincadeiras, convívios, entre outras coisas.» Nesta defesa, está subjacente a valorização da quantidade de informação clara e reconhecível, que de facto, os textos escritos apresentam. É de lembrar que os alunos estão naturalmente mais familiarizados e escolarizados neste tipo de linguagem, daí que «as fontes escritas dão uma boa explicação de como era o mundo daquela época».

No paradigma já referido sobre um novo modo de aprender História, defende-se a promoção de competências metacognitivas. Daí a presença neste estudo de uma ficha de reflexão sobre a tarefa realizada. Esta ficha contempla vários itens. Quando pedido para identificarem os seus objectivos, os alunos distribuíram as suas escolhas escolhendo mais do que uma hipótese: Dez alunos elegeram a interpretação dos elementos da imagem; Sete respostas seleccionaram a procura de informação histórica da imagem; Quinze centraram-se no relacionamento entre a imagem e o tema histórico em estudo e quinze respostas escolheram a relação da imagem com as outras fontes escritas. Quanto às dificuldades encontradas na realização da tarefa, as opções foram as seguintes: Treze alunos concordaram que a maior dificuldade se deveu ao facto da imagem ser «muito complicada»; Dois alunos consideraram que as perguntas não foram claras; Um afirmou que não conseguiu relacionar a imagem com o tema em estudo; e um outro referiu que as explicações da professora não tinham sido claras. A maioria dos alunos afirmou que se concentrou «muito» (outra pergunta presente na ficha) na realização da tarefa e apenas três confessaram que foi «pouca». A mesma tendência foi reconhecida, quando se pediu uma auto-avaliação do empenho manifestado na resolução da tarefa, e ou quando lhes foi pedido a opinião sobre se gostariam de repetir a tarefa. Quanto ao pedido de opinião sobre se esta tarefa devia ser repetida e ou aprofundada para ajudar a resolver as dificuldades vividas, quinze alunos disseram que sim, e sete que não o desejariam ou precisariam de o fazer. Conclui-se que esta tarefa foi do agrado dos alunos e que perceberam bem os objectivos a ela subjacente. Foram detectadas algumas dificuldades, sobretudo na leitura e interpretação da pintura e no seu cruzamento com outras fontes (verbais). Esta situação dever-se-á a pouca frequência deste tipo de tarefa no quotidiano da sala de aula. Quase todos gostariam de repetir a tarefa e estiveram motivados para a aula, podendo-se inferir que foi despoletada a curiosidade para futuras experiências.

Conclusões

Considerando as perguntas que nortearam este estudo, é possível apresentar algumas conclusões. Primeiramente, constata-se que os alunos manifestaram opiniões, argumentos e raciocínio corroborados pelos historiadores, mesmo sem terem tido acesso a textos aprofundados sobre o tema da Infância naqueles períodos históricos. Esta proximidade de saberes pode ter como origem, não apenas a prática continuada de exploração de outro tipo de fontes que tenham desenvolvido uma sensibilização ao tratamento e interpretação das imagens, como também a convocação adequada e coerente de conhecimento prévios históricos

dados em aulas anteriores, nomeadamente, sobre a dimensão política e social daqueles períodos. Uma segunda conclusão atém-se com a existência de competências necessárias para a leitura e interpretação dos textos que lhes foram dados para suporte e contextualização da leitura da obra de Bruegel, já que foram capazes de neles identificar e retirar informação relevante, que pudesse justificar as suas próprias opiniões e opções. Uma terceira conclusão versa o conceito de multiperspectivismo histórico que esteve presente nesta tarefa. Poder-se-á que o seu exercício resultou de forma profícua, pois as respostas dos alunos são sustentadas com diferentes graus de profundidade e sofisticação pelo conhecimento historiográfico. Foi quase rara a presença de ideias tácitas com marcas das vivências idiossincráticas contemporâneas dos alunos.

Como expresso por vezes de modo implícito e outras de modo explícito pelos alunos, a História parece, por vezes repetir-se, ou melhor, algumas questões parecem ressurgir em culturas de tempos diferentes. Algumas questões permanecem: Uma criança brinca qualquer que seja a sua época, com brinquedos ou sem eles, na rua ou em casa? O que poderá variar? O que permanece? Encontrar respostas a estas e outras questões é tarefa do historiador, que podem e devem ser endereçadas também aos alunos, já que estes para além de aprenderem um conhecimento declarativo devem aprender a usar procedimentos interrogativos e críticos que lhes permitam lidarem com o passado de uma maneira histórica.

Nota

1. Por limitações de espaço será citado apenas um exemplo para certos tipos de respostas encontradas. O mesmo acontecerá com a imagem do quadro de Bruegel e os textos que fizeram parte do Questionário, que, no entanto, estarão referenciados no anexo. Se o leitor desejar esta informação contacte o seguinte endereço: mariaceumelo@gmail.com

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Anexo 1: Questionário

1. Olha com atenção para este quadro (Doc. 1).

- Documento 1: Brincadeira de crianças (1560), Bruegel; Documentos 2, 3, 4, 5, 6 e 7: Excertos ampliados do mesmo quadro, de modo a permitir a observação dos seus pormenores.

2. Lê com atenção os seguintes documentos:

- Documento 8: A criança no Renascimento. Fonte: Ariès, P. e Duby, G. (Dir.) (1990). *História da Vida Privada*, Vol. 2. Lisboa: Círculo de Leitores, 225-226 (excerto); -Documento 9: À descoberta do Mundo. Fonte: Hagen, Rose-Marie & Hagen, Rainer (2004). *Brugel. A Obra de Pintura*. Colónia: Taschen, 31 (excerto).

3. Após a leitura das imagens e dos textos, e relembando os conhecimentos históricos aprendidos em aulas anteriores, responda às seguintes perguntas:

1. Que tipo de brincadeiras identificas e que reconheces na actualidade?

2. A partir das brincadeiras que enunciaste, és capaz de identificar o grupo social a que pertencem estas crianças? Justifica.

3. Os documentos nº 2, 3, 4, 5, 6 e 7 são pormenores do quadro. Olha com atenção e responde: a) Como caracterizas a expressão dos rostos? b) Que idade atribuirias a estas crianças? Justifica. c) Com base na leitura dos documentos 8 e 9, recolhe elementos da pintura que justifiquem as tuas afirmações dadas em a) e b).

4. Relembando as temáticas presentes na pintura renascentista, porque é que Bruegel decidiu pintar este quadro?

5. Olhando para o quadro, e com base nas tuas vivências lúdicas, estabelece uma comparação entre estes dois mundos.

6. Caracteriza as fontes escritas e iconográficas apresentadas.

7. Destas fontes, qual foi a mais importante para a tua aprendizagem? Justifica a tua escolha.

La Lengua como factor determinante del rendimiento en lectura, un estudio de la base de datos PIRLS

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1 Introducción

De la complejidad de elementos que componen el proceso de lectura, es un factor en particular, el que nos interesa considerar: el *código*, muchos factores pueden variar en presencia y en incidencia durante el proceso de aprendizaje de la lectura, pero, siempre, este se realizará por medio del aprendizaje del código: la lengua de comunicación. La pregunta es si acaso es lo mismo leer y aprender a leer en una lengua o en otra y si acaso una lengua u otra pueden favorecer o perjudicar ciertos aspectos específicos del proceso de comprensión.

Concretamente, este artículo se ocupa de estudiar la incidencia de la lengua de enseñanza en el proceso de aprendizaje de la lectura, no consideramos a esta como aislada de otros factores, por ello se estudiarán conjuntamente varios determinantes. Por lo demás, el concepto de lectura que trabajamos, tal como en seguida explicaremos, supone entender este proceso como compuesto por múltiples dimensiones, así como por varias etapas en su aprendizaje. La fuente de información que nos ha permitido llevar a cabo estos análisis es la base de datos del estudio PIRLS, que, además de procurar información sobre varias lenguas, complementa los datos del estudio sobre lectura con múltiples encuestas sobre factores asociados.

2 Marco Teórico

2.1 Lengua y Lectura

A pesar de su interés evidente, son pocos los trabajos dedicados a comparar lenguas en el aprendizaje de la lectura, siendo la mayor parte, trabajos recientes que enfocan el problema casi exclusivamente desde el punto de vista psicológico. Ahora, ¿desde qué otro punto de vista comprender las lenguas y su relación con la lectura? Se puede optar por un punto de vista de la lengua como código, que forma parte de un proceso cognitivo, o bien podemos comprenderla como una manifestación cultural relacionada con los procesos sociales. En este sentido un aporte ha sido el enfoque antropológico-etnográfico que Brian Street y sus asociados han desarrollado bajo el nombre de *the new literacy studies*, este término engloba un conjunto de trabajos que subrayan no solo la definición de la lectura

como un proceso social, sino también la noción de que la lectura misma puede transformar a esta sociedad y su identidad (Street, 1993, 2003). Lamentablemente, estos estudios no han desarrollado una línea de trabajo amplia con respecto a la comparación entre lenguas, solamente se destacan incursiones en el ámbito del bilingüismo y la enseñanza de segundas lenguas (Hornberger, 2003). Sin embargo, no nos parece ajeno al estudio de la lectura, el desarrollo de una noción de *lengua* como objeto cultural, que nos permitirá pensar la comparación entre lenguas como una comparación entre culturas. Concretamente, para estudiar la incidencia de la lengua en el aprendizaje de la lectura, hemos recurrido a un enfoque etnológico (Florio-Ruane & McVee, 2000; Gee, 2000) catalogando las diferentes lenguas estudiadas según los antecedentes (históricos, culturales y antropológicos) que las aproximan o separan y que técnicamente se traducen en las categorías de *familias lingüísticas*.

2.2 Premisas sobre la lectura

Una segunda línea de trabajo, definirá la lectura como un proceso cognitivo, rescatamos dos conceptos fundamentales, que constituyen el segundo pilar de este artículo. Leer no es un proceso simple, su complejidad está determinada por su carácter doble, ya que es, al mismo tiempo acto cognitivo y un proceso de interacción social (Oakhill & Beard, 1995). Además posee un carácter pluridimensional, es decir, se define la lectura como un conjunto de procesos más que como una sola acción (Adams, 1990). Una segunda premisa sobre la lectura, particularmente sobre su aprendizaje, dice relación con su desarrollo a través del tiempo, no es lo mismo el acto de leer cuando se dan los primeros pasos de su aprendizaje formal, que cuando se lleva a cabo una lectura autónoma cuyo objetivo es el aprendizaje de otro tema. Para describir este fenómeno, se habla de etapas en el proceso de aprendizaje (Chall 1996).

En su propuesta, Chall distingue cinco etapas, más una pre-etapa, o etapa 0 en la cual los niños imitan el acto de leer, aún sin tener nociones básicas, estas serán aprendidas en la primera etapa, que suele coincidir con el inicio de la instrucción formal, enseguida se pasa por un periodo de consolidación y repetición de estas nociones básicas (segunda etapa). Posteriormente, una vez adquirido cierto dominio, los alumnos son capaces de usar la lectura como medio para aprender nuevos conocimientos cada vez más complejos, las etapas cuatro y cinco corresponden a la ampliación y complejización de las habilidades.

Para este estudio, el concepto que define la etapa tercera, en que se lee para aprender, es la que nos interesa. Primero, porque coincide con el periodo de aprendizaje evaluado por PIRLS, y además porque permite establecer un punto de

comparación con la primera etapa de aprendizaje. Nuestro interés por contrastar ambas fases proviene del hecho de que, como hemos mencionado, trabajos recientes de enfoque psicológico-cognitivo se han ocupado de la comparación entre lenguas, constatando diferencias en tareas específicas de la primera etapa de aprendizaje de la lectura (Seymour, Aro, & Erskine, 2003; Alegria, Morais, Carrillo, & Mousty, 2003; Katz & Frost, 1992). Luego, nos parece una pregunta válida el si estas diferencias se mantienen o transforman a medida que el dominio de la lectura crece.

En resumen, teniendo como referencias teóricas, primero, la posible definición de las lenguas como objetos culturales-sociales, segundo, el carácter complejo del acto de leer, y tercero las diferencias que puede haber de una etapa de aprendizaje a otra, es que planteamos los dos problemas siguientes: ¿cómo se relaciona la lengua, en cuyo contexto se desarrolla el aprendizaje, con los diferentes componente de la lectura? Y ¿la incidencia de la lengua es estable a través de las diferentes etapas de aprendizaje? Nuestras hipótesis son que, en primer lugar, la influencia de la lengua puede efectivamente variar dependiendo de la tarea de comprensión específica requerida. En segundo lugar, pensamos que es posible que la influencia de las lenguas específicas varíe, además, a través del tiempo, o incluso que su importancia disminuya o desaparezca.

Como ya hemos mencionado, nuestra fuente de información es la base de datos del estudio PIRLS, en base a ello, los objetivos específicos son:

- constatar la presencia de grupos de lenguas vinculadas a través de familias lingüísticas, que permitan crear una clasificación etnológica.
- relacionar las familias lingüísticas con aspectos que componen el acto de lectura.
- estudiar otros posibles factores que puedan incidir en forma diferente según los aspectos de la lectura precisos.
- desarrollar un modelo de interpretación estadística, capaz de dar cuenta del rol, tanto de la lengua como de otros factores asociados a los aspectos de la lectura que serán estudiados.
- constatar o refutar el que las lenguas, tal como en los primeros momentos del aprendizaje, tengan en esta etapa un rol determinante.

3 Diseño del Experimento

3.1 El estudio PIRLS

Utilizaremos aquí como fuente los resultados de las dos versiones del estudio PIRLS: 2001 y 2006 (Mullis, Martin, Gonzalez, & Kennedy, 2003; Mullis, Martin, Kennedy, & Foy, 2007). El trabajar con ambas versiones nos permitirá consolidar los resultados hallados a través de su constancia. En la primera versión de PIRLS han sido 35 los países participantes, este número aumentó a 40 en 2006, sumando ambos, nos encontramos con una treintena de lenguas.

El objetivo del estudio es evaluar las competencias en lectura de niños de 9 y 10 años, momento en que los niños ya han adquirido las bases de la lectura y comienzan a leer para profundizar y como medio de aprender, descripción que corresponde con la tercera etapa de Chall. Además, esta evaluación supone como hipótesis que la competencia en lectura esta ligada a tres factores: el objetivo o tipo del texto, las competencias del proceso de lectura, y las características sociales, económicas y culturales.

El primer factor se traduce en el estudio en la presencia de dos tipos de textos: informativos y literarios (narrativos). En relación con el segundo factor, PIRLS define cuatro competencias: 1) *Comprender*: procesar información automáticamente a partir de un significado declarado, 2. *Inferir*: establecer relaciones entre la información explícita y su sentido no dicho, 3. *Interpretar*: relacionar las diferentes informaciones para construir un sentido global 4. *Evaluar*: juzgar el texto, tanto la información que contiene como su estructura, establecer comparaciones con otros textos y con la propia experiencia.

El tercer factor, no se refleja en el test en sí mismo, pero sí se busca representarlo a través de cuestionarios sobre la escolaridad respondidos por los alumnos, profesores, padres y directores.

3.2 Análisis descriptivo

3.2.1 Variables dependientes

De acuerdo con los aspectos identificados, la base de datos permite obtener un resultado para cada aspecto de la lectura y cada nivel de comprensión, es decir, un puntaje por país (o alumno) de lectura literaria, informativa, así como a las competencias simples (comprender, inferir) y las complejas (interpretar evaluar), cabe mencionar que cada ítem del test es doble dimensional, es decir, se construye a partir de un tipo de texto preciso y, al mismo, tiempo evalúa una competencia, ambas dimensiones son independientes.

Tabla 1: Diferencias entre aspectos de la lectura

	Low order Score	High order Score	Difference
Germany	553,48	539,55	13,93 (COM)
	Literary Score	Informative Score	Difference
France	516,3	526,08	-9,78 (TEX)

Como la tabla nos muestra, ciertos países tienen mejores puntajes en lectura literaria o en comprensión simple, por ejemplo. A partir de esto se han calculado las diferencias a nivel país entre ambos objetivos de lectura y ambos niveles de

competencias, se crean dos series de diferencias, que llamamos TEX y COM. Si nuestra variable TEX es positiva indicara una ventaja en lectura literaria, por el contrario, si es negativa, indicará una ventaja en lectura informativa. COM será positiva si la ventaja corresponde a las competencias simples y negativa para las complejas.

La bibliografía referida a este tipo de estudios, constata la existencia de diferencias en relación con estos factores y sugieren que éstas son explicables según aspectos fundamentalmente educativos, como las especificidades curriculares y metodológicas en la enseñanza de la lectura (Gustafsson & Rosén, 2006; Mullis & Martin, 2004; b, 2004; New Zealand, 2005). Sin embargo, no hay mayores demostraciones empíricas de estas hipótesis.

3.2.2 V.I.: Familias Lingüísticas

En seguida, si desarrollamos un primer ensayo de relacionar estas diferencias con las lenguas habladas en cada país, podemos encontrar ciertas correspondencias, en que destaca particularmente el hecho de que Quebec tenga una tendencia favorable a la lectura informativa (TEX = -6,79), semejante a la de Francia (TEX = -14,98), por su parte Ontario, provincia canadiense anglófona, muestra una ventaja literaria (9,66) semejante a la del conjunto de países de ascendencia anglosajona (Inglaterra 13,55, Escocia 2,06, Nueva Zelanda 6,51, Estados Unidos 17,08). Una semejante homogeneidad la encontraremos entre los países eslavos, árabes y germanos. A partir de ello hemos implementado el concepto de familias lingüísticas diferenciando cuatro grupos presentes en el estudio: Anglofona, Eslavica, Germanica, Latina y Otros.

3.2.3 V.I.: Factores Asociados

La última etapa de observaciones descriptivas, es en realidad, ya un primer trabajo de análisis relacional. Como hemos mencionado anteriormente, PIRLS incluye en cada estudio una serie de cuestionarios. Nuestro trabajo, ha consistido en identificar factores que puedan estar relacionados con las diferencias, ser favorable a un objetivo mas que a otro o a un tipo de competencias más que ha otro. Para ello, en ambos estudios, hemos analizado alrededor de 200 preguntas provenientes de las encuestas hechas a los estudiantes, los profesores y las escuelas (sus directores). Las variables derivadas fueron analizadas en busca de posibles correlaciones con las diferencias y luego en busca de factores implícitos que pudieran describir conceptos más generales. En las siguientes listas presentamos los factores que han demostrado una correlación.

Factores relacionados con los objetivos de lectura: 1) Actitudes hacia la lectura ; 2) auto imagen del alumno como lector; 3) disponibilidad de libros en el hogar; 4) lengua materna; 5) socialización del aprendizaje; 6) recursos económicos del hogar; 7) deseos y expectativas; 8) desarrollo temprano de competencias lectoras; 9) variedad de lecturas durante la instrucción y 10) variedad de métodos de instrucción. **Factores relacionados con los procesos de comprensión** 1) Lectura informativa; 2) socialización del aprendizaje; 3) individualidad; 4) énfasis en la enseñanza de estrategias de lectura; 5) desarrollo temprano de competencias lectoras; 6) deseos y expectativas; 7) variedad de lecturas durante la instrucción y 8) variedad de métodos de instrucción.

4 Análisis

4.1 Análisis comparativos

En lugar de los datos agregados a nivel país, para comparar los resultados, hemos preferido trabajar con las observaciones originales, ya sea a nivel alumno o a nivel escuela. Contando con esta información más precisa, nos ha sido posible tomar como variables dependientes, ya no sólo las diferencias entre puntajes, sino el puntaje en si mismo, para cada componente de la lectura. Además hemos buscado reproducir los mismos modelos para ambos estudios, 2001 y 2006. En este caso, tomaremos el conjunto de países presentes en ambos estudios (28) para verificar si los resultados asociados a cada aspecto de la lectura son constantes en el tiempo, así como los factores que los determinan. Como variables dependientes, tendremos los factores, tal como han sido descritos anteriormente y las familias lingüísticas.

Tabla 2: Familias, puntajes y diferencias: PIRLS 2001 y 2006

	Family	Lit	Inf	Tex	Low	High	Com
2001	English	547	537	10	537	547	-10
	Slavic	518	525	-7	523	520	3
	Germanic	536	528	8	536	531	5
	Latin	515	522	-8	516	521	-5
	Others	514	513	1	515	513	1
2006	English	536	536	0	530	542	-12
	Slavic	536	538	-3	534	539	-5
	Germanic	522	518	4	524	516	7
	Latin	517	520	-3	514	522	-8
	Others	527	526	1	527	526	1

Una pregunta válida, es si acaso las diferencias observadas anteriormente se mantienen en el nuevo contexto. El cuadro **Erro! A origem da referência não foi**

encontrada. nos muestra los resultados por familia lingüística para cada puntaje y en cada estudio, esta vez, los resultados sí son comparables ya que los grupos son análogos. Además de observar las diferencias (TEX y COM) podemos confirmar que, en general, estas diferencias se mantienen de un estudio a otro (salvo por el caso de la familia *anglo* en TEX y la familia *eslava* en COM), también podemos, gracias a los puntajes, observar cuales son las posibles causas de los cambios, como la pérdida de puntaje en los ítemes literarios que la familia *anglo* muestra en 2006 o el incremento general de puntaje de la familia *eslava*. Por lo demás, lo más importante es constatar que, por ejemplo, no es lo mismo pertenecer a la familia *anglo* o a la familia *latina* cuando se trata de desarrollar procesos de comprensión complejos. El grupo *otros* incluye todos los países cuyas lenguas no pertenecen a las familias definidas, su constancia en el tiempo, nos permitirá usarlo como grupo de control en la modelización.

4.2 Regresiones Lineales

El siguiente paso ha sido el desarrollo de dos modelos explicativos lineales, uno para los objetivos de lectura y otro para la comprensión simple y compleja en cada año.

En el primer caso, es posible construir un modelo usando las familias lingüísticas y algunos factores asociados, válido para los cuatro puntajes y cuya capacidad explicativa alcanza el 25% de la varianza de estos. En el segundo caso el modelo logra explicar solamente el 8% de la variación. Estos resultados nos indican, desde ya, que las diferencias entre procesos y objetivos solamente corresponden a una parte de los puntajes totales, cuya explicación es necesario estudiar en forma más específica.

A esta última observación se suma el hecho de que los parámetros estimados de las variables explicativas no muestran ser significativamente distintos de un objetivo de lectura a otro o de un nivel simple a complejo en cuanto a los procesos de comprensión; al contrario, estos son particularmente semejantes.

Resultados distintos entregan las familias lingüísticas, donde sí encontramos variaciones más significativas de una familia a otra y de un proceso o nivel de comprensión a otro. Esto nos da pie a desarrollar la siguiente y última parte del análisis, en la que conservaremos los factores explicativos (de allí que no los detallamos aquí) y haremos una modelización más compleja.

4.3 Modelización

Esta vez, tomando en cuenta los factores ya identificados, una modelización multinivel ha sido llevada a cabo. La bibliografía especializada está de acuerdo en

señalar que este tipo de modelos presentan una importante ventaja cuando se trata de análisis de sistemas educativos tomando en cuenta su estructura jerarquizada (Rumberger & Palardy, 2004; Bressoux, 2008). En nuestro estudio, hemos preferido un modelo con dos niveles: estudiante – escuela.

Un primer modelo a interpretar, es aquél que establece estos niveles sin agregar ningún regresor. El modelo vacío nos ha permitido observar que el coeficiente de correlación inter–escuela es de 42% para los tipos de texto, caracterizado por una gran estabilidad, entre las cuatro regresiones, todas ellas entregan casi el mismo valor. Este resultado justifica desde ya la aplicación de este modelo, al demostrar que la proporción de la varianza total explicada por este nivel es cercana a la mitad de esta. Las escuelas son, por lo tanto, un elemento altamente definitorio del rendimiento en lectura de los estudiantes. Por otra parte, vemos que no hay diferencia entre tipos de texto, la escuela sigue siendo igualmente determinante. La situación es semejante para los modelos a nivel de procesos de comprensión. En promedio, la varianza total explicada es igualmente de un 42%, la puntuación de los procesos simples depende solo en un 40% de la escuela mientras que la puntuación obtenida para los procesos complejos de comprensión depende en un 45%, esto nos indica que, según el modelo, el desarrollo de habilidades complejas de comprensión depende un 5% más de la escolarización.

Si a este modelo agregamos ahora como regresores tanto las familias lingüísticas como los factores previamente identificados, tenemos los siguientes resultados:

Efectos aleatorios:

En ambos casos (tipos de texto y procesos de comprensión) la varianza inter–escuelas no cambia de un tipo de texto a otro, aunque sí de un año a otro. La influencia de la escuela en el rendimiento según objetivos de lectura, que era ya importante en 2001 aumenta al menos un 7% en 2006. La proporción de varianza explicada por la variación inter–escuelas resulta ser más significativa en el caso de los tipos textuales que en el caso de los procesos de comprensión. Por su parte la variación intra-escuela (entre alumnos) es semejante a los porcentajes de varianza explicada por la regresión lineal en ambos casos. Podemos concluir que en el caso de la parte aleatoria del modelo no hay índices de una diferencia significativa, ni entre tipos de texto ni entre niveles de comprensión.

Tabla 3: Modelo Multinivel para los resultados según objetivo de lectura

Fixed Effects

Variable	LIT01	INF01	LIT06	INF06
Intercept	523,81 (1,21)	523,75 (1,22)	530,45 (1)	528,83 (0,99)
3	10,29 (0,23)	9,89 (0,23)	11,29 (0,2)	10,33 (0,19)
1	21,23 (0,21)	20,66 (0,21)	19,19 (0,2)	18,77 (0,19)
2	2,92 (0,71)	n.s.	3,18 (0,64)	1,86 (0,64)
6	7,99 (0,28)	8,10 (0,28)	10,44 (0,24)	11,05 (0,23)
5	-13,65 (0,25)	-13,16 (0,25)	-16,10 (0,23)	-14,41 (0,22)
9	6,01 (0,77)	6,37 (0,78)	3,44 (0,67)	3,10 (0,67)
7	3,97 (0,76)	4,02 (0,76)	3,92 (0,66)	4,92 (0,66)
ref= Others				
Anglo	12,10 (2,32)	n.s.	3,40 (1,88)	4,10 (1,86)
Germanic	-10,25 (2,69)	-18,67 (2,71)	-23,65 (2,44)	-25,91 (2,42)
Latin	3,67 (2)	10,34 (2,02)	n.s.	4,49 (1,79)
Slavic	7,11 (1,87)	13,93 (1,88)	13,87 (1,68)	18,53 (1,67)

Variance components

Between school (Level 2)	1617,07	1646,21	1370,64	1358,3
proportion explained	0,40	0,36	0,47	0,47
ICC	0,37	0,37	0,33	0,34
Within school (Level 1)	2798,79	2776,9	2831,38	2634,6
proportion explained	0,23	0,23	0,21	0,22

Códigos de variable detallados en sección 3.2.3 (Factores Asociados)

Efectos fijos:

Observando ahora los parámetros estimados para cada modelo podemos constatar lo ya observado en el modelo lineal, los factores que inferimos a partir de la relación de respuestas con las diferencias entre aspectos de la lectura, no son, en realidad, específicos para un objetivo de lectura o nivel de comprensión, al contrario, los parámetros se muestran constantes. Solo algunas pequeñas variaciones existen, la *auto imagen del alumno como lector*, se muestra más favorable a la lectura literaria que a la lectura informativa, además el factor *socialización*, en general muy negativo, lo es más aún en relación con la lectura literaria, aunque sólo en 2006. Por su parte, el único parámetro que difiere entre niveles de comprensión textual es también la proporción de *socialización del aprendizaje*, si bien sus valores son menos negativos que en relación con los objetivos de lectura.

Entre los efectos fijos, distinto es el caso de las lenguas, las diferencias horizontales entre países se sostienen así como las tendencias generales. Para el rendimiento según tipos de texto, resulta siempre más ventajoso pertenecer al grupo eslavo que al grupo germánico o incluso latino. Por otra parte, a pesar de que los parámetros no son iguales, sigue habiendo una ventaja en lectura informativa para estos tres grupos: Germánico, latino y eslavo. Finalmente observando los dos niveles de comprensión, podemos observar que los valores han cambiando en comparación con los objetivos de lectura. Sin embargo las constancias son menos recurrentes.

Tabla 4: Modelo Multinivel para los resultados según nivel de comprensión

Fixed Effects

Variable	RSI01	IIE01	RSI06	IIE06
Intercept	522,72 (1,54)	521,60 (1,54)	528,92 (1,22)	527,18 (1,26)
6	8,66 (0,94)	8,50 (0,94)	9,12 (0,81)	7,71 (0,84)
4	2,69 (0,66)	2,90 (0,63)	1,38 (0,51)	1,61 (0,48)
8	-3,15 (1)	-3,40 (1)	n.s.	n.s.
5	7,18 (0,98)	7,30 (0,98)	7,61 (0,85)	7,36 (0,88)
2	-7,74 (0,33)	-5,81 (0,3)	-7,9 (0,29)	-5,76 (0,27)
1	2,47 (0,28)	3,21 (0,26)	n.s.	1,00 (0,24)
7	7,62 (0,98)	8,58 (0,98)	3,77 (0,84)	3,08 (0,87)
ref= Others				
Anglo	n.s.	8,73 (2,92)	-7,16 (2,29)	9,18 (2,36)
Germanic	7,81 (3,69)	n.s.	-12,26 (3,09)	-13,12 (3,19)
Latin	n.s.	3,98 (2,46)	-7,98 (2,16)	n.s.
Slavic	12,27 (2,36)	8,79 (2,35)	12,07 (2,21)	15,36 (2,28)

Variance components

Between school (Level 2)	2149,76	2196,26	1892,02	2075,97
proportion explained	0,18	0,17	0,25	0,22
ICC	0,37	0,41	0,34	
Within school (Level 1)	3686,47	3190,41	3643,33	3126,97
proportion explained	0,06	0,07	0,03	0,04

5 Conclusiones

Si recordamos ahora la pregunta que dio inicio a este trabajo: ¿cuál es la relación entre la lectura y la lengua? , podemos adelantar algunas respuestas así como proyectar futuros caminos para continuar la investigación.

5.1 Conclusiones

- Al menos para el caso estudiado, con los datos provenientes de la encuesta PIRLS, el hablar una lengua u otra no tendrá mayor trascendencia en el rendimiento en lectura, ni a nivel general, ni a nivel de sus componentes, hay diferencias, ciertamente, pero su nivel de significatividad es demasiado bajo. De hecho, podemos complementar la información antes expuesta agregando que un modelo de regresión multinivel, en el cual solo las lenguas son incluidas como factores explicativos, solo alcanza a explicar alrededor de un 3% de la variación inter e intra escuelas.
- De estos mismos datos se deriva, además que la influencia de la lengua de aprendizaje de la lectura pierde influencia a medida que se avanza en las etapas de aprendizaje. Esto se concluye al comparar la falta de significatividad aquí presente con los estudios antes mencionados que constatan una incidencia importante en la curva de aprendizaje según lengua en la etapa primera.
- El concepto de etapa de aprendizaje se ve él mismo reforzado por esta diferencia al perder valor un parámetro antes importante, se infiere que cada etapa de la lectura podrá ser caracterizada por factores determinantes específicos y también por una problemática específica.
- Finalmente, podemos agregar, que el estudio de un número importante de factores hipotéticamente asociados en forma diferente a cada aspecto de la lectura y su posterior homogeneidad en la modelización abre la posibilidad de estudiar otros factores, no limitados a los correlacionados. Más aun, nos hace preguntarnos si acaso verdaderamente estos aspectos describen diferentes componentes del proceso de lectura, ¿es realmente válida la noción de complejidad de la lectura si acaso todos sus componentes se comportan en forma semejante?

5.2 Límites

Todos los resultados están limitados a la base de datos PIRLS, la ventaja de poder trabajar con 100.000 observaciones y con una gran diversidad de lenguas se ve contrapesada por la imposibilidad de adaptar el muestreo a las necesidades del estudio. En un mejor estudio, dos son los aspectos que deberían poder adaptarse: En primer lugar, los factores investigados como posibles determinantes, en este caso las encuestas estaban diseñadas para estudiar los factores que PIRLS consideraba como posibles determinantes del rendimiento en lectura en términos generales, no específicos para cada aspecto del proceso definido por el mismo estudio. En segundo lugar, estos mismos aspectos fueron desarrollados a partir de

una definición previa y de un particular concepto de la lectura validado por la IEA, un concepto distinto podría dar más énfasis a las diferencias culturales o al tratamiento mental del código, por nombrar dos definiciones que conllevaría a definiciones muy distintas de los aspectos que componen la lectura.

Nosotros mismos hemos hecho una definición de principio al tratar las lenguas según un concepto específico que nos llevó a catalogarlas según sus relaciones etnográficas y culturales, otras formas de comprender la lengua son posibles, en particular siguiendo la línea cognitivista que prefiere ordenar las lenguas según su complejidad en tanto que código. Esto nos acercaría más a la línea de trabajo de los estudios psicolingüísticos que son los que han constatado diferencias entre lenguas en la primera etapa del aprendizaje de la lectura.

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A Formação de Leitores na Escola: o enfoque da leitura literária no Projeto Político - Pedagógico

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*As palavras sabem muito mais longe.
Bartolomeu Campos Queirós*

A renovação e a revitalização do trabalho da escola passam necessariamente pela leitura crítica da realidade social, feita pelos profissionais que compõem o coletivo docente dessa escola (Silva, 2003).

Segundo Silva (2003), para a pedagogia progressista, de Celestin Freinet a Paulo Freire, as escolas devem ser concebidas e assumidas como esferas públicas democráticas, para trabalhar na direção da emancipação da sociedade.

O Projeto Político Pedagógico da escola é a expressão máxima do tipo de análise que os professores, organizados coletivamente, podem fazer da realidade social, em especial, do contexto onde a escola está situada.

O Projeto da escola é um documento de grande importância para o trabalho pedagógico, pois, aponta os objetivos pretendidos pela unidade de ensino em seu todo. Indica as práticas e as ações que são conjugadas ao longo do ano letivo e/ou durante um tempo maior ou menor, de maneira que o coletivo da escola, os alunos e a comunidade se movimentam para que sejam alcançadas as metas desejadas por essa comunidade escolar.

A Lei de Diretrizes e Bases da Educação Brasileira (lei federal nº 9.394, de 20 de dezembro de 1996) estabelece em seu artigo 14 que os sistemas de ensino definirão as normas de gestão democrática do ensino público na educação básica, conforme as suas peculiaridades e os seguintes princípios: "I – participação dos profissionais da educação na elaboração do projeto pedagógico da escola; II – participação das comunidades escolar e local em conselhos escolares ou equivalentes." (Brasil, 2008, p.22)

A construção do Projeto Pedagógico colabora no sentido de superar o imprevisto de atividades desempenhadas na escola, especialmente, no que se refere à leitura. Proporciona, também, alcançar o que a LDB (*idem*) estabelece em relação à educação básica em seus artigos:

Art. 32 O ensino fundamental obrigatório, com duração de nove anos, gratuito

na escola pública, iniciando aos seis anos de idade, terá por objetivo a formação básica do cidadão mediante: I – o desenvolvimento da capacidade de aprender, tendo como meio básico o pleno domínio da leitura, da escrita e do cálculo; II – a compreensão do ambiente natural e social, do sistema político, da tecnologia, das artes e dos valores em que se fundamenta a sociedade; III – o desenvolvimento da capacidade de aprendizagem, tendo em vista a aquisição de conhecimento e habilidades e a formação de atitudes e valores; IV – o fortalecimento dos vínculos de família, dos laços de solidariedade humana e de tolerância recíproca em que se assenta a vida social.

(...)

Art. 35 O ensino médio, etapa final da educação básica, com duração mínima de três anos, terá como finalidades: I – a consolidação e o aprofundamento dos conhecimentos adquiridos no ensino fundamental, possibilitando o prosseguimento de estudos. (p. 28)

A participação dos profissionais da educação e da comunidade escolar é de grande importância para que a escola assuma metas coerentes com a sociedade, sobretudo a mais próxima. Dentre as metas a serem atingidas, situa-se a perspectiva de promoção da leitura e de formação de leitores como uma das funções fundamentais da escola.

Neste sentido, defende-se que o Projeto Pedagógico contemple as finalidades a serem cumpridas pela leitura dentro do currículo, os textos, as atividades de natureza disciplinar e interdisciplinar que deverão ser trabalhadas ao longo do ano e/ou período de tempo planejado. O trabalho pensado, discutido e planejado em conjunto com toda a comunidade, também poderá conquistar recursos de dinamização da leitura, e os benefícios alcançados poderão ser estendidos a toda a comunidade. A leitura contribui para o desenvolvimento individual e social do cidadão.

Desde o processo do saber operar com o sistema lingüístico às práticas de leitura que permitem o uso do texto para fazer coisas no mundo, envolvendo relações sociais que o contexto, a história e o poder acrescentam diversos significados, a leitura tem um papel fundamental e, a literatura, junto a outros gêneros textuais, contribui para uma leitura mais crítica do mundo.

Segundo Fiorim (2007), o aluno precisa ter contato com diferentes tipos de textos, porém não podemos esquecer que o texto mais importante na escola é o literário.

A literatura é uma forma de conhecer as possibilidades da linguagem humana e das línguas, pois nela procura-se trabalhar a linguagem até o limite de suas possibilidades expressivas. E, também, porque a Literatura é uma maneira de conhecimento da realidade. Ela nos possibilita apreender as relações sociais, os modos de agir e sentir em uma determinada época, em uma dada formação social e não nos fala do que apenas existe, mas também, do que poderia existir.

A Literatura é elemento que influencia a compreensão de que a realidade em que vivemos não é natural nem é destino, e sim, construção humana e poderia, portanto ser transformada permitindo-nos criar, por meio da fantasia, e, conseqüentemente, alterar a realidade.

Considerando que o texto literário oferece uma maneira articulada de reconstruir a realidade e de gozar esteticamente dessa realidade, e que o Projeto Político Pedagógico precisa contemplar as finalidades a serem cumpridas pela leitura dentro do currículo, é que serão apresentadas, a seguir, reflexões sobre a importância do trabalho com a leitura literária e sobre como este trabalho pode ser desenvolvido pelo coletivo da escola.

A leitura literária exerce grande importância na vida do cidadão, pois, além de proporcionar-lhe prazer e ampliar sua cultura, contribui para a reflexão crítica acerca da realidade, porque a obra literária tem um modo específico de expressar. Ela refere-se a todo tipo de realidade, utilizando uma linguagem artística, essencialmente simbólica.

Para Cosson (2006), a literatura nos diz o que somos e nos incentiva a desejar e a expressar o mundo por nós mesmos. A literatura é uma experiência a ser realizada. No exercício da literatura, podemos ser outros, viver como os outros, romper os limites do tempo e do espaço de nossa experiência e, ainda assim, sermos nós mesmos.

A ficção feita palavra na narrativa e a palavra feita matéria na poesia são processos formativos tanto da linguagem quanto do leitor e do escritor. E, por possuir a função maior de tornar o mundo compreensível, transformando sua materialidade em palavras, palavras em cores, odores, sabores e formas intensamente humanas, é que a literatura tem e precisa manter um lugar especial na escola como espaço de promoção do letramento literário.

Ainda na visão de Cosson (2006), a literatura precisa ser trabalhada de forma a garantir a função essencial de construir e reconstruir a palavra que humaniza. As práticas literárias na escola devem ser organizadas de acordo com os objetivos da formação do aluno.

À literatura, podem ser dirigidas as mais diferentes perguntas: as históricas, filosóficas, estéticas e, naturalmente, políticas e outras. Como o histórico, o filosófico, o estético, o político e alguns outros mais pertencem aos seus momentos constitutivos, ela responderá a todas estas perguntas de modo às vezes mais, às vezes menos claro, sendo que, evidentemente, as premissas inerentes às respectivas perguntas sempre conduzem as respostas (Zilberman, 1988).

Dada a correlação entre a leitura e o desenvolvimento do indivíduo, são atribuídas à leitura, as funções relacionadas com o cognitivo, o afetivo, além dos

aspectos relacionados à dimensão estética. A leitura literária, especialmente a literatura infantil, como objeto de estudo formal, aborda a importância do imaginário para formação humana.

Na literatura, a criança vai encontrar a grande via para a compreensão do mundo, ou pelo menos, uma via muito importante. Desde as primeiras etapas da leitura, a criança deve estar em contato com a literatura (Alliende & Condemarin, 1987).

A criança, ainda que não saiba ler e escrever, em contato com livros, histórias, cultura popular, enfim com bens culturais, vai se alfabetizando. Ao trabalhar com a literatura na escola, exploramos várias possibilidades de compreensão da realidade.

Para Soares (2004) leitura é uma das condições para a plena democracia cultural, democracia cultural entendida como distribuição equitativa de bens simbólicos, é também instrumento de democratização dos bens culturais destinados ao ser humano.

A obra literária é um bem cultural. O acesso a esse bem cultural leva à democratização do humano, pois mostra a complexidade e a diversidade da sociedade e dos indivíduos. Por meio da literatura, trabalha-se a pluralidade cultural e lingüística; dialoga-se com o diferente, com o excluído; despertam-se o senso de igualdade e de justiça social, condição essencial para a democracia; eliminam-se barreiras de tempo e espaço, permitindo conhecer outras culturas, outros povos.

Visto que a leitura, e, particularmente a leitura literária, além de ser democratizada, é também democratizante, necessário se faz que a escola, por meio de seus educadores, comprometidos com a formação da leitura, assumam a formação e o desenvolvimento de habilidades leitoras e atitudes positivas em relação à leitura, sobretudo, como possibilidade de democratização do ser humano (Soares, 2004).

Programas e ações governamentais e não governamentais, a exemplo do Programa Nacional Biblioteca da Escola – PNBE, do Ministério da Educação, são valiosas no sentido de proporcionar o acesso à obra de literatura. Além do acesso ao livro, se faz necessário que o professor/educador seja um mediador da leitura.

O fenômeno educativo é uma prática social de desenvolvimento dos indivíduos e que visa inseri-los no meio culturalmente organizado. (Libâneo, 2002).

Considerando o tratamento da leitura para a formação do indivíduo e a democratização da cultura, a escola deve se organizar de maneira a garantir as condições para sua inserção ativa e crítica na sociedade. Isto significa que a atividade de ensino da leitura literária, assim como projetos e ações voltadas para a formação de hábitos e competências de leitura não devem estar vinculados apenas

a trabalhos pontuais de professores apaixonados pelo tema ou a movimentos e perspectivas de trabalho que se instalam em algum momento do processo escolar na forma de projetos segmentados da totalidade do currículo.

É preciso que sejam direcionados esforços no sentido de que as atividades e as orientações sobre o percurso do estudante tenham a leitura como um componente constante da sua formação. Ou, ainda, que a escola estabeleça uma proposta de trabalho que garanta a estabilidade e a constância de sua oferta, localizando e direcionando o trabalho com a leitura literária de forma intencional. É, principalmente, na escola que o fenômeno deve acontecer.

Dessa forma, o Projeto Político-Pedagógico apresenta-se como elemento essencial do planejamento da escola, visto que é o espaço em que se estrutura a reflexão no sentido de identificar e organizar os princípios analisados e o aprofundamento dos estudos sobre a organização do trabalho pedagógico. O Projeto da Escola define a compreensão sobre os limites e as possibilidades dessa escola de acordo com os interesses da sociedade em que está inserida. (Veiga, 1995).

Silva (2003) defende a necessidade de superação do improvisado que tem historicamente marcado o ensino da leitura nas escolas brasileiras. Estas, por meio de seus professores, têm por responsabilidade dispor o nosso patrimônio literário às novas gerações e, ao mesmo tempo, apresentar uma seqüência de atividades com textos que levem as crianças aos patamares da maturidade e autonomia em leitura. Para tal, o delineamento do projeto pedagógico, ou seja, a antecipação de ações a serem realizadas pelos sujeitos que projetam individual ou coletivamente as leituras, adquire uma importância fundamental no processo.

A reflexão sobre a orientação e implementação do currículo da escola definida no projeto político-pedagógico garante, não só a definição subjetiva da intencionalidade da escola, como também discute e estabelece as prioridades de proposições, as formas de sua consecução e os aspectos necessários para atingir os objetivos propostos pela instituição.

De acordo com Veiga (1998), o Projeto Político-Pedagógico é um documento que não se reduz à dimensão pedagógica, nem muito menos a um conjunto de projetos e planos isolados de cada professor em sua sala de aula. É um produto específico que reflete a realidade da escola, situada em um contexto mais amplo que a influencia e pode ser por ela influenciado.

Garante-se assim, que a proposta de gestão da escola e do sistema de ensino e, conseqüentemente, da proposta educativa não resulte do voluntarismo e do personalismo – ou seja, relacionados ao esforço de uma pessoa ou um projeto educativo individualizado que pode ser pertinente, mas que corre o risco de acabar

com a ausência do seu agente. Assim, busca-se o estabelecimento de objetivos, que orientem para a determinação e aprofundamento de uma proposição, resultante da discussão sobre a escola, seu percurso histórico, sua intenção, suas potencialidades e limitações.

Segundo Zilberman (1988), a literatura da ficção, na sua globalidade, deflagra a experiência mais ampla da leitura; sua presença no âmbito do ensino provoca transformações radicais que, por isto mesmo, são imprescindíveis. Além disto, ela é a condição de o ensino tornar-se mais satisfatório para seu principal interessado – a criança ou o jovem, isto é, o aluno de modo geral.

O trabalho com a literatura na escola deve explorar inúmeras possibilidades de compreender a realidade e de produzir conhecimento por meio da arte da linguagem que é dialógica por natureza (Pacheco, 2004).

Considerando o trabalho com a literatura fator essencial para que o indivíduo torne-se um leitor em potencial, e visto que à escola é delegada a responsabilidade formação deste leitor, podemos questionar sobre o que ela tem feito para que o jovem adquira o gosto pela leitura:

Qual a relação do Projeto Político-Pedagógico com o desenvolvimento e a prática da leitura literária?

Qual a ênfase dada pela comunidade escolar no seu Projeto Político-Pedagógico à formação do leitor?

Qual é a concepção de leitura presente no Projeto Político-Pedagógico da Escola?

Neste sentido, é esperado que a escola dê um tratamento relevante à formação do leitor; que, por meio do Projeto Político-Pedagógico, promova a formação de leitores, orientando e garantindo a leitura literária em seu ambiente. Para que isso aconteça, é fundamental que a questão da leitura e seu desenvolvimento seja objeto de discussão do conjunto dos professores, assumindo posição interdisciplinar, tornando-se, assim, objeto de trabalho das diversas atividades e dos diversos componentes que constituem o currículo escolar.

No caso da leitura literária, esta deve ser inserida no projeto da escola, orientando a tomada de decisão no que se refere à estrutura e organização da proposta pedagógica da escola, envolvendo os professores e a comunidade escolar em procedimentos relacionados à escolha de material, textos, atividades articuladas ao contexto e às temáticas percebidas e valorizadas no processo educativo.

A escola, principalmente na educação das classes populares, é fundamental para aproximação da criança ou jovem à leitura e para o desenvolvimento do interesse pela literatura. Os alunos precisam viver, neste espaço, experiências que os tornem leitores, para que possam buscar nos livros e na literatura, informações, conhecimento e prazer.

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Uma abordagem discursiva da aprendizagem inicial da escrita de crianças

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Uma preocupação permanente em relação à alfabetização e ao trabalho com a linguagem na escola é a dislexia sígnica que se tem produzido em uma parcela imensa da população brasileira. A apresentação da linguagem escrita como um simulacro revela um ensino isolado das tensões discursivas e da historicidade, existentes em qualquer processo e qualquer texto. Os alunos são considerados aptos pela escola, no entanto, não modificam, ou modificam muito pouco, a sua condição de pertencimento à sociedade letrada (Soares, 1998), não passando a utilizar a escrita como forma de ampliar a leitura do mundo do mundo.

No campo do ensino da leitura e da escrita, duas vocações têm-se confrontado historicamente no Brasil (a partir da reflexão sobre a literatura de Calvino, 1990, p. 27,). Uma vocação tende a fazer da linguagem um elemento sem peso; pode ser associada ao modelo autônomo de letramento de Street (1983; 2003). A outra vocação tende a dar peso à linguagem, interpretando-a como criação humana e social, com espessura, concretude, impregnada de valores contraditórios, ideológicos, marcados em sua opacidade e indeterminação. Esta subordina a língua à dimensão política dos discursos, dos textos, dos enunciados. A primeira prioriza a análise da língua, subordinando seus falantes e sua existência social, ao estudo de características do sistema lingüístico.

Nosso estudo tem como objetivo compreender aspectos do processo de alfabetização infantil, através da análise de indícios de reflexão das crianças sobre aspectos constitutivos da linguagem escrita. Busca-se evidenciar a presença dos sujeitos na linguagem, procurando desvendar no contexto da opacidade da realidade e da linguagem, marcas do processo de constituição do discurso escrito pelas crianças. Na presente exposição será apresentada a análise de um texto escrito por uma criança de 5 anos, que faz parte do banco de dados do grupo de pesquisa.

Aspectos da teoria da enunciação de Bakhtin, da história da escrita e de uma concepção de relação entre língua oral e língua escrita se constituem em vetores da base teórico-metodológica. Nossa meta maior é, considerando características de processos de aprendizagem, contribuir para uma teoria do ensino da linguagem escrita que tenha como eixo a relação entre os discursos produzidos fora da escola

e os discursos produzidos dentro dela, em sala de aula, tanto orais quanto escritos. A escrita nos identifica como integrantes da cultura letrada, por meio de documentos, por exemplo, regulando nossa existência jurídica; entre outras funções, de variados modos. Assim, o letramento afeta também as práticas sociais orais, mesmo que materialmente a escrita não esteja presente. E afeta aqueles que não lêem e não escrevem.

A investigação se desenvolve através da análise de indícios de reflexão dos sujeitos sobre aspectos constitutivos da produção de textos em linguagem escrita. O saber indiciário tem como base o método de conhecimento cuja força está na observação do pormenor revelador, mais do que na dedução (Ginzburg, 1989). No caso da aprendizagem da linguagem escrita, os dados apresentam *marcas de uma situação de grande e natural instabilidade. (...) Dada uma certa plasticidade natural da linguagem, nada mais natural, também, que essa plasticidade adquira maior visibilidade nas situações-limite em que a linguagem se constitui em objeto de evidente manipulação* (Abaurre, 1996).

Visamos ultrapassar a explicação dos dados que somente se baseie na descrição da língua e do sistema - sem negá-la - para estudar os modos como os sujeitos se esforçam para dar sentido a seus textos, aprendendo como se organizam os discursos escritos, como novas linguagens sociais, novas formas de apreensão da realidade e novas formas de ação social. Considerando o nosso objeto de estudo, para compreender os dados, transitamos no plano da língua para fortalecer o plano do discurso, buscando marcas coletivas e singulares nos processos de produção da linguagem escrita que se constrói por meio dos discursos de outros. Com base em Brait (2006) e Sobral (2007), seguiremos o percurso de descrição, análise e interpretação dos dados, deixando que “os discursos revelem sua forma de produzir sentido” (Brait, 2006, p.24).

Cultura escrita, escrita e escolarização da escrita

A partir do século XVIII e principalmente no século XX, os livros inundaram o mundo e a escrita alfabética passou a gozar de grande prestígio, nos informa Cagliari (2007). A escrita alfabética, associada de modo forte à cultura Ocidental, tem organizado esta cultura, criando sistemas de valores e hierarquias, cujos significados atravessam a vida social de variadas maneiras, inclusive daqueles que não têm o cotidiano vinculado ou dependente da escrita de uma forma direta. Por meio principalmente de leis, normas e outros dispositivos regulatórios, muitas vezes simbólicos, estamos todos submetidos a um mundo que se construiu com a escrita. Como afirma o autor, *quanto mais se produziu em termos de uso da escrita alfabética, mais apareceram formas ideográficas no Ocidente. Basta abrir um jornal para se constatar isso.*

Herrenschmidt (1995) diz que a escrita torna a linguagem visível de diferentes formas e que somente a interpretação da história da escrita, pela densidade do espaço-tempo, *permite propor uma reflexão de conjunto sobre a relação instituída pelos signos entre as coisas da linguagem e as coisas do mundo*, o que chamou de *contexto*. A autora afirma que *contexto* é uma rede em que a escrita se prende e se estende: a relação das coisas da linguagem com as coisas do mundo. Para Christin, a estrutura da escrita é caracterizada pelo apoio simultâneo em dois registros, verbal e gráfico, sendo estes inteiramente heterogêneos um ao outro.

Outro viés da cultura escrita investigado por nós é o viés da materialidade e da textualidade dos discursos (Goulart, 2007; 2005). Neste viés, a noção de *linguagens sociais* (Bakhtin, 1998) é o eixo para a reflexão sobre diferentes formas de estruturação dos saberes, em discursos produzidos em diferentes esferas e instâncias sociais. Embora próxima da noção de gêneros do discurso, que estruturam nossos dizeres (Amorim, 2000), a noção de linguagens sociais não se confunde com ela. De diferentes modos, portanto, os gêneros do discurso e as linguagens sociais são modos de apreender a realidade.

Comunidades semióticas, grupos sociais variados, no cotidiano das esferas sociais, vão estabilizando e institucionalizando formas de organizar seus conhecimentos típicos, diferentes textualidades. Relacionamos tais textualidades ao que Bakhtin conceitua como linguagens sociais: *pontos de vista específicos sobre o mundo, formas da sua interpretação verbal, perspectivas específicas objetivas, semânticas e axiológicas* (Bakhtin, 1998, p. 98). As linguagens sociais implicam, muito além do vocabulário, formas de orientação intencional de interpretação, com direções definidas, e impregnam-se de apreciações concretas, ao unirem-se a objetos, a áreas expressivas de conhecimento e a gêneros. Nessas linguagens há distinções metodológicas, orientadas por princípios básicos de seleção e constituição diversos. A cultura escrita nessa perspectiva se constitui como um plurilingüismo social: múltiplas linguagens sociais e gêneros do discurso se entrelaçam, caracterizando-a discursivamente.

Como a cultura escrita se escolariza? Escolarizar a cultura escrita é contextualizá-la para fins formais de ensinar e aprender. De acordo com Soares (1999, p. 21), analisando o tema da escolarização da literatura infantil, a escolarização é um *processo inevitável, porque é da essência mesma da escola, é o processo que a institui e que a constitui*. Soares sublinha que a escolarização inadequada pode ocorrer não só com a literatura, mas também com outros conhecimentos, quando transformados em saberes escolares. Considerando que escolarizar a cultura escrita é contextualizá-la para fins formais de ensinar e aprender, que caminhos tomar para ensinar a ler e a escrever?

A direção tradicional do estudo e da prática da alfabetização se caracteriza por grande controle da produção escrita da criança, já que as unidades lingüísticas são apresentadas de forma gradual, tentando conduzir o processo da criança, obscurecendo as reflexões das crianças e o discurso e suas condições sociais de produção, deixando de lado inúmeros conhecimentos envolvidos na produção escrita. Se por um lado compreendemos o princípio alfabético como um conhecimento essencial à aprendizagem da escrita, por outro, temos muitas evidências de que não é suficiente. Entendemos que as formas de discurso escrito estão relacionadas aos modos valorativos como a escrita organiza a sociedade e por ela é organizada e à materialidade de suas práticas culturais, no sentido político da alfabetização, considerando tanto os microaspectos da escrita quanto os macroaspectos, que situam as funções sociais da escrita.

O intervalo que separa palavras, que ordena a segmentação de palavras no texto, longe de se constituir um nada no texto, faz parte de sua dinâmica semântica, sua sintaxe. Muitos fatores determinam os espaços entre as palavras, estas entidades lingüísticas tão polimórficas e polifônicas, permitindo variadas formas de relação. Crianças e adultos mostram perceber a gama de possibilidades (morfo)sintáticas quando elaboram escritas como: “E en ventou o arcoi-res do céu” ou “em-pregada”. Na profusão de possibilidades de sentido as letras também entram em cena socialmente, desafiando a compreensão da escrita alfabética de origem fonético-fonológica (ou será ideográfica?): DNA, ETC, LSD, PS, SOS – sons ou imagens? Dados que evidenciam o sujeito em ação na linguagem, procurando no processo de aprender, compreender como a escrita se organiza.

Na complexidade dos processos de aprendizagem, muitos conhecimentos, observações e percepções são postos em circulação para que se solucionem os problemas que a elaboração de textos escritos apresenta. Crianças, jovens e adultos que estão na escola se constituem no interior de muitas redes de conhecimentos que interagem com a rede de conhecimento escolar. Como a escrita é aprendida em contextos sociais tão semiotizados?

A relevante contribuição de Halliday

Halliday (2004) investiga processos de aquisição da linguagem oral e concebe uma perspectiva sócio-semiótica para esta aprendizagem que implica a síntese de três modos de interpretação: a- da língua no contexto do sistema social; b- da língua como o aspecto de uma semiótica mais geral; e c- do sistema social como um sistema semiótico. Para o autor, uma criança que está aprendendo uma língua está aprendendo “como significar”. Conforme ela constrói seu próprio potencial de significação na língua, está construindo uma semiótica social para ela mesma. A

criança desenvolve estratégias semióticas de tal forma que pode utilizar seu sentido potencial enquanto o está construindo e construí-lo enquanto o utiliza. Outro ponto importante destacado pelo autor é a compreensão de que, quando as crianças aprendem uma língua, elas não estão simplesmente se envolvendo com um tipo de conhecimento; ao contrário, elas estão aprendendo os próprios fundamentos do conhecimento. A característica distintiva do conhecimento humano é que se constitui em um processo de fazer sentido, um processo semiótico, e a forma prototípica da semiótica humana é a linguagem (p. 327): a língua é condição essencial do conhecimento, processo pelo qual a experiência se torna conhecimento (p. 328).

Voltadas para delinear uma abordagem discursiva dos processos de aprendizagem da escrita, nosso desafio é articular o estudo de Halliday à concepção de linguagem de Bakhtin. Aproximamo-nos desta possibilidade quando este autor diz que é por meio da encarnação material em signos, semioticamente, que o homem se humaniza, constitui-se em sujeito social. A perspectiva filosófica de seu trabalho nos possibilita entender que apreender um objeto de estudo é aproximar o novo signo de outros signos já conhecidos, compreendendo-o valorativamente. Além disso, o autor também afirma que constituímos a nossa palavra na tensão com a palavra alheia, na hibridização de linguagens, de valores. Consideramos a palavra, o texto, primeiramente na direção exterioridade-interioridade, priorizando a produção do discurso e não a língua, a constituição do sistema.

Fomos observando que o conhecimento do discurso escrito vai se construindo pelo agenciamento de estratégias semióticas diversas por crianças, jovens e adultos. Estas estratégias parecem se organizar como uma arquitetura semiótica móvel, instável e aberta que vai sendo construída e modificada, a partir da realidade social, em função da definição de pertinência ao sistema, mas também da intencionalidade do autor e de novas necessidades do dizer. A arquitetura então se faz e desfaz no processo de aprendizagem, pela forma como são administradas as soluções a serem dadas em resposta às demandas enunciativas, sempre renovadas, que surgem no processo de interlocução. Conforme os alunos vão se tornando escritores experientes vão suplantando alguns problemas e reconhecendo outros, ligados às convenções gráficas e ortográficas (convenções sociais) e também a linguagens sociais mais complexas a que vão tendo acesso nos processos escolares e outros.

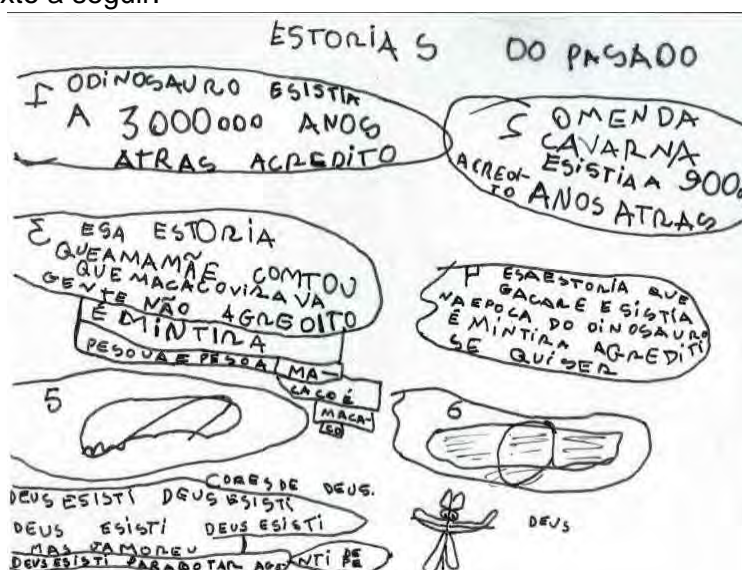
As estratégias são encaradas como procedimentos heurísticos, como movimentos intelectuais, para lidar com as demandas que uma situação objetiva de aprendizagem implica. As experiências sociais dos sujeitos, a organização formal

da linguagem escrita e seu uso social são estruturantes da aprendizagem, ao funcionarem como organizadores de probabilidades para a construção de estratégias pelo sujeito. Como o objeto e o sujeito vão-se transformando, no processo de aprendizagem que se constitui no interior de relações discursivas, orais e escritas, as estratégias também devem ser redesenhadas, em função da organização de esferas de necessidades diferentes (Pacheco, 1997).

Análise do texto de Laura: para a compreensão do processo de aprendizagem do discurso escrito infantil

O texto abaixo, objeto de nossa análise, foi elaborado por uma menina de cinco anos, Laura, em uma escola privada, dirigida por freiras, portanto de orientação católica. A escola é conhecida no Rio de Janeiro por desenvolver uma proposta pedagógica considerada progressista. O texto foi produzido como conclusão de um projeto pedagógico que teve como ponto de partida o filme *Os dinossauros*. A professora solicitou que as crianças registrassem o que haviam aprendido com o projeto realizado. A enunciação da palavra *registro* abre possibilidades de conduzir as crianças para formas de expressão diferentes da escrita.

A observação geral do texto nos indica o grande conhecimento que Laura, aos cinco anos, possui sobre a linguagem escrita. Um primeiro aspecto que destacamos diz respeito à organização e diagramação do texto no papel e os modos de registro utilizados. A menina escreve convencionalmente de cima para baixo, da esquerda para a direita, e utiliza o espaço do papel em duas colunas. Para distinguir as “estórias” que elabora, utiliza numerais, ordenando as partes do texto. Entretanto, os caracteres numéricos parecem ainda não possuir força semântica que garantam à criança que a ordem das partes do texto será compreendida pelo leitor. Desenha então caixas onde insere as partes do texto. As caixas parecem ter sido feitas antes da escrita, já que as de número 3 e 7, não sendo suficientes para o tamanho do texto, são ampliadas para a sua finalização. Observe o texto a seguir.



Digitação do texto de acordo com as convenções numéricas e ortográficas

1 o dinossauro existia há 3 000 000 anos atrás acredito	2 o homem da caverna existia a 900 000 anos atrás acredito
3 essa estória que a mamãe contou que macaco virava gente não acredito é mentira pessoa é pessoa macaco é macaco	4 essa estória que jacaré existia na época do dinossauro é mentira acredite se quiser.
5 um desenho	6 um desenho
deus existe deus existe deus existe deus existe mas já morreu deus existe para botar a gente de pé.	um desenho, assemelhado a Jesus Cristo na cruz, com a palavra deus escrita ao lado.

A criança organiza o texto em sete caixas; somente a última não é numerada. As caixas de 1 a 4 acolhem partes do texto; nas caixas 5 e 6 não há texto verbal, há imagens desenhadas – serão *estórias* desenhadas? Na última caixa, Laura repete quatro vezes a frase *Deus existe* para em seguida dar continuidade ao texto. No original, cada frase repetida é escrita com uma cor diferente, justificando o quase título dessa caixa: Cores de Deus.

Observando o texto como um todo, destacam-se registros de diferentes naturezas simbólicas: o desenho, a escrita alfabética e a escrita ideogramática do sistema de numeração. Cada registro desses representa o mundo de diferentes modos, tendo o grafismo como ponto comum. A natureza pictográfica do desenho convive com as naturezas alfabética e ideogramática, da escrita e do sistema de numeração, respectivamente, no modo como Laura responde a proposta da professora. O sistema alfabético representando primariamente os sons da língua e o de numeração, representando o conceito, a idéia, de cada numeral.

O desenho cumpre distintas funções na produção textual da menina: a) função delimitadora das partes do texto, em sete caixas; b) função textual, nas caixas 5 e 6; e c) função de ilustração da parte do texto que consta na sétima caixa. Os números, por sua vez, apresentam valor de ordenação, quando organizam as partes do texto, e de espaço de tempo/quantidade, quando definem o tempo passado: ‘a 3000000 atrás’ e ‘a 900000 anos atrás’. Cabe destacar que, no eixo horizontal, a orientação da escrita do sistema numérico é diferente daquela do sistema alfabético: aquele se organiza da direita para a esquerda. Essa pode ser uma hipótese para a escrita invertida dos numerais de 1 a 4: estão desenhados no sentido do desenho das letras do alfabeto bastão que Laura utiliza, voltados para a direita. O número 5, no entanto, é grafado corretamente. Se observarmos a escrita do 3 no número 3000000, na caixa 1, verificamos a sua escrita correta. Pode ser

que no encontro com os zeros tenha se tornado mais distinta a escrita do 3 voltada para a esquerda.

A escrita do texto verbal de Laura é realizada alfabeticamente. Alguns poucos erros ortográficos são encontrados, esperados na fase inicial de aprendizagem de quem aprende a escrever. São exemplos de problemas: a representação do fonema /s/, em *passado*, *dinossauro*, *essa*, e do fonema /z/, em *existiu*; a regra de uso do m e do n, antes de bilabiais, na palavra *contou*; a redução do som do E átono, em *mentira*, *existe* e *gente*, entre outros. Chama-nos a atenção, entretanto, a escrita da expressão *de pé*, na última parte do texto. A menina organiza a escrita das duas palavras orientada pelo sentido da expressão, verticalmente. Por que uma menina que escreve tão bem e desembaraçadamente constrói essa escrita-desenho? Ela escreveu e desenhou? A escrita é para ver e ler?

Do ponto de vista mais estritamente discursivo, Laura encaminha o título do texto como se fosse relatar *Estórias do passado*, mas o que faz é se reportar a estórias ouvidas, destacando peculiaridades. Elabora nas caixas 1 e 2 duas asserções (O dinossauro existia há 3000000 anos atrás e O homem da caverna existia há 900000 anos atrás,) emitindo seu parecer sobre o enunciado: *acredito*. Nas caixas 3 e 4, a menina começa o texto pondo em xeque o que escreverá em seguida (*Essa estória que...*), concluindo com *não acredito* (caixa 3) e *acredite se quiser* (caixa 4). A intencionalidade do sujeito do discurso vai levando-o à seleção de construções composicionais que vão definindo o estilo do gênero. A caixa 7 apresenta algo que não parece questionável para a menina, como as partes anteriores: *Deus existe*. Isso talvez explique a ausência de numeração nessa caixa. A crença que Laura expõe na caixa 7 é afirmada quatro vezes. A repetição pode ser interpretada como uma estratégia de convencimento voltada para o leitor, o outro. O contraponto que se estabelece com a utilização do encadeador *mas* (*mas já morreu*), na seqüência, deve ter sido realizado em relação aos seres citados anteriormente no texto, que já existiram, mas não existem mais, o dinossauro e o homem da caverna, diferentemente de Deus que continua existindo. A existência de Deus é argumentada no tempo presente, embora ele já tenha morrido, como ela diz. A argumentação ganha mais força quando Laura define a importância da existência de Deus: “para botar a gente de pé”. A menina conclui o texto com o desenho que lembra Cristo na cruz, imagem marcante para a população católica. O acento avaliativo, marcado de modo enfático em toda a construção textual, se destaca ao final da enunciação como mais uma estratégia semiótica da produção do discurso de Laura.

Outro aspecto a destacar no discurso escrito da criança é o movimento em direção ao outro, ao leitor. Trata-se de um texto elaborado por uma criança que

conhece a textualidade da linguagem para ser escrita, e não para ser falada. Ela sabe também de algum modo que as possibilidades de dizer se dão no contexto de relações de força, de poder, e mergulhada no exterior, no que aprendeu, traz do interior de seu mundo, por escrito, sua compreensão ativa responsiva do que se destacou com a experiência de participar do projeto pedagógico. Na perspectiva do debate que se trava no texto, por meio de palavras alheias (de sua mãe, por exemplo) e com palavras alheias, apreendem-se as posições da Ciência e da Religião, além de uma menina que procura significar a realidade a partir de suas reflexões e de seus conhecimentos possíveis naquele momento. O próprio modo como Laura cria as circunstâncias da organização do texto, em função de *acreditar* e *não acreditar*, estabelece indícios de suas possibilidades de conceber a realidade. É possível para Laura acreditar que o dinossauro e o homem da caverna tenham existido – mas não existam mais. Acreditar, entretanto, na transformação do macaco em ser humano, quando ela os conhece tão separados e diferentes, parece ser muito complexo. Do mesmo modo, o jacaré, que existe hoje, também ter existido há muitos anos atrás se mostra problemático – *acredite se quiser*. Ao mesmo tempo, contudo, é capaz de acreditar em Deus acima de qualquer outra reflexão, verdade que deve ter sido apropriada como palavra de autoridade, no fluxo da comunicação verbal, no processo de se constituir como sujeito social, por meio da linguagem, ou seja, como valor de seu grupo social e familiar primário e, possivelmente reforçado na escola católica.

Reflexões finais sobre a experiência de análise do texto de Laura e algumas implicações pedagógicas

O texto elaborado por Laura afirma nossa hipótese de trabalho de que no processo de aprender a escrever as crianças se utilizam dos conhecimentos de variadas naturezas que já possuem, para produzir seu discurso. Tais conhecimentos estão relacionados a suas constituições como sujeitos sociais por meio da construção de sistemas de referência que vão sendo organizados como linguagem e incluem diferentes formas de representação do mundo, ou seja, amplamente semiotizados.

Na aprendizagem da escrita, especificamente, ao serem desafiadas a escrever e tendo espaço para ousar, as crianças valem-se do universo semiótico em construção para definir estratégias para a elaboração textual, ao mesmo tempo em que se abrem para novas possibilidades discursivas. Como escreveu Madalena Freire (1983), quanto menor a criança, menor é a sua compreensão de limites entre áreas de conhecimento, a realidade é vista como um todo.

Na análise que fizemos do texto de Laura, observamos como diferentes sistemas representacionais convivem no esforço de Laura para significar em linguagem escrita. Sistemas orientados por princípios organizacionais distintos são

utilizados com funções variadas, e por vezes apresentam instabilidades no uso da mesma função. Os diferentes signos são orientados em função do interlocutor, do auditório social, daí as preocupações da menina com a organização da seqüência do texto. Na análise, sobressai a seleção de palavras dos enunciados de Laura realizada a partir das intenções que presidem o seu todo e na perspectiva da tensão interna que existe em qualquer signo, como diz Bakhtin. Linguagens sociais diversas se evidenciam no texto, mostrando conhecimentos, mas apontando também a dialética interna do signo, o conflito de significados, já observada por Laura, o que a leva a fortalecer a argumentação no que concebe como palavra de autoridade.

No contexto de produção do texto, marcadamente híbrido, destaca-se o modo vertical como escreve, por exemplo, a expressão *de pé*, cruzando orientações de sistemas diversos. Esse dado indicia a complexidade do processo de aprendizagem e a inteligência da criança que procura dar conta de um sem número de questões envolvidas na produção textual escrita. O texto é para ler e para ver; lemos o que vemos e vemos o que lemos. No processo de elaborar o texto novas situações aparecem demandando a formação de novos conhecimentos. Estratégias para solucionar os impasses cognitivos se definem no processo, podendo resultar em construções híbridas como a escrita da expressão em pé, mesmo no texto de Laura que já têm uma compreensão avançada dos princípios da escrita alfabética.

Entendemos que todos os aspectos ressaltados na análise realizada compõem o sentido do texto de Laura, integrando, portanto, o plano discursivo. Aqui foram trabalhados separadamente por uma questão de método, para compreender o movimento de construção de sentido como um todo. A forma de organização espacial do texto no papel e o paralelismo criado pelas partes do texto, por exemplo, apresentam modos de apreensão do conhecimento/linguagem pela menina.

Compreendemos que o fato de o texto analisado ter sido gerado no contexto final de desenvolvimento de um projeto pedagógico tem um relevante significado pedagógico. Projetos pedagógicos, em geral, envolvem o coletivo de crianças em torno de um tema, definindo questões de interesse para serem investigadas, e mobilizando atividades que incluem acesso a materiais e linguagens diversos, contemplando de modo expressivo a oralidade, a escrita e a leitura. Assim, alguns aspectos merecem destaque e podem ter interferido na produção textual de Laura: a) um processo de ensino-aprendizagem planejado e organizado, de modo sistematizado; b) um caminho coletivo de construção de conhecimento; e c) um trabalho em que atividades orais e escritas, mediadas por leituras de diferentes materiais escritos, envolvendo diferentes formas de expressão. Esses três aspectos

interligados criam oportunidades para as crianças de participação, interação e reflexão em eventos contextualizados pela cultura escrita, junto com múltiplos sistemas de representação da realidade.

Aprender a escrever envolve conhecer o princípio alfabético da língua no interior de complexa trama de outros conhecimentos envolvida na produção de linguagem com valor social. É preciso entender sua aprendizagem como um processo marcado por instabilidades e estabilidades e as crianças como pessoas capazes de aprender complexamente.

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“Tudo que li e escrevi durante o curso constituíram minha identidade como profissional”: reflexões sobre a literacia na graduação

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Palavras iniciais: reconhecendo o cenário investigativo

A pesquisa em Ciências Humanas sob um olhar dialógico é um convite a ouvir as múltiplas vozes que compõe este cenário. São pesquisadores que já estiveram nesta seara, são alunos em final de curso, são professores em atuação em sala. A aproximação desses dizeres é uma possibilidade para compreender o processo de formação do profissional que irá trabalhar com a leitura e a escrita. Como se deu o letramento de quem irá ensinar a língua portuguesa? Esta é a inquietação que move esta pesquisa e que resultou em seu objetivo principal: compreender o processo de letramento vivenciado pelo acadêmico de graduação em Letras em sua formação.

O aluno em formação nesse curso já foi foco de investigação várias pesquisas na área como as de Reinaldo (2001), Hila (2004), Emiliano (2006), Benevides (2006), Dornelles (2007) as quais descrevem e discutem momentos de construção de saberes vivenciados pelos acadêmicos.

A formação discursiva própria da escola, enquanto instituição, favorece a manutenção de uma determinada maneira de compreender qual é o papel do professor e como se deve ensinar língua materna. Os discursos dos sujeitos do curso de Letras investigado sinalizam para uma série de aspectos de sua formação, o que também é assinalado por Hoff (2001, p. 99), pois, “ao *falar da prática*, [...] o sujeito-professor faz emergir vozes que provêm de diferentes situações e de diferentes concepções de professor, uma vez que foram institucionalizados, em diferentes períodos de formação, e estão na memória discursiva do sujeito, sustentando um já-dito”.

Diante desse cenário sinteticamente apresentado, surgem questões: como os cursos de graduação vêm pensando a relação teoria e prática? Como estão sendo formados, atualmente, os alunos de Letras? Quais as “queixas” mais frequentes entre os egressos e que relação há com os educandos que estão ainda em processo de formação? Que discursos sobre letramento constituem esse sujeito? Foram estas as indagações que moveram a investigação. Aproximando esses questionamentos, a pesquisa foi guiada por esta questão: como a leitura e a escrita são compreendidas pelo futuro professor de língua portuguesa?

Acordos metodológicos: descrevendo o cenário de investigação

Quanto à metodologia, a pesquisa constitui-se do recolhimento de dados dos formandos de 2006/I do curso de Letras da Universidade Regional de Blumenau (Brasil), o que se deu na forma de memoriais. Solicitou-se aos nove sujeitos, alunos do oitavo semestre, que elaborassem o seu memorial contando um pouco sobre as práticas de leitura e escrita durante o curso. Segundo Souza (2006), o uso de memoriais como instrumento de coleta de dados, possibilita narrar e refletir acerca do estágio supervisionado e, em nosso caso, sobre a formação, que é um dos aspectos relevantes para a compreensão da educação. Afinal, “os acontecimentos se entrelaçam no fio do tempo. O passado pode ser apenas passado. Processo concluído, remoto. Mas pode ser processo inacabado que fere, prolonga-se, insere-se no presente e interfere em um futuro”. (Almeida, 2003, p. 103). Assim, é necessário levar em conta toda a situação comunicativa e o próprio estilo do gênero. Segundo Bakhtin (1997, p. 283), “O enunciado [...] é individual, e por isso pode refletir a individualidade de quem fala (ou escreve). Em outras palavras, possui um estilo individual. Mas nem todos os gêneros são igualmente aptos para refletir a individualidade na língua do enunciado, ou seja, nem todos são propícios ao estilo individual.” Em se tratando de memorial, observamos que esse gênero, diferentemente da entrevista, por todas as suas condições de produção, possibilitou ao sujeito refletir sua individualidade.

Saberes consolidados: um olhar para os escritos sobre linguagem

O contexto cultural em que vivem os sujeitos está impregnado de história e esta é um espaço propício para desvelar os saberes docentes, mas para isso é fundamental depreendermos a imagem do que é ser professor, e isso se dá pela linguagem. Nessa perspectiva, ela é fundamentalmente dialógica e isso aponta para sentidos que se constroem na interação com o outro. Bakhtin (1992) ressalta a importância da palavra em função do interlocutor tendo em vista que esta comporta *duas faces*. Dessa forma, é na relação entre quem diz e quem com ele faz a interlocução que os sentidos são construídos. A metáfora da ponte, proposta pelo autor, mostra os pontos que se ligam, locutor e interlocutor, no território comum que é a palavra. Como a cada dizer o sujeito produz uma resposta responsável, ou seja, é o que se denomina no círculo de Bakhtin como atitude responsiva ativa, a reflexão sobre linguagem e interação aponta para outros sentidos. Assim, pensar em pessoas em interação remete à situação social. Nessa perspectiva entra o letramento, aqui concebido como prática social, o qual também precisa ser compreendido no espaço de formação do professor.

Dessa forma, há que se considerar que os estudos atuais sobre o letramento se preocupam com as funções sociais da leitura e da escrita. Conseqüentemente, o enfoque da pesquisa em língua materna não se ocupa apenas dos textos que circulam na esfera escolar, mas também os que estão em outras esferas e que implicam a constituição letrada do sujeito que se movimenta entre a escola e sua comunidade discursiva. Nessa interação, os textos circulam de forma real e o sujeito vai apreendendo as dimensões constitutivas de cada gênero primário, cabendo à escola o trabalho com os gêneros secundários. Disso decorre uma nova questão: como está ocorrendo a formação do professor de língua materna enquanto agente de letramento na comunidade. Isso é relevante se levarmos em consideração que, para ensinar/aprender sobre leitura e escrita, os docentes precisam ser letrados. Mas, nesse contexto, que significado tem a palavra letramento?

Aqui, partindo de uma discussão mais ampla de leitura e escrita, o letramento é compreendido na perspectiva sócio-cultural que tem como principais autores Gee (2005, 2006); Barton, Hamilton e Ivanic (2000); Dionísio (2006).

Se os letramentos são práticas sociais e, portanto, não ensináveis, mas apreendidos, a interação entre os sujeitos possibilita a construção de sentidos acerca de discursos que circulam socialmente. Assim, os espaços além da escola mobilizam ações de leitura, escrita e oralidade, permitindo ao sujeito a inserção no universo da cultura letrada a qual oferta eventos de letramento (Heath, 1982; Street, 2003) através de suas agências. Essa reflexão nos permite pensar no sujeito cultural e historicamente atravessado pelas vozes sociais. Então, podemos pensar também que, de acordo com Gee (2006), os sentidos se constroem no contexto, os sentidos são sociais ou, usando as palavras de Dionísio (2006), podemos pensar em práticas situadas (Barton; Hamilton, 1998). Diante disso, o que podemos dizer do espaço escolar e aqui, mais especificamente, das vivências de leitura e escrita no ensino superior?

Movimentos de leitura e escrita para além da academia: com a palavra os graduandos de Letras

Para compreendermos esse espaço, não no seu todo, mas no recorte que realizamos, trazemos agora alguns dizeres dos memoriais dos sujeitos de nossa pesquisa. Agrupamos os dizeres em quatro regularidades, mas gostaríamos de esclarecer que eles se entrecruzam, mobilizando sentidos, pois, numa perspectiva do círculo de Bakhtin: “o universo da cultura é intrinsecamente responsivo, ele se move como se fosse um grande diálogo” (Faraco, 2003, p. 57). Assim podemos perceber a interação entre leitura e escrita e a própria interação do sujeito com outros sujeitos e enunciados que o conduz a descobertas, fruto de sua própria

ação; também se faz sentir os momentos de aprendizagem. Além disso, há que acordar com o leitor a nossa concepção de sujeito e sua relação com a linguagem que é apresentada como “um ato singular, irrepetível, concretamente situado e emergindo de uma atitude ativamente responsiva (...), valorativa em relação a um determinado estado-de-coisas” (Faraco, 2003, p. 24).

O que aqui se apresentam são discursos e partem da concepção que é atribuída por Gee (2005) de que um Discurso é uma associação socialmente aceita de formas de usar a linguagem, outras expressões simbólicas e “artefatos”, de pensar, sentir, crer, valorar e agir de que podem se valer, para identificar-se, o próprio sujeito como membro de um grupo social significativo ou de uma rede social, ou para indicar o desempenho de um “papel” socialmente significativo. Aproximando essa compreensão das idéias de Bakhtin, pode-se perceber que os enunciados são produzidos socialmente e por isso devem ser compreendidos como produtos da história. É por esse mirante que iremos olhar os dizeres.

Ao enunciar que *a disciplina [...] Foi uma caixa cheia de surpresas, descobrimentos e aprendizagens em função da riqueza lingüística das “preposições”*, o sujeito assinala que o seu processo de formação se deu entre uma combinação de aquisição e aprendizagem. Segundo Gee (2005), grande parte do que conseguimos na vida supõe uma combinação entre aquisição e aprendizagem. Ao trazermos a aquisição para esse contexto, entendemo-la como conquista conforme apontam estes dizeres que focam a ação do sujeito sobre si mesmo e como ele constrói conhecimentos:

- (1) *Os 4 anos que passei no curso de Letras foram cheios de **descobertas**. [...] Foram tantas as leituras sobre o tema. **Descobri** uma nova visão de língua lendo A Língua de Eulália;*
- (2) *professora sempre nos fez **refletir** e chegar **sozinhos** a nossa conclusão, estimulando o pensamento crítico de todos...;*
- (3) *...a partir desse momento, um filme, uma obra **não seriam mais os mesmos**, com nossos olhares críticos e analíticos.*

O primeiro dizer assinala que o processo de descobrir é dialógico e, nesse caso, se deu pelas leituras, o outro é o autor que possibilita uma nova concepção de língua que não aquela de um sistema de regras a serem aprendidas, mas sim apreendidas. Já, no segundo dizer, o agente que provoca a reflexão é o professor aqui compreendido como o outro que aponta caminhos. No terceiro enunciado, há a indicação de mudança das práticas sociais, ou seja, o que foi realizado dentro dos limites da sala de aula atravessa os muros e tem-se, então, uma situação real de uso da leitura e da oralidade. Pode-se acrescentar a isso outro enunciado: *... Nos apresentou as LDBs e nos mostrou como devem funcionar uma escola e seu PPP. A carência nas escolas **nos fez enxergar** a verdadeira realidade na sociedade, nas*

escolas, o movimento aqui realizado é o de quebra com a idéia de escola ideal, possibilitando ao futuro professor que tenha contato com o espaço no qual irá atuar a fim de compreender as relações que se estabelecem entre os atores educacionais.

A aprendizagem, compreendida como um processo que implica conhecimento consciente mediante o ensino (Gee, 2005), é assim textualizada pelos sujeitos: ***aprendemos** muito com suas aulas e interpretações e **passamos** a compreender assuntos que antes não havíamos internalizado; com ela **aprendemos** a analisar a fala, a escrita dos aprendizes, das pessoas [...] Como reflexo de seu meio sócio-cultural; **aprendi** a perguntar para garantir que entendia o sentido da mensagem...* O que esses dados têm em comum é a presença do outro na construção do conhecimento. Tardif (2002, p. 14) auxilia na compreensão sobre a aprendizagem e o ensino quando elucida que “a aprendizagem e o ensino são construções sociais cujos conteúdos, formas e modalidades dependem intimamente da história de uma sociedade, de sua cultura legítima e de suas culturas (técnicas, humanísticas, científicas, populares, etc.), de seus poderes e contrapoderes, das hierarquias que predominam na educação formal e informal, etc”.

Como já assinalamos, as práticas de oralidade, leitura e escrita se dão num movimento contínuo, o que aponta para a interação. Ao apresentar situações em que houve debate, leituras e trocas, pode se perceber a presença do interlocutor e a negociação que se foi estabelecendo entre sujeitos e enunciados: ***debater** sobre o tema mudou a visão de muitos sobre a fala; a **base adquirida** com os conceitos explicados **e as leituras propostas** mediou a melhor compreensão da importância da lingüística para qualquer estudioso de línguas.* O primeiro dizer aponta para um repensar sobre as relações entre as modalidades oral e escrita, tendo em vista que, socialmente, a aprendizagem da escrita recebe um valor diferenciado. Ao propor trabalhos com gêneros orais da ordem do argumentar, o professor está possibilitando ao aluno a inserção em uma prática que é comum no espaço extra-sala de aula.

Podemos intitular a pequena discussão que ora se inicia como “leitura e seus sentidos”, ao produzirem os memoriais, os sujeitos deixaram pistas sobre a leitura as quais sinalizam que os sentidos foram construídos diferentemente. Pois, como afirma Bakhtin (1992, p.128), o “tema da enunciação é na verdade, assim como a própria enunciação, individual e não reiterável. Ele se apresenta como a expressão de uma situação histórica concreta que deu origem à enunciação”. Inicialmente, iremos apresentar dizeres que revelam as aproximações entre leitura e escrita: ***baseada nas leituras** que fiz, pude **produzir** meu primeiro **trabalho acadêmico** que foi uma experiência inesquecível; aprendi muito ao **ler** sobre adolescência e ao*

escrever sobre o mesmo tema, **analisando e discutindo** os problemas dessa fase da vida; ...fazendo **relatórios** acerca de **leituras** e debates realizados em sala de aula. A integração entre leitura e escrita incide em que dois pontos aventados por Geraldi (2000) que são “o que se tem a dizer”, relacionado à compreensão responsiva ativa, e “as estratégias do dizer” que estão vinculadas à questão da autoria. Nesse aspecto, “[...] o autor é o sujeito que, tendo o domínio de certos mecanismos discursivos, representa, pela linguagem, esse papel na ordem em que está inscrito, na posição em que se constitui, assumindo a responsabilidade pelo que diz, como diz, etc” (Orlandi, 2003, p. 73).

Além disso, a leitura também é um espaço de reflexão, como assinalam estes dizeres: “*uma das leituras mais significativas sobre língua foi ‘Letramento’ de Magda Soares. Nesse livro **percebi** como é difícil medir o letramento, embora seja preciso se ter uma noção dos níveis de letramento que existem*”;... *Uma das leituras mais interessantes pela **reflexão** que foi feita foi “o mito da caverna” de Platão e também do mesmo autor, o livro VII da República.* O que se percebe aqui, retomando a questão do letramento, é que a leitura, uma sugestão do professor com finalidade curricular, deixa de ser uma mera atividade e produz novos sentidos, assim, o sujeito tem razões para ler as quais são de ordem interna, pessoal.

Outros aspectos como quantidade, gosto e motivação também foram aventados pelos sujeitos: *tive que **ler bastante**, tanto literatura como artigos científicos;*“**gosto muito de ler** em português tanto como em inglês e na minha cabeceira nunca falta um bom livro; durante as aulas de língua portuguesa houve leituras de crônicas, contos, narrativas interessantes e **motivadoras para ler fora da sala de aula**.” Os dois últimos dizeres ratificam o discutido anteriormente quanto à leitura como prática social. Assim, os eventos de letramento no contexto escolar, quando considerados como práticas situadas, podem favorecer nossas compreensões sobre o que é ler, uma vez que veiculam um sentido de emancipação.

“A escrita e seus sentidos” é o último ponto que trazemos e aqui podemos reconhecer em que medida a escrita ajudou na constituição dos sujeitos. Dois aspectos foram salientados: o do entendimento - *escrever sobre o assunto consolidou em minha mente o **entendimento** a respeito das variações lingüísticas* - e do desafio: o **desafio** de escrever uma análise, uma resenha em língua inglesa, textos consistentes... O que se percebe, novamente, é a ação do sujeito sobre si mesmo na aprendizagem, o que se aproxima da autonomia e, por sua vez, da autoria. Esta implica a construção do aluno como sujeito-autor, isto é, capaz de apresentar idéias, argumentos e pontos de vista, de maneira que se sinta responsável ao se tornar público, sendo esta a condição essencial para ascender à

função-autor. A escola é um espaço em que podem ser proporcionados momentos para que o aluno se mostre e se faça conhecer em suas produções e tenha autonomia para fazer escolhas ao escrever.

A presença de um outro interlocutor que não o da sala de aula, assinalada em todos os memoriais, foca o aspecto de escrever para publicar e para divulgar cientificamente. Assim se manifestam os sujeitos:

*Com ela realizamos muitas atividades, produções textuais, seminários, resenhas e até elaboramos artigos que mais tarde foram **publicados** em parceria com outras turmas de Letras...;*

*no quinto semestre [...] **continuamos a escrever textos para serem publicados** em tão esperado livro [...];*

***ver o trabalho feito e construído depois de um processo** foi motivador e satisfatório, além de estimular projeções no futuro como educador.*

Desses enunciados a que se considerar o aspecto processual, ou seja, a escrita não é apenas uma atividade e a produção de um texto requer reescrita. Assim, num movimento dialógico do autor consigo mesmo e com os seus interlocutores do espaço da sala de aula e dos possíveis leitores, o sujeito vai tendo experiências de escrita que são bem próximas daquelas que acontecem na vida de quem escreve com uma função socialmente definida. Além disso, essa vivência pode, como diz o último sujeito, estimular na atuação em sala de aula, o que fará do texto a unidade de ensino com todas as implicações que a escrita tem em si mesma no que se relaciona à presença do interlocutor real. Esse processo pode ir além da escola como afirma este enunciado *estou escrevendo um conto para mais uma publicação*. Como já assinalamos inicialmente, a possibilidade da divulgação na esfera acadêmica é um novo espaço que se abre para o aluno quando a escrita não é uma mera atividade escolar: *em base a uma mesma notícia dita por dois jornais diferentes foi feita uma análise completa, para alguns esse trabalho serviu de **trabalho de apresentação** no seminário das licenciaturas na universidade*.

Além da publicação, há outras razões que levam à escrita, assim escrever faz sentido quando há retorno e interesse: [na disciplina de Sociologia] *escrevemos sobre a agenda 21, a qual, na época, apesar de ser um assunto muito interessante, **não teve muito retorno, muita significação**; realizamos análise de poemas, e em especial da obra “A hora da estrela” [...] a qual foi um trabalho **muito interessante e significativo***. Escrever, nessa perspectiva, requer que a linguagem seja socialmente contextualizada o que implica a presença do outro e o dialogismo que é inerente à linguagem. Como postula Bakhtin (1997), as esferas da atividade humana estão relacionadas à língua e a sua utilização se realiza em forma de enunciados os quais são únicos e concretos os quais refletem as condições específicas e as finalidades de cada uma das esferas. Assim, na academia, há

uma gama de gêneros discursivos que estão em circulação e os sujeitos da pesquisa sinalizaram esta presença.

Se retomarmos os dizeres, veremos neles declarados alguns dos gêneros que fizeram parte do ciclo de leitura e de escritura durante a graduação. Eles se concentram em duas esferas, acadêmica e literária:

foram artigos, poemas, resenhas, análises, em língua inglesa e língua portuguesa, enfim, uma infinidade de produções que enriqueceram muito meu conhecimento científico, literário e também de mundo; em ambas as pesquisas tivemos que realizar um trabalho acadêmico...;

Dentre outros posso comentar de uma coletânea de textos descritivos que incluía descrições poéticas, auto-retratos, paráfrase, paródias, descrição coletiva [...] objetiva;

as aulas de Metodologia, durante o semestre, nos auxiliaram na preparação e formatação dos trabalhos acadêmicos [proposta entre disciplinas];

nesta disciplina [Psicologia do Desenvolvimento] foi desenvolvida a escrita, fazendo relatórios acerca de leituras e debates realizados em sala de aula ;

elaborou-se um trabalho pesquisando o projeto político pedagógico de uma escola e uma entrevista com um professor de português a disposição.

Os três últimos enunciados revelam que o letramento é um compromisso de todas as áreas. Kleiman (1999) sugere que ao professor cabe a função de introduzir o aluno no mundo da escrita e mostrar a ele os mecanismos textuais, já que se pressupõe que o mestre deve dominá-los. E a pesquisadora acrescenta que não compete somente ao professor de Português esta responsabilidade, ou seja, os gêneros discursivos devem ser trabalhados interdisciplinarmente, ajudando o aluno a entender o texto, valorizando e apreciando a leitura num trabalho conjunto com os outros professores, de modo que possibilite ao estudante o engajamento dele em diversas práticas sociais de leitura, segundo as perspectivas das diferentes disciplinas. É um trabalho que demanda insistência, dedicação, competência e responsabilidade da escola, a qual tem de deixar um pouco de lado a monotonia curricular em benefício do enriquecimento cultural dos alunos e do próprio professor. É o letramento como prioridade na escola em todos os aspectos.

O olhar para esses dizeres vai além e abarca a inserção do sujeito na diversidade de gêneros e a importância de estudos dessa natureza. Segundo Bakhtin (1997), ao pesquisar os gêneros, possibilita-se o contato com material lingüístico concreto e toda a historicidade ali latente, afinal, a língua penetra na vida através dos enunciados concretos que a realizam. Assim, ao ler e produzir gêneros secundários, os sujeitos, ao analisar cada um das dimensões (temática, estilística, composicional), que constituem o gênero, passam a ter compreensões que vão além dos aspectos lingüísticos pois toda palavra está ideologicamente carregada.

Palavras finais: compreensões possíveis acerca do letramento acadêmico

O objetivo principal deste texto, como anunciado em seu início, é compreender o processo de letramento vivenciado pelo acadêmico de graduação em Letras em sua formação. Falar em letramentos é apontar para as práticas sociais de leitura e escrita e, em nosso caso, para os eventos que ocorrem na universidade dentro da licenciatura, o que possibilita um diálogo com a formação do professor. A análise e compreensão desse contexto são importantes, pois o professor não se forma apenas com os saberes curriculares e disciplinares. Cada sujeito, que ingressa na licenciatura, traz consigo toda a sua história de vida e nela a sua história como aluno. Há uma relação entre o aprender e o ensinar que permeia a constituição desse sujeito. Esse pressuposto acompanhou toda a pesquisa aqui apresentada e permitiu que os dados, analisados sob essa ótica, apontassem para algumas regularidades que se fazem presentes durante a formação dos sujeitos investigados neste texto.

Observou-se que há uma interação entre leitura e escrita que permeia toda a formação dos sujeitos, ou seja, ler não é uma atividade isolada da escrita ainda que tenha um processamento distinto. O diálogo com textos e entre textos permitiu a compreensão dos sujeitos acerca de fenômenos que eles foram conhecer apenas na graduação como é o caso do letramento e dos gêneros discursivos que circulam na esfera acadêmica. Também houve um diálogo entre descobrir e aprender, o que sinalizou mais a ação do sujeito sobre si ao aprender do que o papel do professor como ator destinado a ensinar.

Por fim, podemos inferir, a partir dos dados, que o graduando em Letras é um sujeito mais autônomo, capaz de guiar-se por suas próprias idéias sem depender tanto que alguém lhe diga como fazer, como diz um dos sujeitos: *“além de alfabetizada, sempre me considereei uma pessoa muito bem letrada (termos que só consegui compreender melhor [...] no terceiro semestre)”*. Os sujeitos, em geral, assinalam a importância de desenvolver a escrita e a leitura em seus alunos de uma maneira mais dinâmica e criativa, sem inseri-los em contextos muito distantes de sua vida cotidiana. É a perspectiva social do letramento que começa a ser vislumbrada.

Um dos sujeitos, ao encerrar seu memorial, apresenta indícios da constituição de sua identidade profissional :

tudo que li e escrevi durante o curso constituíram minha identidade como profissional. Com certeza fui bastante influenciada de um modo positivo pelos textos que li. Construí meus ideais a cada produção escrita que fiz com base nas minhas leituras. Levo comigo muita bagagem de conhecimento. Porém, o mais importante que levo comigo é a consciência de que sei muito pouco, quase nada, pois a cada livro, a cada teoria, descubro que o conhecimento é um mundo infinito.

Este dizer nos possibilita retomar o título de nosso texto e dizer que o professor é um sujeito em letramento, ou seja, a identidade do professor, ou melhor, as identidades são constituídas ao longo de sua história e é atravessada pela linguagem que permite ao sujeito a construção de novos sentidos. Afinal, como afirma Bakhtin, ao discutir a questão do tema, que este é "... individual e reiterável. Ele se apresenta como a expressão de uma situação histórica concreta que deu origem à enunciação" (1992, p. 128). Da mesma forma, esperamos que nosso texto provoque seu leitor e este produza novos sentidos.

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Infância, Brinquedos, Literacia e Aprendizagem em História

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Este trabalho narra um projeto pedagógico desenvolvido na Escola Municipal Adauto Lucio Cardoso (EMALC), localizada no Bairro Céu Azul, região noroeste de Belo Horizonte, habitado pelas classes média e média baixa, e pela classe trabalhadora, havendo ainda moradores em situação de exclusão social. Foi desenvolvido com crianças do 1º ciclo de formação (6 a 9 anos de idade), no âmbito da parceria entre esta escola e o LABEPEH (Laboratório de Estudos e Pesquisas em Ensino de História- Centro Pedagógico- Faculdade de Educação, da Universidade Federal de Minas Gerais (Brasil), com vistas à formação em serviço de professoras não historiadoras que trabalham com ensino de História.

Ensinar tal disciplina nas séries iniciais requer uma série de condições intrinsecamente ligadas ao campo do saber ensinado. Dentre elas, pensar o ensino da história como um aliado no desenvolvimento das capacidades de leitura e escrita, a partir de uma ação interdisciplinar sob a orientação de um profissional de formação generalista, ou seja, não licenciado em uma área específica.

Ao largo destas questões, em janeiro de 2008, a Secretaria Municipal de Educação de Belo Horizonte (SMED), lançou o documento: “Desafios da formação: Proposições curriculares - Ensino Fundamental” (texto preliminar), no qual incitou os (as) professores (as) a pensarem:

... no ensino de história como um aliado no desenvolvimento das capacidades de leitura e escrita, e acima de tudo, como um estudo que pode ser significativo, envolvente, instigante e capaz de proporcionar bons momentos de descobertas e aprendizado” (2008:128).

A perspectiva do desenvolvimento de um conjunto de ações docentes, coordenadas, em torno de um fio condutor comum, que fosse “significativo” e “envolvente” para as crianças, fez com que a *infância* fosse adotada como a grande temática a ser abordada pelo 1º ciclo de formação (crianças entre 6 e 9 anos de idade). No caso específico do ensino de história este tema lhes propiciaria uma introdução à percepção da historicidade presente em todos os aspectos da vida social.

Tendo em vista que o texto histórico por excelência é a narrativa e que, o conhecimento histórico pode servir de base no desenvolvimento das capacidades de leitura e escrita nas séries iniciais, bem como na leitura de qualquer outra modalidade de texto, em qualquer outra área, procuramos pensar em uma proposta didática que refletisse sobre infância, cultura, memória, potencializasse seu processo de letramento e que estivesse centrada nas experiências vividas com o brincar.

Benjamin (apud Kramer, 2007), nos ajuda a reconhecer e a compreender a ideia de infância moderna como o momento da imaginação, da fantasia, da criação e principalmente da brincadeira, entendida como experiência cultural e como um tempo marcado pelas experiências com o brincar, que entrecruzam diferentes tempos e lugares, passado, presente e futuro, e ainda marcada por continuidades e mudanças. Sendo o brincar entendido como um momento de apropriação e constituição, pelas crianças, de conhecimentos e habilidades relacionadas a aspectos como linguagem, cognição e valores.

Sabendo-se que o brincar dá-se no diálogo com o mundo adulto e que as produções infantis são transmitidas de uma geração a outra através das brincadeiras, a história social da narrativa, focada nas manifestações de infância e brincadeiras, em diferentes tempos e espaços pode contribuir para uma prática pedagógica mais inteligível e que sirva de palco para a encenação dos diferentes atores sociais.

Brinquedos e brincadeiras – ontem e hoje

Dessas premissas surgiu o *Projeto Pipas*, no qual procuramos explorar a pipa como objeto gerador de uma prática significativa no objetivo de problematizar o cotidiano de crianças entre 8 e 10 anos e as relações desse brinquedo com outros tempos e espaços.

Tomamos como referência a perspectiva construtivista, que considera o contexto social concreto, em que a cognição se processa como princípio gerador de aprendizagem. No âmbito específico do ensino de história, o dizer de BARCA (2001:240) corrobora nosso entendimento.

A atenção dada à realidade social em que o sujeito se move, enquanto factor relevante da aprendizagem, tem sugerido fortemente que a criança ou o jovem aprenderá melhor quando as tarefas que lhe são propostas fazem sentido em termos de vivência humana.

O brinquedo foi usado como suporte de aprendizagem enquanto fonte de confrontações com significações culturais que se encontram na dimensão material do objeto, a partir da comparação entre brinquedos do presente e do passado. E se

revelou um profícuo caminho para trabalhar a noção de historicidade, haja vista que é na multiplicidade dos tempos que se encontram as várias dimensões sociais que caracterizam a criação e o uso dos objetos. (Ramos, 2004).

Brougère (1998:40), em seus estudos sobre a cultura e o brinquedo, destaca a dimensão funcional e simbólica deste na aprendizagem e no desenvolvimento cognitivo das mentes pueris, ao defender que “o brinquedo traz para a criança um suporte de ação, de manipulação de cultura, de conduta lúdica, de formas, de imagem e símbolos para serem manipulados”.

Ao envolver complexos processos de articulação entre a experiência, a memória, a imaginação e o conhecimento, os brinquedos podem ser vistos a partir da ótica do objeto como gerador de conhecimento. Mas, por se tratarem de objetos culturais que possuem várias cascas simbólicas, faz-se necessário desnaturalizar os brinquedos, exercitando o ato de leitura e a observação da história que há na materialidade dos mesmos, a partir de uma postura reflexiva e crítica.

Ao historicizar o objeto, Ramos (2004:32), defende a idéia que esse “exercício deve partir do próprio cotidiano, pois assim se estabelece o diálogo, o conhecimento do novo na experiência vivida: conversa entre o que se sabe e o que se vai saber – leitura dos objetos como ato de procurar novas leituras”.

Ademais, por se constituir como produto de práticas culturais o brinquedo configura-se como patrimônio cultural “fruto das ações humanas, transmitidas de modo inter e intra-geracional, e como forma de ação que cria e transforma significados sobre o mundo” (Borba, 2006: 39).

Com isso, os significados e os usos do brinquedo como experiência cultural pode e deve ser incorporado em nossas práticas docentes. Para isso, devemos colocar à disposição das crianças materiais e objetos que promovam descobertas, ressignificações e transgressões.

Lendo os objetos, relendo a vida: A geração de novos significados.

A realização das Olimpíadas de Pequim, em 2008, colocou na mídia a distante e enigmática China. Este país tornou-se o mote para diferentes atividades escolares, dada a riqueza de possibilidades pedagógicas propiciadas pela estranheza de sua cultura. Os boletins jornalísticos diários que noticiavam a olimpíada começavam por nos dar bom dia em mandarim. A CHINA é conhecida também por ser o lugar onde se confeccionam pipas enormes, de múltiplas formas, que são exibidas num festival.

Em Belo Horizonte a altitude conforma o forte traço cultural do uso das pipas, também denominada “papagaio”. Nos meses de julho (férias escolares) e agosto,

ambos meses de ventos mais fortes, é comum meninos soltarem papagaio pelas ruas, sobretudo nos bairros mais populares, onde a verticalização não é tão intensa, ou mais assimétrica, o que abre espaços entre as construções para a brincadeira. É comum, os meninos subirem nas lajes das casas, descobertas pela ausência de telhados e típicas de moradias populares. Entre o objeto e o sujeito, a brincadeira, repetida por muitas gerações, nos permite identificar a historicidade de fenômenos cotidianos e as marcas do passado e do presente que tangenciam os mesmos.

Com base na tríade ação-reflexão-ação, o projeto foi desenvolvido com atividades variadas e integradas com outras áreas de ensino, sobretudo Língua Portuguesa, Matemática (Geometria) e Geografia. Foram feitas leituras e interpretação de textos variados, como exemplo, a do livro de Caio Ducca, *A Pipa e o Menino*, momentos de contação de histórias, oficina de confecção de pipas, excursão dos alunos ao *Museu dos Brinquedos*, aulas com uso da informática, entrevista com os avós, sendo produzidos registros através de recontos, desenhos, maquetes, relatórios individuais e coletivos.

Através da problematização dos usos e modos de produção da pipa, pudemos exercitar o ato de leitura desse brinquedo e observar a história que há na materialidade deste objeto, que na antiguidade já foi usado como meio de comunicação e que no Brasil possui diferentes nomes de acordo com a região. Nos dizeres de Ramos (2004:38), fomos aprendendo a “refletir a partir da cultura material em sua dimensão de experiência socialmente engendrada”.

Essa leitura foi enriquecida por um conjunto de textos dos mais variados gêneros. A seleção desse material foi norteadada pela preocupação em se gerar práticas significativas a partir das necessidades de leitura e escrita ligadas às aprendizagens escolares, visando à construção de um gênero que se aproximasse da narrativa histórica. Quando perguntados quanto ao que aprenderam sobre a história da pipa, alguns alunos responderam:

Eu aprendi que a pipa existe desde antes de Jesus e também que as pipas são um meio-de-comunicação e também não pode usar cerol na linha, pois eu uso cerol na linha. (Rafael Ribeiro, 9 anos).

Eu aprendi que ele foi feito há 400 anos atrás, antes de Cristo nascer e também para falar que tem guerra ou que a polícia tá chegando. (Júnia, 9 anos).

Eu aprendi que o papagaio veio da China e só os meninos ricos podiam brincar. Ninguém sabe quem empinou a primeira pipa, mas um cientista grego, há pelo menos 1000 anos antes de Cristo, já brincava de ‘soltar pipa’. (Giovana M. Souza, 9 anos).

De posse de alguns questionamentos, as crianças foram ao Museu do Brinquedo. Lá elas tiveram a oportunidade de compreender a importância desse espaço como guardião da memória, sem deixar de explorar a sua relação com o lúdico. Ao final, as crianças participaram de uma oficina de brinquedos recicláveis e aproveitaram para brincar em um dos espaços do museu. Essa visita foi seguida de discussões em sala de aula, confecção de desenhos e de um relatório coletivo sobre a ida ao referido museu.

Outra experiência interessante foi a oficina de pipas promovida no mês de outubro de 2008. Para esse momento chamamos a atenção das crianças para os aspectos ligados à técnica de produção artesanal, aos materiais utilizados na confecção desse brinquedo e a sua relação com o meio ambiente. Após uma discussão sobre o tempo de decomposição dos materiais na natureza, foi decidido pelos alunos que as pipas seriam feitas de papel de seda, devido ao menor impacto deste material no meio ambiente.

Esse momento confirmou que a pipa é um brinquedo circunstanciado pela natureza, o que ocorre entre os meses de junho e agosto. Isso ficou claro diante das dificuldades em se encontrar o bambu para compra – artigo facilmente encontrado no bairro durante a “época dos ventos”.

Através de atividades como essa foi possível oferecer meios efetivos para que os alunos pudessem desenvolver atitudes de conservação-preservação do meio ambiente, de valorização e proteção das diferentes formas de vida. Essas atitudes foram reproduzidas nos textos de alguns alunos:

Era uma manhã quando um menino queria soltar pipa e resolveu fazer uma. Então à tarde ele foi fazer uma pipa. Ele pensou que a pipa ia ser artesanal. Então ele resolveu fazer de seda que é mais ecológica. Depois o menino fez a rabiola, a pipa e ficou feliz. (Autor: Gabriel Lopes, 9 anos)

Eu aprendi que o papagaio de papel de seda demora menos tempo para sumir e que o papagaio de papel de seda voa mais. Eu aprendi que o papagaio de plástico demora mais tempo para sumir e que o cerol é muito perigoso para as pessoas. (Autora: Natália Alves, 10 anos).

Para Feira de Cultura da EMALC, evento que encerra o ano letivo, organizamos uma exposição com os trabalhos produzidos pelos alunos ao longo do processo. Por meio da problematização desse objeto, os alunos puderam perceber a historicidade existente na vida humana como podemos observar nos depoimentos a seguir:

Esse brinquedo era um meio-de-comunicação agora é só um brinquedo que as crianças brincam. Só tem um problema, o cerol. Com o cerol pode cortar a mão e é contra a lei. (Sarah Leão, 9 anos).

Nessa oportunidade os alunos também deixaram suas impressões, opiniões, anseios e desejos pessoais em um painel que recebeu o nome de “Pipa da sorte”. Nesse painel fizemos menção a um texto que descreve a ocasião em que os chineses comemoram o ano novo fabricando e soltando pipas com mensagens e pedidos para o ano que se inicia.

Do brinquedo à brincadeira.

Em meio à diversidade das classes populares no Brasil, alguns estudos nos mostram que o convívio com pessoas mais velhas, o cultivo e a transmissão da memória familiar podem marcar trajetórias de sucesso escolar para as crianças desses grupos. Por outro lado, parte do fracasso escolar de uma parcela das crianças dos meios populares, pode estar ligado ao isolamento que estas vivenciam, mesmo no contexto familiar, à carência de experiências positivas alicerçadas nas trocas familiares.

Das atividades com o objeto gerador- pipa, da materialidade do brinquedo, o trabalho evoluiu para relatos sobre o brincar em diferentes tempos e espaços. Os alunos foram levados a ouvir, registrar, disponibilizar histórias a partir das narrativas dos avós, pais ou outras pessoas que lhes narrassem sua experiência com o brincar. Puderam assim, identificar formas distintas de brincar, confeccionar e coletar brinquedos. Depoimentos que contemplaram a reflexão sobre cultura, conhecimento, memória e patrimônio nas experiências sociais infantis.

Sabendo que localizar memórias não é tarefa fácil, não basta somente um fio de Ariadne; é preciso desenrolar fios de meadas diversas, pois é no ponto de encontro dos vários caminhos, no ponto complexo de convergência dos muitos planos do nosso passado, que uma história mais inteligível vai sendo tecida (Bosi, 1979:413), promovemos um encontro na escola, em que os avós foram convidados para falar sobre as suas memórias com o brincar e suas experiências com as pipas. Essa atividade aconteceu no dia 05 de novembro de 2008 e recebeu o nome de “*Manhã com os avós*” e contou com a presença de cinco avós e um avô.

Esse momento foi importante, pois pudemos perceber como a linguagem e a interação, mediadoras da ação humana, são fundamentais para o processo de construção do conhecimento sobre o outro e o tempo passado. Esse encontro permitiu também que se discutisse o conceito de gênero, ou seja, o conjunto de representações sociais e culturais construídas a partir da diferença biológica do sexo: “masculino” e “feminino”.

Ao recuperar o vivido, através das construções discursivas, a memória ganha papel social essencial, haja vista que é a ela (a memória) que a sociedade, ou mesmo

o indivíduo, recorre para manter o passado próximo do presente pelo ato de relembrar. A palavra, no momento em que é pronunciada, recupera percursos, transpõe tempo e espaço e se integra às tradições, o que gera um elo entre duas categorias distintas: a experiência e a expectativa (Cavalcante, 2002). Mais que isso, esses relatos nos revelaram fragmentos de uma realidade passada e indiciária que ressignificou esse momento de aprendizagem, a partir de uma problematização colocada no presente: Os modos de fazer e os usos da pipa em outros tempos e espaços.

A experiência com a oficina de pipas foi entrecruzada com os relatos de Dona Stela (avó da aluna Sarah Leão), que rememorou com muita emoção os tempos em que era criança em Diamantina e que confeccionava e soltava pipas juntamente com seus irmãos mais velhos:

O papagaio era feito de bambu. O bambu era bem afinadinho. Aí vinha e fazia todo um esqueleto primeiro, depois vinha com a seda e colava. A gente usava muito o grude de farinha de trigo. Se não tinha, a gente fazia de farinha de mandioca mesmo e às vezes a gente até roubava arroz cozido na panela pra poder colar. O esqueleto era feito com as taquaras bem afinadas de bambu e com linha de costura, o grude e a seda. Quem fazia o papagaio, era geralmente os meninos mais velhos. Mas eu também arriscava fazer umas... Eu andei fazendo algumas também". (Depoimento de Dona Stela Leão, 55 anos, avó de Sarah Leão, em entrevista realizada na EMALC no dia

Nessa ocasião, tivemos a oportunidade de chamar a atenção dos alunos (as) para os vários aspectos que denotavam semelhanças e diferenças entre os modos de fazer e as formas de brincar em diferentes tempos e espaços. Dessa *tessitura* pautada na dinâmica do entrecruzamento de tempos não homogêneos, as crianças foram capazes de elencar uma série de marcas do passado ainda presentes em um brinquedo de longa duração, que foi sendo transformado ao longo do tempo.

Parafraseando Schweidson (2006:15), o Projeto Pipas nos oportunizou recuperar através das experiências narráveis dos avós, da leitura de textos variados, da oficina de pipas e da visita ao Museu do Brinquedo um passado que nos chegou como um anel que nos é passado de mão em mão, através da sabedoria dos conselhos tecidos na substância da matéria viva. As memórias contidas nos gestos, nas palavras e nos objetos mostraram-nos que o pano não se fez farrapo.

Finalizamos assim o desenho do projeto pedagógico aqui apresentado. Esta foi nossa parcela de contribuição para o letramento em ensino de História, trabalhando com crianças do Ensino Básico, tematizando a infância em sua manifestação mais explícita: o brinquedo e brincadeiras típicos das crianças que se socializam nas ruas, nos bairros populares, onde elas mesmas confeccionam suas pipas, com a técnica que aprendem e desenvolvem a partir da memória e da oralidade dos mais velhos.

Desafios: Alguns apontamentos.

Os descompassos entre as expectativas da Rede Municipal de Ensino de Belo Horizonte com relação aos resultados das avaliações sistêmicas (que impuseram maior dedicação das professoras às questões específicas do ensino de Português) e a proposta de formação docente, em médio prazo, voltada para área da História, afetaram profundamente os encontros, na medida em que as demandas da política oficial se fizeram mais fortes, deslocando datas e pessoas de nossas reuniões de formação. Mas, a partir da avaliação aplicada junto ao grupo, pudemos perceber que o formato da nossa proposta de trabalho propiciou uma experiência bastante enriquecedora entre as professoras participantes:

O projeto desenvolvido é vivenciado pelos alunos, a teoria não se distancia da realidade, as apresentações e produções ficam mais fáceis, interessantes e envolventes. (Professora, 1º ciclo).

Trouxeram informações enriquecedoras para o trabalho, escutaram os relatos, nos mostraram o que já fazemos na prática e sinalizaram novas possibilidades. Foi muito bom. (Professora, 1º ciclo).

Tive bastante interesse pelo projeto, foi proveitoso e facilitou meu trabalho numa turma com grandes dificuldades de aprendizagem, porém tive muitos obstáculos fora da escola (licença médica), o que comprometeu a finalização e fechamento do trabalho em minha sala. (professora, 1º ciclo).

Apesar das “Proposições Curriculares da Prefeitura de Belo Horizonte” apontarem para importância do professor generalista como o grande mediador e articulador na promoção das diversas capacidades previstas pelas variadas áreas do conhecimento no 1º ciclo de formação (6 a 9 anos de idade), a falta de tempo para formação em serviço é um fator que está na contramão da capacitação desses profissionais. Muitos professores diante das demandas das avaliações sistêmicas e adequações ao monitoramento se vêem sem tempo para refletir e buscar novas formas de aprender e ensinar a partir de uma perspectiva que integre os diversos conteúdos com o letramento.

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A Velhice na Literatura Infantil Brasileira Contemporânea*

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Introdução

Narrar implica lembrar, organizar para dar a conhecer, contar. Em alguma medida, ao desejarmos narrar sobre velhos estamos conjugando esses verbos: colocando cada um deles em movimento. Movimento vivo de dor, de alegria, de vivências pessoais, que nos remete – como autoras imbricadas nesta temática, por nossas trajetórias de vida e nossos interesses teóricos – a uma busca por entendimento, por aprendizagens acerca do ser velho: dos limites, das possibilidades de ser/viver esse tempo de existência, tão marcado/associado a questões como finitude, morte, doença/dependência, menosprezo, ridicularização de atitudes e comportamentos, ao menos em alguns contextos da sociedade brasileira. Nesta mesma sociedade em que também proliferam, na última década (Debert, 2000), novos modos de inclusão e convívio do velho, bem como novos mecanismos de controle e estímulo da autonomia e exercício da auto-regulação (cuidados com o corpo, saúde, segurança, gestão financeira, etc.). Essas aprendizagens sinalizam também a emergência de representações plurais da velhice, apontando para uma possível reinvenção da mesma, embora essa reinvenção não tenha sido predominante no conjunto de livros selecionado.

Partimos da análise cultural de onze obras de Literatura Infantil brasileira contemporânea, aí incluídas traduções circulantes no Brasil, selecionadas dentre o acervo de obras que integra o projeto “Narrativas, diferenças e infância contemporânea”. Essa perspectiva teórico-metodológica preocupa-se com o modo por meio do qual a cultura se articula com a linguagem, o poder e o conhecimento, procurando “investir na perspectiva da complexidade, da multiplicidade, ou seja, nas condições histórico-sociais em que as coisas se constituíram [...]. Incita a trabalhar com os deslizamentos, com as fissuras das evidências e recorrências [...]” (Dalla Zen, 2006, p. 27).

Tomamos os conceitos de identidade e diferença para compreender a velhice como um marcador identitário que posiciona os sujeitos velhos de um determinado modo, significando-os como o “outro”, em oposição ao jovem/adulto. De acordo com esse entendimento, as identidades de velhos e de velhas seriam “não um

conjunto de qualidades pré-determinadas – raça, cor, sexo, classe, cultura, nacionalidade, etc. – mas uma construção nunca acabada, aberta à temporalidade, à contingência, uma posicionalidade relacional só temporariamente fixada no jogo das diferenças” (Arfuch, 2002, p. 20).

Literatura Infantil, diferença e velhice

Neste estudo, os livros infantis são tomados como artefatos que veiculam representações de velhice, isto é, modos de apresentação da mesma, que vão ensinando aos leitores significações sobre o ser velho/velha. Há, portanto, um caráter pedagógico nesses textos, que não se restringe às narrativas e às imagens, simplesmente, mas que se expande para guias de leitura (para pais e professores), com explicações técnicas, cartas direcionadas aos leitores (assinadas por especialistas), etc., instituindo didáticas e discursos autorizados sobre a velhice. Não qualquer velhice. Mas uma velhice supostamente assistida, isto é, os personagens velhos representam uma classe social bem situada economicamente.

Em *Minha avó tem Alzheimer* (livro referido como livro 3, conforme ordenação ao final do artigo), por exemplo, temos uma narrativa que ensina sobre a doença: no final do livro há um texto informativo, assinado por um médico, retomando características e implicações da referida doença. Segue um excerto ilustrativo dessa didática:

Como qualquer outra parte do corpo, às vezes o cérebro pode ficar doente. Quando a doença do cérebro deixa a gente sem memória, em confusão, com dificuldade para falar e fazer coisas simples, como se vestir ou andar, isso é chamado de demência. (livro 3)

Embora essas obras, às vezes, carreguem traços inovadores dos personagens velhos, com suas ilustrações diferenciadas, traços de linguagem atualizados, perfis narrativos jovializados, elas não fogem ao status inicial de formação da Literatura Infantil no Brasil, ou seja, continuam com um acentuado tom educativo. Ao fazê-lo, demarcam o velho como diferente, evocando noções de tolerância e aceitação que não problematizam a centralidade da identidade jovem.

Ao contrário, aqui buscamos discutir a diferença como um marco a partir do qual a identidade pode ser circunscrita em uma relação de complementaridade (e não de oposição). Assim, a velhice não está pensada como um antônimo da juventude, mas como um período singular, com seus desdobramentos em função de circunstâncias específicas que a condicionam de modos diversos.

Finitude, vida e morte: sentidos reiterados da velhice

Vários livros do conjunto analisado reafirmam a velhice como um tempo de finitude em múltiplas dimensões: das habilidades, da memória, da autonomia. Tal como

observamos nos excertos abaixo, a velhice ainda continua sendo tratada e frisada como uma etapa de decadência física e de perdas com fortes efeitos.

Ela [vovó] esquece, por exemplo, como se faz café. Fica parada diante da cafeteira sem saber onde deve colocar a água. (livro 3)

As enfermeiras cuidam dela, pois ela não consegue mais comer sozinha, nem tomar banho, nem andar, nem fazer bolos de chocolate com montes de creme. (livro 11)

Então, Guilherme Augusto voltou para casa, para procurar memórias para dona Antônia, já que ela havia perdido as suas. (livro 1).

Em algumas obras, a senilidade é associada à demência. Além da dimensão da perda já mencionada, acentuam-se traços como o esquecimento, a confusão no que se refere a comportamentos.

Naquela noite ela colocou seus sapatos na geladeira, perdeu-se dentro de casa e não achava mais sua cama. (livro 11)

Às vezes esquecia de tirar a casca das amêndoas, ou derretia o chocolate porque esquecia de desligar a estufa [...] (livro 4)

A morte aparece, nessas histórias, como um sentido recorrentemente associado à velhice, ainda que apresentada metaforicamente: vida e morte fazendo parte de um mesmo ciclo, onde a última é o final já sabido desse ciclo de existência, mas que deve ser afastada, escondida. A morte não é percebida de forma banal, nem como acontecimento insuperável. Ela aparece, no conjunto das obras analisadas, reforçando a idéia de Bauman (1998) de que algumas práticas, em relação aos velhos remetem às práticas em relação à morte. Assim, [...] colocar os doentes terminais aos cuidados de profissionais; confinar os velhos em guetos geriátricos muito antes de eles serem confiados ao cemitério (...); transferir funerais para longe de locais públicos [...] (p. 198) parecem ser modos de lidar com a morte na velhice.

Vejamos alguns exemplos.

Às vezes, a gente até demora um pouco para entender onde foi morar algum desses avós". (livro 10).

Um dia, mamãe me disse que a vida do vovô havia se acabado, assim como secam as flores quando acaba a primavera... Vovô havia morrido... (livro 4)

Debert (2000, p. 14) aponta que “a tendência contemporânea é rever os estereótipos associados ao envelhecimento”. Assim sendo, em contrapartida aos exemplos anteriores, a velhice, em alguns livros, é realçada como um valor, porque depositária da memória, da lembrança, dos ensinamentos. No livro *A menina Nina*, a avó que aparece com traços de vitalidade, a qual viaja muito, guarda desenhos da neta, coleciona suas frases para recontar aos amigos. No texto, os verbos *remexer*, *descobrir*, *não esquecer* destacam a importância da memória. Os objetos também marcam o movimento, a dinâmica do tempo que transcorre de modo diferente para Nina e para sua vó Vivi. Fotografias, espelho, presentes, viagens fazem parte desse

contexto. Há um tempo prospectivo, apontando para o desejo de Nina parecer-se com a avó, ou seja, infância e velhice se entrelaçam na teia dos tempos, na identificação e na diferença (Woodward, 2000).

Eu já sei o que eu vou ser quando crescer. Vou ser você, vó Vivi. (livro 2)

Em *O aniversário da vovó*, a personagem dona Fabíola é também a guardiã das memórias e narrativas do passado (suas, do avô falecido, da bisavó, etc.). A experiência vivida é mostrada como um valor cultural, algo a ser exaltado e que ocupa centralidade (é tratada com deferência, atraindo a atenção). Dona Fabíola, a avó aniversariante, é quem relembra, conta aos mais jovens sobre a cidade de São Paulo da década de 1930.

Dona Fabíola começou a contar histórias do passado. Contou de antigos carnavais, dos corsos na avenida Paulista e na rua Rangel Pestana, dos carros enfeitados, dos confetes, das serpentinas e da alegria. (livro 9)

A memória está presente, então, com sentidos que se opõem: se em alguns textos é herança positiva do envelhecer, em outros, sua manifestação frágil é indício de incapacidade, de impossibilidade no quesito interação social.

A velhice como um ônus

Não raro, a velhice aparece narrada como um obstáculo, implicando a necessidade/ presença dos *outros*: velhos precisam de mais cuidado, cuidados especiais, que geram custos, paciência e grande envolvimento por parte de familiares e cuidadores. E alguns livros analisados sublinharam a representação da velhice como problema, entrave, constrangimento.

Na manhã seguinte, vovó tentou comer o guardanapo. Você acredita? Eu precisava tomar conta dela o tempo todo. Foi então que eu compreendi que vovó não estava fazendo palhaçada. Ela estava doente e sua doença a levava a fazer coisas estranhas. (livro 11)

Hoje vovó não mora mais na sua casa. Ela mora numa casa grande com muitos vovôs e vovós como ela. (livro 11)

- Você usa muito bem o garfo e a faca! – disse minha mãe, admirada. Cíntia [amiga da neta de vó Ana] sorriu orgulhosa. No mesmo instante, vimos minha vó babar a sopa pelo canto da boca. Mas isso parecia não perturbá-la nem um pouco. Ela continuou deixando a sopa escorrer de sua boca. Cíntia começou a dar risadinhas.

O velho (no caso, a velha) e o desejo de descarte

Esse foi um sentido bastante presente em *Dona Pina e Zé da esquina*. O texto da contracapa chama atenção para o fato de esta ser uma “história comovente”, através da qual a “canção da vida recomeça”.

O livro conta a história de dois processos concomitantes: a expansão urbana através da reformulação arquitetônica de uma casa antiga – com meia água, telhas portuguesas, varanda, jardim com roseiral, muros e portão baixos –, que cede lugar

a uma arquitetura moderna, de linhas retas e a gradativa expulsão do velho (pessoa) de seu espaço e vida. A casa, que é vendida, passa por uma reforma; quando o caminhão vem trazer os móveis novos, os velhos e a proprietária – uma velhinha que tricotava – saem voando pelos ares, sem espaço definido, sem destino. Um menino de rua (engraxate) e uma vizinha são os únicos que reparam no processo de expulsão.

O livro é narrado, exclusivamente, através de imagens, que só cedem lugar aos letreiros de uma empresa de demolição (*limpa tudo*) e aos de uma empresa de mudanças (*Móveis e decorações “Tudo novo” – Entrega rápida, tire o velho do seu lar*).

A demolição, aliás, inicia-se com a velha dentro da casa, acuada, observando tudo com medo. Neste momento, o gradil, de forja artesanal, e as roseiras já ocupam seu lugar na caçamba do entulho. No uso de cores – o céu azul dá lugar ao céu cinza da tempestade – se anuncia a substituição de um espaço/tempo bucólico (da pipa empinada) por um espaço/tempo de descarte (da velha, com seu gato, seus pertences – óculos, tricot, mesa, vaso de flores, etc.- voando pelos ares). No caminho, a velha sai do espaço simples da vila para sobrevoar os arranha-céus. No final ela aterrissa na rua, ao lado do menino, que a acolhe (juntando seus pertences) e é por ela acolhido (ela lhe entrega um blusão e oferece colo). A fabricação de desejos pelo novo, de certo modo, produz a ideia de descarte. De acordo com Sarlo (1997, p. 26):

O desejo do novo é, por definição, inextinguível. Em certa medida as vanguardas estéticas já sabiam disso, porque uma vez rompidas as comportas da tradição, da religião, das autoridades indiscutíveis, o novo se impõe com seu moto-perpétuo. O mesmo ocorre no mercado ou, melhor dizendo, no mercado mais do que qualquer outro cenário.

No texto, o mercado impõe o descarte do velho (ou da velha). Mas, no desfecho, “a canção da vida recomeça”... Essa canção do descarte/acolhimento não seria uma metáfora da constante luta pela existência?

As imagens mostram o que as palavras informam

Em *Guilherme Augusto de Araújo Fernandes*, as marcas da decadência se materializam fortemente na imagem, ora através da vestimenta - calças amarradas com cordão, pantufas e meias puídas, anáguas aparentes, gorros gastos, bengalas – ora através dos corpos – seios flácidos, rugas, corcundas, pálpebras caídas, calvície, bócio. Tudo, enfim, parece indicar um esplendor perdido, delineando a velhice como uma época de derrocada e isolamento. No livro citado, os velhos do asilo, em várias imagens, compõem uma mesma cena, mas estão sozinhos, exceto quando Guilherme está a ouvir e a conversar com Dona Antônia Maria Diniz.

Em *Avós e Avós*, livro no qual um homem conta a história dos seus avôs e avós, os ícones da velhice se repetem nas imagens amareladas: bochechas caídas, grandes bigodes, carros antigos, óculos, xale, grampo.

Tais imagens articuladas às palavras nos fazem pensar em quê? Possivelmente em uma visibilidade estética que parece complementar as características já descritas. As de um cérebro que entra em processo de silêncio, de esvaziamento, deixando de emitir sinais de discernimento. Misturam-se roupas estranhas, acessórios, pensamentos, memórias. Às vezes esses personagens velhos – em um possível exercício de dissimulação das perdas – aparecem contando suas histórias, meio descosturadas, mas também com fios de coerência. Estariam essas imagens a remontar um tipo de velhice, para que reconheçamos nelas a ameaça desses vazios e silêncios que chegam com a idade avançada – marcas do distanciamento deste mundo – e de uma consequente ausência de papéis sociais?

Nas páginas dos textos, histórias e personagens ainda encarnam bastante essa faceta da realidade, muito embora, na atualidade, discursos produzidos pela mídia impressa e televisiva, entre outras instâncias, sejam mobilizadores da chamada reinvenção da velhice.

Avós: múltiplas facetas

O subtítulo acima tem relação com facetas daquela reinvenção. Debert (2000, p.30) esclarece-nos esse conceito, discutindo o que denominou de “formas de gestão da velhice”. A autora, ao utilizar tal expressão, busca “dar conta do processo pelo qual a velhice é construída como um problema social, construção que orienta práticas visando a uma adaptação bem-sucedida ao envelhecimento”. Ela chama atenção para o fato de que tais construções e práticas são constantemente redefinidas e também motivadas por pressões dos que a elas aderem. Veremos, a seguir, um exemplo da velhice abordada com maior pluralidade de traços.

No livro intitulado *Avó*, há diferentes nomeações para essa posição feminina dentro da família: avó, avozinha, vó, vovó, vovozinha. O texto busca não fixar um jeito de ser avó, sendo as narradas/apresentadas mais ou menos velhas. Avós diferentes: velhinha, jovem, moderninha, criança, companheira e cuidadora dos netos (tem o pijama deles em sua casa, leva-os “pra cá e pra lá...”), brincalhona; há também a que não gosta de ser chamada de avó. Elas praticam diferentes atividades, avós ativas e cheias de vitalidade: ficam em casa mexendo e remexendo nas coisas, viajam, cozinham, fazem esporte, trabalham na fazenda, vivem no espaço urbano, jogam cartas, produzem DVDs com recordações importantes, fazem crochê; são mais próximas, mais distantes (a que só aparece

no Natal, dizendo que o neto cresceu), contam histórias; há também a falecida (a que já “foi embora” e deixou boas lembranças).

A narrativa, que se desenrola com equilíbrio entre texto e imagens, apresenta metáforas que contrapõem dois mundos femininos distintos: o das habilidades manuais, dos ensinamentos passados de geração a geração (crochê) e o das modernas tecnologias (gravação de DVDs, domínio do computador...).

A falta na infância e na velhice: considerações finais

Velhice e infância aparecem entrelaçadas em representações e significações: no acervo analisado, onde há um velho/a, há uma criança. Esta aproximação também se reforça em virtude do destinatário dos textos, afinal estamos falando de Literatura para crianças. Comungam de uma mesma característica: a falta. Para o velho falta aquilo que já se foi (a memória, o tempo o transcorrido, as habilidades, a vida) e para a criança falta aquilo que ainda não chegou (a maturidade, a autonomia, o tempo não vivido, a morte).

Kohan (2003) inicia o epílogo do livro *Infância - entre educação e filosofia*, discutindo os sentidos atribuídos à infância em nossa tradição educacional. Lembra do filósofo francês J-F Lyotard, que se vale das figuras do *manceps* (quem toma algo em suas mãos, quem se apropria ou possui algo ou alguém) e do *mancipium* (que designa o gesto de tomar pela mão e a uma só vez àquele que é tomado pela mão do amo, o escravo, aquele que não se pertence a si mesmo, mas pertence a um outro) para analisar uma forma hegemônica de pensar a infância. A infância que depende, que não pertence a si mesma, que não deve permanecer. A infância é associada à imaturidade, à minoridade, e seria um estado do qual haveria que se emancipar. É uma metáfora de uma vida sem razão, obscura, sem conhecimento. A emancipação seria o abandono desse lugar, a superação por assim dizer. Dessa perspectiva, a minoridade é uma figura da incapacidade, da falta de resolução, de preguiça no uso das próprias capacidades intelectuais. É o estado de *mancipium*, daquele que escolhe guiar-se pelo entendimento do outro (lembremos dessa figura nos processos pedagógicos). A infância aparece como fase a ser abandonada.

A velhice, por seu turno, é a fase que deve ser evitada: postergada, visto que inevitável. Também como a infância, ela depende, em certa medida não pertence a si mesma e não deve chegar.

Mas Kronnôs devorará seus filhos: da passagem do tempo e da finitude, ninguém escapa. É o que nos mostra *Fico à espera* (livro 6). Durante toda narrativa vemos um menino à espera (que o bolo esfrie, que o Natal chegue). Esse menino cresce, transforma-se em um homem e a espera prossegue, conduzida por um fio

vermelho (metáfora do fio da vida?): o sim da amada, a chegada dos filhos, as férias, o pedido de desculpas, a ligação dos filhos.

Novamente, como uma sombra aterradora sobre o sol, a velhice chega, a doença se impõe e a espera passa a ser pelo milagre: de que o médico diga que não é nada, que o sofrimento da amada cesse. Neste ponto, com a chegada da morte, as palavras cedem lugar à imagem que narra sozinha: o fio transforma-se em uma coroa e o silêncio aponta a dor do luto.

Chega aqui outra significação para a velhice: não é o fim da linha, mas um novo começo apontado no livro pela espera do nascimento de um/a neto/a. A espera parece conduzir também o tempo prospectivo. Em *Algum dia* (livro 7) a mãe se dirige à filha para externar seus sonhos/planos

Às vezes, quando você está dormindo, eu a vejo sonhar, e sonho também...

Estes sonhos expressam a falta do que ainda não foi vivido: as aventuras, a escolarização, o amor, o pesar, a maternidade, expressam até o desejo de uma velhice

Algum dia, daqui a muito tempo, seu cabelo prateado brilhará ao sol. E, quando chegar esse dia, meu amor, você se lembrará de mim.

Nessas considerações, procuramos apontar para os sentidos de velhice presentes nas obras, evidenciando suas continuidades e rupturas, a construção de ressignificações que sinalizam, na Literatura Infantil brasileira contemporânea, a riqueza de possibilidades interpretativas.

Nota

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Panorama das Dificuldades para Ensinar a Escrita de Textos na Educação Básica no Brasil

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1 Produção de textos na escola

A escrita não é exclusivamente um produto escolar, mas um objeto cultural que cumpre diversas funções sociais. Tendo em vista as funções sociais e a importância da escrita na escola e na sociedade, nosso objetivo é apresentar um panorama acerca dos desafios no ensino de produção de textos nas escolas brasileiras, especialmente com a introdução dos PCNs em 1997. Nossa pergunta de pesquisa é: quais são as principais dificuldades dos professores no ensino da escrita em língua portuguesa?

Para formar pessoas capazes de utilizar a escrita nas mais diversas situações sociais, a escola precisa deixar de apenas “ensinar a ler e/ou escrever redações” para, de uma forma efetiva, formar verdadeiros usuários da palavra escrita, ou seja, leitores proficientes, que saibam ler as entrelinhas dos textos, que saibam construir sentidos bem como articular as várias leituras; capazes de produzir textos de gêneros diversificados, coerentes e de acordo com a norma padrão prestigiada pela classe letrada.

Geraldi (1991; 1997; 1999), sugere que a reescrita deve ser vista como atividade de exploração das possibilidades de realização lingüística de tal forma que os conhecimentos gramaticais tradicionais e padronizados pela gramática fossem colocados a serviço do professor e aluno no trabalho de reescrita compartilhada que parte do uso, reflexão e retorna a um uso modificado. As atividades de produção de textos devem estar vinculadas a projetos, entendidos como pontos de convergências de assuntos e estratégias de produção e circulação do texto escrito.

Geraldi (1991) apresenta um quadro dos principais problemas presentes em redações no ensino fundamental: 4.^a série: idéias contraditórias; falta de fluência; dificuldades de expressão; dificuldade de expressão do pensamento; vocabulário restrito; ortografia; pontuação; acentuação; concordância. 5.^a série: desconexão de idéias; desestruturação dos parágrafos; uso indevido dos parágrafos; ortografia; concordância; pontuação; acentuação. 6.^a série: falta de criatividade; pobreza de expressão; organização do pensamento; ortografia; pontuação; acentuação; concordância; emprego de letras maiúsculas e minúsculas; medo de escrever;

insegurança e timidez. 7.^a série: dificuldade de organização de idéias; criatividade; pontuação; concordância; ortografia. 8.^a série: ortografia; pontuação; concordância; regência/ estruturação do texto; seqüência e carência lógica; sintaxe de colocação.

Geraldi (1997) defende a necessidade de o professor repensar a sua prática a fim de levar os alunos para o efetivo uso da linguagem como atividade social. No entanto, a proposta passou a ser usada como “operação limpeza” ou seja, a reescrita dirigida no rumo da higienização sem considerar o contexto enunciativo. Obtém-se um texto reescrito, limpo das anomalias gráficas e sinalizado pela pontuação, porém, ser estar ajustado aos propósitos comunicativos e, muitas vezes, até mesmo nem apresentar as características inerentes a nenhum gênero de texto, nem mesmo ao gênero de texto escolar.

A produção de textos precisa fazer com que os alunos desenvolvam a competência discursiva marcada pelo domínio da escrita e pela visão de que produzir textos é um trabalho que exige a superação de simples jogos de palavras ou frases soltas. O texto deve ser produzido levando-se em consideração os propósitos comunicativos, as condições sociais e as circunstâncias discursivas envolvidas no processo de interação.

Medeiros (1991), a partir de um estudo a respeito de como os professores de uma escola estadual em Campinas trabalham a produção de texto em suas aulas, traça um quadro a partir do qual é possível dizer que o ensino da escrita invalida-se pela sua própria forma. O ensino sempre voltado à prática mecanicista que não proporciona o pleno desenvolvimento no que diz respeito à utilização da linguagem escrita como produtora de significado. A autora conclui que “a cada ano que passa, dentro da classe estes textos [produzidos pelos alunos] vão se tornando cada vez mais parecidos uns com os outros. Fórmulas e frases feitas começam a aparecer. A escola impõe um modelo. (...) Eles [os alunos] não escrevem o que pensam, o que querem, mas o que lhe sugerem os temas escolares.” (Medeiros, 1991, p.114-115)

Pasquier e Dolz (1996), afirmam que o desenvolvimento de habilidades da escrita é um processo lento e longo, que a cada nível de ensino, as atividades devem ser adaptadas às possibilidades dos alunos e que o ensino deve ser “em espiral”, ou seja, os gêneros discursivos “devem ser produzidos várias vezes, em vários níveis da escolaridade, com exigências crescentes.”

Os gêneros são “autênticos **produtos culturais da escola** [grifo no original] elaborados como instrumentos para desenvolver e avaliar progressivamente e sistematicamente as capacidades de escrita dos alunos.” (Schneuwly & Dolz, 1999, p. 8)

Pensamos que uma proposta tradicional de produção de texto, sem especificação/delimitação de gênero não permite a concretização das intenções enunciativas. Daí a idéia de que no trabalho com textos professor e aluno tenham em mente de forma clara as características peculiares que constituem um determinado gênero de texto, ou seja, sejam levados em consideração os três elementos que constituem um gênero de discurso, segundo Bakhtin (1997, p. 279): conteúdo temático, estilo e construção composicional.

Segundo Marcuschi (2002, p.19), os gêneros “surgem emparelhados a necessidades e atividades sócio-culturais, bem como na relação com inovações tecnológicas, o que é facilmente perceptível ao se considerar a quantidade de gêneros textuais hoje existentes em relação a sociedades anteriores à comunicação escrita.” Segundo o autor, muitos gêneros permitem observar a maior integração entre os vários tipos de semioses: signos verbais, sons, imagens e formas em movimento.

Para deixar de lado a prática da língua como sistema estruturado, cheio de regras, para a prática da linguagem como atividade social, ou seja, reconhecer que os sujeitos que interagem pela linguagem compartilham pela interação verbal a troca de experiências, perspectivas e ideologias; é preciso, antes de mais nada, que o professor seja um pesquisador, além de ser leitor e produtor de textos de forma efetiva. A pergunta que todos querem responder na atualidade é: em que medida terá o professor condições de fazer uma mediação eficaz entre as crianças e as práticas de leitura e escrita se ele mesmo não tem a sua vida atravessada cotidianamente pela escrita e, principalmente, pela leitura?

A visão de ensino proposta pelos PCN traz diversas contribuições para a prática das salas de aula, especialmente em relação às práticas de textos (leitura e produção), que devem partir de situações concretas retiradas da sociedade na qual se insere a escola. Os PCN propõem, portanto, uma nova concepção de trabalho com a linguagem, centrada nos usos que se faz da língua no contexto social. Daí a apresentação dos gêneros como formas relativamente estáveis de enunciados que se encontram nas diversas esferas da comunidade. As aulas passam a ser eventos reais de uso e prática da linguagem como atividade comunicativa.

Centrar as atividades escolares em práticas de escrita de textos de uma gama significativa de gêneros textuais de circulação social constitui função da intervenção pedagógica do professor de língua materna. Utilizar textos reais e não cristalizados, pertencentes aos quatro gêneros privilegiados no texto dos PCN e que circulam socialmente (de imprensa, de propaganda, literários e de divulgação científica) deveria

fazer com que o aluno, ao sair da escola, pudesse fazer uso efetivo, em especial, na atual era da tecnologia digital os letramentos múltiplos.

A maior contribuição dos PCN reside na proposição de ensino baseado em gêneros e na concepção de linguagem como interação verbal, pela qual os sujeitos interagem no conflito de vozes, no conflito de interesses e na construção de sentidos, mediados pelos textos.

2. Desenvolvimento da pesquisa

A pesquisa foi feita com 21 (vinte e um) professores da rede pública municipal de ensino de Uberaba – MG que participam de um projeto de extensão realizado pelo Curso de Letras da Universidade Federal do Triângulo Mineiro (UFTM) no período de março a setembro de 2009. Do total de professores, 16 (dezesesseis) atuam exclusivamente na Educação Básica (5.^a a 8.^a séries) e 5 (cinco) na Educação Fundamental e Ensino Médio. Em relação ao tempo de magistério, 4 (quatro) trabalham há menos de dois anos; 5 (cinco) entre dois e dez anos e 12 (doze) trabalham há mais de dez anos. Foi apresentado um questionário com as seguintes perguntas: a) Você conhece os Parâmetros Curriculares Nacionais (PCN) de Língua Portuguesa? b) Quais são as principais dificuldades que você enfrenta para ensinar os alunos a produzir textos escritos em língua portuguesa?

Todos os professores responderam que conhecem os PCN de Língua Portuguesa e que as principais dificuldades estão relacionadas aos contextos interno e externo das escolas. No contexto interno, as dificuldades são: *falta de material didático para leitura; os alunos não sabem estruturar o texto; ausência de conhecimento de pré-requisitos básicos como pontuação, vocabulário, falta de conhecimento, coesão e coerência.*

Em relação ao contexto externo, as dificuldades são: *os alunos não gostam de ler e demonstram falta de interesse pelas aulas; têm preguiça; não se preocupam em querer aprender a linguagem formal dos textos escritos; demonstram dificuldades com a escrita e se assustam com ela; chegam à quinta série com defasagem dos anos anteriores; não tem concentração para escrever textos; falta apoio da base familiar.*

3. Discussão dos dados e considerações finais

Percebemos que a prática da linguagem como produto social dialógico carece de atenção especial por parte de uma significativa parcela de professores, que resistem em não aceitar a “inevitável travessia” proposta pelos Parâmetros Curriculares Nacionais. (Bagno, 2002). Percebemos, também, pelos depoimentos acima, que

mesmo conhecendo as Diretrizes Curriculares para o ensino da escrita expressas nos Parâmetros Curriculares Nacionais, as dificuldades citadas são, na verdade, dificuldades que o professor deveria tratar em sala de aula como uma prática inerente a sua atuação como docente, não jogar as responsabilidades para outros. Cabe aos professores o desafio de repensarem sua prática e desenvolverem na escola atividades significativas de uso prático de linguagem a fim de levar os alunos aos diversos níveis de letramento exigidos pela sociedade, ou seja, aos usos efetivos das práticas de leitura e de escrita.

O ensino de textos foi praticado em condições de produção inadequadas, conforme já apontaram vários outros autores por muitas e diversas razões: a) artificialidade das situações de produção, ou seja, descaracterização do aluno como sujeito usuário da linguagem mas como escrevedor e cumpridor de atividades com a linguagem; b) artificialidade dos temas propostos; c) falta de objetivos com a escrita; d) ausência de um leitor real, a não ser o professor; e) falta de acompanhamento do professor nas várias etapas de elaboração, revisão e reestruturação do texto; f) professor corretor de textos e “caçador de erros”; g) instabilidade do professor diante do seu desconhecimento de como explorar melhor ou como “corrigir” o texto do aluno; h) busca incessante de “correções” do texto, esquecendo que o fato de admitir que se vai corrigir um texto, antecipadamente estabelece-se o preconceito lingüístico do erro; i) dependência do professor ao livro didático. Parece que as dificuldades em se ensinar a produção de textos na escola continuam sendo as mesmas trazendo as professores os mesmos desafios.

A militância no ensino de produção de textos escritos na escola exige dos professores: a) percepção mais crítica das dificuldades; b) postura de professor-pesquisador para solucionar os problemas e dificuldades que se apresentam na sua ação docente a fim de encontrar práticas de ensino voltadas aos acontecimentos e problematizações reais que ocorrem na sociedade para serem sistematicamente desenvolvidos ou resolvidos em sala de aula.

Dessa forma, ao lidar com diferentes gêneros de textos, o professor pode desenvolver um ensino que seja capaz de relacionar os conteúdos, e a iniciativa deve partir interdisciplinarmente entre os profissionais que têm consciência dessa prática motivando a desenvolverem projetos de ensino de forma integrada e coerente.

Para Antunes (2009, p. 216), a escola deve privilegiar “o ensino de uma escrita socialmente relevante, não-excludente, encorajadora, centrada em tudo que dá sentido à grandiosa aventura da vida humana.”

Assim, cabe ao professor a missão de selecionar os gêneros que serão objetos de ensino e instrumentos de inserção do aluno em sociedade. A escolha dos gêneros nunca é neutra, segundo Rojo (2009), “nem impunes, pois o tempo escolar que tomo com um objeto de ensino não será dedicado a outro: cada escolha presentifica um

dentre muitos outros perdidos. Mas nada em educação nunca é neutro e nossa tarefa é justamente a de fazer escolhas e encaminhamentos conscientes.”

Não importa o número de professores em uma escola. Ações integradas interdisciplinares de ensino pelos professores a fim de que encontrem afinidades e conexões em conteúdos e estratégias fazem grande diferença na vida do estudante. Com as crescentes exigências da dinâmica social, especialmente dos avanços no processo de comunicação e a modernização dos equipamentos técnicos, exige-se do estudante um processo de escolarização no qual a apropriação e domínio dos conhecimentos científicos trabalhados nas diferentes áreas do conhecimento sejam fundamentais, como por exemplo, o processo de seleção para ingresso na universidade, o tão famoso e, às vezes, temido vestibular. Não se aprende a escrever apenas para o vestibular.

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A Diferença e a Literatura Infantil Contemporânea: Estratégias de Composição*

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Literatura infantil e diferença

Nas últimas décadas, a temática das *diferenças* tem se tornado cada vez mais recorrente em livros destinados ao público infanto-juvenil, o que pode ser observado tanto em âmbito internacional quanto em território brasileiro. No Brasil, desde aproximadamente a década de 1990, abundam livros de literatura produzidos especificamente para crianças cujos enredos e ilustrações giram em torno de temas como gênero, etnia, raça, cegos, cadeirantes, gordos, velhos, enfim, grupos considerados minoritários, excluídos e/ou marginalizados. Várias dessas obras são traduções de autores europeus e norte-americanos, enquanto outras, por sua vez, são produzidas por autores brasileiros.

Em parte, esse fenômeno pode ser explicado por diferentes políticas de inclusão adotadas em âmbito nacional e internacional, como a obrigatoriedade de rampas em lugares públicos, a instalação de sinais sonoros de trânsito, o ensino de Libras (Língua Brasileira de Sinais) no ensino superior, entre tantos outros exemplos. Tais ações revelam que, já há algumas décadas, as temáticas da inclusão, da exclusão e, por consequência, da diferença permeiam políticas governamentais e práticas sociais, fazendo-se perceber, por essa mesma razão, também nas discussões travadas no cenário intelectual e nas produções realizadas no âmbito artístico e literário.

No caso específico da literatura infantil, desde a década de 70, principalmente no contexto britânico e norte-americano, tem sido desenvolvido um trabalho de crítica cujo principal objetivo é a denúncia e a desconstrução de representações estereotipadas de minorias, o que tem gerado não apenas debates calorosos, mas também novas políticas de produção literária, que acabam extrapolando o contexto anglo-saxônico, na medida em que tais obras são traduzidas para outros idiomas, passando a circular em inúmeros países (Sarland, 2005).

O presente artigo está inserido no contexto de uma pesquisa ampla sobre a diferença na literatura infantil contemporânea, principalmente a literatura infanto-juvenil brasileira, que vem sendo realizada desde março de 2008. Algumas das

produções já realizadas a partir desse trabalho versam sobre o papel da personagem professora no ensino das diferenças (Kirchof & Silveira, 2008), sobre o consumo da literatura infanto-juvenil a partir da temática da diferença (Kirchof & Silveira, 2009a), sobre o papel da ilustração no consumo da diferença (Kirchof & Silveira, 2009b), entre outros. Aqui, será analisado um conjunto de obras em que a diferença não é representada de forma específica – como ocorre em livros sobre cegos, cadeirantes, gordos, para citar alguns exemplos –, mas é sugerida conotativamente através de personagens figurativizados como animais, objetos ou seres fantásticos.

O principal argumento a ser explorado é que existem, predominantemente, duas linhas distintas na abordagem da diferença por parte da literatura infanto-juvenil contemporânea. De um lado, abundam obras cuja estratégia de composição investe na construção daquilo que Roland Barthes chama de *mitologia*, um sistema de signos que atua na formação e na transformação de práticas sociais, colocando em circulação significados que passam a ser não apenas partilhados, mas lidos como uma imagem natural da própria realidade. As obras alinhadas com essa estratégia geralmente estão imbuídas de uma perspectiva explicitamente favorável a políticas multiculturalistas e de inclusão, sendo que tal perspectiva é apresentada de forma monológica, como se o respeito à diversidade fosse algo naturalmente correto e evidente, a ser simplesmente “descoberto” pelo leitor, ao longo da narrativa, como uma verdade que este até então desconhecia.

Por outro lado, várias obras infantis que abordam a diferença investem em estratégias de composição diametralmente opostas ao mito barthesiano, alinhando-se muito mais com a estética que tem sido identificada com a arte e a literatura do pós-modernismo. Visto que uma das prerrogativas epistemológicas mais fundamentais desse movimento é a desconstrução de sistemas de representação cristalizados como grandes verdades, colocando em crise a legitimidade do próprio saber estabelecido e institucionalizado (Compagnon, 1996), um dos principais traços estéticos adotados na composição de obras literárias pós-modernas é aquilo que Linda Hutcheon (1991) denominou de *metaficção historiográfica*, um procedimento através do qual a história é freqüentemente revisitada de modo a serem denunciados os mecanismos discursivos que atuaram (e continuam atuando) na construção de pontos de vista hegemônicos e cristalizados.

De modo sucinto e panorâmico, Compagnon (1996) esclarece que a literatura pós-moderna se opõe à literatura moderna na medida em que procura transcender aquilo que passa a criticar como “as oposições limitadoras modernistas”, que separavam o realismo do fantástico, a forma do conteúdo, a literatura pura da literatura engajada, a ficção de elite da literatura popular. Nas obras pós-modernas,

prevalece uma indecisão quanto ao sentido, que geralmente permanece aberto para ser decidido pelo próprio leitor. Desse modo, ao invés de tentar “esconder”, o narrador pós-moderno geralmente coloca em evidência o processo da própria narração, denunciando que a linguagem não é transparente, mas arbitrária. Um dos processos estilísticos mais empregados nesse intuito é a *metaficcionalidade*, através da qual a ficção – muito longe de esconder do leitor os processos narrativos – passa a discorrer sobre o próprio ato da criação ficcional, quebrando a linearidade do discurso e gerando um efeito autorreferencial, o que denuncia a arbitrariedade da linguagem empregada. Juntamente com a metaficção, os romances pós-modernos também fazem uso abundante da paródia, do pastiche, da ironia, da intertextualidade, da hibridação de linguagens, da carnavalização, da polifonia, da interpelação direta ao leitor, entre inúmeros outros recursos de composição.

Embora essa tendência seja predominante na literatura endereçada ao público adulto, é possível perceber vários recursos estilísticos comuns à literatura pós-moderna também em obras recentes produzidas para o público infanto-juvenil. Quando a diferença é abordada dentro dessa concepção, ao invés de produzir um *mito* em torno de uma *mensagem*, a obra evidencia o próprio processo da construção dos sentidos em torno da diferença. Em outros termos, nessas obras, não há espaço para verdades prontas a respeito da diferença, a serem descobertas pelo leitor. Antes, o leitor é chamado a pensar sobre o modo como são construídos os discursos em torno do diferente, o que torna a leitura um processo autorreferencial. Abrem-se, dessa maneira, várias possibilidades de interpretação, e o leitor é instigado a perceber que toda interpretação é um caminho escolhido dentro de um território composto por outros caminhos igualmente possíveis.

As obras que serão utilizadas, no presente artigo, como exemplos de processos de composição do mito da diferença são as seguintes: *A porquinha de rabo esticadinho*, de Rubem Alves; *O gato de nariz encarnado*, de Cristina Menna Barreto; *Um porquinho diferente*, de Sílvia Regina D. Ferreira e Patrícia A. Scalon de Almeida; *A torto e a direito*, de Braz Usuelle; *O peixe que não sabia nadar*, de Álvaro Ottoni; *Draguinho, diferente de todos, parecido com ninguém*, de Cláudio Galperin; *A ovelha negra*, de Bernardo Aibê; *Elmer*, de David McKee; *Tonico, o bode diferente*, de Solange Avelar Fonseca Gontijo. Como exemplo de uma obra que incorpora estratégias estilísticas comuns à literatura pós-moderna, será utilizado o livro *Felpe Filva*, de Eva Furnari.

O mito da diferença

Nas obras em que a diferença é construída para ser lida como mito, predomina uma abordagem monológica da temática juntamente com a construção linear do fio

narrativo: geralmente, a diferença é apresentada como um problema a ser superado, e o leitor é conclamado a compartilhar do ponto de vista do narrador, quase sempre onisciente. Além disso, o protagonista é geralmente figurativizado como um animal, mas pode se apresentar também como um objeto, um ser mitológico, um ser fantástico ou, às vezes, como uma criança.

No que tange ao enredo, as histórias analisadas constituem-se de narrativas lineares que seguem, quase sempre à risca, o esquema quinário simples. A situação inicial, quando está presente, é geralmente harmônica, embora muitas histórias iniciem já no próprio conflito narrativo. Este, por sua vez, manifesta-se através da inclusão da temática da diferença: o protagonista possui algum traço que destoa do grupo a que pertence, o que acaba gerando dificuldades a serem superadas. A partir de então, o enredo se desenrola, através de poucas seqüências, na direção de algum tipo de solução positiva para os conflitos gerados pela diferença. Por vezes, a história gera uma solução para a própria diferença. Assim sendo, os desfechos são invariavelmente harmônicos e freqüentemente contêm a principal mensagem do mito a ser divulgado: a diferença não é um empecilho para a felicidade.

Estruturalmente, portanto, essas histórias são muito semelhantes, sendo que suas especificidades encontram-se nas estratégias encontradas para realizar a passagem do *conflito narrativo* em direção ao *desfecho*. Nos livros aqui analisados, foram constatadas quatro principais estratégias: a *compensação*, através da qual a personagem diferente supera suas dificuldades devido a alguma qualidade ou habilidade (moral e/ou física) acima da média; a *transformação interior*, pela qual a personagem diferente passa por uma transformação interior e acaba aceitando sua diferença, por vezes, inclusive, considerando-se especial por ser diferente; a *celebração das diferenças*, através da qual a diferença se dilui quando a personagem descobre que não é a única a ser marcada por alguma diferença, o que lhe traz, por vezes, consolo e transformação interior; a *superação pelo amor*, quando uma personagem acaba superando sua diferença, vista como limitação, devido a uma motivação extraordinária de ordem sentimental.

A primeira estratégia constitui um dos recursos mais presentes nas histórias. No livro *Um porquinho diferente*, por exemplo, o protagonista é discriminado porque porcos são considerados sujos e sem higiene. No entanto, Porcino, o porquinho da história, não apenas é extremamente asseado, limpo e organizado, como também é bondoso e capaz de cativar a amizade de todos os demais animaizinhos da floresta, o que desperta a inveja da raposa. Na história *O gato do nariz encarnado*, apesar do nariz diferente, o gato está dotado de um senso agudo de fidelidade e generosidade, o que o leva a salvar a vovozinha doente no desfecho da história.

Seguindo a mesma linha, *A porquinha de rabo esticadinho* acaba superando sua dificuldade em lidar com a cauda diferente quando descobre sua habilidade de trapezista, chegando a causar inveja nas demais personagens. Em *Tonico, o bode diferente*, sua barbicha estranha acaba levando-o à fama, permitindo-lhe que se torne um artista. Na história de *Elmer*, o elefante colorido, sua principal habilidade é o senso de humor e a alegria acima da média, o que leva o bando todo a rir e, dessa forma, a ser mais feliz. Por fim, na história de *Draguinho*, o dragãozinho que expelia água ao invés de fogo, sua diferença acaba se tornando uma enorme qualidade no dia em que o vilarejo é acometido por um incêndio e o protagonista diferente se torna o único capaz de resolver tal conflito.

Outra estratégia bastante comum de superação da diferença e/ou de seus conflitos é a transformação interior, através da qual a personagem não apenas passa a aceitar a diferença, mas, freqüentemente, termina considerando-se especial por ser diferente. O livro *A ovelha negra* é exemplar quanto a essa estratégia, pois a personagem Tita, após passar boa parte da história imersa em uma crise devido à sua cor, acorda um dia transformada, o que gera incômodo entre as demais ovelhas: “Puxa, Tita, como você mudou”; “É ... também acho.” Antes você era tão quietinha, tão tristonha...” “Pois é, mas agora me sinto melhor.” “Mas como é que pode, Tita? Você ... uma ovelha negra ...” (p. 19). É interessante notar que, no final da história, a transformação de Tita acaba influenciando algumas ovelhas marcadas por outras diferenças.

As estratégias de superação da diferença não são utilizadas de forma pura ou exclusiva nas histórias, podendo ser agenciadas de modos bastante heterogêneos. Em *Elmer*, por exemplo, há uma justaposição entre a compensação e a transformação interior. Freqüentemente, a transformação interior está aliada à celebração das diferenças. É o que ocorre, por exemplo, em *A torto e a direito*, em cuja história o protagonista é “um tênis que nasceu torto, por isso não tinha par” (p. 5); “Fosse noite fosse dia, estava sempre sozinho, dificilmente sorria, desde pequenininho” (p. 17). No entanto, no dia em que descobriu a existência de um outro tênis também torto, “caminham felizes, sem o menor contratempo” (p. 27). A situação final da história condensa explicitamente o mito de que a celebração das diferenças leva à transformação interior, através do seguinte enunciado: “Tem sempre alguém diferente que é muito parecido com a gente” (p. 31).

Por fim, alguns dos livros analisados resolvem o conflito da diferença através de um desfecho romântico, pelo qual a diferença é superada pelo amor. Na história *O peixe que não sabia nadar*, por exemplo, Omar é um peixe que não sabe nadar. Apesar de todos os esforços de Julião para ensinar-lhe a se locomover, o peixinho só consegue aprender no dia em que encontra uma linda peixinha, pela qual se

apaixona: “Na volta para casa, já de noite, Omar viu novamente a peixinha. Estava mais bonita do que nunca. Ficou tão maravilhado que, sem perceber, nadava pela primeira vez” (p. 35).

Desconstruindo o mito

Ao passo que os livros acima mencionados investem em uma estratégia predominantemente monológica de construção narrativa, alguns livros infantis dedicados à questão da diferença adotam procedimentos estéticos comuns à literatura pós-moderna, principalmente o recurso à ironia, à intertextualidade e à metaficção.

Felpe Filva, de Eva Furnari, por exemplo, levanta a temática da diferença já na epígrafe, onde se afirma que “Esta história é dedicada a todos aqueles que têm orelhas diferentes”. Assim, se, de um lado, o protagonista é figurativizado, de início, como um coelho que possui uma orelha mais curta do que a outra, de outro lado, contrariando a tendência das personagens apresentadas na seção anterior, Felpe Filva se torna um personagem metaficcional, pois é poeta e escritor, o que faz com que a história passe a abordar, implícitas ao enredo, questões ligadas ao ato da criação poética.

A ironia do livro começa quando é apresentada a motivação poética do escritor Felpe Silva: “Um certo dia, quando já era um poeta famoso, tomou uma decisão: ele iria contar para todos a triste história de sua vida. Iria escrever a sua autobiografia” (p. 8). Em outros termos, o escritor não escreve por dedicação a uma causa ou devido a um talento excepcional, mas sim para expor ou elaborar sua dificuldade com a própria diferença. Se, de um lado, Felpe goza de prestígio, de outro lado, sua escrita é sombria e lúgubre. Esse discurso literário sisudo, contudo, é questionado por parte de uma nova personagem, a coelha admiradora de Felpe, Charlô Paspardu. Embora fã de Felpe Filva, Charlô comete a ousadia de lhe escrever uma carta ao mesmo tempo elogiando sua escrita, mas criticando seu pessimismo, chegando mesmo ao ponto de reescrever um de seus poemas.

É interessante notar que essa oposição de discursos acaba criando uma polifonia no texto, pois existe uma contraposição entre uma escrita autobiográfica sofrida e existencial (representada por Felpe Filva), de um lado, e uma escrita leve e divertida (representada por Charlô Paspardu), de outro, sendo que a autora faz uso de um recurso intermidial para expor ambos esses discursos: a própria carta escrita por Charlô é colocada nas páginas 12 e 13. Além disso, quando Felpe começa a se questionar sobre o pessimismo de suas obras, aparecem as imagens de seus livros com os respectivos títulos, na página 15: *A cenoura murcha*; *De olhos vermelhos*; *Um pé de coelho azarado*; *A horta por trás das grades*; *Infeliz*

páscoa, o que simultaneamente referenda a idéia de uma escrita pessimista e desconstrói esse pessimismo pela ironia dos títulos. Note-se que esse uso de recursos intermediais funciona metafictionalmente, na medida em que aponta para o caráter de construção do próprio ato da escrita, revelando que há mais de uma maneira de expor os significantes.

A temática metafictional da imaginação criativa é trazida diretamente quando Felpo se sente atacado por Charlô e lhe responde: “Você está redondamente enganada a meu respeito. Eu tenho muita imaginação, você nem desconfia quanta.” Além disso, é possível perceber o uso da intertextualidade, mais especificamente da paródia, quando Felpo começa a se questionar sobre as verdadeiras motivações de sua escrita e procura escrever algo menos rancoroso. Assim, primeiramente, em uma carta a Charlô, reescreve a fábula “O coelho e a tartaruga”, conferindo-lhe um sentido cômico e inusitado. Depois tenta escrever um conto de fadas, evocando as figuras do príncipe e da bruxa, e, numa inversão surpreendente, acaba finalizando a história com a união de ambos: “A bruxa e o príncipe mudaram para longe, para uma terra distante, bem mais bonita que aquela, e compraram um castelo antigo, lindo, que ficava no alto de uma montanha” (p. 26). Note-se que, nessas paródias, existe uma inversão de histórias já cristalizadas no imaginário de um leitor médio, ao mesmo tempo em que ocorre um elogio implícito do incongruente: uma bruxa casando com um príncipe!

Um dos momentos em que a metaficção é explorada do modo mais jocoso na trama é quando Charlô envia, a Filpo, uma carta que acaba sendo desvirtuada, porque grande parte de seu texto apaga-se devido à chuva: “Fel venha logo, engoli piano, ajudar”. Novamente, o aspecto autorreferencial da construção do signo é colocado em evidência, de modo engraçado, levando o leitor a uma experiência de leitura em que o próprio ato de narrar é tema da narrativa. Além disso, as várias incongruências que já foram apresentadas ao longo da história impossibilitam a instalação de sentidos fixos e homogêneos no texto.

Embora a trama entre Filpo e Charlô termine com o casamento entre ambos, não há uma verdadeira solução ou superação da diferença. A questão do tamanho das orelhas, aliás, é abandonada ao longo da trama, cedendo espaço para a intriga amorosa entre Felpo e Charlô. O que parece ocorrer, por outro lado, é uma tomada de consciência, por parte do protagonista, de que as narrativas estão impregnadas por nossas vivências, sendo que a diferença pode tornar nossas histórias tristes, mas não necessariamente. Como se percebe, não há um mito ou uma mensagem monológica a ser veiculada, mas um convite à reflexão. Em outros termos, a passagem do conflito para o desfecho não apresenta propostas de solução para as dificuldades geradas pela diferença; antes, instiga o leitor a pensar que a temática

da diferença pode se manifestar de diversas maneiras no discurso e atuar de modos diversos em nossas vidas.

Algumas considerações finais

Barthes afirma que uma das principais características do mito é o fato de tentar “esconder” do leitor que suas mensagens são sistemas construídos semioticamente – e que, por isso mesmo, concorrem com tantas outras mensagens possíveis. Por essa mesma razão, o signo construído para atuar como mito é consumido como um “sistema indutivo”, no qual as relações entre significante e significado são colocadas como se fossem equivalentes ou causais e jamais como uma construção semiótica. Nas palavras de Barthes, “tudo se passa como se a imagem provocasse *naturalmente* o conceito, como se o significante *fundasse* o significado” (Barthes, 1957, p. 203). Em um de seus mais eminentes aforismos, Barthes (1957, p. 202) chegou a afirmar que o princípio de todo *mito* é “transformar a história em natureza”.

Na medida em que as histórias da *Ovelha negra*, de *Tonico o bode diferente*, *O gato de nariz encarnado*, *Draguinho*, juntamente com as demais obras analisadas na primeira seção deste trabalho, apostam em uma estrutura narrativa linear e altamente previsível, apresentando sempre respostas prontas para os problemas gerados pela diferença, é possível afirmar que acabam atuando do modo como Barthes compreende a mitologia. As soluções para os problemas gerados pelas diferenças, nos enredos, trazem implícitas mensagens, ao leitor, a respeito de como deve lidar com tais possíveis problemas na vida extraficcional.

Por outro lado, o livro de Eva Furnari nos proporciona um exemplo de como a estética pós-moderna, na medida em que se pretende uma manifestação sensível dos postulados epistemológicos do pós-modernismo, amplia as possibilidades semânticas da narração, ao mesmo tempo denunciando, para o leitor, que o ato da leitura é sempre uma atividade de construção de significados e que estes não são evidentes. A diferença, nessa perspectiva, não se narra como algo fechado e acabado, um problema em busca de solução, mas como uma temática geradora de discursos e de práticas em constante transformação.

Nota

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Literacias no Ensino Superior de Contabilidade

Aproximação do conceito no ensino superior de contabilidade

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“Entende-se por *literacia* a capacidade de processamento, na vida diária (social, profissional e pessoal), de informação escrita de uso corrente contida em materiais impressos vários (textos, documentos, gráficos). Este conceito, actualmente já bastante difundido no nosso vocabulário, define-se por duas características nucleares: a) por permitir a análise da capacidade efectiva de *utilização na vida quotidiana* das competências de leitura, escrita e cálculo; b) e por remeter para um contínuo de competências que se traduzem em *níveis de literacia* com graus de dificuldade distintos.” (Gomes, et al, 2000 p. 2).

O conceito de compreensão recorrente de alfabetização em educação é de que ele expressa e preocupa-se com as habilidades sobre o saber ler e escrever. Dessa forma, poderemos compreender o conceito, de fundamentos para educar sujeitos a um mundo contextualizado, mediante a apropriação da leitura e da escrita, supondo assim que o domínio da leitura e da escrita permitiria aos sujeitos o domínio e a intervenção em suas diferentes relações no mundo contemporâneo.

No entanto, com o desenvolvimento das ciências, das novas tecnologias e dos movimentos sociais para ampliação ao respeito à diversidade de sujeitos e contextos, requer-se também a necessidade de ampliar a compreensão dos conceitos e seus significados, visando a sua articulação e à operacionalização em mundos reais.

Para Vygotsky (1993, p. 96) “Os *níveis mais elevados no desenvolvimento do significado das palavras são regidos pela lei da equivalência de conceitos, segundo a qual qualquer conceito pode ser formulado em termos de outros conceitos de inúmeras formas.*” É possível, portanto, a equivalência conceitual quando conceitos menos abrangentes interagem com novos conceitos, mediados pela palavra e seu significado e com diferentes objetos de mediação para a compreensão do conhecimento e da aprendizagem. A formação de conceitos como forma de sistematização dos conhecimentos elaborados universalmente incorpora a cultura dos sujeitos e, portanto, a internalização do significado do conceito e das suas relações sociais com o conhecimento para sua ampliação. Temos, assim, conteúdos objetivos e formas de apreender tais conteúdos, e nesta perspectiva, o

conceito de literacia nas diferentes áreas de conhecimentos e de funcionalidade pode ajudar diferentes sujeitos a compreenderem e a atuarem sobre as situações problemáticas do mundo.

Esta tentativa de compreensão e de aproximação do conceito de literacia no ensino superior de contabilidade coloca em movimento o domínio e a inter-relação no uso de saberes, conceitos e práticas, bem como movimenta a busca de novos saberes para lidar com situações do cotidiano. Esses saberes apropriados podem resultar em novas aprendizagens e desenvolvimento, tanto para os sujeitos quanto para as ciências. Em meu entender, não há confusões nem tão pouco ocultações nas relações conceituais entre alfabetização e literacia, existe sim a ampliação dos significados conceituais.

Nesta compreensão sobre os conceitos e sua funcionalidade na vida cotidiana pode-se apropriar o conceito de literacia em suas particularidades para a educação de sujeitos adultos, em diferentes níveis, desde sujeitos ainda em situação de analfabetos, excluídos do acesso à educação, até os sujeitos com ampla formação, ou sujeitos que tiveram acesso a níveis de educação em diferentes especializações e áreas do conhecimento humano.

Essa compreensão do conceito de literacia articula-se à compreensão de que a sua utilização em processos de educação permite fazer o uso conceitual na compreensão de que a aprendizagem é um processo em aberto, contínuo, complexo e sempre inconcluso, que não deve ser remetida ao hermetismo de um conceito imutável.

Portanto, busca-se o entendimento de literacia no ensino superior de contabilidade como a possibilidade de resultados em aprendizagens múltiplas e, portanto, de intervenções em diferentes situações cotidianas que requerem conhecimentos práticos e teóricos do conhecimento contábil e suas relações.

Contextos sociais do trabalho do professor de contabilidade

Pesquisas que tenho realizado sobre o ensino de contabilidade convergem para duas indicações sobre a forma de lidar com os conhecimentos contábeis: uma diz respeito às exigências apresentadas ao profissional da área contábil para desenvolver diferentes atividades e a outra diz respeito às formas de ensinar e de pesquisar sobre o ensino da contabilidade.

Se por um lado as exigências do mundo do trabalho apresentam diferentes qualificações para o exercício de diferentes atividades na área contábil, por outro não se tem produzido pesquisas sistematizadas sobre a forma de lidar com os conhecimentos contábeis no âmbito do ensino e da pesquisa sobre o ensino de contabilidade.

O conhecimento contábil utilizado por quem elabora e executa registros e alcança decisões sobre os eventos contábeis é o mesmo conhecimento para quem trabalha no ensino da ciência contábil. O recorte que se faz sobre os conteúdos do trabalho em empresas, e os conteúdos dos currículos dos cursos de graduação apenas delimitam o âmbito das discussões sobre a forma de *como lidar* com esse mesmo conhecimento.

No âmbito do ensino é preciso considerar que a discussão de um evento contábil envolve uma forma específica ou mesmo diversa de seu registro até a sua plena comunicação nas demonstrações contábeis, e tem-se como objeto de trabalho o ensino-aprendizagem, processo que é sempre inconcluso e permeado de imprevistos. Temos, assim, uma mesma área de conhecimento, mas duas atividades diferenciadas ao lidar com esse conhecimento.

Tendo por fundamento que o conhecimento contábil para estas diferentes atividades é o mesmo, necessariamente é preciso diferenciar a forma de sua abordagem, e é nesta diferenciação que reside o desafio do processo ensino-aprendizagem de jovens e adultos no ensino superior de contabilidade.

Inicialmente é preciso destacar que lidar em práticas de ensino com os conhecimentos contábeis exige objetividade e definição desses próprios conhecimentos, envolvendo seu conseqüente planejamento e vinculação com os conhecimentos específicos e particulares que essa objetividade requer. Os conhecimentos específicos são os de natureza contábil e os particulares são aqueles demandados para os objetivos e planejamento das atividades requeridas na ação de ensino. Penso não ser possível organizar uma atividade de ensino de determinado conteúdo curricular contábil sem especificar o conteúdo e suas formas de abordagens, e para tanto, é indispensável o domínio da especificidade e da particularidade que as atividades pedagógicas requerem.

No caso do ensino superior de contabilidade, é preciso dominar os fundamentos da ciência contábil e simultaneamente acompanhar as alterações e mudanças que envolvem a dinâmica social, não apenas nos aspectos das empresas produtivas, mas, sobretudo nas interferências sociais que essas mudanças promovem e na sua relação com a contabilidade como ciência.

Segundo Freire, (1996, p.25), *“Não há docência sem discência, as duas se explicitam e seus sujeitos, apesar das diferenças que os conotam, não se reduzem à condição um do outro. Quem ensina aprende ao ensinar e quem aprende ensina ao aprender”*.

O professor, não é apenas alguém que executa as atividades de ensino, mas aquele que, ao se constituir como sujeito histórico, faz a análise crítica e reflexiva de suas atividades, buscando conhecer diferentes concepções do processo ensino-

aprendizagem. Visualiza-se assim um sujeito capaz de apropriar-se, de sistematizar e de organizar uma concepção ampliada do conhecimento contábil e sua aplicabilidade, utilizando novas alternativas de organização curricular.

Literacias no ensino superior de Contabilidade: pontos metodológicos de partida

Ao realizar, no ano de 2008, uma pesquisa exploratória de levantamento de dados junto a quinze professores dos cursos de graduação em Ciências Contábeis em quatro instituições de ensino superior da região da grande Florianópolis, SC, Brasil, duas instituições públicas e duas particulares, busquei identificar mediante a utilização de um questionário aberto informações sobre *Quais leituras você tem realizado e a forma como as leituras auxiliam na organização do seu trabalho como professor?*

Pretendeu-se conhecer o que os professores pensam sobre os processos de leitura de textos e sua utilização na organização das atividades didáticas. Ao existir certa subjetividade em suas respostas, o que se pretendeu foi identificar os possíveis resultados que o uso da leitura promove na atividade docente. Além de registrar a compreensão que os professores têm da leitura, ensejou-se ao respondente uma reflexão sobre as maneiras como utilizam a leitura na organização da aula. Na interação com as respostas é possível inferir generalizações bem como buscar certa unidade nas respostas recorrentes e assim estabelecer relações com contextos diversos à Ciência Contábil. Para as análises das respostas serão utilizados os extratos individuais que melhor integram o conjunto coletivo de respostas obtidas. Todos os quinze professores são graduados em Ciências Contábeis e possuem o título de mestre em contabilidade ou áreas afins. Seis professores possuem dedicação exclusiva ao ensino superior e nove professores exercem outras atividades relacionadas com a contabilidade, seja em empresas ou em atividades autônomas como consultores.

As respostas foram agrupadas em categorizações de três funções conforme a pertinência textual indicada na resposta, a saber: 1 – função de informação; 2 – função de recurso didático dos conteúdos; 3 – função de pesquisa e ampliação do conhecimentos.

1. O texto em sua função de informação.

“ utilizo vários textos de livros, revistas, artigos e até mesmo de jornais para informar aos alunos que este assunto é da área da contabilidade e que eles precisam conhecer...”

“... indico os textos básicos que contêm as informações para que os alunos comecem a despertar para as curiosidades.”

“...todas as aulas comento sobre o que li no jornal sobre a nossa profissão, tem dias que não tem nada publicado, mas tem os dados econômicos ...”

Estes três extratos representam de forma unânime as respostas dos quinze professores. Todos os quinze professores afirmaram que os textos têm uma função de informar ao aluno sobre os temas ou discussões que são *“próprias da área contábil”*.

Segundo os respondentes, a leitura de textos informativos *“desperta uma curiosidade”* sobre a profissão e sobre o que é mais atual nas discussões da área, permitindo uma aproximação da *“realidade do curso”*.

As leituras como informação são indicações de textos publicados em *“revistas da área contábil, RBC (Revista Brasileira de Contabilidade), CRC’s (Conselho Regional de Contabilidade), boletim informativo do CRC e jornais de economia,”* e *“servem para mostrar aos alunos que temos pessoas discutindo o conhecimento contábil.”*

2. o texto em sua função de recurso didático dos conteúdos

“utilizo o texto para facilitar a compreensão dos conteúdos.”

“... tem conteúdos que, por mais que o professor apresente, ainda continuam sendo incompreendidos pelos alunos e tem conteúdos de fácil compreensão, precisam de textos para mostrar que é aquilo mesmo...”

Quatro dos quinze professores indicaram a utilização de textos com a função de suporte em suas aulas sobre os conteúdos curriculares. Neste caso os textos têm uma funcionalidade para que o aluno tenha acesso a diferentes modos de compreender e aprender um conteúdo e até mesmo para que saiba que o conteúdo é de fácil apreensão. Tais conteúdos de fácil apreensão, segundo o respondente, poderiam ser *“os lançamentos simples do pagamento de uma despesa, por exemplo.”*

Nesta compreensão, os quatro respondentes enfatizam que as leituras dos textos devem servir para a compreensão de como o *“fato contábil ocorre”* e de como ele *“deverá ser tratado na contabilidade”*.

Afirmam que ao ler um texto sobre *“depreciação”*, o aluno irá melhor compreender que além do *“tempo de vida útil do bem”* ele irá entender a forma de calcular a *“taxa anual de depreciação”*. Indicam também que no registro do valor depreciação, encontra-se o *“custo ou despesa do valor desse bem”*, bem como que aquela diminuição do valor do bem contribui com a formação das *“entradas ou receitas de um período.”*

Estes professores enfatizam quando o texto *“ajuda”* a compreender a *“mecânica dos cálculos e dos lançamentos”* e os alunos buscam *“suporte”* em outros *“textos técnicos para avançar nos conteúdos”*.

3. a leitura e sua função de pesquisa e ampliação dos conhecimentos.

“... oriento e até mesmo exijo leitura de textos mais elaborados sobre o conteúdo. A minha exposição e síntese sobre o conteúdo e sobre os textos é sempre insuficiente para a aprendizagem dos alunos e até mesmo para desenvolvimento da Ciência Contábil, por isso os alunos precisam ler o que está no mundo ...”

“... sempre digo a eles que deverão ser melhores do que eu. Se querem conquistar um destaque na profissão precisam saber o que estão fazendo e as leituras dos livros técnicos é o melhor caminho....”

Assim, três professores enfatizaram a preocupação com a leitura como forma de ampliar o “repertório” dos conteúdos curriculares e da disciplina com as quais trabalham. Os professores registram em suas respostas que além das leituras dos textos “técnicos” e da “legislação fiscal” é importante “*buscar outros textos que ajudem a pensar o desenvolvimento da contabilidade*”.

Segundo esses professores, a área de conhecimento contábil ficou muito tempo sem se questionar enquanto ciência sócio-aplicada e sem uma efetiva participação social, seja nos aspectos de “*política fiscal ou participação política*”, para expressar o seu conhecimento para além das “*demonstrações contábeis ou usuários diretos nas empresas*”.

Enfatizam que a leitura de textos “*indicados e exigidos para ampliar o conhecimento*” favorecem os alunos na busca de uma “*autonomia*” em relação às práticas e procedimentos da área contábil, tendo, contudo, a necessidade de “*observar as normas éticas da profissão e os princípios fundamentais de contabilidade*”.

Das inferências e aproximação da literacia no ensino Superior de Contabilidade

Um dos dados analisados refere-se às leituras desenvolvidas por esses professores como forma de aprofundamento de seus estudos. Com essa questão, apenas três dos quinze professores indicaram uma leitura sistemática de temas convergentes a sua área de atuação e ou relacionada com a disciplina que trabalham.

No conjunto dos quinze, todos argumentam que geralmente a cada semestre as disciplinas são distintas, “*pelo menos uma disciplina muda*” e, as leituras são “*mais para informação do que para aprofundar o conhecimento*”. Nove professores enfatizaram que “*as leituras para preparar as aulas*” depende muito das horas contratuais que a instituição oferece ou da “*disponibilidade de tempo em função das outras atividades*” distintas do trabalho docente.

Todos afirmam que as leituras realizadas, as quais lhes são suficientes, oferecem um panorama das discussões que acontecem no interior da ciência contábil. Explicitam que as leituras realizadas dizem respeito às “*manchetes informativas sobre os temas da ciência contábil*”, leituras essas que também lhes

favorecem o desempenho nas atividades de contador e outras atividades da área contábil.

Justificam que as leituras são sempre muito específicas constituindo-se em atualizações da *“legislação fiscal-tributária”*, sendo essas as de maior ênfase e impacto no consumo de sistematização e apreensão das mudanças.

Com referência à indicação de leituras para seus alunos, a partir da organização da aula, apresenta-se um contraste em relação a sua própria prática: em sua totalidade todos os professores afirmam ter condições de indicar referências de leituras para as atividades de ensino nas diferentes disciplinas que trabalham.

Questionados sobre essa possível contradição entre a leitura que realizam e a indicação de leituras que fazem aos alunos, os professores manifestam que o fator tempo é determinante na opção das atividades. Identifica-se entre as falas uma manifestação de auto-suficiência para o exercício da docência, dada pela formação inicial e pelos programas de formação continuada da pós-graduação, local este de onde expressam *“que aquilo que era necessário aprender para ensinar já foi de certo modo aprendido”* e que as atualizações da *“legislação”* se processam na correlação de atividades e ou exercícios no âmbito da aula.

Talvez, neste universo de sujeitos pesquisados, o equívoco mais agudo nesta percepção seja o de que a leitura exerça apenas a função de atualização de conhecimentos e de que pouco se ampliam as relações de significados na apropriação de novos conhecimentos. Essa compreensão e, sobretudo a prática da leitura implicam em reducionismo nas práticas do trabalho docente, uma vez que a leitura e a apropriação de temas pertinentes à área de atuação requerem a ampliação não apenas da compreensão da ciência, mas sobretudo da intervenção possível da ciência contábil no contexto do mundo em constante transformação e instabilidade.

Onze dos quinze professores pesquisados, ao informarem como utilizam a leitura para organizar a aula, afirmam que os textos utilizados *“subsidiaram as discussões da aula expositiva”* e que “normalmente” os textos são *“bastante fáceis de assimilar em relação à prática”*. Dois professores dizem que os textos indicados para os conteúdos curriculares, são por eles considerados como *“textos lidos”* pelos alunos para que eles possam *“acompanhar as discussões em aula”*.

Na ausência de argumentos explicativos e de domínio sobre os aspectos metodológicos da organização da aula e do potencial da leitura em sua função social, o universo pesquisado busca recorrência para explicitar que nas *“empresas o fato contábil se realiza e se expressa de maneira diferente daquele da sala de aula”*. Ratificam a sobreposição do *“fazer prático nas empresas”*, necessidade essa

de afirmar um domínio do saber prático em contraposição a uma ausência de compreensão do estado “teórico” do evento contábil.

Esses dados acabam por ratificar uma compreensão já constatada em pesquisa anterior do caráter de racionalidade de que se reveste a ciência contábil em suas práticas formativas e curriculares.

Quais são os desafios da literacia no ensino superior de contabilidade?

É importante ressaltar que uma formação qualificada atuando de forma isolada não qualifica o ensino porque requer a democratização e ampla participação dos sujeitos envolvidos no processo. É preciso enfatizar que se tivermos somente excelentes profissionais da contabilidade atuando como professores dentro da perspectiva da racionalidade técnica sem compreender o conhecimento contábil em sua necessária transposição pedagógica, não teremos profissionais da área contábil capazes de alterar a dinâmica social vigente e, por conseguinte, poucas alterações poderão ocorrer nos limites atuais da ciência contábil e suas possíveis contribuições da demanda social.

Defende-se concepções pedagógicas progressistas pautadas na compreensão de que as literacias em locais de trabalho, requerem de seus professores o domínio da função social da leitura para além da função técnica da leitura, possibilidade que os constitui como sujeitos leitores e produtores de sua autonomia profissional e cidadã, a partir de um universo ampliado de tipologias textuais para além das prescrições técnicas do fazer.

Nessa perspectiva é fundamental considerar o potencial que o conceito de literacia enseja, na funcionalidade da vida cotidiana e contextualizada bem como na apropriação dos conhecimentos elaborados e reconstruídos pelo contexto histórico e social.

É preciso salientar que o contexto em que se realizam as leituras no âmbito da aula ou do curso de Ciências Contábeis, ao mesmo tempo em que identificam também mostra a limitação dos espaços percorridos na área da leitura e dos gêneros textuais pelos sujeitos deste processo.

Contextualiza-se um universo habitado e conhecido pelos professores que a par de suas escolhas, permite-lhes outros avanços, outras dimensões, quase sempre marcadas pela condição de prover suas demandas de vida profissional.

Ler um texto com competência profissional é demonstrar uma capacidade de compreensão e operacionalização do conteúdo contido no texto. Estabelecer relações mais amplas de tais conteúdos exige uma intertextualidade, e é no mínimo desejável, considerando ser o professor um sujeito cultural, que o produto do seu

trabalho, o ensino, resulte em estudantes com processos formativos que envolvem a competência técnica da área contábil articulada a uma formação cidadã.

Demonstrar essa capacidade é reconstruir o texto em seu conteúdo e contexto em comunicação também verbal e plenamente articulado aos objetivos e conteúdos de uma aula ou disciplina. No conjunto dessas ações a análise criteriosa das contribuições e das restrições bem como das concepções existentes no texto deverão ser identificadas e discutidas, eis então que a literacia, em seu vínculo questionador, estará operando processos cognoscíveis de sujeitos em letramentos.

É preciso ratificar que toda leitura tem sua importância, seja para obter informações, seja para aprender procedimentos técnicos ou legais, seja para ampliar e aprofundar conhecimentos, seja para o gosto profissional ou fruição e prazer. Nessa compreensão, a leitura requer nos tempos e momentos em que ocorre, especialmente nos processos formativos, a indicação, mesmo que por indícios, daquilo que se busca com aquela ação de ler. A leitura, na organização da aula, poderá vir a ser uma descoberta individual ou coletiva para os sujeitos de leitura, mas pode ser subsidiada de mapas indicativos dos objetivos contidos no texto e na leitura. Essa é a mediação que se deseja do sujeito professor, que conhece e domina os conteúdos com os quais trabalha e exerce prática docente.

Nesse contexto de formação toda leitura é sempre um processo significativo de cultura, processo que poderá avançar, adormecer ou recuar desde que contenha a inquietação e uma exigência de manifestação diante do texto lido e ouvido. É nessa acepção de sentidos que o letramento assume-se como constituição da docência em processos de formação continuada e nesse sentido letramento é processo que carrega não apenas a prescrição funcional da alfabetização em conhecimentos múltiplos, mas carrega também o contexto, a história, a condição de sujeitos que lêem, que escrevem e que falam.

A leitura como fruição tem uma forma de ser realizada e a leitura como recurso didático ou metodológico tem um objetivo. Nos processos formativos, esses objetivos requerem explicitude para que aquele que lê não se obrigue a decifrar algo que desconhece a própria funcionalidade.

Pensar o conceito de letramento implica na própria compreensão que o professor tem de ensino, de processo formativo, de conhecimentos, de ciência, de temporalidade, de objetivos educacionais e, sobretudo da condição humana específica implicada na ação formativa, na história de vida dos alunos que fará realizar-se como processo de letramento, e nisso o reconhecimento como mediador na constituição de sujeitos que atravessam a escola. Nessa dimensão se associam necessariamente estratégias e referências de ensino vinculadas com seu

posicionamento político e comprometimento ético com a inclusão como ações imprescindíveis de respostas possíveis a sua intervenção social.

Nessa compreensão, a transposição de conteúdos, que o professor supostamente conhece, por meio de uma comunicação acessível ao grupo de alunos, ancorado em repertório de textos técnicos e críticos constitui processo de aprendizagem do professor e pode configurar uma relação pedagógica que expressa a compreensão do trabalho docente como uma intervenção num mundo excludente. Essa perspectiva crítica requer ainda a compreensão de que para planejar uma atividade de ensino é preciso delimitar quais são os conteúdos que os alunos já sabem e o que precisam dominar para avançar nos processos de aprendizagem, promovendo uma integração e reconciliação integrativa de conceitos fundantes da disciplina mediante a leitura das intervenções da Ciência Contábil no mundo social em instabilidade.

A situação problemática reside em que a grande maioria dos professores de contabilidade pesquisados não teve acesso, em seu processo de formação, a uma sólida formação contábil, nenhuma formação específica para a atividade docente e tampouco a uma sólida formação filosófica.

Na ausência dessas mediações, a intervenção política sobre o currículo se fragiliza, dando continuidade, muitas vezes, a ações que não se constituem em práticas pedagógicas efetivas, mas sim em formas simplificadas de executar o currículo prescrito. Nesse aspecto, a educação contábil de qualidade que se pretende para todos deverá se constituir em eixo norteador para superar as atuais condições do trabalho do professor de contabilidade do ensino superior e da profissão contábil, sob o risco de assumir-se a retórica do discurso para repetidamente justificar o ensino superior de contabilidade também como lugar de exclusão.

4. Considerações da pesquisa

A literacia constitui-se como uma possibilidade de ampliar o processo de formação dos profissionais da área contábil. No entanto, necessário dizer que a fragilidade na formação de professores de contabilidade, não apenas em relação aos conhecimentos pedagógicos como também nos conhecimentos contábeis está contribuindo para restringir os avanços científicos da ciência contábil e, por conseguinte, da intervenção contábil no mundo social.

Nessa dimensão, a compreensão e a interpretação periférica da profissão professor alimentam e produzem o simplismo do resultado do trabalho do professor, uma vez que, geralmente, o reduz ao pragmatismo, pois a relação do saber com a prática requer saberes que dêem legitimidade à prática.

A quietude dos profissionais da área contábil diante da organização política da sociedade de exclusões colabora para a submissão da ciência contábil às relações da política de mercantilização, tanto do ensino quanto da profissão contábil.

A ousadia não está numa determinada resposta correta ou possível, mas na confissão possível que destitui a cegueira e coloca em seu lugar a dúvida, mediada pela reflexão na busca de potencializar a complexidade de que se revestem os fenômenos do mundo social, e nele os fenômenos contábeis.

O processo ensino-aprendizagem é dialético e requer a distinção objetiva das funções de ensinar e de aprender. Cabe ao professor ensinar os conteúdos selecionados curricularmente aos estudantes e nisso escolher os recursos metodológicos adequados aos objetivos aos quais se propõe. Cabe ao estudante mobilizar seu potencial para as aprendizagens e nisso se disponibilizar para ampliar seus conhecimentos, assim como para estabelecer novas relações de significado com o conhecimento. É nessa dimensão do trabalho pedagógico que se manifesta a apropriação dos saberes docentes e se caracteriza a imprescindível presença do sujeito professor como mediador na apropriação do saber para novas aprendizagens.

Da mesma forma que não se reduz o ser humano para apenas uma das dimensões humanas também não se pode reduzir a construção dos conhecimentos às neutralidades da ciência, vez que esta assume para si, nos critérios de ciência, o que é conhecimento.

Na atualidade, o recorte demasiado de saberes, pautado em conteúdos de caráter informacional, alicerçado no argumento de instabilidade do mundo e rapidez na produção de novos conhecimentos contribui para destituir as produções da ciência, pelo desconhecimento dos conceitos fundantes e integradores de uma área de conhecimento e pelo conjunto de valores aceitos universalmente, o que vem promovendo uma indefensável fragilidade na formação dos estudantes e dos professores e, por conseguinte, da atuação profissional na área contábil.

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As relações de acolhimento e reciprocidade na apropriação do conhecimento na Educação de Jovens e Adultos

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“Ninguém educa ninguém, como tampouco ninguém se educa a si mesmo, os homens se educam em comunhão, mediatizados pelo mundo.” (Freire, 1987, p. 69)

Apresentação

Este texto tem como objetivo apresentar pesquisa sobre a questão do acolhimento no processo escolar de jovens e adultos para a sua permanência na escola. Desse modo, constituem sujeitos da pesquisa: professores e estudantes jovens e adultos marcados por uma *'obrigação social de aprender'* e *por situações sociais de exclusão*, uma vez que vivemos em uma sociedade que valoriza a cultura letrada, na qual o termo 'analfabeto' assume uma condição pejorativa, definindo o sujeito pela sua distância com o saber letrado e não pelos conhecimentos que domina.

Ao analisarmos o que apontam estudantes e docentes com relação à desvalorização que os alunos de EJA fazem de si, constata-se que essa imagem é construída socialmente nas relações desses sujeitos com o mundo. Os docentes indicam que desenvolvem modos próprios de lidar com essa imagem de desvalorização, pelo *acolhimento* para o ato do conhecimento e *pela reciprocidade que estabelecem com os sujeitos*. Mediante a realização de uma pesquisa de abordagem qualitativa com o uso da técnica de grupo focal desenvolvida junto a vinte e três docentes e com entrevistas com doze estudantes, na dialogicidade emerge o que significa essa relação com o saber, o tempo de dedicação às aulas, as necessidades de ausências em função do seu cotidiano e como eles percebem que seus professores lidam com fatores como: o modo como são acolhidos *para o processo ensino-aprendizagem*, o estabelecimento de relações que ajudam na sua permanência na escola, lidando com o fenômeno da evasão/desistência na escola, um grave problema na Educação de Jovens e Adultos.

Na escolarização de jovens e adultos deparamo-nos com dados que revelam altos índices do fenômeno, mais conhecido como “evasão escolar”. Em pesquisa realizada em SC, pelo Fórum Estadual de Educação de Jovens e Adultos constatou-se um índice alto de evasão, quer seja, de 38% no Ensino Fundamental

e 25% no Ensino Médio. Essa média foi elaborada com base nos números informados pelas redes de ensino em relação àqueles estudantes em situação de continuidade de estudos.

A evasão na EJA é um fenômeno estudado por Campos (2003) e Oliveira (2008) em pesquisas que analisam os motivos do que categorizam como “infrequência” dos alunos trabalhadores jovens e adultos em um curso de alfabetização da UFMG, ao situarem que esses estudantes demonstram uma contradição entre o seu discurso e a realidade de sua “frequência” no curso. Ou seja, os estudantes afirmam a importância do estudo, no entanto, ao estarem inseridos no programa apresentam um alto índice do que as autoras classificam apropriadamente de “infrequência”. Poderíamos então caracterizar a “infrequência” como a necessidade das constantes ausências dos sujeitos jovens e adultos às aulas em função de motivos de trabalho, problemas de saúde de familiares e problemas pessoais que acabam se sobrepondo ao projeto de estudo.

Oliveira chama a atenção de algo que já Campos, em 2003 alertava de que a “infrequência” não está situada com o mesmo conceito de “evasão”.

Para Campos (2003) a evasão escolar na EJA pode ser registrada como um abandono por um tempo determinado ou não. Diversas razões de ordem social e principalmente econômica concorrem para a “evasão” escolar dentro da EJA, transpondo a sala de aula e indo além dos muros da escola. Fonseca (2002), afirma que os motivos para o abandono escolar podem ser ilustrados quando o jovem e adulto deixam a escola para trabalhar; quando as condições de acesso e segurança são precárias; os horários são incompatíveis com as responsabilidades que se viram obrigados a assumir; evadem por motivo de vaga, de falta de professor, da falta de material didático; e também abandonam a escola por considerarem que a formação que recebem não se dá de forma significativa para eles.

Ainda Oliveira (2008) recorre a Fonseca (2002), ao afirmar que os motivos para o abandono escolar podem ser delineados:

[...] quando o jovem e adulto deixam a escola para trabalhar; quando as condições de acesso e segurança são precárias; os horários são incompatíveis com as responsabilidades que se viram obrigados a assumir; evadem por motivo de vaga, de falta de professor, da falta de material didático; e também abandonam a escola por considerarem que a formação que recebem não se dá de forma significativa para eles.

Nesse sentido, vários estudos como os das pesquisadoras citadas acima apontam preocupações por parte das instituições de ensino e de pesquisadores sobre a necessidade de fornecer incentivos tanto no que se refere aos aspectos pedagógicos como objetivos/estruturais, com o intuito de combater a evasão na EJA, tais como a criação de subsídios: vale-transporte, alimentação, atendimento nos bairros, entre outros.

O foco deste trabalho, a partir de perspectivas sociológicas e antropológicas e considerando os processos educativos escolares de jovens e adultos, aponta elementos referentes a particularidades do processo ensino-aprendizagem que envolvem esses sujeitos, em especial no que se refere às ações intencionais de acolhimento para o *processo ensino-aprendizagem*, no sentido do estabelecimento de relações que ajudam na sua permanência na escola.

Reciprocidade e acolhimento: ações intencionais no processo ensino-aprendizagem

Em minha pesquisa de doutorado (Laffin, 2006), ao estudar processos pedagógicos na EJA, uma questão que se salientou nos dizeres dos professores é o envolvimento do trabalho docente com a questão relacional como uma dimensão primeira desse trabalho na mediação com o conhecimento, pois “Professores constituem-se e identificam-se como tais a partir de suas relações com seus alunos. E estes, de igual forma”. (Teixeira, 1996, p.187)

Nessas relações há um envolvimento humano, marcado por trocas, conflitos, diálogos, negociações, empenho e uma intimidade entre docentes e discentes. A própria pesquisadora Inês Castro Teixeira questiona:

E por que são também *relações de intimidade*? Aqui se observa o gesto e a palavra não programados, enredando o professor e aluno numa convivência impregnada de calor humano, de sentimentos e não apenas estabelecida em funções e papéis sociais. *Essa intimidade transparece na espontaneidade presente em situações corriqueiras, em que as palavras e gestos estão mais soltos. Na verdade, a proximidade e convivência cotidiana faz surgir uma certa liberdade e acolhimento mútuo entre professores e alunos. Há momentos em que as teias e tons de suas relações extrapolam os conteúdos e normas escolares, escapando aos figurinos e regulamentação. Nesse sentido, sua convivência caracteriza-se também por uma certa imprevisibilidade. Nem sempre uma aula é o que dela se espera... Nem sempre é possível cumprir tudo o que estava programado... Alunos e professores podem surpreender-se uns aos outros...* (Teixeira, 1996, p.188). (Grifos acrescentados)

As falas dos professores investigados vêm mostrando a sala da aula de EJA como um espaço do fluir dessa intimidade quando afirmam por exemplo, que “[...] procuro deixá-los bem à vontade e mostrar-me bem aberta para conversar sobre qualquer dúvida ou assunto” Maria Heloísa – 38 anos.

Capta-se a sinalização de uma perspectiva em que ensinar e aprender estão intrinsecamente articulados com uma relação de reciprocidade, de diálogo entre os alunos e docentes, uma vez que,

Trabalho o conhecimento, mas converso muito com ele sobre a vida, sobre o exercício. É diferente, por exemplo, tenho cinco níveis, tenho um aluno que eu já estava alfabetizando, teve toxoplasmose, perdeu grande parte da visão, preciso escrever com letra bem grande para ele enxergar, mas ele continua, é muito inteligente. Tenho uma senhora de 70 anos que está se alfabetizando agora, vou mais cedo para trabalhar com ela individualmente,

quando os outros chegam *já estou trabalhando com ela. Passo a mão na cabeça, há uma relação de carinho grande.* Taís – 42 anos

É pensar a relação com o saber inscrita numa relação com o outro e consigo mesmo, por compreender que,

Toda relação consigo é também relação com o outro, e toda relação com o outro é também relação consigo próprio. Há aí um princípio essencial para a construção de uma sociologia do sujeito: é porque cada um leva em si o fantasma do outro e porque, inversamente, as relações sociais geram efeitos sobre os sujeitos que é possível uma sociologia do sujeito. Aí, também, um princípio fundamental para compreender-se a experiência escolar e para analisar-se a relação com o saber: a experiência escolar é, indissociavelmente, relação consigo, relação com os outros (professores e colegas), relação com o saber (Charlot, 2000, p. 47).

Essa relação dialógica constatada nas falas do grupo de professores, enquanto uma forma de lidar também com a imagem de desvalorização que os sujeitos têm de si, pelo acolhimento para o processo ensino-aprendizagem nos aponta um fazer docente no sentido de criar um espaço de relações apropriadas para esse processo.

Marília Carvalho (1999), em seu livro *“No coração da sala de aula”*, com base nos estudos de gênero analisa ações de atenção aos alunos, no contexto do trabalho docente nas séries iniciais de crianças.

Enfim, em sua prática docente, as professoras e professores [...] usavam de muitas formas, até mesmo pelo avesso, conhecimentos, valores e estratégias aprendidos na vida familiar e doméstica e em suas experiências como mulher ou homem. E também pareciam fazer o inverso, levando para casa modelos, práticas e saberes desenvolvidos na experiência docente. Em suas falas, associavam em certa medida as relações com filhos e com alunos, mas não as confundiam ou identificavam plenamente e suas práticas de “cuidado” em sala de aula eram informadas ao mesmo tempo por uma cultura escolar e por características adquiridas na socialização familiar. Na medida em que sua identidade pessoal estava intensamente imbricada a sua ocupação e que o trabalho com as crianças envolvia fortes pressões emocionais, elas e ele atuavam na sala de aula com suas entranhas e emoções, seus sonhos e suas angústias, que são inevitavelmente em nossa sociedade, entranhas, emoções, sonhos e angústias de mulher ou de homem, de pessoas marcadas [também] pelas relações de gênero (Carvalho, 1999, p. 230). (Grifo acrescentado)

Essas entranhas e emoções, sonhos e angústias de mulher ou de homem, de pessoas marcadas [também] pelas relações de gênero, são perceptíveis também nas falas das professoras que participaram dessa pesquisa, ao situarem as tensões com as quais convivem cotidianamente ao optarem na atuação da EJA, por esta se dar no noturno, horário informado como aquele que gostariam de dividir para dar atenção e cuidado aos filhos e marido:

Não consigo largar a EJA, lógico que preciso trabalhar, mas precisaria no turno da noite ficar mais em casa com meus filhos, pois já trabalho o dia inteiro, no entanto, não consigo me desvincular da EJA, pois gosto muito de trabalhar na EJA. Geovana – 38 anos

Se eu quisesse parar de trabalhar na EJA, pois se me organizasse conseguiria viver sem esse dinheiro, os meus filhos e marido me cobram para ficar à noite, mas não consigo parar de trabalhar na EJA, pois gosto muito de trabalhar no EJA, posso estar cansada, mas trabalhar à noite com adultos me dá prazer. Andréa – 43 anos

Pedro, apesar do forte envolvimento e prazer com relação ao que faz, destaca aspectos mais relacionados à carga de trabalho, uma vez que tem uma carga semanal de sessenta horas:

Tem que gostar! Eu sempre pensei em ser professor, para sobreviver decidi ser professor. Formei-me e trabalho de manhã, à tarde e à noite em aula. Com a diversidade, de manhã com surdo, à tarde com autista, que é totalmente diferente, e à noite com adultos com necessidades educativas, eles trazem muitas contribuições para a sala de aula. É difícil, posso chegar em casa e chorar, mas no dia seguinte estou com a pilha ligada e os alunos sentem isso, sentem que a gente gosta. Isso é gratificante, já estou há cinco anos na EJA. Pedro – 33 anos

As mulheres professoras apontam questões mais ligadas ao fato de cuidarem e se dedicarem mais à família, enquanto Pedro aponta para o fato de necessitar trabalhar à noite, porque gosta, mas também porque precisa sobreviver. Esses aspectos diferenciados apontam para os papéis sociais que homens e mulheres acabam assumindo em função do que se considera, em determinados momentos históricos, como papéis femininos e masculinos.

Já Mari destaca o lado relacional fortemente ligado ao aspecto emocional e de gratificação no exercício do seu trabalho:

Eu sempre trabalhei com EJA, em São José. Faz cinco anos que estou na EJA e uma das opções, pois eu fico indignada de ter pessoas com idade adulta que não sabem nem escrever o seu próprio nome. Então me envolvo no trabalho em que tem que pegar na mão para ensinar o nome para poder assinar documentos. Isso me motivou para que permanecesse na EJA e outro motivo é uma forma agradável, emoção imensa, ver o adulto terminar uma fase e já saber ler e escrever alguma coisa! Mari – 51 anos

Nessa perspectiva, a pesquisadora Marília de Carvalho (1999, p. 15) trabalhou com a hipótese de uma matriz comum entre as práticas de maternagem no seio da família e o fazer da escola, a qual se funda nas idéias socialmente construídas de infância, da relação adultos-crianças e “cuidado”, e dos lugares de homens e mulheres adultos nesse processo. Na pesquisa, Carvalho examinou essas relações escolares como práticas e valores articulados a idéias e imagens sociais sobre o que significa ser homem e ser mulher na sociedade atual.

Com relação às práticas de cuidado, a pesquisadora vai conceituá-las como um componente fundamental na educação das crianças por parte dos professores, compreendida como uma *disponibilidade emocional e uma intencionalidade que não se opõe ao ensino e à apropriação do conhecimento*. O conceito de cuidado vem sendo estudado no âmbito dos estudos da Educação Infantil, na qual o binômio educar/cuidar constitui um dos seus principais objetivos. Além disso,

Kramer vem trabalhando com a noção de que o cuidado está envolvido em todos os processos educativos, tanto de crianças, jovens e adultos. (Kramer, 2003, p.74). Mas o que significa esse cuidado, no caso do aluno jovem e adulto?

Ribeiro (1999, p.3, 4 e 6) vai alertar para o risco desse cuidado vir a ser compreendido numa perspectiva elitista, de julgamento moral dos alunos e de suas famílias, ao ser visto como um aspecto específico da educação de crianças quando dirigido a compensar pretensas carências, além de poder ser entendido como uma ação assistencialista para com o educando jovem-adulto. Nesse sentido, Ribeiro ressalta ainda esse cuidado como a *importância do estabelecimento do diálogo como princípio educativo numa relação de reciprocidade entre professor e aluno*.

Nesse caso, opto por definir as ações de cuidado das professoras e professor investigados como uma *intencionalidade de acolhimento do sujeito para o ato de conhecimento*.

Essa intencionalidade ao acolhimento é percebida quando as professoras e professor indicam que:

Todos são capazes de aprender, no entanto não acreditam que são capazes de aprender, *então preciso ajudar mostrando alternativas para o aluno desenvolver seu potencial*. Silvia – 35

Tudo depende *do mediador para despertar o entusiasmo e interesse dos alunos*. Laís – 35 anos

Posso ajudar meus alunos, *oferecendo-lhes maior tranquilidade e dando mais atenção a eles*. Mari – 51 anos

Podemos ajudar os alunos, dependendo da *forma como conduzimos nosso trabalho*, pois na maioria dos casos o que falta é aumentar a auto-estima de nossos alunos. Simone – 34 anos

O que diferencia a EJA é a forma que se estabelece a relação professor – aluno, que envolve paciência e muita compreensão. Mirna – 40 anos

Apontam-se nessas falas um movimento de provimento de condições para o ato de conhecer, como ação de *'mobilização para'*, de diálogo no sentido da desmitificação da própria imagem de desvalorização dos alunos, na sua própria relação com o processo de aprendizagem desse saber. O provimento dessas condições pode viabilizar uma outra relação com o saber.

Segundo Charlot (2000, p.54), essa relação implica atividade e para tal o sujeito precisa se mobilizar. Para que haja essa mobilização para com o ato do conhecimento é necessário que o sujeito perceba sentidos e significados nessa atividade. "Mobilizar-se é também engajar-se em uma atividade originada por móveis, porque existem "boas razões" para fazê-lo" (Charlot, 2000, p.55)

Nesse sentido,

[...] a intervenção educativa teria que atuar sobre os indivíduos necessariamente diversos, no sentido de lhes dar acesso àquela modalidade particular de relação entre sujeitos e objetos de conhecimento

que é própria da escola, promovendo transformações específicas no seu percurso de desenvolvimento (Oliveira, 1997, p. 60-61).

Transformações que poderão possibilitar também que o sujeito se *perceba como sujeito de conhecimento* e, portanto, também de se sentir como capaz de pensar certo também. [...] “A ação política junto aos oprimidos tem de ser, no fundo ‘ação cultural’ para a liberdade, por isto mesmo, ação com eles” (Freire 1987, p. 54).

Adotando essas concepções sobre as ações de cuidado como uma *intencionalidade de acolhimento do sujeito para o ato de conhecimento e da necessidade da mobilização para a aprendizagem do sujeito estudante*, é que o presente estudo tem como objetivo abordar elementos e particularidades do processo ensino-aprendizagem que envolvem sujeitos jovens e adultos em especial no que se refere às ações intencionais de acolhimento para o *processo ensino-aprendizagem*, no sentido do estabelecimento de relações que ajudam na sua permanência na escola.

Como os estudantes percebem a questão do acolhimento na EJA?

Tomando as referências acima como fundantes para a compreensão das falas dos estudantes obtidas mediante entrevistas semi-estruturadas em que emerge a dialogicidade sobre o que significa essa relação com o saber, procurou-se destacar elementos em seu cotidiano de como percebem ações que podem ser caracterizadas como de incentivo/acolhimento para seus estudos. Essas falas podem ser categorizadas em duas dimensões: ***acolhimento na/da família e no/do contexto social e acolhimento pedagógico por parte dos seus professores*** no *processo ensino-aprendizagem*. Tais elementos, ao lado de condições objetivas de apoio aos estudantes, podem colaborar no estabelecimento de relações que ajudam na sua permanência na escola, lidando com o fenômeno da evasão/desistência na escola.

Acolhimento na família e no contexto social

Ao indagarmos os sujeitos investigados sobre questões acerca do que os motivou a estudar ou voltar a estudar e sobre a questão do apoio familiar, um elemento que se ressalta na análise é o fato de verem a oportunidade de tomarem um novo objetivo na sua vida – estudar. Novo, nesse momento, pois em outra fase da vida isso não foi possível, quer seja pelas próprias condições objetivas e materiais, do desejo, ou de tempo. É interessante que este fato se evidencia no depoimento de duas mulheres, em que esse tempo, esse projeto é colocado ao dividir atividade com o casamento, com o ser mãe, com o trabalho:

Decidi voltar a estudar porque é um objetivo e sempre gostei só que nunca tive oportunidade, até oportunidade tive, mas não tinha tempo, porque depois que tu casar, tu só te dedicas àquilo. (Joana, 35 anos, assistente de fraldário)

Falta de vontade, porque se tu tiveres vontade tu vais em frente. Eu batalho muito tenho dois filhos para criar, trabalho e venho para o colégio sem me cansar. (Joana, 35 anos, assistente de fraldário)

Outra questão que os estudantes destacam é o apoio de pessoas do seu contexto social o qual indicam considerarem como fundamental ao incentivo à sua continuidade de estudos – a família, o chefe, os amigos:

Moro com a minha tia e com meus avós no Rio Tavares e eles me dão muito apoio, porque estudaram até a quarta série e eram menosprezados por isso. E meus amigos também dizem para eu não parar. (Jorge, 17 anos, Padeiro)

Minha filha, os meus amigos e o chefe do trabalho me apoiam nos estudos. (Joana, 35 anos, assistente de fraldário)

Salienta-se que o incentivo do outro torna-se importante na constituição de móveis para a continuidade, para o encontro de significados para o processo de escolarização e sua valorização social. Principalmente pelo fato de que o sujeito adulto é também um trabalhador que precisa lidar com o cansaço, com outras preocupações, com a sobrevivência e bem-estar da família, com o cuidar dos filhos, da casa, enfim pelo fato do seu processo de escolarização se constituir como mais uma das várias jornadas do seu dia-a-dia.

Acolhimento na relação pedagógica:

Quando na entrevista o assunto versou sobre o que os estudantes identificavam como ações/ atitudes por parte de seus professores de modo a incentivá-los a aprender e a continuar nas aulas e o que destacavam como importante na atuação dos professores, podemos perceber que se configuram dois eixos de colocações – *do acolhimento à reivindicação do que ainda se faz necessário para uma melhor relação professor-aluno.*

Assim, temos em um conjunto de falas dos estudantes de primeiro segmento (estudos que correspondem à escolarização inicial) um olhar para o que significam as mediações do professor e dos colegas para a aprendizagem:

Os meus amigos e eu, gostamos de trabalhar em grupo. Nós fizemos muitos trabalhos e a professora nos ajuda. (Marta, 32 anos cabeleireira)

Eu não sabia escrever agora eu sei escrever sem dificuldade com a ajuda da professora. Eu consigo, eu estou achando isto ótimo! (Alan, 20 anos, padeiro).

Eu aprendi a ler e escrever, todos tem paciência, idéias e união. (Ana Paula, 17 anos, não está trabalhando)

Eu estou muito contente de estudar no CEA. Aqui cheguei e fui muito bem recebido e comecei a estudar junto e tudo com muita paciência da

professora. Eu sei ler e escrever. A nossa sala é muito feliz porque nós participamos de todas as coisas. Em grupo aprendemos cada dia mais e mais. Eu sou outra pessoa, é muito triste quando a pessoa não sabe ler. (Maurício, 31 anos, operador de máquina)

*A professora nos ajuda, todos têm paciência, fui muito bem recebido e comecei a estudar junto e tudo com a paciência da professora, são indicativos dados pelos estudantes do que significam essas mediações enquanto formas de acolhimento para o ato de aprendizagem. Por sua vez possibilita aos estudantes estabelecerem uma relação positiva com os saberes escolares, identificada pelos mesmos ao apontarem: *Eu não sabia escrever agora eu sei escrever sem dificuldade, eu consigo, eu estou achando isso ótimo. Nós participamos de todas as coisas. Em grupo aprendemos cada dia mais e mais. Eu sou outra pessoa.**

Já a questão da relação aluno e as reivindicações do que ainda se faz necessário ao acolhimento do aluno emergem nas falas dos estudantes do segundo segmento de escolarização:

A relação professor aluno é muito boa, os professores dão todo apoio. (Joana, 35 anos, assistente de fraldário)

Os professores devem dar aula e prova e não trabalhos. E devem ir atrás quando o aluno está faltando, assim, como acontece na escola se faltamos muitos a direção vai atrás. Na EJA não acontece isso, os professores não estão nem aí. (Manoela, 28 anos, assistente de comércio)

Gosto da metodologia do projeto. Acho que aprendia mais na escola normal, mas aqui na EJA os professores dão mais atenção para o aluno. (Jorge, 17 anos, não está trabalhando)

Capta-se nesse conjunto de falas referências às questões da relação professor-aluno, questões teórico-metodológicas do trabalho pedagógico, no caso, o trabalho com projetos, que rompe com a visão de escola já conhecida pelos jovens no âmbito da sociedade e que os faz afirmar: *Os professores devem dar aula e prova e não trabalhos. Gosto da metodologia do projeto. Acho que aprendia mais na escola “normal”.* Assim, nem sempre reconhecem a perspectiva metodológica adotada como possibilidade de gerar aprendizagens na sua relação com o que intitulam não ser de escola ‘normal’.

Vale assinalar a denúncia em relação ao não acompanhamento da escola por parte do estudante que se ausenta/afasta da mesma, de que *na EJA, os professores não estão nem aí, de que é preciso ver o que acontece com o estudante que falta.*

No entanto, essa fala é contraditória com a de Jorge, que afirma “... *aqui na EJA os professores dão mais atenção para o aluno*”. Será essa atenção, em relação à questão dos processos de aprendizagem, mas ainda temos um “silenciamento” da estrutura escolar em relação àqueles que nela não permanecem,

ou não contribuimos para que permaneçam? De que modo precisamos pensar esses processos de permanência?

Algumas considerações

Processos de escolarização de jovens e adultos constituem assim, como possibilidades para que o sujeito, ao interagir com os conhecimentos das diferentes áreas, aprenda a se relacionar com o conhecimento que para ele é novo.

Há a necessidade de uma intencionalidade e disponibilidade docente de acolhimento do sujeito para o ato de conhecimento ao provimento de condições que podem viabilizar uma outra relação com o saber. Ações que mobilizam o aluno para o ato de aprender, do reconhecimento do direito à escolarização e no sentido do estabelecimento de relações que ajudem na sua permanência na escola.

Ao analisarmos o que apontam estudantes e docentes com relação à desvalorização que os alunos de EJA fazem de si, constata-se que essa imagem é construída socialmente nas relações desses sujeitos com o mundo.

Os docentes indicam que desenvolvem modos próprios de lidar com essa imagem de desvalorização, pelo acolhimento para o ato do conhecimento e pela reciprocidade que estabelecem com os sujeitos. Os estudantes percebem esse acolhimento, mas denunciam também um *silenciamento* ainda presente na escola em relação aos que dela se ausentam constantemente e, portanto, nela não permanecem.

Perante os dados analisados e as reflexões tecidas neste texto, situa-se que no no contexto da luta por políticas educacionais, precisamos garantir para a EJA – financiamentos/ incentivos tanto no que se refere aos aspectos pedagógicos como objetivos/estruturais, com o intuito de combater a evasão/ desistência dos estudantes, tais como a criação de subsídios, vale-transporte, alimentação, atendimento nos bairros, entre outros.

Em suma, é preciso ainda buscar a constituição de políticas públicas para lidar com a EJA em seu formato de escolarização, para então também podermos pensá-la como direito ao longo da vida.

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Os sentidos de escrita no discurso dos pais, das crianças e da professora

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Palavras iniciais

Este escrito é um recorte da pesquisa: Os Sentidos de Escrita no Discurso das Crianças, seus Pais e Professora (2006/2008), que teve sua coleta de registros desenvolvida em uma escola pública municipal, situada em um município do Médio Vale do Itajaí no estado de Santa Catarina. Objetivou-se: compreender quais os sentidos de escrever, nas vozes dos pais; refletir sobre os sentidos do escrever na escola, enunciados pelos sujeitos para desencadear contribuições para a escola e os sujeitos a respeito da maneira de se conceber e, conseqüentemente, conduzir o processo de escrita. Foi o interesse em compreender os sentidos de escrita, que norteou a pesquisa pelos referenciais da enunciação no viés do Círculo de Bakhtin e no referencial histórico-cultural na teoria de Vygotsky. Esses autores consideram o homem como um ser essencialmente social e histórico que, na relação com o outro, em uma atividade prática comum intermediada pela linguagem, se constitui sujeito.

O instrumento utilizado para coleta de registros foram entrevistas semi-diretivas (Lakatos e Marconi, 2002). Como recurso, foi utilizado o gravador. As transcrições das entrevistas compuseram os cinco textos que constituíram o *corpus* de análise (Bauer *et al*, 2002).

A partir dos dizeres dos sujeitos investigados é que se construiu o caminho da pesquisa. Nessa construção foram-se percebendo sentidos e aproximando dizeres. Nestes sentidos, apontados pelos sujeitos, observaram-se as regularidades (Bogdan e Biklen, 1994). Através das regularidades, estabeleceram-se acordos teóricos para discuti-las, ampliando com este movimento de interlocução os sentidos enunciados, trazendo-os para o campo da educação. Ao perguntar aos pais sobre a escrita dos filhos, observa-se que seus dizeres remetem para o escrever no sentido de caligrafia. Mediou-se a conversa perguntando se eles lêem o que os filhos escrevem e que considerações fazem sobre o que lêem. Obteve-se como respostas, novamente, o mesmo sentido, ou seja, de caligrafia. Tais respostas provocaram as reflexões: Por que os pais têm esse olhar sobre a escrita dos filhos? De onde viriam esses sentidos?

Qual o segredo para escrever bonito? A caligrafia na voz dos pais

A busca para compreensão dos sentidos de escrita apontados pelos sujeitos iniciou-se pela história da escrita na escola. Para se falar sobre o papel da escrita na escola, consideraram-se os limites deste trabalho, por isso se fez um recorte, priorizando informações, tendo em vista que a história da escrita é constituída por muitas fontes, interpretada sob diferentes pontos de vista e diferentes correntes teóricas em diferentes ciências. Sempre que se escolhe um caminho, outros ficam para trás.

A escrita, como atividade escolar, é muito antiga. Um dos primeiros movimentos, (Vidal e Gvirtz, 1998) em direção à incorporação da escrita no universo escolar elementar, foi efetuado pelos frades das escolas cristãs, no início do século XVIII. Estes frades ofereciam gratuitamente um saber de custosa obtenção, gerando animosidades. Defendiam-se dizendo não ensinar a caligrafia, mas a escrita rudimentar. Iniciou-se, assim, um processo de simplificação das técnicas gráficas, que concorreu para o desaparecimento das belas escritas de aparato (Chartier, 1993). Essa simplificação e desprofissionalização da escrita, possibilitou a introdução do escrever na escola primária.

Em meados do século XIX, já estavam presentes na escola elementar algumas condições materiais e metodológicas para a difusão da escrita. Ela ainda era objeto de aprendizagem dos alunos maiores. Neste mesmo século, surgiram as primeiras escolas normais fortalecendo o movimento de construção do campo pedagógico.

Com o surgimento dessas primeiras escolas, novas representações foram sendo constituídas (Vidal e Gvirtz, 1998), procurando dissociar a escola de outras instituições sociais, como a igreja e família, intimamente associadas aos cuidados da infância. Para garantir o espaço conquistado, a escola deveria criar práticas diferenciadas, próprias para escola. Para tal, foram mobilizadas várias estratégias: a constituição de um corpo de especialistas, dissociação do tempo escolar, a construção de espaços específicos, produção de disciplinas escolares, dentre outros. Vidal e Gvirtz (1998) salientam que é necessário destacar que somente após a Revolução Francesa, essas estratégias se consolidaram constituindo um novo modelo extensivo à instrução elementar, especialmente referendando uma representação massiva de sociedade.

Pelo exposto, a escrita ocupava seu lugar na escola e esta deveria construir uma prática diferenciada dos espaços domésticos e religiosos. Segundo Vidal e Gvirtz (1998), a escola não devia apenas ensinar a escrever, mas precisava produzir uma única representação de escrita. Assim, escolarizar o ato de escrever, supunha uma escolarização do corpo daquele que escreve, construindo uma

posição adequada à escrita e uma forma correta de escrever. Na construção discursiva desse ato do escrever, as teorias higienistas, que privilegiavam os princípios da higiene, segundo as mesmas autoras, no fim do século, assumiram um papel importante, inscrevendo o discurso escolar no campo da cientificidade. As teorias higienistas criticavam as escolas isoladas pela falta de instalações adequadas, iluminação insuficiente, inadequação dos móveis escolares. Essas escolas eram apontadas como principais razões para ineficiência no ensino escolar, sendo proposta a construção de grupos escolares. Pode-se dizer que é nesta lógica que a escrita se inscreve.

Com a construção desses grupos escolares, salientam Vidal e Gvirtz (1998), facilitar-se-ia a visita dos inspetores, que não precisariam mais ficar percorrendo diversas pequenas escolas, dirigir-se-iam a poucos grupos escolares para fiscalizar o ensino. A oferta de novas instalações escolares pretendia, também, afirmar os ditames da educação higiênica, as salas de aula eram tidas como um espaço cientificamente definido pelos princípios da higiene. Para que cada aluno dispusesse de 1,25 m² de superfície, para uma sala cuja altura fosse de 4 a 5 metros, deveriam dispor de 30 metros de ar renovado por hora, a iluminação deveria ser unilateral, as mesas deveriam ter uma inclinação de pelo menos 40 graus acima da horizontal para leitura e a inclinação seria reduzida de 20.º a 15.º graus para escrita.

A posição da cabeça deveria ser no plano vertical das fossas auditivas e no plano mediano do corpo. Os livros deveriam ser distantes dos olhos 33 centímetros e a cor do papel deveria ser amarelada. A altura das carteiras e bancos deveria ser proporcional ao tamanho dos meninos, a fim de não obrigá-los a torcerem o corpo, a curvarem a coluna vertebral, a baixarem muito a cabeça, a terem os olhos muito próximos ou muito afastados do papel, a terem os pés pendurados.

No início do século XX, nos estados brasileiros, discursos pedagógicos apoiados em preceitos higienistas, preocuparam-se em normatizar a escrita. Ao mesmo tempo substituía-se a ardósia, da segunda série primária em diante, pelo caderno de caligrafia impresso, abrindo possibilidade da extensão de uma escrita mais homogênea a todo território nacional. Aqui já há um indicador de que caligrafia implicava educação homogeneizadora, porque é nesta lógica que as práticas higienistas funcionavam.

Com a reforma da instrução primária de Minas Gerais em 1906, a instrução era para introduzir a caligrafia vertical na escola primária, dizendo ser a mais higiênica e mais adequada à modernidade, assemelhando-se à máquina de escrever (FARIA FILHO, 1996). Esse texto foi publicado pela imprensa oficial. No mesmo ano, Francisco Viana publicava sua primeira série de cadernos de

caligrafia. A permanência desses cadernos se deu até 1989, com tiragens anuais. Os discursos das mães de Elio, Emerson e Valentina auxiliam na compreensão dessa construção social:

Mãe de Elio – *A escrita do Elio [...] ah, teve um começo ali, que ele teve **uma letra muito miudinha**, muito bem pequenininha né, que eu andei falando pra ele, pra ele melhorar, mas a professora dele disse que já tinha melhorado já tinha dado, uma boa melhora na escrita dele [...] É quanto mais escreve melhora tudo né, melhora a letra [...]*

Mãe do Emerson – *Ah, eu acho até que **é bonitinha a letra dele**, assim não bem bonita, mas bem bonitinha, a vista da do irmão dele que está começando agora, **a letra é bem bonita**, ele tem **a letrinha** assim bem caprichadinha, então eu acho que é bonitinha a letra dele.*

Mãe da Valentina – *Sobre a escrita [...] as vezes eu brigo muito porque [...] falo olha aqui, capricha, as vezes ela não capricha, então eu fico brigando, fico pegando no pé dela, que ela sabe **escrever bonito**, só que é relaxada, então conversando com ela, quando ela quer e sobre pressão ela faz bem.*

Na lógica higienista, portanto, a caligrafia é uma questão axiológica. As questões de caligrafia presentes nos discursos à cima se assemelham às descrições que aparecem nos estudos de Vidal e Gvirtz (1998). Nessas falas dos sujeitos, percebe-se a importância que os pais e avós dão ao formato da letra. As questões de caligrafia permeiam os discursos familiares em função da escola que frequentaram. A língua é vista por esses sujeitos como objeto de reprodução. Privilegia-se o ensino da técnica, pois é esta que proporcionava hábitos de ordem e asseio à disciplina mental valorizada na escola que os pais e avós frequentaram. Compreende-se a representação desses sujeitos pelo auditório social no qual se inscreveram como “escreventes”.

Dando continuidade aos caminhos percorridos pela escrita na escola, constata-se ainda que a caligrafia inclinada começou a ser criticada em função dos problemas que causava, entre eles miopia e escoliose. Pensando na saúde das crianças, surgiu a caligrafia vertical, a regra era: papel direito, corpo direito, escrita direita. Essa caligrafia permitia ao aluno a posição normal do tronco. Este novo tipo caligráfico era apresentado como rápido, econômico e higiênico (Vidal e Gvirtz, 1998). Este modelo de escrita nos remete aos dizeres da avó de Fernanda:

Avó de Fernanda – *Não acho assim muito legal, já é canhota né, ela escreve assim [...] eu brigo, brigo com ela, mas ela tem dificuldade sempre [...]*

Pode-se observar que a escrita, nos dizeres da avó, está relacionada aos movimentos motores. Do que se diferencia na, escrita, a criança canhota? O que quer dizer a avó com “[...] já é canhota né?”. Qual a diferença existente entre a escrita de um destro e de um canhoto? A história mostra que ao professor, era dada a incumbência de corrigir a posição dos dedos e do corpo. A observação da avó de Fernanda aponta indícios de que, se Fernanda apresenta dificuldades na

escrita, isto se dá pela condição de ser canhoto. Será? Para ilustrar esse momento traz-se Almeida (2007), em seu artigo “Canhoto enfrenta o ser ‘gauche na vida’”, que pontua que ser canhoto é ter que se adaptar a uma realidade espelhada, que se apresenta ao avesso, impondo um mundo invertido, ao contrário daquele que seu cérebro considera natural. Neste escrito, o autor traz os diversos discursos sobre o ser canhoto. Estes discursos, são apresentados neste momento da discussão, pela oportunidade que eles dão de compreender o poder da linguagem na relação esquerda/direita, destro/ canhoto, e para poder fazer uma ponte de como esses discursos atravessam os dizeres dos sujeitos desta pesquisa.

O discurso direita/esquerda na política ocidental: “Na monarquia Francesa os nobres se sentavam à direita do rei. Burgueses ficavam à esquerda. Definiam-se conservadores da direita, comunistas anarquistas da esquerda”. No discurso religioso: “Segundo a bíblia, Jesus Cristo está sentado à direita de Deus”. A etiqueta também não ajuda. Cumprimenta-se com a mão direita e, à mesa, corta-se o alimento com a faca na mão direita”. A questão não se restringe à cultura ocidental. No alcorão (livro sagrado do islamismo, religião maometana): “No dia do juízo final, aqueles que carregam os livros na mão esquerda sinalizam os que não foram bem-aventurados”. As expressões populares demonstram juízo de valor aos dois hemisférios do corpo: no reveillon, desejamos ao próximo entrar no ano com o pé direito (ALMEIDA, 2007, p. 02).

Almeida (2007) salienta que os professores também têm um histórico de repressão ao uso da mão esquerda. A criança canhoto era obrigada a aprender a escrever com a mão direita, e eram corrigidas por escrever torto com o caderno inclinado à direita. Outra questão exposta é sobre o material escolar, que também se tornava um problema, o espiral atrapalha o punho, as régua têm a numeração da esquerda para direita e as tesouras impedem que se vejam as linhas sendo cortadas.

A intenção de questionar o leitor sobre a escrita de um destro ou a de um canhoto, é provocá-lo a refletir sobre a escrita significativa proposta por Vygotsky (1988), descrita nos estudos de Baquero (2001). A escrita deveria possuir um significado para as crianças, despertando nelas uma inquietação intrínseca e ser incorporada a uma tarefa importante para vida. Assim, ela se desenvolverá não como uma habilidade que se executa com mãos, mas como uma forma de linguagem. Baquero (2001) se manifesta dizendo que a escrita deve deixar de ser considerada como habilidade motora complexa e ser compreendida, em troca, como modalidade de linguagem em uma prática cultural específica. Que essa prática tenha origem na vida cultural, na qual a criança está inserida. Na história dos pais, sujeitos desta pesquisa, isso parece estar silenciado.

Retomando a história da escrita na escola, Vidal e Gvirtz (1998) relatam que, a escrita vertical parecia ter desterrado a escrita inclinada do início do século, impondo um tipo caligráfico homogêneo para o território brasileiro. Nos anos 1930, as experiências com a caligrafia muscular no Rio de Janeiro recolocaram em pauta uma série de discussões sobre o tipo ideal de escrita adaptado à modernidade.

Várias reformas de instrução pública foram realizadas entre 1920 e 1935, porém, somente a de Anísio Teixeira pôs em discussão a técnica mais adequada da escrita aos tempos modernos, desenvolvendo experiências com a caligrafia muscular. Este tipo de escrita consistia em movimentos ritmados do antebraço, cujo resultado era uma letra inclinada sem detalhe, uniforme no tamanho e nas ligações, obtida por tração e não por pressão. Diferenciava-se das denominações anteriores, que se reportavam ao formato da letra, vertical ou inclinada. A nova letra se chamava muscular, pois indicava a relação necessária entre movimento e escrita. Com a nomeação de Lourenço Filho, por Anísio Teixeira ao instituto de educação, surge a implantação da caligrafia muscular na escola primária (Vidal e Gvirtz, 1998).

Não satisfeita com esse tipo de escrita e alegando que as crianças escreviam cada vez pior, Orminda Marques, diretora da Escola Primária do Instituto de Educação do Distrito Federal, com o apoio de professores e do diretor do Instituto de Educação, Lourenço Filho, dedicou-se a investigar a boa escrita, isto ocorreu segundo Vidal (1998), entre os anos de 1933 a 1936.

A boa escrita para Orminda Marques caracterizava-se como a escrita clara, legível, rápida, elegante e com liberdade de execução. Esta só poderia ser realizada através da técnica da caligrafia muscular. Orminda Marques afirmava que a escola não deveria descuidar-se do ensino das técnicas fundamentais e colocava como desafio a construção de uma didática racional da escrita.

Com as experiências realizadas no Instituto de Educação do Distrito Federal foi possível uma visibilidade para as discussões escolanovistas sobre o ensino da escrita. Para além do cuidado com a posição do corpo do escolar, do papel e da pena e do reforço à unidade entre o oral e escrito na linguagem (Vidal e Gvirtz, 1998), pretendia-se constituir uma didática racional da escrita que, respeitando o ato de escrever como expressão do pensamento, oferecesse ao aluno uma técnica do traçado da letra: legibilidade, clareza, velocidade e elegância. À disciplina do traço se associaria o disciplinamento mental.

Nas décadas de 1930 e 1940, era perceptível o jogo de aproximações entre caligrafia e boa escrita, havendo também uma revisão desses termos. No programa para o Ensino Fundamental em 1950, a palavra caligrafia já estava totalmente ausente. Leva-se em conta, não mais a letra bela, mas a eficiência e a

legibilidade. Aproximadamente 270 mil exemplares de cadernos caligráficos para os diferentes anos primários foram impressos (Vidal e Gvirtz, 1998).

Com a falta de leis gerais para o ensino primário que, só começa a aparecer na década de 1940, os recursos eram as cartilhas e os cadernos de caligrafia, instrumentos eficazes de difusão não só de um padrão lingüístico, mas também de exaltação a heróis e datas comemorativas. Os cadernos caligráficos traziam alguns exercícios de coordenação motora e de cópia de letras isoladas, para as séries seguintes já apresentavam frases mais compreensivas e imagens. Remete-se neste momento aos dizeres dos sujeitos pesquisados.

O viés analítico que adotamos neste estudo e a história da escrita pesquisada nos auxiliam na compreensão dos dizeres da mãe de Vitor:

Mãe de Vitor – Sei lá [...] eu não sei por que eu acho que devia ter mais caligrafia, porque a escrita dele é meia não sei [...] não é bem bonitinha pequenininha... tem mais escrito [...]

Percebe-se, nesse discurso, como também nos demais já citados e discutidos anteriormente, que a escrita está relacionada à forma da letra, ao ato mecânico e não ao sentido. O discurso da mãe de Vitor aponta a forma de escrita proposta na década de 1940, quando surgiram os cadernos caligráficos. O surgimento desses cadernos trouxe ao ato de escrever, a homogeneização do corpo do escrevente. Acreditava-se que os exercícios caligráficos construía uma posição adequada à escrita.

Os métodos e formas de ensino ocuparam um lugar central. A escrita universalizava e homogeneizava práticas relacionadas ao uso do simbólico como também universalizava práticas vinculadas ao corpo, ao espaço e ao tempo, principalmente pela preocupação em preparar os alunos para uma sociedade que, cada vez mais, valorizava o pensamento objetivo e sucinto (Vidal e Gvirtz, 1998).

A introdução da escrita no universo escolar modificou a organização dos tempos e espaços. Para escrever, é necessário um lugar próprio segundo, Chartier e Hébrard (1988). A escrita instaura a possibilidade da leitura posterior, o que confere maior durabilidade à palavra e maior relevância ao registro. Nas relações sociais, salientam os autores citados, cria-se uma nova dinâmica, através do recurso às cartas, bilhetes ou mesmo anotações. Nesse movimento, o aspecto higienista vai ganhar outros contornos.

Vidal (1998) descreve estudos que mostram o cuidado metodológico da análise da coordenação dos movimentos da escrita mediante o uso do cinematógrafo. Cinematografando mãos de adultos e crianças enquanto escreviam, chegaram à conclusão da importância da coordenação dos movimentos. Com esses estudos, foram identificados exercícios para o treino desta habilidade, tais

como: reprodução de linhas inclinadas, ovais (de sentido esquerda/direita e direita/esquerda) e curvas, como também critérios para análise dos traçados como: inclinação, espessura e leveza das linhas.

Encontra-se, nessa busca, o discurso que interpela os discursos dos sujeitos deste estudo, o escrever estava associado à forma, anunciando uma preocupação de eficiência com a escrita. Dessa forma, a escrita ajudava a produzir um novo ideal estético, para além do escrever bem, o aluno deveria lançar rápida e objetivamente suas idéias no papel, evitando desperdício de tempo. A caligrafia muda de sentido. A prática higienista deixa de considerar o visível e controlável, para se inscrever num ideal da expressividade, poder-se-ia argumentar.

Palavras finais

A compreensão desse contexto histórico permitiu analisar os discursos que atravessam os sujeitos desta pesquisa, sendo eles de uma escola em que a disciplina do falar e pensar estava relacionada à disciplina do escrever. A história da escrita na escola até os anos 1950 foi marcada por questões sobre a forma ideal para o escrever. Opondo-se a esta posição sobre a escrita apontada pela história, trouxemos Bakhtin (2004, p. 123),

a verdadeira substância da língua não é constituída por um sistema abstrato de formas lingüísticas nem pela enunciação monológica isolada, nem pelo ato psicofisiológico de sua produção, mas pelo fenômeno social da interação verbal, realizada através da enunciação ou das enunciações. A interação verbal constitui assim a realidade fundamental da língua.

Para este autor a língua vive e evolui historicamente na comunicação verbal concreta, na interlocução. Esta pouco tem a ver com movimento da letra ou a sua forma, mas sim, com o significado que o sujeito atribui ao que escreve e sua interação com o meio. Por isso, falar ou escrever é, antes de tudo, uma experiência lingüística, o ensino da língua é a própria prática da linguagem. A prática esta instalada no plano do desejo de cada sujeito em processo, visando à conquista de uma certeza: a da sua não inserção no quadro das tranqüilidades que o ajuste social lhe oferece. Sendo assim, o ensino da língua deixaria de ser de reconhecimento e reprodução passando a um ensino de *conhecimento e produção* (Geraldi, 2003).

A mecanização a que a criança é submetida quando se alfabetiza pelos métodos tradicionais é criticada por Vygotsky (2001). Ela é ensinada a desenhar letras e a formar palavras, sem que entre em contato com a linguagem escrita propriamente dita. Alerta para o perigo de o treino fechar-se em atividades, em si, que releguem a linguagem para segundo plano. Estes treinos afastam a criança de suas necessidades. Nesse contexto, a escrita é considerada como uma complicada

habilidade motora e não como um sistema particular de símbolos.

Quando a criança já se apropriou da escrita, conhece sua função, sabe fazer uso dela, aí sim seria interessante mostrar a variedade de letras. Os professores poderiam dispor de coleções de material de escrita diversificado, para ilustrar o que vem a ser escrever bonito, há várias maneiras de fazer caligrafia e enfeitar um texto, apresentar esse material às crianças e incentivá-los a fazer desse aspecto artístico é um ato educativo, para o mesmo autor esse tipo de atividade, depois que a criança já conhece, compreende e faz uso da escrita, contribui para o avanço no conhecimento a respeito da natureza e usos da escrita (Cagliari, 1999)

Baseada na teoria sócio-histórica, Lacerda (1997) nos auxilia dizendo que a escrita é um processo complexo e como tal não pode ser alcançado por métodos mecânicos e externos à criança, sendo necessário um longo processo de desenvolvimento dos signos na infância. Podemos dizer, partindo dessa reflexão, que, para compreender o sistema de escrita, ele deve fazer sentido para os educandos. Caso contrário acaba se tornando um ato mecânico.

Para ilustrar nossa fala e encaminhar este texto para o seu final trouxemos a passagem do livro “A Caligrafia da Dona Sofia”, escrito por Neves (2006, p. 22). A personagem Ananias, questiona a personagem Dona Sofia: *“Dona Sofia, qual é o segredo para escrever bonito?”* E ela responde: *“Olhe, é preciso praticar bastante, mas além de uma letra bonita, o mais importante é compreender o sentido do que escrevemos. Aí fica fácil. Quando queremos, podemos criar coisas lindas, de que nem imaginávamos ser capazes!”*

Diante desses sentidos apontados para escrita, podemos refletir sobre a concepção de escrita na escola. Qual a vinculação social que a escola estabelece com a escrita? Nas reflexões desenvolvidas no decorrer deste artigo, percebe-se que os sentidos apontados pelos sujeitos levam a outras reflexões que ainda merecem aprofundamentos. Para além da língua como caligrafia, as discussões levaram a perceber que a língua é parte de nós mesmos, é por meio dela que nos socializamos, interagimos, desenvolvemos o sentimento de pertencimento a um grupo. O que somos para nós e para os outros passa pela compreensão que temos de nossa língua e dos textos, orais ou escritos a que estivemos e estamos expostos. Mas isso é assunto para muitas outras pesquisas.

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Provinha Brasil: uma nova modalidade de avaliação externa à escola?

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1. Introdução

Neste texto, será discutida a *Provinha Brasil*, uma avaliação externa à escola na área da alfabetização. Analisa-se aqui o caráter inovador da *Provinha Brasil* em ser uma avaliação a ser implementada e operacionalizada por professores e gestores escolares e educacionais.

Na próxima seção, é feita uma contextualização geral desse modelo de avaliação. Na seção posterior, avalia-se o caráter inovador da avaliação aqui focalizada, apresentando-se também os seus principais aspectos metodológicos e, na última seção, são feitas as considerações finais deste trabalho.

2. Contextualização geral da *Provinha Brasil*

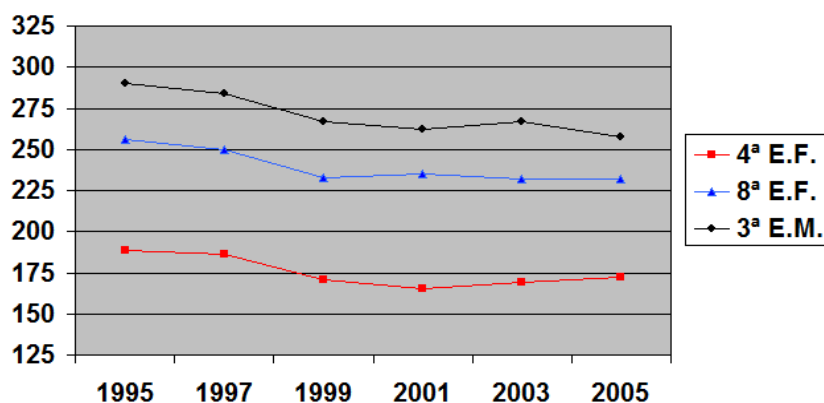
A *Provinha Brasil*, avaliação em análise, foi implementada no Brasil pelo Instituto Nacional de Estudos e Pesquisas (INEP), em parceria com a Secretaria de Educação Básica (SEB) do Ministério da Educação (MEC), com o Centro de Alfabetização, Leitura e Escrita da Faculdade de Educação da Universidade Federal de Minas Gerais (Ceale/FaE/UFMG) e com outras instituições de ensino superior do país. Como no Brasil a escolaridade obrigatória circunscreve-se ao Ensino Fundamental (que somente nos últimos anos possibilitou o ingresso dos alunos em torno de seis anos de idade), optou-se por aplicar a *Provinha Brasil*, uma avaliação diagnóstica da alfabetização, no segundo ano de escolaridade.

Pode-se afirmar que essa avaliação da alfabetização, assim como o Sistema de Avaliação da Educação Básica – SAEB (avaliação amostral) e a Prova Brasil (avaliação censitária), destinados a alunos do Ensino Fundamental (4º ou 5º ano de escolaridade e 8º ou 9º ano e 3º ano do Ensino Médio) têm, em comum, o propósito de diagnosticar para intervir; para obter informações que possibilitem aos gestores uma apreensão mais ampla dos contextos avaliados visando a uma distribuição mais equitativa e justa de oportunidades educacionais e a uma redução da reprodução escolar de desigualdades, decorrentes de processos de exclusão das camadas “socioeconomicamente desfavorecidas”.

No entanto, pode-se dizer que a *Provinha Brasil* foi criada com uma outra finalidade também: a de propiciar novas possibilidades de compreensão do fenômeno educativo, com a implementação e operacionalização da avaliação por professores e gestores escolares e educacionais, visando à superação do que se pode chamar de um reiterado fracasso da construção da competência leitora pelos alunos, revelada pelas avaliações nacionais SAEB e Prova Brasil. Vale apresentar resultados dessas avaliações em uma série histórica (de 1995 a 2005), o que é feito no gráfico (Cf. Garcia, 2009) a seguir:

Gráfico 1

Médias de Proficiência em Língua Portuguesa – Brasil



Série	1995	1997	1999	2001	2003	2005	Dif.	Sig.
4ª série do E.F.	188,3	186,5	170,7	165,1	169,4	172,3	2,9	*
8ª série do E.F.	256,1	250,0	232,9	235,2	232,0	231,9	-0,1	*
3ª série do E.M.	290,0	283,9	266,6	262,3	266,7	257,6	-9,1	*

Uma breve análise da série histórica dos dados acima indica que os níveis de proficiência dos alunos não só podem/devem ser ampliados como, também, decrescem, ao longo dos anos avaliados, com avanço discreto na última avaliação da qual se tem resultados disponibilizados (2005). Obviamente, não se pode desconsiderar que, por um lado, nas primeiras avaliações, estávamos ainda distantes do quadro atual do ponto de vista do acesso à escola (que hoje é de aproximadamente 97%) e, por outro lado, que a municipalização do Ensino Fundamental na década de 90 ainda apresenta dificuldades na gestão financeira e pedagógica, especialmente no que tange aos municípios mais pobres.

Nesse contexto, análises de resultados da *Provinha Brasil* podem auxiliar, do ponto de vista pedagógico, na apreensão de dois aspectos fundamentais, não necessariamente excludentes: (1) a necessidade de verificar se e em que medida há relações entre os baixos níveis de proficiência em leitura aferidos nas avaliações evidenciadas e um possível fracasso na alfabetização dos alunos e (2) identificar se

há variáveis, para além da alfabetização inicial, que corroboram para a constituição desse quadro. Isso posto, cabe evidenciar que não se desconsidera aqui, o fato de que resultados de avaliações podem ser analisados sob diferentes pontos de vista, melhor dizendo, podem ser um instrumento favorável ao aluno, ao professor, à instituição, bem como podem ser utilizados de maneira desfavorável, consubstanciando-se em estratégia de culpabilização do corpo docente, na instituição de *rankings* de resultados entre escolas, entre outros aspectos.

3. A *Provinha Brasil* como uma nova modalidade de avaliação externa

Como indicado, as motivações iniciais que levaram o Ministério da Educação a indagar sobre uma possível avaliação em alfabetização são os dados produzidos pelo SAEB e pela Prova Brasil, os quais demonstram que uma significativa porcentagem de crianças chega ao final do Ensino Fundamental sem apresentar níveis adequados de proficiência em leitura. Para além disso, por meio desses dados não é possível saber, exatamente, o que significa não saber ler para essa população. Esses dois programas, face aos seus objetivos, não captam capacidades iniciais do processo de apropriação da palavra escrita, pois são destinados a avaliar crianças que já se encontram há mais de quatro ou cinco anos no Ensino Fundamental do sistema educacional brasileiro. Considerou-se necessário, então, elaborar um instrumento que pudesse, ao mesmo tempo, captar as capacidades apresentadas pelos alunos e traduzi-las em estágios de aprendizagem que detectassem diferentes pontos no *continuum* de habilidades necessárias à alfabetização, com o intuito de intervir mais precocemente, a fim de evitar que dificuldades identificadas não se consolidem ao longo da vida escolar daqueles alunos ou mesmo venham a se consubstanciar em “evasão” escolar.

Aliado a essas variáveis ou também como consequência delas, o Plano de Desenvolvimento da Educação (PDE) – lançado pelo MEC, que delineou um conjunto de diretrizes para que União, Estados, Distrito Federal e Municípios – e a colaboração e participação das famílias e da comunidade representam esforços para melhoria da educação básica. Nessa direção, o denominado “*Compromisso Todos pela Educação*” tem impulsionado e mobilizado pela sociedade para que sejam atingidas as metas relativas a uma educação de qualidade, propostas no PDE.

Uma dessas metas é alfabetizar as crianças até, no máximo, oito anos de idade. Para que isso ocorra, o Plano apresenta orientações para o acompanhamento do aluno através do seu desempenho, para combater a repetência e a evasão escolar, para promover a educação infantil e manter programas consistentes de alfabetização.

Uma das medidas adotadas pelo governo federal, através de parceria entre o INEP e a SEB, foi a disponibilização de um instrumento diagnóstico da alfabetização que possibilitasse a aferição de níveis de aprendizagem dos alunos bem como o acompanhamento de seu desenvolvimento — a *Provinha Brasil*. Essa avaliação, que teve sua primeira edição em 2008, configurou-se com o objetivo precípua de subsidiar o trabalho na gestão do ensino na sala de aula, na escola e nos estados ou municípios a partir da disponibilização de testes diagnósticos padronizados, com itens pré-testados e equalizados estatisticamente, a serem aplicados, corrigidos e terem seus resultados analisados pelos professores nos contextos institucionais em que atuam.

Em consonância com suas finalidades e especificidades nos modos de aplicação e apropriação e análise dos resultados, a *Provinha Brasil* demanda adesão voluntária por parte dos gestores municipais e/ou estaduais e pretende constituir-se como instrumento auxiliar tanto no diagnóstico feito pelo professor quanto na sua formação. O que diferencia, então, a *Provinha Brasil* de outras propostas de avaliação é o fato de ela fornecer “respostas” diretamente aos alfabetizadores e gestores da escola, enquanto os resultados do SAEB e da Prova Brasil, embora sejam muito úteis a professores e gestores, padronizam todo o processo de aplicação, correção e organização dos dados, pois visam à obtenção de informações mais amplas no âmbito do sistema educacional (do país, dos estados e dos municípios).

Destaca-se, assim, em sua acepção, a *Provinha Brasil* como proposta de caráter eminentemente diagnóstico, centrado no apoio ao trabalho no contexto intra-escolar e, por isso, sem finalidades classificatórias. É sabido que há secretarias de educação que se apropriam desse instrumento, padronizando mecanismos de aplicação e centralizando a correção, destituindo dessa modalidade de avaliação seu potencial como instrumento que fomenta a formação docente. Ainda assim, se tratam de situações isoladas que, no momento, não descaracterizam, no cenário nacional, o caráter inovador da *Provinha Brasil* — uma avaliação que chega às escolas como instrumento externo a elas, com parâmetros estatísticos rigorosos e demais procedimentos inerentes à formulação de testes dessa natureza — que, no entanto, só ganha sentido quando apropriada pelos professores e gestores escolares, tornando-se, desse modo, instrumento interno de reflexão na e para a escola.

Passemos à discussão dos principais aspectos metodológicos da *Provinha Brasil*. Para a elaboração de sua Matriz de Referência, procurou-se levar em conta vários pontos: o primeiro diz respeito às limitações de um instrumento de avaliação em larga escala diante da extensão territorial e das diversidades culturais, sociais e

econômicas do Brasil, além das limitações pedagógicas; o segundo diz respeito à concepção da alfabetização como fenômeno indissociado do letramento.

A respeito deste segundo ponto, cabe esclarecer que aqui se entende por **alfabetização** o processo específico de apropriação do sistema de escrita, ou seja, a conquista dos princípios alfabético-ortográficos indispensáveis ao domínio da leitura e da escrita. Já por **letramento**, entende-se o processo de inserção e participação na cultura escrita, ou seja, as práticas ou os usos sociais da leitura e da escrita. Subjacente a esse pressuposto está a concepção de que a língua é um sistema discursivo, que tem origem na interlocução e que se organiza para a interlocução. Isso significa que os interlocutores agem uns sobre os outros em diferentes contextos sociais, realizando, pelo uso da língua, ações diversas como, por exemplo, informar, convencer, pedir, fazer rir, emocionar. Com essa concepção, ensinar língua materna significa ensinar aos sujeitos a utilizar a língua para que possam agir com competência nas interações das quais participam. O aluno é visto, assim, como sujeito de sua aprendizagem: usa a língua em várias situações sociais de interação, reflete sobre esses usos e amplia suas possibilidades de comunicação em outras situações.

No aprendizado da língua escrita, cinco eixos fundamentais são considerados: 1) compreensão e valorização da cultura escrita; 2) apropriação do sistema de escrita; 3) leitura; 4) escrita; 5) desenvolvimento da oralidade. Entende-se que é preciso considerar a concepção de língua e ensino de língua que fundamenta o desenvolvimento de uma proposta calcada nesses cinco eixos. Em função das limitações inerentes a testes padronizados, o eixo 5 referente à oralidade não é focalizado na matriz da *Provinha Brasil*. O eixo 4, escrita, embora conste da avaliação não compõe a escala de desempenho a partir da qual foram identificados os estágios de aprendizagem que visam subsidiar o professor, na correção dos testes. Para esse eixo, na análise dos dados de escrita coletados na avaliação, são apresentadas chaves de correção, pautadas em pressupostos da psicogênese da língua escrita, da linguística e da sociolinguística que orientam o professor na correção dos itens de escrita e também pretendem, ainda que embrionariamente, auxiliar na fomentação de reflexões acerca da correção de produções escritas no contexto da sala de aula.

Os quatro eixos que compõem a matriz da *Provinha Brasil* são definidos do seguinte modo:

1. Compreensão e valorização da cultura escrita: diz respeito à bagagem muito individual construída pelos alfabetizandos, aos comportamentos, atitudes e saberes específicos proporcionados por sua cultura, pelo grupo em que convivem. Neste eixo, prevê-se que os sujeitos ampliam seu grau de letramento à medida que se relacionam com os usos sociais dos diferentes textos produzidos pela sociedade.

2. Apropriação do sistema de escrita: diz respeito à apropriação, pela criança, do sistema da língua. Isto é, trata-se da aquisição das regras que orientam a leitura e a escrita no sistema alfabético, bem como do domínio da ortografia da Língua Portuguesa. Nesse sentido, é importante que o alfabetizando compreenda diferenças entre a escrita alfabética e outras formas gráficas; domine convenções gráficas, compreendendo, por exemplo, que a escrita se organiza da esquerda para a direita e a função dos espaços em branco e dos sinais de pontuação; reconheça unidades fonológicas, como rimas, sílabas, terminações de palavras; identifique as letras do alfabeto, compreenda sua categorização gráfica e funcional e utilize diferentes tipos de letras tanto na leitura quanto na escrita; compreenda a natureza alfabética do sistema de escrita; domine as relações fonema/grafema (regularidades e irregularidades ortográficas). A apropriação do sistema de escrita é um processo gradual e cada alfabetizando tem seu próprio ritmo, mas muitas dessas capacidades básicas necessitam ser dominadas no início da escolarização, como suporte para outras mais complexas.

3. Leitura: entendida como atividade ao mesmo tempo individual e social. Individual porque depende do processamento que cada sujeito realiza para compreender, isto é, depende da realização de operações mentais, como percepção, análise, síntese, generalizações, inferências, entre outras. Social porque, quando alguém lê, ele o faz em contextos específicos de interação e isso envolve diferentes comportamentos, atitudes e objetivos na situação comunicativa. A leitura envolve tanto a decifração do código ou decodificação propriamente dita quanto à construção de sentidos (ou construção de coerência).

4. Escrita: entendida não só como atividade de codificação, mas também como atividade de produção de um texto e como uma atividade social. Isso significa que o *como* e o *que* escrever relacionam-se intimamente com o *para que* e o *por que* escrever. A escrita como uma prática social relaciona-se a objetivos específicos, a leitores determinados.

Os alfabetizandos, ao se apropriarem do sistema alfabético-ortográfico e de condições propiciadoras do uso da língua nas práticas sociais de leitura e escrita, desenvolvem algumas capacidades muito específicas. Nem todas essas capacidades são passíveis de medição em um teste, devido às condições em que se realizam: tempo de duração, número limitado de questões, realização com mediação restrita do professor. Assim sendo, para realização do teste cognitivo de leitura e escrita, são definidas algumas capacidades que podem dar informações relevantes em função dos objetivos propostos e das condições impostas. Essas capacidades traduzidas em uma Matriz de Referência da Avaliação são medidas por meio de itens do teste. Um item é diferente de uma questão de prova. Enquanto esta possibilita a verificação de várias capacidades simultaneamente, aquele permite observar uma capacidade determinada – isto é, busca-se isolar o saber que o aluno revela ao acertar o item proposto no teste.

A *Matriz de Referência de Avaliação em Alfabetização e Letramento da Provinha Brasil* deve ser entendida como uma indicação de saberes que podem ser considerados fundamentais no processo de alfabetização. Devem, no entanto, serem entendidos nos limites de uma matriz de referência elaborada para a produção de uma avaliação e que, como tal, é bem mais restrita que a matriz curricular que deve orientar o ensino. Em outras palavras, as capacidades apresentadas na matriz da *Provinha Brasil* podem ser entendidas como

fundamentais no processo de alfabetização, mas não esgotam as habilidades necessárias à aquisição desse conhecimento.

Um último aspecto metodológico relevante dessa avaliação a ser aqui destacado é a disponibilização do Manual de Correção para o Professor. Esse manual apresenta discussões sobre os níveis de aprendizagem, sobre os itens e possíveis habilidades por eles demandadas. É esse manual que apresenta as chaves de correção anteriormente citadas e em relação às quais se tem expectativas de instigar reflexões para o professor que estabelece interlocuções efetivas com esse material.

4. Considerações Finais

Pelo exposto, é possível indiciar, neste momento histórico, a *Provinha Brasil* como uma nova modalidade de avaliação externa à escola. É uma avaliação que se ressignifica através dos sujeitos do ensino e da aprendizagem e acaba por se constituir, para aqueles professores que dela se apropriam como instrumento de reflexão sobre diferentes aspectos do seu fazer pedagógico: análise da matriz de referência, objetivos de um item, habilidade(s) demandada(s) na resposta a um item, estratégias de agrupamento de alunos em função de seus estágios de aprendizagem, produção de chaves de correção, entre outros.

A expectativa é, de certo modo, pretensiosa: espera-se que a matriz, os testes e os instrumentos que orientam a correção funcionem como indutores de práticas pedagógicas mais reflexivas e, por que não, no (re)planejamento do ensino, sem que isso implique qualquer direcionamento ou restrição a estratégias metodológicas utilizados no trabalho de alfabetização. Espera-se, ainda, que os dados obtidos auxiliem na obtenção de respostas a questões como: Que capacidades de leitura e escrita os alunos dominam?; Que capacidades de leitura e escrita a escola pode agregar ao desempenho de seus alunos em um ano do Ensino Fundamental?; Que aprendizagens os alunos demonstram serem capazes de apreender em dois anos de escolarização?; Que capacidades necessitam ser trabalhadas e/ou consolidadas ainda nos anos iniciais do Ensino Fundamental?

Para compreender a função diagnóstica dessa avaliação, é necessário destacar sua natureza processual, descritiva e qualitativa. Isso significa realçar seu potencial de indicar as capacidades já consolidadas pelos alunos, suas dificuldades ao longo do processo e as estratégias necessárias para promover os avanços desejados. Considerando-se que avaliar faz parte do processo de ensino-aprendizagem, algumas perguntas direcionam o Programa *Provinha Brasil*: (1) com quais capacidades (ou conhecimentos e atitudes) o aluno inicia o processo de

aprendizagem no Ensino Fundamental?; (2) até que ponto o aluno adquiriu as capacidades esperadas ao final do segundo ano do Ensino Fundamental?

Com respostas a essas questões, professores e gestores podem redimensionar suas possibilidades de diagnosticar e de monitorar o desempenho dos alunos na alfabetização, a partir da identificação de seus progressos e de suas dificuldades, redirecionando-se as metas e as ações que visam alcançá-las.

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Ensino de língua materna na perspectiva do letramento com vistas à formação de um leitor crítico do mundo

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Introdução

O título deste artigo “Ensino de língua materna na perspectiva do letramento: uma educação para a cidadania” pressupõe, no mínimo, o movimento do leitor em dois extremos: um que se situa no pólo do enunciado e outro que se movimenta desse para o pólo da enunciação. No caso do primeiro extremo, o enunciado é considerado em sua materialidade como um produto e sua análise se esgota no estudo da forma, da sua estrutura linguística. O segundo caso, onde se situa a perspectiva teórica deste estudo, se distingue do anterior por considerar, na análise do enunciado, todos os elementos presentes no processo que caracteriza a enunciação propriamente dita (Benveniste, 1974) e as condições de produção da interação em sala de aula (Castanheira, 2000, 2004, Heath, 1982).

Assim, são objetos deste estudo: os sujeitos e os diversos fatores envolvidos nos eventos em sala de aula (os materiais utilizados pelos professores e pelos alunos, as falas e as ações realizadas, os conhecimentos prévios e de mundo desses sujeitos). Nesse sentido, considera-se que a interação traz as marcas de um tempo e de variáveis relativas aos saberes e às ações dos sujeitos ali presentes e que se materializam nos discursos orais e escritos produzidos. É essa interação, então, também constituída pelo entrecruzamento de vozes diferentes que vão se (inter)cambiando, se imbricando e se (re)constituindo no discurso escolar, caracterizando a polifonia (Bakhtin, 1990). Professores, além de se exprimirem como enunciadorees de seus próprios textos, também, incorporam o discurso de diversos autores com os quais dialogam para comporem suas aulas. Do mesmo modo os alunos se apropriam dos discursos veiculados pela voz professoral e das vozes dos autores dos materiais a eles disponibilizados para estudo. A sala se institui, pois, como um território polifônico por excelência.

Conceber assim a sala de aula traz à tona questões que se referem ao contexto da formação acadêmica e/ou profissional dos que atuam na/com educação, sobretudo os professores de língua materna (e estrangeira também), mas não somente esses, porque todos, no contexto escolar, lidam com a palavra que “é o território comum do locutor e do interlocutor” (Bakhtin, 1990) e, portanto, é através da linguagem que se materializam os recursos utilizados pelos sujeitos em

suas diversas situações de comunicação. Plurais os recursos e plurais são as linguagens e recursos com que os estudantes e professores se defrontam na escola: imagens midiáticas, música, mapas, gráficos, desenhos, tabelas, escalas, símbolos e fórmulas diversas, notações, coordenadas geográficas, obras de arte, cores, gestos, falas... Resguardadas as diferenças entre a realidade escolar e a vivenciada em outros contextos sociais, o homem moderno, diante da crescente globalização, se vê, cada vez mais, imerso em um mundo onde ser letrado – não apenas alfabetizado - se impõe como condição de inserção social e de exercício pleno de cidadania.

Por que uma proposta de ensino baseada em letramentos? Todas as pessoas em condições normais de existência estão sempre aprendendo a cada instante novas coisas, procedimentos, palavras, experimentando sensações, criando, ultrapassando seus limites etc. Dá-se isso pelo confronto com a real necessidade de fazer algo, de alcançar algum objetivo, de expressar ideias, de se fazer entender, de compreender os outros e vice-versa e de ter aquilo que se deseja ou necessita. Nas sociedades modernas, centradas na escrita, esse aprendizado está comumente relacionado à necessidade de ler (interpretar/compreender/relacionar/inferir) informações verbais e não verbais. Por onde se anda e se olha, há sempre textos escritos e falados, imagens e recursos tecnológicos que exigem do homem mais do que simplesmente ser alfabetizado, ou seja, apenas decodificar letras e sons. Ele deve ser capaz de lidar com um universo de dados informacionais em diferentes suportes textuais e que exigem leitura mais proficiente e domínio de recursos e técnicas mais complexos de leitura.

Para se ser, então, leitor, o indivíduo necessita de manter um repertório vasto e flexível de práticas, desempenhar papéis e ativar recursos que dêem expressão às dimensões operativas, culturais e críticas, atuando, tanto: como "decodificador", pela mobilização dos recursos necessários para "abrir" o código dos textos escritos, reconhecendo e usando traços e estruturas convencionais da organização do texto; como "participante textual", participando na construção de sentidos, tendo em consideração, por relação com as suas experiências e conhecimentos sobre outros discursos, textos e sistemas de significação, os sistemas de sentido específicos de cada texto; como "utente de textos", usando-os pragmaticamente, negociando as relações sociais à volta dos textos, sabendo sobre eles e agindo nas diferentes funções sociais e culturais que eles desempenham na sociedade (por exemplo, na escola) e compreendendo que estas funções "afetam" o modo como os textos são estruturados, o seu tom, o seu grau de formalidade e a organização dos seus elementos constitutivos (Dionísio, 2004, p. 74).

Os sistemas de avaliação de grande escala realizados no mundo têm atestado, em diversos países e, em especial, no Brasil, uma grave defasagem das habilidades de leitura e de escrita dos escolares. Como isso se explica tendo as pessoas cada vez mais facilidade de acesso ao mundo letrado? Estudantes e pessoas, em geral, têm acesso a um repertório vário de textos presentes em quase

todas as suas ações e relações sociais. O acesso a computadores, a telefones celulares, a aparelhos elétrico-eletrônicos cada vez mais sofisticados facilitam a comunicação ou diversão (músicas, jogos). Muitos operam esses e tantos outros equipamentos com tanta facilidade, entendem seus difíceis mecanismos e linguagens de funcionamento; conseguem fazer pesquisas na internet sobre temas de seu interesse ou do seu grupo.

Em relação aos bens de serviços: crianças e adolescentes auxiliam seus pais ou responsáveis em diversas atividades complexas de leitura: utilização de caixas eletrônicas para pagamentos de contas e consultas, controle de planilhas de despesas domésticas, leitura de manuais e instalação de aparelhos elétrico-eletrônicos... Em contrapartida, quantos adultos conseguem fazer a leitura dos intrincados manuais que acompanham os produtos que compram? Quantos desses conseguem navegar de forma eficaz nos jogos disponibilizados para o público infantil e jovem ou mesmo buscar informações em páginas de internet?

Apesar disso, estudantes falham nos testes que medem os níveis de letramentos. Essas crianças e adolescentes estão imersos no mundo da escrita: lêem e escrevem – a seu modo – de forma que atingem seus objetivos de interação social. Isso é ser letrado (Soares, 2003, 2003a, 2008; Dionísio, 2005) e o plural em letramentos tem o fim de abarcar as diferentes linguagens usadas na interação social. É preciso, portanto, pensar uma forma de seduzir os alunos para o trabalho que se faz em sala de aula ou repensar a escola com seus métodos e técnicas de ensino.

Os professores de qualquer disciplina precisam ter claro que a linguagem é seu instrumento de trabalho. Independente de qual seja sua formação acadêmica e assunto a tratar em aula, devem ter clareza de que cada aluno a sua frente tem uma maneira peculiar de lidar com as informações e tem experiências diferentes com as formas de linguagem usadas no meio escolar. Alguns têm mais ou menos facilidade de aprender o que se ensina, porque possuem conhecimentos e vivências prévias que subsidiam isso. O aprender na escola, em grande parte, é desvinculado de ações práticas e, muito mais, funda-se em uma rede de ações/pensamentos abstratos, cujas “vivências escolares” são pautadas por uma relação temporal com duração das atividades em horas aulas, temas, exercícios de fixação, de revisão e provas. Nem sempre esse tempo é suficiente para todos, uma vez que as pessoas processam informações segundo uma dinâmica pessoal e única. A seleção de conteúdos, por sua vez, é desvinculada da realidade do aluno, pois não atende à demanda dele de aprendizado. Desafio enorme diante da sedução que a Ciência e a Tecnologia provocam nos alunos: em que bases devem ser construídas as relações de aprendizagem escolar?

Os resultados do processo de escolarização demonstram que as práticas escolares devem considerar: 1) cada aluno é um sujeito de saberes; 2) esses saberes devem ser valorizados, constituindo-se elementos a partir de que novos aprendizados se edificarão; 3) projetos de estudos alavancados a uma necessidade real de aprendizado; 4) pesquisa é uma estratégia de aprendizado, potencializadora de experiências e de desenvolvimento de habilidades de letramentos; 5) alunos devem aprender a fazer perguntas para direcionar o trabalho escolar; 6) a redefinição da função social da escola para atendimento, também, a um público que estava alijado do processo de escolarização ou fadado ao fracasso escolar.

Tais bases pressupõem perspectivas de um processo de ensino e aprendizagem onde: a) o aluno assume um papel ativo, empenhado e comprometido com a sua formação mais ampla, extrapolando os limites da sala de aula e integrado a um grupo ou grupos de aprendizagem; b) a interação aluno/aluno, aluno/professor, aluno/alunos, professor/alunos se dá pela troca de saberes, fundados em princípios de pesquisa, oportunidades de problematização da realidade – quer na escrita, quer na oralidade – em prol de uma reflexão crítica e da construção de autonomia.

Ter a pesquisa como foco na formação do novo leitor e produtor de textos (não só escolares) valida a existência de uma gama de espaços, tempos e materiais privilegiados para a construção do conhecimento e a formação integral do homem moderno, preparando-o para as novas rotinas e desafios que lhe são apresentados pelo progresso nos campos das relações e necessidades humanas, da Ciência e da Tecnologia. Como afirmam Ramalho e Bruzzi (2009), um bom pesquisador tem o seguinte perfil: a) é apaixonado pelo conhecimento, pois nunca está satisfeito com aquilo que sabe. b) é criativo, pois busca alternativas para executar de forma inovadora o seu trabalho e não apenas repete o que os outros já executaram. c) é hábil para identificar e delimitar um problema, pois propõe e avalia as soluções e dimensiona sua capacidade de resolvê-lo ou não. d) é persistente, pois não se detém diante de novidades e busca alternativas, atraído por desejo de mudanças. e) possui capacidade administrativa, porque, durante a realização de uma pesquisa, vários elementos são necessários para garantir a organicidade (definição de etapas, distribuição de tarefas, gerenciamento de recursos) e consecução dos objetivos e solução do problema de forma eficaz. f) possui liderança, porque, em geral, atividades de pesquisa envolvem mais de uma pessoa e exigem a habilidade de conviver com pessoas e não apenas de domínio de conteúdo. g) é hábil na comunicação de resultados, empenhando-se para tornar acessível a outros os resultados obtidos e manter ativa a produção do conhecimento. h) é empreendedor e arrojado na proposição de novas idéias,

contribuindo para o aprimoramento do conhecimento dos pares e na melhoria social. i) sabe trabalhar em equipe, interagindo com os pares, tendo flexibilidade para ser liderado, aceitando a opinião dos outros, valorizando o trabalho do(s) grupo(s) e reconhecendo a importância de todos os envolvidos na pesquisa, sem deixar de ser propositivo, ativo, crítico. j) é sensível em relação ao impacto da pesquisa e as contribuições para a sociedade – social e política.

Ao pensar esse perfil do pesquisador, percebe-se no conjunto do que esses autores – (Ramalho & Bruzzi, 2009) chamaram de ‘aptidões’, elementos essenciais para a formação de um homem com fortes traços de cidadania, de autonomia, de autenticidade: a pesquisa ajuda a desenvolver um leitor e produtor de textos eficaz, crítico e comprometido com a sua realidade social, tendo o prazer de aprender como delineador de seu processo de formação. O impacto sobre os letramentos de alunos assim formados é inquestionável, pois quanto mais se sabe, mais se deseja saber e a leitura é uma das bases para impulsionar a busca pelo conhecimento. Por isso, desenvolver as estratégias e práticas de ensino a partir dessa perspectiva é primordial para sensibilizar os alunos em relação ao papel da escola na relação com desenvolvimento e aperfeiçoamento de modos e demandas de conhecimento e da própria inserção no mundo.

Isso exige trabalhar os conteúdos historicamente definidos como importantes pela escola de outra forma: construindo significados para os alunos. O professor torna-se um importante elemento para fazer escolhas e articulações entre os desejos de uns e de outros e a organização dos conteúdos de estudo, mantendo, pela pesquisa, vivo o desejo de aprender. Com isso, a interação na sala de aula define que aprendizados serão construídos e a escola, verdadeiramente, se torna espaço de experiências reais e de promoção do saber, com fins de saber fazer. Enfim, formando leitores cidadãos do mundo para o mundo e no mundo.

Interação e linguagem na escola

Na escola, um micro sistema social, coexistem diferentes linguagens e cada uma com um sistema próprio de coordenadas que se intercambiam em diferentes contextos. Isso se, por um lado, contribui para o aprimoramento das experiências de um sujeito x, por outro, pode não ser apropriado para um sujeito y, porque tal conhecimento não é (tão) essencial para as experiências de que esse se vale em seu grupo social. São muitos os ‘desafios’ de/com/na linguagem propostos no dia-a-dia escolar pelos professores de cada disciplina aos estudantes, mas com que propósito?

A expressão em língua materna une professores e alunos. O processo de ensino e aprendizado deveria, no entanto, ser otimizado pelo fato de que todos em sala dominam-na (isso, principalmente, no caso do Brasil, onde só se fala o

Português e não há uma tradição imigratória como Estados Unidos, Canadá e outros). Propõe-se aqui aliar a prática da vida com a prática – mesmo abstrata – ou a experimentação das situações de estudo. Valorizar as variantes lingüísticas usadas pelos alunos é uma etapa essencial para motivar o aprendizado das formas lingüísticas de prestígio e, claro, ser proficiente nos discursos empregados no contexto escolar. Essa proficiência está relacionada ao reconhecimento da organização e funcionamento de diferentes códigos de linguagem usados em cada disciplina, as quais elegem um repertório de elementos significativos (lingüísticos e não lingüísticos) e valorizados pelos profissionais do ensino e pela literatura do campo. Em suma, construir novos significados, num movimento que vai do familiar para o não familiar, do senso comum para o científico.

Os professores em suas aulas se utilizam de várias estratégias de leitura e de escrita: paráfrases, repetições, perguntas retóricas, interpretação oral e/ou escrita de textos, exploração de vocabulário (uso de terminologia específica da área), resumos, esquemas, leitura oral e leitura silenciosa, etc.. De forma geral, são solicitados dos alunos que produzam textos escritos e orais, usando algumas dessas práticas, tendo como objetivo explicitar o que aprenderam, ou seja, o vocabulário e o conteúdo da área. Esse exercício de escrita cumpre um ritual escolar, porém quase sempre os textos são repetições de leituras e de falas ocorridas nas aulas. Uma experiência de “produção” que é, essencialmente, mais uma “cópia” do que uma (re)elaboração do conteúdo, pois contém pouca ou nenhuma extrapolação das informações dadas. As práticas empregadas têm-se mostrado insuficientes para garantir o desenvolvimento de habilidades de leitor e de escritor de textos.

O que se observa em relação ao trabalho com a linguagem em disciplinas escolares é a concepção de que alunos dominam os conhecimentos prévios e as formas peculiares de (de)codificação dessas diferentes linguagens, porque dominam o idioma em que são produzidas e estão alfabetizados, sabem decodificar fonemas e grafemas. Contudo, essa premissa não é verdadeira. Cada campo do conhecimento, se não forem dadas aos alunos as pistas adequadas de leitura, é hermético em si mesmo. É preciso, ainda, que sejam explicitadas as relações entre os diversos campos do conhecimento, demonstrando como se constrói o diálogo intertextual e como se processa a produção do saber.

Ser, portanto, professor nos dias atuais exige muito mais envolvimento do profissional, porque ele deve considerar “a presença de inúmeros agentes e atores escolares tanto dentro quanto fora da escola. Os professores não interagem apenas com os alunos, mas também com seus colegas, os professores especializados, os

pedagogos, os diretores da escola, os profissionais, os pais, etc.” (Tardif & Lessard, 2008, p. 281)

As pressões internas e externas à célula sala de aula podem interferir mais ou menos nas práticas do professor e na sua concepção do que é ser docente. Urge que a centralidade do seu trabalho possa ser o aluno e o grupo de alunos em detrimento das políticas públicas e das exigências curriculares que secularmente são impostas à escola. Também ele deve sair do seu isolamento individual para a proposição de projetos de ensino integrados com outros professores e profissionais de dentro e de fora da escola. “Todavia, a dimensão interativa da docência precisa ser relacionada também à sua dimensão instrumental, finalizada. O professor não apenas interage com os alunos, mas também busca com eles atingir fins e visa alguns resultados” (Tardif & Lessard, 2008, p. 280).

Estratégias pedagógicas de leitura e de escrita escolares

A escola é um espaço plural de linguagens, de saberes e de indivíduos que apresentam muitas demandas comuns e outras tantas bem particulares no tocante ao convívio social e, em extensão, aos aprendizados consolidados ou que necessitam ser aprimorados ou desenvolvidos. A sala de aula é um espectro desse ambiente: em escala menor, sujeitos com idades aproximadas, contudo interesses, muitas vezes, individuais. É aqui onde mais se exercita a escrita e falas que pressupostamente se dizem ‘corretas e cultas’ e se encenam atividades, visando aprendizados.

Como tirar proveito dessa “encenação”, com vistas a desenvolver e a legitimar as interações realizadas no mundo real? Isso pode ser feito a partir de oportunidades dadas ao aluno (e ao professor) de fazer valer a sua atuação como ser de linguagem imerso numa dada situação de interação. Não importa se essa é real ou não, mas que seja baseada em ações desenvolvidas e situadas no mundo. Não se pode esquecer de que uma interação se realiza entre sujeitos, num dado tempo e espaço, envolvendo um tema, um propósito e conhecimentos diversos compartilhados. Realidade e ficção podem ser atadas de forma a fazer um tema de estudo ter sentido para todos.

As estratégias de ensino de leitura e de escrita (segundo Wilhelm, 2002) devem ser pautadas pela problematização de uma situação real ou fictícia. Para isso, os alunos são incentivados a se questionar (e aos outros) sobre o que se deseja saber. As perguntas guiam o aluno na definição de um problema e na definição de estratégias para obter uma resposta e para expressar os aprendizados que ocorram no processo.

Perguntas levam a técnicas de representação de papéis, a exemplo do que acontece durante brincadeiras, jogos e em situações cotidianas da vida adulta. Todos - professores e alunos - participam de cenas como atores sociais, de forma mais ou menos ativa, dependendo das demandas e condições definidoras da situação de pesquisa. Essa proposta de representação é uma das etapas de que as pessoas se valem para projetar uma dada situação futura. Alunos aprendem a usar as técnicas de pesquisa, pondo-se em situações não experimentadas, não vividas, com vistas a entender e ou a incorporar o novo ao seu acervo de saberes. É assim que muitas experiências de vida se efetivam. Desde a mais tenra idade, as crianças copiam e encenam o mundo dos adultos, sendo essa uma forma de aprender e de crescer em vivências, saberes.

Representar neste estudo se aproxima muito da concepção de pesquisar no que tange a serem modos de processar informações, estabelecer relações entre elementos novos e velhos. Pesquisar é buscar, descobrir algo por meio de exame e de observação, enquanto o representar é conceber ou imaginar algo ou dar-se à imaginação de algo e está relacionado ao momento da problematização do objeto de estudo, do levantamento de hipóteses. São complementares por isso, embora a representação seja uma motivação para o pesquisar. O professor precisa, pois, criar nos sujeitos necessidades para apreender as estratégias que lhes propiciarão agir com eficácia na sociedade: defrontar com um dado novo e selecionar o conjunto de procedimentos e técnicas para chegar a uma solução com significado concreto para si, levando-o, por conseqüência, a alcançar êxito na interação e melhores níveis de letramentos (assim entendidas todas as atividades sociais realizadas a partir do conhecimento da escrita e nessa se incluem os usos que envolvem os números e outras formas de linguagem).

Do ponto de vista social, essa perspectiva de trabalho possibilita o reconhecimento de si a partir do já vivido (esse é sempre um ponto de partida); o (re)estabelecimento do conhecimento saindo do senso comum para o senso científico; o aprofundamento das experiências vividas/conhecidas, possibilitando a construção de relações abstratas e/ou concretas com outros textos do mundo. Como resultado, há uma mudança no posicionamento dos alunos em relação ao trabalho escolar e às influências desse sobre ele.

Do ponto de vista da formação acadêmica, observa-se que; a centralidade do trabalho escolar está no aluno, mas o professor deve ser seguro em relação à condução do trabalho e ser hábil para intervir, quando se fizer necessário, para atingir os objetivos do estudo; a possibilidade de avaliar em qualquer momento o andamento das atividades, redefinindo estratégias de condução dos trabalhos e dos

'atores' no processo; os temas de estudo passam a fazer sentido para os sujeitos envolvidos, garantindo um dinamismo e pluralidade nas atividades escolares.

As atividades de representação e de pesquisa podem ser importantes aliados de professores para aproximar a vida social cotidiana e o mundo da escola. Essas trazem para a cena escolar a necessidade de fazer algo com um objetivo real, tornando concreta e profícua a situação de aprendizagem.

Letramentos: outras possibilidades

Podemos dividir as ações e as estratégias de aprimoramento das habilidades de letramento em três momentos: o anterior, o durante e o posterior à leitura. São todos esses complementares e simultâneos, embora correspondam a etapas separadas em termos cronológicos.

Num primeiro momento, o professor tem a oportunidade de conhecer o que seus alunos sabem a respeito do tema a ser tratado, quais as especificidades desse saber, que outros dados e como deverão ser tratados a fim de tornar esse conhecimento 'legítimo' do ponto de vista da cultura escolar. Além disso, nessa etapa, o professor seleciona e define que conjunto de ações e estratégias deve ele utilizar para tornar um assunto interessante, motivador e significativo para os alunos. Faz-se o levantamento de questões que elucidem o que já é de conhecimento de todos para buscar o novo.

No segundo momento, o professor avalia as escolhas pedagógicas que fez e que respostas efetivas têm gerado nos alunos do ponto de vista do interesse. Os alunos estão verdadeiramente envolvidos na atividade? Com que frequência têm sido necessárias intervenções disciplinares para garantir o desenvolvimento das estratégias de leitura? Que intervenções têm sido geradas em termos de elucidar e/ou aprofundar o tema? Que reflexões podem ser iniciadas a partir da leitura? Qual a natureza das perguntas feitas e a sua significação em termos de revelar os processos de aprendizagem? Nesta etapa, propõe-se que a leitura se desenvolva a partir de pequenos trechos – ao fim de um parágrafo/capítulo, identificando a idéia principal e como essa é desenvolvida e/ou na articulação de maiores porções textuais. Fica a critério do docente, tendo como foco a relação conteúdo, tema *versus* habilidades de leitura dos alunos, definir qual a extensão da porção textual a ser estudada e como ela será tratada.

No terceiro momento, ocorre o aprofundamento dos conteúdos estudados. Os alunos com base em atividades diferentes de pesquisa estabelecem a relação entre o tema estudado e a sua realidade, a interrelação entre diferentes textos, os vários modos de pensar e a aplicação dos novos conhecimentos na sua comunidade e vida pessoal. Os dados velhos, conhecidos e do senso comum são elementos

essenciais para suprir as discussões e trazer para o cotidiano dos alunos dados novos e legitimados pela sociedade científica.

Escola e vida juntas no desenvolvimento de letramentos, tendo como fonte uma razão comum no educando e no professor: o desejo de saber e de saber fazer algo para satisfazer uma necessidade criada a partir de uma nova experimentação, da representação de uma situação problema.

Considerações finais

A esta proposta de trabalho subjaz um conceito de leitor que faz mais do que operar com o código lingüístico, mas é capaz de interagir com/na/pela linguagem, considerando todo um conjunto de variáveis significativas. Torna-se possível trabalhar numa perspectiva do letramento e com vistas a resultados promissores, pois os alunos vivenciam, por procedimentos de pesquisas, a representação de papéis diversos, as situações que geraram tal comportamento, pensamento, descoberta ou técnica. Eles (re)elaboram a realidade da ficção ou a ficção da realidade, presentificando as possíveis variáveis que culminaram no num tema de estudo, aprofundando-o na medida em que for adequado para o grupo e/ou de acordo com os propósitos previamente definidos pelo grupo.

Há motivação para buscar as respostas, descobrir o que há por detrás do texto, questioná-lo, inferir ações, além de desenvolver um raciocínio lógico que possibilite concordar ou não com a voz autoral, com as verdades instituídas. O diálogo entre textos, sujeitos e experiências legitima a busca pelo saber. As estratégias de leitura e de escrita põem em cena o aluno diante de realidades que são a todo momento problematizadas e apresentadas sob diferentes pontos de vista. É assim que se descobrem potencialidades e limitações e como aprimorá-las.

Considera-se o processo de ensino e aprendizagem, avaliando o seu desenvolvimento, sem perder de vista que os alunos precisam se tornar aprendizes seguros, participantes, companheiros na jornada para buscar o conhecimento. É ir além do aprender para fazer provas. Por isso, o professor, condutor do trabalho, é essencial na formação do sujeito que sabe verdadeiramente muitas coisas e quer aprender tantas outras. Ele precisa estar atento e acompanhar o dinamismo das experiências que se desenrolam e das interações estabelecidas. Dessa forma, escola e sociedade se dão as mãos e trabalham em prol de uma formação mais integral do aluno, pois as ações de formação favorecem a construção de um cidadão do mundo que circula por mundos diversos e que se faz presente de forma atuante em cada uma das cenas enunciativas que (inter)age.

Essa (inter)ação pressupõe, pois, assumirmos um novo olhar em relação à escola e ao seu papel social, assumindo novas práticas pedagógicas de leitura que

considerem um novo projeto de cidadania, pois “O letramento é um direito” e, como afirma Lajolo (2006),

Ninguém nasce sabendo ler: aprende-se a ler à medida que vive. Se ler livros geralmente se aprende nos bancos da escola, outras leituras se aprendem por aí, na chamada escola da vida.

Do mundo da leitura à leitura do mundo, o trajeto se cumpre sempre, refazendo-se, inclusive, por um vice-versa que transforma a leitura em prática circular e infinita. Como fonte de prazer e de sabedoria, a leitura não esgota seu poder de sedução nos estreitos círculos da escola (p.7).

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Ensino de língua materna na perspectiva do letramento: estratégias de leitura e de escrita

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Inserese o tema deste artigo no campo de estudos sobre o letramento e a escolarização ao abordar práticas escolares de leitura e de produção de textos na sua relação com o ensino, a aprendizagem e o desenvolvimento de habilidades de letramentos diversos. Se, por um lado, a escolarização assume um lugar privilegiado na sociedade, por outro, ela, principalmente nas últimas décadas, tem sido fonte de grande discussão, tendo em vista que vários estudos demonstram a existência de uma lacuna entre a função atribuída social e tradicionalmente à escola e a que ela tem cumprido. Pesquisas e resultados de avaliações sistêmicas de grande escala demonstram ter os escolares de vários países do mundo baixos níveis de leitura.

De antemão se pode afirmar que inúmeras variáveis interferem nesses resultados do fazer escolar: as diferenças socioeconômicas e culturais dos sujeitos, o valor dado pelas famílias à escola, a concepção de profissionais do ensino e da sociedade sobre a função social da escola, a democratização do ensino e a consequente mudança do perfil de aluno, o modo como escola e comunidade se relacionam, a formação acadêmica do professor, a remuneração de seus serviços e suas condições de existência, a qualidade dos materiais didáticos e pedagógicos, a infra-estrutura das instalações. Segundo Ribeiro (2004), esses são alguns índices que conferem boa qualidade a uma instituição de ensino. Pode, ainda, ser causa o conjunto de práticas de leitura e de escrita desenvolvidas durante a escolarização.

Ler e escrever no mundo moderno garantem algum sucesso social aos sujeitos e, por esse motivo, a responsabilidade da escola aumenta. O acesso à escrita é, também, garantia de ascender a determinados bens culturais e de capital (Bourdieu, 1983) e de promover o direito à cidadania. Logo, ela deve capacitar os sujeitos sociais para a utilização do instrumental requerido para a (de)codificação, compreensão e produção de sentidos (alfabetização, segundo Soares, 2003) e, além disso, serem usuários eficazes em práticas sociais que envolvam leitura e escrita (letramento, conforme Soares, 2003).

Ler e escrever textos se dá em todos os momentos e situações de interação: “lemos” informações verbais e não verbais e construímos textos em respostas a essas leituras. A escrita é só uma das possibilidades de se efetivar a comunicação

entre os homens. Os modos e as funções da escrita/leitura escolares diferem de outros usos sociais: na escola, se lê/escreve por motivo de avaliação ou para provar que se sabe responder perguntas, resolver exercícios; na vida, para subsidiar a realização de tarefas e de procedimentos pragmáticos baseados em escrita.

Este estudo teve como *locus* de pesquisa uma escola de Ensino Fundamental e como sujeitos os alunos de uma turma de nono ano e seus professores de Ciências, de Matemática e de Geografia. Ler e escrever textos, porém, em qualquer disciplina escolar está diretamente relacionado ao conjunto de habilidades linguísticas e não linguísticas que os alunos dominam e a estratégias pedagógicas usadas no ensino. Exige-se dos estudantes a capacidade de operar com um universo muito vário de informações e de abstrair o que de comum e de distinto fundamentam (e complementam?) cada uma das disciplinas curriculares. Isso é, a princípio, uma condição de letramento. Onde, pois, a escola falha?

Foram investigadas nessas aulas a linguagem adotada pelos professores e pelos estudantes e suas escolhas discursivas, com vistas a construir uma taxonomia das formas como cada uma dessas se materializa e as funções a que se destinam, tendo como princípio a interação verbal (Bakhtin, 1990) em sala de aula.

A interação verbal

A interação verbal pressupõe, por excelência, a interlocução oral entre os indivíduos no discurso, mas entende-se, neste estudo, que toda e qualquer expressão linguística, cujo fim seja a interlocução seja assim considerada. Nenhuma atividade com a linguagem está isenta da ação do falante/escritor sobre a língua, portanto as ações com/na linguagem possibilitam a existência de uma diversidade lingüística, onde “os interlocutores – para categorizar eventos, inferir intenções e apreender expectativas sobre o que poderá ocorrer em seguida – se baseiam em conhecimentos e estereótipos relativos às diferentes maneiras de falar” (Gumperz, 1982 *apud* Ribeiro & Garcez, 2002, p.150).

A sala de aula é um contexto social em que indivíduos, oriundos de distintos contextos sociais, se relacionam e interagem. Põe-se, neste estudo, como centralidade a análise dos processos interativos ocorridos na sala, tendo claro que as pessoas definem a interação em termos de um enquadre ou esquema identificável e familiar (Goffman, 1976). No contexto escolar, familiar e convencional é o foco na figura e ações do professor. Ele pauta as diretrizes de organização das atividades: autoriza quem pode ou não falar, quando e sobre o quê, faz correções em informação incorreta, controla o tempo da aula e das intervenções, garante ordem na audiência da apresentação do grupo, define os modos da interação.

Esses são elementos situacionais (Castilho, 2004) que permitem aos interlocutores contextualizar e entender a cena enunciativa aula. Há momentos em que os alunos se colocam como foco, mas isso não se mantém por longos períodos.

Ao lado desses, há um conjunto de práticas discursivas que sinalizam e modalizam os discursos que o professor vai construindo ao longo de sua fala e é composto por itens lexicais, cuja materialização se dá com base nos seguintes recursos discursivos:

- a) os *anacolutos* - rupturas na estrutura gramatical da frase, visando à (re)elaboração do dito;
- b) as *elipses* - supressões no uso de alguns elementos gramaticais, e recuperáveis em outros itens lexicais;
- c) as *perguntas* - ocorrências com funções distintas, usadas tanto na forma de interrogação direta como indireta;
- d) as *repetições* - (re)formulações de informações dadas, para manutenção de um tema de estudo ou a sua retomada;
- e) as *analogias* – construções de relação entre episódios, fatos e situações já conhecidas ou entre dados presentes na realidade objetiva dos alunos com uma situação hipotética;
- f) as *reduções dos itens lexicais* – formas de avaliação da compreensão ou não dos alunos em relação a um dado; seu uso é similar ao feito em situações informais de fala;
- g) a *seleção de formas verbais* - uso do presente nos três modos verbais e o do passado no modo indicativo, mas dependente do tipo de diretiva pretendida.
- h) a *marca de pessoa gramatical* - utilização de formas pronominais, de nomes próprios ou de substantivos com fins de introduzir enunciadores. A primeira pessoa do plural é muito empregada e indicia – ao mesmo tempo – o professor e os alunos todos da sala. O mesmo se dá com a segunda pessoa do singular/plural – introduzidas nas formas lexicais 'você(s)' e/ou 'nome(s)' e trazem para a cena o(s) aluno(s) nomeado(s) pelo professor.
- i) o *uso do registro coloquial da língua* - base da conversação em sala e propicia uma ruptura com a linguagem técnica presente nos textos utilizados/parafraaseados em sala.
- j) o *uso de registro formal da língua* – introdução de vocabulário próprio da área, relacionados a princípios/fatos/fenômenos que orientam o tema em estudo, inserindo-o em determinado campo científico. Em geral, o texto proferido pelo professor é o texto do livro didático; a fala reproduzindo a escrita.

Nessas práticas discursivas, percebe-se a presença de recursos que demandam, além do domínio de operações e mecanismos constitutivos da coerência textual e do resgate de sentidos constituídos no jogo da interlocução, o domínio de recursos e mecanismos coesivos que se materializam na superfície textual em itens gramaticais. Sua função é propiciar uma modalização no discurso, produzindo efeitos de sentido ora de ênfase, ora de atenuação.

Há, ainda, os elementos pragmáticos (Castilho, 2004), ativados para organizar a fala, ganhar tempo na (re)formulação de ordem ou no teor da fala ou fazer correções no dito: a) a pausa modaliza o discurso e é usada pelo professor para manter o seu turno de voz e captar a atenção dos alunos; b) a reparação ou

correção põe em cena recursos empregados para instaurar os alunos como interlocutores, tornando-os co-responsáveis na condução dos trabalhos e – nos planos individual e coletivo - sujeitos potenciais do processo de ensino e de aprendizagem. Esses elementos são também usados pelos alunos para avaliar quando, como e por que devem ou não autorizados a falar.

A existência desses elementos (gramaticais, situacionais e pragmáticos) explicita o seguinte dado: no trabalho em sala de aula é exigido, além do uso de um léxico apropriado para o mundo da escrita em substituição ao léxico mais empregado na oralidade (Rojo, 2001), o domínio de um vocabulário técnico e vário.

As escolhas discursivas do professor

A prática do professor assinala a percepção que ele tem de sua própria prática e possibilita uma descrição dos processos cognitivos que precedem e regulam essa prática (o planejamento das atividades, a tomada de decisão em sala e a realização da aula). A pedagogia na sala de aula é, pois, um processo complexo e intrincado em que se percebem, de um lado, a cognição docente e, de outro, a necessidade de se assumir uma posição em prol da adoção de princípios que levem a um ensino reflexivo (Zaidan *et al.*, 2008). As estratégias discursivas utilizadas pelo professor modelam tanto a produção linguística quanto a função desempenhada pelo aluno na construção do seu processo de aprendizagem.

Como atores no espaço da sala de aula, professor e aluno se fazem sujeitos das atividades que aí se desenvolvem (Hatch, 1994) e, mais do que em qualquer contexto, dizer algo na sala de aula significa fazer algo com as palavras. Ainda, deve-se considerar a variedade de maneiras nas quais as atividades de sala se organizam e constituem as cenas enunciativas que aí se desenvolvem. A mais comum dentre todas é a interação do professor com todos os alunos como uma classe.

No conjunto dos conhecimentos partilhados entre professores e alunos situa-se o conhecimento dos elementos que constituem os enunciados e a enunciação - a dêixis (Ducrôt, 1984) -, que, nesta pesquisa, refere-se a todos os elementos linguísticos usados para indiciar, apontar ou introduzir os interlocutores, as referências de tempo e de espaço enunciativo. O uso de dêixis exige deslocamentos vários dos alunos para acompanhar os elementos (linguísticos e não linguísticos, presentes ou ausentes) referenciados ao longo das falas realizadas. Contudo, podem surgir lacunas se ele não conseguir resgatar ou ativar os conhecimentos relacionados à construção de sentidos.

O gesto de apontar (usando os dedos) reforça a necessidade de os alunos buscarem uma identificação imediata entre voz e letra. O texto oral do professor

constrói se junto com o texto escrito registrado no quadro e nos materiais utilizados no momento. Numa simultaneidade assimétrica, porque nem tudo o que se fala ficará registrado pela escrita que se faz; nem tudo que está escrito nos suportes usados no ato da fala será transcrito ou oralizado.

O uso da dêixis gestual ajuda o aluno a construir as referências textuais. É preciso, contudo, o acompanhamento dos movimentos do professor, vindo para onde ele aponta (textos escritos no quadro, no livro didático, em material de consulta, referências explícitas e/ou implícitas a temas tratados em outras aulas), que elementos traz para a cena enunciativa e de que forma (inter)liga as informações fornecidas. Perder o gesto é, muitas vezes, perder o fluxo do que é nomeado, porque a fala é rápida, o gesto efêmero. O que se ouve, se acompanhado de um olhar descuidado, pode não ser escutado, comprometendo a compreensão do já dito ou do que será enunciado a seguir.

Ao aluno cabe saber que o texto oral do professor se apoia em muitos outros textos localizados cronológica e espacialmente em tempos/espacos distintos ao da enunciação (uso de outros textos de jornais, revistas, televisão, internet, filmes, livros didáticos, científicos, literários...). Mas isso deve ser ensinado a eles e não só solicitado. Presente, passado e futuro vão sendo indiciados, porém sem vínculo com o presente vivido. São complexas as operações que envolvem os jogos de sentido dessa voz professoral e, por isso, importante dar oportunidades de o aluno se expressar durante os vários momentos da aula. Com isso, o professor pode checar, no processo, como está a produção de conhecimentos pelos alunos.

As respostas dos alunos devem, pois, serem entendidas como índices do processamento discursivo e demonstram: necessidade de repetir, de reelaborar, de usar analogias, de variar os registros linguísticos, de retomar dados, de parafrasear os ditos, de recuar/avançar nos estudos. O professor deve ter consciência de que os alunos não dominam todos os recursos de linguagem e do sistema de escrito. Quem cuida de dar pistas de leitura terá condições de ser bem sucedido nas estratégias de ensino e aprendizagem. É preciso que a leitura se dê juntamente com os alunos, referenciando:

- a) os sinais de pontuação usados, em termos formais e conceituais, pois esses são também elementos interacionais. Se o aluno não sabe a função deles, dificilmente perceberá os jogos de sentido presentes em seu uso.
- b) a estrutura (forma e coesão) e o conteúdo (jogos de sentido, coerência) dos enunciados, reelaborando-os na medida em que se percebe mau entendimento na leitura, porque os textos exigem domínio conceitual específico ou porque têm elaboração gramatical complexa para o nível de reflexão linguística dos alunos. Os textos trabalham com uma concepção de leitor idealizada que não corresponde ao leitor em formação na Educação Básica.

Uso de perguntas

As perguntas feitas pelo professor “podem determinar se o aluno desempenhará um papel ativo ou passivo, se será tratado como um co-comunicador ou como um repositório de informações, se terá a oportunidade de desempenhar funções linguísticas diversas ou se terá uma função meramente responsiva no processo de aprendizagem” (Zaidan *et al.*, 2008, p. 86-87). Numa situação de aula, se estabelecem modos e funções particulares de leituras e de escritas e “faz confrontar um indivíduo que sabe, isto é, que possui e tem de transmitir um determinado saber a um grupo que se caracteriza por não o ter e define, no espaço discursivo, quem pode dizer, a quem, quando e o quê” (Dionísio, 1993, p. 157).

Na voz professoral, suporte para a transmissão e aquisição dos saberes escolares, as perguntas assumem importância porque definem o modo, a progressão e a realização efetiva da interlocução entre os sujeitos. Os professores e alunos utilizam-nas comumente e com diferentes finalidades. Podem ser de três naturezas quanto ao aspecto conceitual e quanto aos objetivos de quem as utiliza:

1. de demanda de orientação da ação pedagógica, desdobrando-se, de acordo com Spada & Frolich (1995), em a) perguntas genuínas, utilizadas para obter informações não conhecidas pelo professor; e b) pseudoperguntas, utilizadas para checar conhecimento e revisá-lo, mas o professor já sabe as respostas.
2. de demanda cognitiva das perguntas sobre a elaboração cognitiva do aprendiz e desdobram-se, segundo Turney (1977) em a) de baixa demanda, que exigem do aprendiz a recapitulação de informação e que mostre sua compreensão de textos utilizados na aula; e b) de alta demanda, que exigem do aprendiz análise, síntese e avaliação de informações durante a interação.
3. de demanda dos alunos no processamento de informações, desdobrando-se em: a) perguntas *display* que surgem durante o processamento discursivo e tendem a provocar uma mudança no eixo temático da discussão realizada; e b) perguntas referenciais, motivadas e/ou baseadas no tema em discussão, demonstram uma tentativa dos alunos de (re)processar as informações do seu senso comum e/ou as dadas em aulas.

Utiliza-se a nomenclatura (perguntas *display* e perguntas referenciais) empregada por Long & Sato (1983), cunhando para esses termos os conceitos acima, pois concebe-se que a prática pedagógica não é orientada, exclusivamente, por perguntas feitas pelo professor.

Perguntas relacionadas à orientação da ação pedagógica

As perguntas revelam o que alguém quer ou precisa aprender. As ações mais simples de sobrevivência e as grandes descobertas do homem foram motivadas pelo desejo de saber algo. Zaidan *et al.* (2008) afirmam que perguntar é um interessante dado para se “observar os possíveis traços da reflexão crítica do professor”(p. 87) e, acrescento, do aluno. Até que ponto as estratégias pedagógicas escolares pressupõem um sujeito que sabe perguntar? Interessa à escola e, mais particularmente, ao professor, ensinar aos estudantes fazerem perguntas?

Perguntas genuínas

As perguntas genuínas têm uma função organizatória, tendo em vista que fornecem elementos para orientar a prática docente, recolher dados sobre os conhecimentos do grupo. Nesse sentido, outras perguntas podem ser geradas (como respostas) e encadear informações novas. O professor deve ter habilidade de conduzir os alunos durante a reformulação dessas questões em busca do que se deseja saber e estimular a turma para construir suas respostas.

O uso dessas perguntas traz contribuições para todos, pois são índices que:

- 1) ao se referirem às escolhas metodológicas feitas pelo professor a) comprovam a importância da forma como ele faz as mediações durante a interação; b) orientam metodologicamente os passos a serem seguidos; c) instituem como seus reais interlocutores os alunos.
- 2) ao se referirem aos alunos a) possibilitam a valorização do seu conhecimento prévio; b) permitem a percepção da sala de aula como um espaço de interlocução onde os saberes de uns e de outros podem ser (com)partilhados; c) fornecem parâmetros para reformular os conhecimentos, aprofundando ou ampliando os saberes já acumulados.

Isso faz com que o espaço de interlocução criado em sala, embora seja uma situação formal de comunicação entre sujeitos, se torne menos árido e possa, como numa conversa informal, ir se construindo pela intervenção de todos.

Pseudoperguntas

As pseudoperguntas ocorrem com bastante frequência nas aulas, sendo mais um recurso retórico do que propriamente recurso para verificar o que os alunos sabem, visam uma revisão ou avaliação do estudo. Elas servem, também, para retardar, sobremaneira, o que está em discussão, (re)organizando o fluxo de ideias e (re)orientando a interação. Com elas, o professor parafraseia o conteúdo estudado, sem acréscimo de novidades. Justifica-se a retórica, porque o conteúdo encerrado nessas perguntas prevê um rol de informações já conhecidas pelo professor e, presumidamente, também, pelos alunos e, de certa forma, as pseudoperguntas mantêm sob o controle exclusivo do professor o andamento da aula.

Nem sempre todos aprendem num mesmo ritmo nem fazem as abstrações necessárias para dar significado ao que ouvem/leem. Portanto, se de um lado, esse tipo de pergunta regula as intervenções (só se espera respostas já dadas); por outro, pode propiciar a alguns alunos oportunidade de aprendizado. Nos modos de funcionamento e objetivos de uso das pseudo perguntas, há uma (re)encenação do conhecido, mas esse pode ser apresentado com pequenas modificações, através de paráfrases ou de repetições literais do dito, do ensinado.

As pseudoperguntas são significativas para o professor construir novos caminhos para (re)ver e sistematizar estudos; e para o aluno, que ainda necessitam de um maior aprofundamento de estudos, reorganizar informações e recuperar ou construir os princípios básicos do conteúdo.

Perguntas sobre o processamento cognitivo do aprendiz

As perguntas orientadas para o processamento cognitivo do aprendiz são usadas pelo professor para avaliar como os alunos processaram as informações dadas. Fornecem parâmetros para o professor conhecer como, cognitivamente, os alunos estão lidando com os conhecimentos, como os articula e os relaciona entre si e se conseguem abstrair mais ou menos informações sobre o tema, além da construção de novos significados.

Perguntas de baixa demanda

A rigor, perguntas de baixa demanda não exigem dos alunos grandes elaborações cognitivas. Se forem capazes de parafrasear o que foi dito em sala, recapitulando sem muitos detalhes, mas de forma que se legitime o dado, isso é suficiente para revelar sua compreensão do tema estudado em sala ou dos trabalhos feitos. Em geral, essas perguntas têm como respostas frases curtas.

Essas perguntas e suas respostas parecem ser regidas pelo mesmo princípio das pseudoperguntas: de um lado, o professor revisa/recapitula o conteúdo trabalhado e, de outro, o aluno explicita o que o professor deseja saber, ou seja, a sua compreensão do que foi estudado, mas com poucos dados de autoria e com baixa informatividade. O esforço cognitivo exigido dos alunos para a resposta não demonstra a necessidade de real aprendizado ou de extrapolações.

Perguntas de alta demanda

Avaliar, sintetizar, analisar e problematizar são as ações decorrentes de perguntas de alta demanda. Exigem habilidades de leitura bem precisas e uma capacidade cognitiva mais complexa para lidar com a relação entre diferentes textos e abstrair deles os elementos necessários para construir um novo dado e traduzi-lo em um texto autônomo. Nesse ponto reside, segundo os professores, a grande dificuldade dos alunos em geral.

Os dados analisados demonstram que uma das razões disso pode estar relacionada ao modo como alunos são convidados a se defrontar com o conhecimento. Mesmo existindo um bom nível de interação verbal entre os sujeitos professores e seus alunos e que perguntas são propostas a todo o momento, há de se notar que esses (os alunos) não são verdadeiramente postos à prova. Isso se se

considera que perguntas deveriam ser usadas para incentivar os alunos a buscar por si mesmos as respostas para os questionamentos e também apreender formas de problematizar o conhecimento.

Ainda são poucas as ocasiões em que lhes são propostas questões intrigantes e reais que exijam deles uma análise, uma síntese mais elaborada, uma avaliação em termos de probabilidades do que um determinado estudo foi ou não significativo para o seu aprendizado e de que forma ele conseguiu relacionar e aglutinar as informações obtidas.

A preocupação no contexto escolar é mais voltada para cumprir exigências de um sistema baseado em avaliações: o professor, ao fim de uma unidade de estudo, prepara exercícios avaliativos, os alunos resolvem-nos, e esses são similares aos já realizados em aulas. As reflexões construídas em conjunto por professor e alunos indiciam um processo complexo e que precisa ser cuidadosamente analisado, tendo em vista que os tempos de duração das aulas – organizadas em torno de 40 a 50 minutos – podem impedir a escola de dar ao aluno o tempo necessário para o seu aprendizado reflexivo, criativo e ativo.

As perguntas de alta demanda poderiam ser mais exploradas pelos professores, porque o aluno sendo instigado a investigar, buscar respostas verdadeiras para os desafios sentir-se-ia mais motivado a aprender. Mas o que é aprender nesse sentido? Como postula Perrenoud(1994), aprender é “levar tempo a acabar o que se começou quando dificilmente se poderia recriar uma dinâmica favorável. É levar tempo a ler, a refletir, a voltar em questões, propostas, observações para alimentar o trabalho da turma” (p.152).

Perguntas do aluno

A escola não é lugar só para se aprender escrever e ler. Pode e deve ser movida pelo desejo e pela necessidade genuínos de experienciar o novo e de se apropriar dele. Não há como negar o papel desempenhado pelos alunos durante as atividades desenvolvidas nas aulas, porque, mesmo com todo o controle da variável tempo, das amarras dos currículos e programas de ensino e da formação conteudista dos professores, a sala de aula é um palco onde os alunos (ou pelo menos alguns poucos entre eles) atuam, dentro do limite permitido por cada um dos professores.

As perguntas do aluno estão relacionadas ao nível do seu processamento cognitivo e ocorrem ao longo da interação, gerando consequências no processamento de informações, pois provocam uma mudança ou correção nos rumos da cena discursiva em sala de aula.

Perguntas display

As perguntas display podem: a) deflagrar novos temas e subtemas e, por algum tempo, por razões que só se explicam em função do seu momento de ocorrência forçar um desvio da discussão em curso; b) interromper de forma definitiva um tema em curso, firmando outro assunto de interesse dos interlocutores.

A enunciação da pergunta em si introduz outro evento na cena maior que se desenvolve na sala de aula, porém esse só se institui como novo evento se houver a manutenção de uma conversa que a foque como principal alvo da discussão. Por evento, entende-se “o conjunto de atividades delimitado interacionalmente em torno de um tema comum num dia específico. Um evento não é definido a *priori*, mas é o produto da interação dos participantes” (Castanheira, 2004, p. 79). A forma como cada professor lida com essas manifestações dos alunos é que definirá o quanto a pergunta display pode alterar ou não o fluxo das atividades em desenvolvimento.

Perguntas referenciais

Perguntas referenciais estão sempre ancoradas no que já foi dito, no que é sabido. Recuperam dados já enunciados, mas não se limitam a paráfrases ou a simplesmente repetições. Elas servem para inserir novos elementos que complementam (e podem até ser suplementares à aula) o que se discutiu. Seu uso demonstra diferentes níveis de processamento de informações pelos sujeitos participantes do discurso: cada pessoa tem um tempo, um modo e um ritmo próprio para aprender e incorporar esse aprendizado em suas práticas sociais diversas e nos seus diferentes saberes.

Além disso, essas perguntas podem: esclarecer dados que não foram bem abordados; trazer dados novos e/ou reformular o que foi dito; posicionar aquele que as introduz em relação ao grau de importância que dá ao tema. De certa forma, como acontece nas conversações informais, seu uso está diretamente relacionado a uma lacuna em que um dos participantes do discurso deseja dar completude, “fechar” o estudo.

Contribuições parciais

É certo que há diferenças entre as interações que ocorrem em uma sala de aula tal qual ocorre em outras situações sociais. Mudanças há de uma sala de aula para outra: mudam-se os sujeitos, mudam-se as formas de lidar com o ensino e as relações entre sujeitos. Uns professores permitem mais informalidades; outros não. O mesmo se dá em relação aos alunos. O próprio conteúdo escolar marca essas relações: em diversas aulas, professores usam uma linguagem de símbolos, notações, gráficos e tabelas, tendo números que exprimem diferentes grandezas e relações matemáticas, em outras não. O processamento cognitivo da linguagem numérica exige muito mais habilidade de abstração do aluno e, se não forem construídas as relações necessárias no momento de explicações das regras, princípios e propriedades que a linguagem matemática nomeia e presentifica na

aula, os alunos podem não conseguir desenvolver habilidades que lhes assegurem esse tipo de letramento.

A problematização de situações reais, em todas as disciplinas escolares, deve levar os alunos a buscarem soluções, produzirem novos sentidos. Sem isso, poucos alunos construirão relações necessárias para a resolução de problemas e, por tal, os baixos índices de letramentos demonstrados pelos escolares após anos de escolarização.

A escola traz contribuições relevantes para o desenvolvimento de habilidades de letramentos, mas ao focar o estudo dessas estratégias pedagógicas de leitura/escrita, reforça-se a importância de se pensar o processo de escolarização e sua relação com a realidade social.

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Riscos e Rabiscos: promovendo o pensamento criativo

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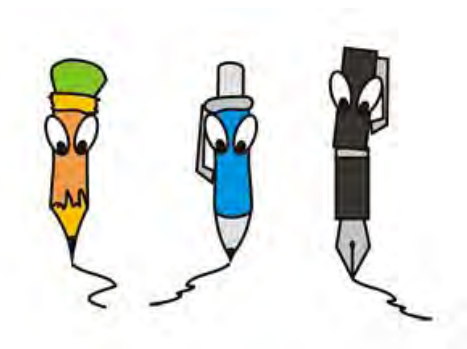
A escola é encarada por muitos como um local onde a criatividade é supérflua ou desnecessária. Contudo, a sua importância é sustentada em diversos documentos, como, por exemplo, o *Currículo Nacional do Ensino Básico*, que defende que, no final do ensino básico, o aluno deve “realizar actividades de forma autónoma, responsável e criativa” (p. 15).

O conceito de criatividade é de difícil definição, sendo que, ao longo dos anos, diversos autores como Stein, Torrance, Gardner, Amabile, Gil e Cristóvam-Bellman apresentaram a sua perspectiva sobre esta temática, gerando uma multiplicidade de hipóteses. Para uns, a criatividade é atributo apenas de alguns, para outros, todos a possuem embora em diferentes graus.

Jonassen considera pensamento criativo a capacidade de gerar novos conhecimentos a partir dos já adquiridos: “O pensamento criativo exige ir além do conhecimento aceite, no sentido de gerar novo conhecimento” (p. 42, Jonassen, 2007). Segundo este autor, as competências envolvidas no pensamento criativo são sintetizar, imaginar e elaborar.

Tendo por base estes princípios e perspectivando mudanças no panorama educacional, nomeadamente a emergência das tecnologias, foi criado, em 2007, o sítio *Riscos e Rabiscos* (www.educacaodofuturo.org/rabiscos).

Actualmente, os nossos alunos pertencem a uma geração que cresceu rodeada de tecnologia, a chamada *net-generation* (Tapscott, 1998) ou *nativos digitais* (Prensky, 2001). Motivar estes alunos implica repensar estratégias, criar novas metodologias, ponderar novas aplicações tecnológicas... Deste modo, este projecto pretende promover a leitura e a escrita criativa, reunindo diversas actividades e sugestões e compilando os trabalhos – poemas, contos, desenhos, fotografias - enviados pelos seus utilizadores. O sítio apresenta uma navegação não-sequencial permitindo a mudança directa entre as várias secções. Por outro lado, e uma vez que o projecto pretende abranger diversas faixas etárias, não existe uma divisão etária rígida; assim, as actividades propostas encontram-se organizadas em níveis de dificuldade – *Lápis*, *Caneta* e *Aparo* (imagem 1), sendo o primeiro o mais acessível e o último o mais difícil.



Ícones Riscos e Rabiscos - Lápis, Caneta e Aparo

Esta estruturação possibilita ao utilizador atingir *zonas de desenvolvimento próximas* (Vigotsky), possibilitando-lhe adquirir novos conhecimentos mais rapidamente. Para este autor (2000), *zonas de desenvolvimento próximas* são: “a distância entre o nível de desenvolvimento real, que se costuma determinar através da solução independente de problemas, e o nível de desenvolvimento potencial, determinado através da solução de problemas sob a orientação de um adulto ou em colaboração com companheiros mais capazes” (p. 112).

Ao inscrever-se neste sítio é facultado ao utilizador o acesso a uma área denominada *Menu do Utilizador*, onde pode submeter actividades, trabalhos, ligações ou notícias. Além desta, os utilizadores possuem diversas formas de interagir com o sítio: correio electrónico, mensagem áudio, comentários e votações.

Ao analisarmos as várias actividades sugeridas no sítio, constatamos que, na sua grande maioria, visam desenvolver o pensamento criativo, nas suas diversas vertentes. Contudo, muitos dos exercícios trabalham, simultaneamente, o pensamento crítico e o pensamento elementar.

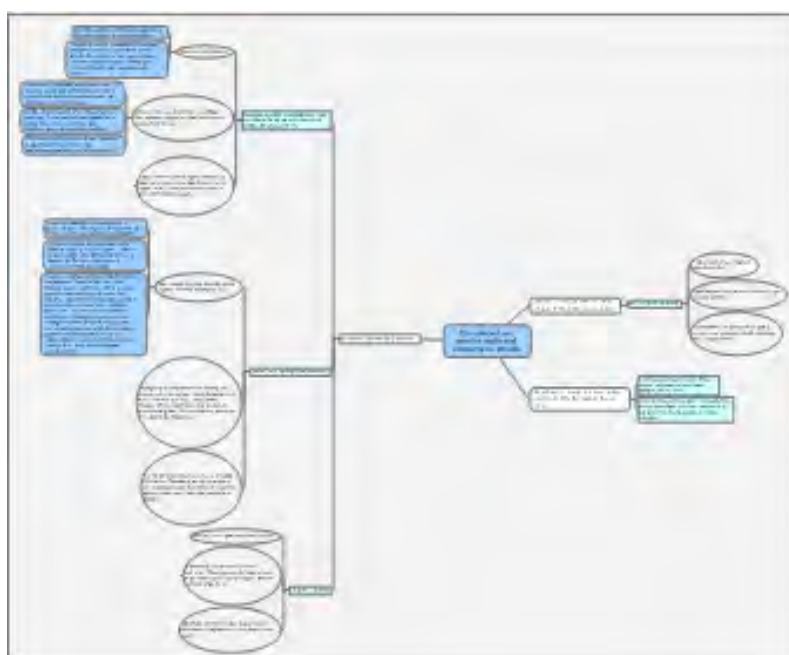
No sítio, é possível comentar e avaliar todas as actividades e trabalhos dos utilizadores – funcionalidades muito atractivas para os mais jovens e que permitem desenvolver o pensamento crítico, nomeadamente através do reconhecimento da pertinência ou não de determinados elementos e da adequação ao modelo apresentado, ou seja, ao analisar o trabalho dos seus pares, os utilizadores melhoram as competências relacionadas com o pensamento crítico: “Esse novo conhecimento também pode ser analisado usando competências de pensamento crítico, por isso, a relação entre os pensamentos crítico e criativo é dinâmica” (p. 42, Jonassen, 2007).

O pensamento criativo e o pensamento crítico relacionam-se estreitamente, no entanto, enquanto o pensamento criativo exige uma visão particular sobre a realidade, numa abordagem pessoal, única, uma perspectiva distinta sobre um mesmo tema, o pensamento crítico exige a análise de acordo com critérios específicos, modelos propostos: “O pensamento crítico adquire sentido a partir de informações, utilizando competências mais objectivas, tais como analisar e avaliar

informação usando critérios estabelecidos. O pensamento criativo, por outro lado, usa competências mais pessoais e subjectivas na criação de novo conhecimento e não na análise de conhecimento existente” (p.42, Jonassen, 2007).

Uma das competências indicadas por Jonassen (2007) como necessária ao desenvolvimento do pensamento criativo, é a capacidade de **sintetizar**, ou seja, a capacidade de estabelecer relações hipotéticas, prever resultados, planificar processos, prevendo as suas várias fases, recontar ou resumir com palavras próprias. Essa competência pode ser desenvolvida recorrendo a algumas das actividades apresentadas no sítio *Riscos e Rabiscos*, como o **Texto-fenda** que obriga a relacionar conteúdos de frases, de modo a estabelecer uma sequência lógica ou o **Texto inacabado**, que incita à criação de um desfecho para uma história da qual só se conhece o início. Tal como esta, também as actividades **Histórias com diferentes caminhos** e **Círculo de Histórias** pretendem que o utilizador, com base nos conhecimentos que detém, elabore suposições sobre os próximos eventos e consequências finais, através de cadeias lógicas de acontecimentos.

Em **Histórias com diferentes caminhos** pretende-se que o “autor” crie um acontecimento principal e apresente várias consequências possíveis, repetindo o mesmo processo para cada um desses eventos. Surgirão, assim, diversas sequências de eventos. O utilizador deve escolher uma e contar a história (Imagem 2). O **Círculo de Histórias** é uma actividade realizada - online ou presencialmente - em grupo. Cada elemento deve continuar um conto iniciado pelo colega. Deste modo, o conto passa por diversos elementos do grupo, regressando ao seu autor inicial para que este o conclua.



Histórias com diferentes caminhos

Outra das estratégias passíveis de utilização para desenvolver a capacidade de síntese é o **Reconto**, que implica a transposição de uma história nas palavras dos utilizadores, o que acarreta sempre um cariz interpretativo.

Relativamente à competência designada **Imaginação**, Jonassen (2007) refere, entre outras capacidades, a indicação de possibilidades (o que também sucede na actividade **Histórias com diferentes caminhos**), a previsão de acontecimentos/acções ou a criação de imagens mentais. Estas capacidades são muito relevantes para gerar novas ideias, embora não sejam tão concretas ou tão “fáceis de ensinar como outras competências” (p. 43).

Ao utilizarmos uma formulação hipotética, estamos a encarar a realidade sobre uma perspectiva diferente, permitindo explorar diferentes possibilidades e consequências.

Contos Modernos é uma estratégia que busca a actualização das várias fases das histórias tradicionais: desde os objectos presentes, às personagens e às consequências.

Na actividade **Eu sou...** os utilizadores devem imaginar-se enquanto um animal ou objecto, especulando sobre os seus desejos, receios, objectivos...

Em **O meu dicionário** pretende-se que os utilizadores criem um dicionário que reflecta a sua visão do mundo. Torna-se necessário imaginar um processo que lhes é familiar de um novo ângulo.

AULAS:

Espaços de tempo marcados num horário, onde somos bombardeados com novos conceitos e conteúdos, que fazem parte dos programas impostos e que não nos dizem nada, a maior parte das vezes. Da mesma forma que a matéria nos é impingida, prontamente nos sai a toda a velocidade quando vamos para o recreio. Geralmente, as aulas são uma grande chatice.

Não é fácil estarmos sentados durante 90 minutos a ouvir sempre a mesma coisa e a mesma pessoa, pois dizem-nos que é «importante» e «essencial» quando nós achamos exactamente o contrário, mas, enfim, somos obrigados a isso.

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Agrupamento Vertical de Escolas das Taipas

Actividade *O meu dicionário* - trabalho disponível em

http://educacaodofuturo.org/rabiscos/index.php?option=com_content&task=view&id=307&Itemid=36.

Recorrendo a estas actividades (**O meu dicionário**, **Eu sou**) o utilizador imagina processos, possibilidades, consequências, apresentando uma visão única sobre eles, ou seja, cabe ao utilizador “prever acontecimentos ou acções que são causadas por um conjunto de condições” (p. 43, Jonassen, 2007). Também nas actividades **Confusão na Terra dos Contos** e **E depois?** se apresentam algumas condições, solicitando que os utilizadores prevejam os acontecimentos subsequentes. No primeiro caso, o “autor” deve escolher dois ou mais contos e conjugá-los de modo a que as personagens coexistam, gerando, inevitavelmente,

acontecimentos completamente diferentes. Esta técnica obriga a considerar a personalidade de cada personagem e prever os eventos que a sua interacção criaria. Por outro lado, na actividade **E depois?** não se pretende alterar a história mas dar-lhe continuidade, imaginando acontecimentos posteriores.

Relativamente ao desenvolvimento do processo criativo, na actividade **Listas** pretende-se que o utilizador crie uma lista de palavras, alimentos, locais, objectos preferidos. Como exemplo, apresenta-se o poema “Inventário” de Alexandre O’Neill, onde o poeta elabora uma lista. Um outro exercício - **Os 10 mais** – pretende que os utilizadores indiquem as suas dez personagens, palavras, locais preferidos ou acções impossíveis. Com estes exercícios procurava-se desenvolver uma das competências mencionadas por Jonassen (2007): “expressar fluentemente ideias ou gerar tantas ideias quanto possível” (p. 43).

Uma outra actividade, **O meu mundo**, procura que os utilizadores concebam uma imagem mental do seu mundo ideal e o descrevam, indicam os elementos que o comporiam, como seria a escola nesse mundo, os seres humanos. Procura-se que os utilizadores desenvolvam a capacidade de “visualizar, o que envolve criar imagens mentais ou ensaiar mentalmente acções” (p. 43, Jonassen, 2007).

Outra das competências indicadas por Jonassen (2007) para desenvolver o pensamento criativo é a capacidade de elaborar (“construir sobre a informação”). Neste âmbito, foram criadas diversas actividades, que pretendem desenvolver cada uma das áreas associadas a esta competência.

Na actividade **Não foi assim que aconteceu** pretende-se que o utilizador assuma a perspectiva do vilão e crie um conto sobre esse ponto de vista, ou seja, toda a história será reescrita a partir de uma nova visão. Conforme refere Jonassen (2007), torna-se relevante “trocar categorias de pensamento, assumindo um ponto de vista diferente” (p. 43).

Outra das actividades apresentadas no sítio, **Contos Modernos**, sugere a actualização de um conto. Os utilizadores devem escolher um conto e contextualizá-lo na nossa sociedade, desenvolvendo a capacidade de: “expandir ideias, aplicando-as em diferentes contextos” (p. 43, Jonassen, 2007).

“Modificar, refinar ou mudar ideias para diferentes finalidades” (p. 43) é outra das competências apontadas por Jonassen (2007) para desenvolver o pensamento criativo. No sítio *Riscos e Rabiscos* é solicitado aos utilizadores que modifiquem o final de uma história, que completem um texto-fenda ou criem **Provérbios Disparatados**, ou seja, que transformem os provérbios modificando o seu sentido para se adaptarem à actualidade. Além disso, existem diversas actividades que pretendem trabalhar a tipologia da carta de diferentes formas: **Carta do futuro** (que conselhos daríamos ao nosso “eu passado?”), **Prisioneiro** (onde se pretende que

os utilizadores imaginem que escrevem uma carta da prisão para os seus entes queridos) ou a **Carta de Amor**.

Por outro lado, também se procura que os utilizadores “concretiz[em] ideias gerais, dando exemplos e utilizações” (p. 43, Jonassen, 2007). Assim, na actividade **Palavras Cómicas** é sugerido aos utilizadores que experimentem a criação de vocábulos recorrendo à amálgama. Para uma melhor compreensão do exercício são apresentadas diversas palavras criadas pelo escritor Mia Couto, através desta técnica. Da mesma forma, para que os utilizadores compreendam o conceito de **Poesia Visual** são apresentados poemas de diversos autores e é solicitado aos utilizadores que criem poemas que se integrem nesta corrente. Numa outra actividade, **Comboio de Palavras**, os utilizadores devem continuar sequências silábicas iniciadas pelos seus pares, isto é, de uma forma lúdica estuda-se a divisão silábica das palavras através da exemplificação prática. Numa outra actividade, denominada **Acróstico**, é explicado aos utilizadores em que consiste este tipo de poemas, apresentando um exemplo e pedindo aos utilizadores que construam um, seguindo essa estrutura.

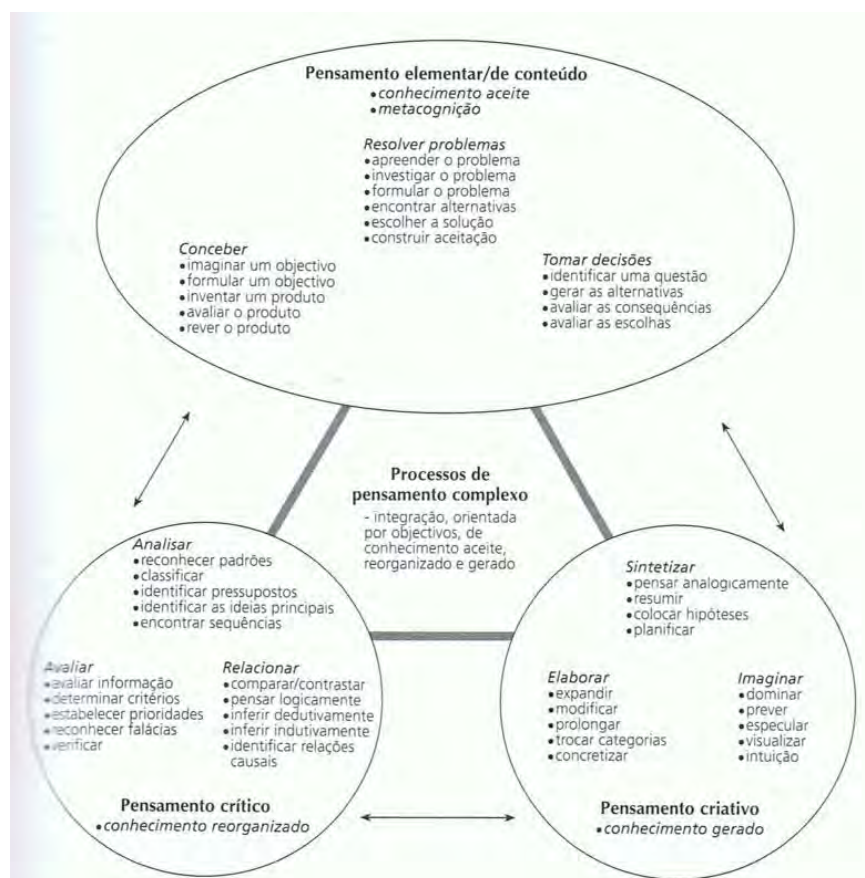
Além disso, surgem, sempre que possível, indicações, nas actividades de sítios, relevantes para o aprofundamento da temática indicada, de modo a que o utilizador possa “expandir informação, adicionando pormenores, exemplos ou outras informações” (p. 43, Jonassen, 2007).

Na construção deste sítio, as actividades surgem como uma forma lúdica de abordar determinadas temáticas associadas ao ensino da Língua Portuguesa como a divisão silábica, os processos de formação de palavras ou as palavras homófonas. Além disso, são estudados aspectos relacionados com a cultura portuguesa, como património oral, poesia, teatro ou contos de autores portugueses.

O contacto com as actividades supracitadas e a possibilidade de participação activa no sítio, uma vez que todos os trabalhos recebidos são publicados, permite aos utilizadores uma aprendizagem activa, que resulta no desenvolvimento do pensamento criativo.

Os vários tipos de pensamento: pensamento elementar, pensamento crítico e pensamento criativo, referidos por Jonassen (2007), compõem o pensamento complexo. Como se pode comprovar pelos vários exemplos apresentados, existe uma enorme interacção entre as diversas áreas. Ao trabalharmos o pensamento criativo, necessitaremos de competências associadas ao pensamento elementar e ao pensamento crítico, ou seja, cada um dos tipos de pensamento depende dos restantes. O pensamento complexo é a construção elaborada pela pessoa com

base no “conhecimento aceite”, “gerado” e na sua reorganização, através de uma abordagem crítica. O contacto e adopção de novos conhecimentos, a sua apreciação crítica, a conseqüente criação de ideias próprias geram um movimento iterativo contínuo de reestruturação do conhecimento.



Modelo de Pensamento Integrado de Jonassen in *Computadores, Ferramentas Cognitivas* (2007)

Quando nos propomos a preparar alunos para o futuro, torna-se essencial desenvolver competências, prepará-los para uma abordagem fundamentada, crítica e única da realidade. Uma Escola do Futuro necessita ser uma escola de capacidades, de desenvolvimento das competências de análise autónoma, de apreciação crítica, mas também uma escola de criatividade, onde se privilegia a originalidade, a capacidade de criar e não apenas a aprendizagem memorística.

Cabe a cada docente alterar as suas metodologias de modo a desenvolver o pensamento complexo nos seus alunos. As ferramentas cognitivas, tal como definidas por Jonassen (2007): “aplicações informáticas que exigem que os alunos pensem de forma significativa de modo a usarem a aplicação para representar o que sabem” (p. 15), podem, neste contexto, desempenhar um importante papel, transformando o aluno no agente da aprendizagem.

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A Literacia Informacional no Espaço Europeu do Ensino Superior: Estudo das competências de informação em Portugal (primeiros resultados globais)

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1. O Projecto

Esta comunicação apresenta os primeiros resultados do projecto de investigação "A Literacia Informacional no Espaço Europeu do Ensino Superior: Estudo das Competências da Informação em Portugal (eLit.pt)", financiado pela Fundação para a Ciência e a Tecnologia (Ministério da Ciência, Tecnologia e Ensino Superior) e coordenado pelo Professor Armando Malheiro da Silva da Universidade do Porto.

O *eLit.pt* correlaciona dois factores chave que determinam o actual sistema educacional Europeu: o Espaço Europeu do Ensino Superior (EEES) e a literacia informacional. Como podemos verificar em projectos como o Tuning, a L.I. é parte integrante do EEES, mas não só enquanto consequência das necessidades da Era da Informação. De facto, é aqui reflectido um processo de reforma que abarca estruturas e conteúdos educacionais, actores, papéis, perfis e competências, num contexto dinâmico que combina conhecimento, compreensão, competências e capacidades. Ao estudante é oferecida uma proposta educacional integrada, envolvendo a aquisição de competências genéricas, transversais e específicas, e na qual é dada prioridade ao "acesso a" e ao "uso de" informação, considerada fundamental para o seu futuro papel na sociedade: como profissional, como cidadão, como pessoa.

Este é um exemplo de uma mudança definida pela *American Association of School Librarians Standards* da seguinte forma: "Information literacy has progressed from the simple definition of using reference resources to find information. Multiple literacies, including digital, visual, textual, and technological, have now joined information literacy as crucial skills for this century" (American Association of School Librarians Standards for the 21st-Century Learner, 2008).

Apesar do conceito de L.I. ter origem na década de 1970, o seu efectivo desenvolvimento está relacionado com a expansão das tecnologias da informação

e a evolução da Era da Informação. Na década de 1990, diferentes países iniciaram a reorganização dos seus sistemas educativos. Em 1994, os EUA definiram os seus objectivos educacionais - *National Education Goals* - onde foi demonstrado que a L.I. é um factor chave na Era da Informação. Neste período, alguns países Europeus como a Finlândia ou o Reino Unido, desenvolveram acções similares.

A L.I. é uma questão central para os governos e para instituições profissionais, culturais, organizacionais e educacionais. Organizações como a UNESCO, OCDE e a União Europeia, expressaram o seu interesse por este assunto. No contexto Europeu, foram desenvolvidos vários projectos, como o DEDICATE (*Distance Education Information Course Through nEtworks*), o EDUCATE (EnD User Courses in information Access through communication Technology), o VERITY (Virtual and Electronic Resources for Information Skills Training for Young People), entre outros.

2. Fundamentos Epistemológicos e Conceptuais

O Projecto *eLit.pt* inscreve-se num “terreno” problemático que convoca olhares complementares e exclui abordagens únicas, mas, precisamente por isso, precisa de evidenciar bem a base disciplinar ou científica de onde parte ou onde assenta. Essa base é claramente a Ciência da Informação (C.I.) perspectivada no seu “nicho” interdisciplinar imediato e natural que é o das Ciências da Informação e da Comunicação.

O objecto construído pela Ciência da Informação como móbil e alvo de toda a pesquisa é a informação, conceito polissémico e transversal que carece de oportunos esclarecimentos quanto ao seu uso científico

Partimos, em C.I., desta definição operatória: informação é um conjunto estruturado de representações mentais e emocionais codificadas (sinais e símbolos) e modelado com/por interacção social, capaz de ser registada em qualquer material de armazenamento de informação (papel, filme, fita magnética, disco compacto, etc.) e, assim, comunicada de uma forma assíncrona e multidireccional (Silva, 2006). Uma definição que serve para ajudar a delimitarmos o objecto de estudo e a precisarmos a natureza interna da abordagem de C.I., contribuindo, ainda, para que fique claro um aspecto essencial: não estamos a pensar na informação termodinâmica, matemática, biológica ou informática, mas na informação que Luciano Floridi designa por semântica, constituída por signos e símbolos produzidos em contexto humano e social, materializados em suportes de diferentes tipos com vista à sua salvaguarda e comunicação. Nem tudo a que é dado forma (informação) é passível de ser recebido, entendido e incorporado por alguém, que reage info-comunicando de novo, mas a interacção comunicacional está claramente

potenciada no acto de informar (expressar ideias, factos, etc., através de signos e símbolos).

A C.I., entendida como uma ciência social aplicada, investiga os problemas, temas e casos relacionados com o fenómeno info-comunicacional perceptível e cognoscível através da confirmação ou não das propriedades inerentes à génese do fluxo, organização e comportamentos informacionais (origem, colecta, organização, armazenamento, recuperação, interpretação, transmissão, transformação e utilização da informação) (Silva, 2006: 140-141). Emergem, assim, três grandes áreas dentro do objecto ou do campo de estudo da C.I., entre as quais o Comportamento Informacional, definido como o modo de ser ou de reagir de uma pessoa ou de um grupo numa determinada situação e contexto, impelido por necessidades induzidas ou espontâneas, no que toca exclusivamente à produção/emissão, recepção, memorização/guarda, reprodução e difusão da informação (Silva, 2006: 142-143).

A importância desta definição é que ela desenha o espaço em que inscrevemos as pesquisas em Literacia Informacional (L.I.), que congrega as competências e a capacidade selectiva e sintetizadora na busca e uso da informação (Silva, 2006: 154). Dito de outro modo, porventura mais claro: a pesquisa de C.I. em Literacia Informacional é obrigatoriamente enquadrada e “iluminada” pelo que vai sendo explorado e conhecido a propósito do comportamento das pessoas face à informação.

A linha de pesquisa do *eLit.pt* está, pois, fundamentada e traçada a partir do imperativo em determinar o tipo de competências aprendidas, assim como as necessidades espontâneas ou induzidas ao longo do processo de escolarização no que toca a buscar, reproduzir/citar, interiorizar e comunicar informação. Este desiderato envolve um diálogo directo e proveitoso com as Ciências da Educação e permite desenvolver pesquisa dentro da C.I.

Não podemos, também, esquecer que o conceito Literacia Informacional (L.I.) chegou à Biblioteconomia e ao universo das Bibliotecas Escolares e Universitárias vindo dos campos da formação profissional e da Educação, imbricado, sobretudo na língua inglesa (*literacy* significa alfabetização e *literacy* competências cognitivas que permitem interpretar e compreender o que se lê, escreve, etc.). O sentido elementar atribuído às competências-chave (aprender a ler, escrever e contar) mantém-se presente, mesmo quando se torna necessário distinguir a capacidade cognitivo-emocional mais madura e versátil capaz de avaliar, de escolher e de usar construtivamente os diferentes tipos de informação disponíveis.

É preciso ainda ter em conta que a assimilação do conceito na prática formativa e cultural dos bibliotecários levou à elaboração de *standards*, desde os anos 80, a fim de que os utilizadores (estudantes) das Bibliotecas adquirissem boas práticas na busca, uso e citação das fontes procuradas e encontradas nesses espaços próprios dentro do contexto escolar em que desenvolviam as suas actividades. Esses *standards* e o entendimento subjacente de L.I. na prática biblioteconómica desenharam um conjunto de ideias orientadoras do papel do bibliotecário ainda hoje vigentes quer no seio das Universidades, quer nas Escolas através da figura do professor bibliotecário. Essas ideias vão desde as prescrições elementares e simples, como seja a leitura de catálogos e da sinalética classificativa (por ex. CDU), dos livros e periódicos em livre acesso ou os passos certos de uma pesquisa em base de dados bibliográficas, até à estimulação de avaliação, escolha e uso crítico das fontes disponíveis.

A Literacia na prática biblioteconómica adquiriu, assim, um viés muito associado à indução de competências através do binómio ensino-aprendizagem, que a pesquisa em C.I. deve compreender e ver os efeitos desse esforço “de formação para a literacia informacional” nas pessoas, nos grupos e no próprio sistema educativo.

A pesquisa em C.I. vai, pois, muito para além dos *standards* e das boas práticas, e busca criticamente entender e caracterizar em profundidade o perfil de Literacia Informacional dos sujeitos estudados.

Convém sublinhar como objectivos mais específicos do *eLit.pt*, projecto de pesquisa em C.I., o seguinte:

- determinar a existência da L.I. como a definimos atrás;
- verificar se a L.I. já é perceptível no fim do Ensino Secundário e se durante todo esse nível de ensino houve alguma “formação para a L.I.” no sentido de boas práticas de busca, organização, citação e uso da informação;
- determinar eventuais contrastes entre os níveis de L.I. no Ensino Secundário e a meio do Ensino Superior (Universitário e Politécnico);
- situar a L.I. através de diferentes contextos escolares (Secundário e Superior - Universitário e Politécnico) nas assimetrias geográfica e socioeconómicas de Portugal continental;
- partir do contexto escolar e do desenvolvimento da L.I. aí ocorrido para determinar outros contextos que se sobrepõem ou se ligam complementarmente no processo de consolidação da literacia nos estudantes portugueses;
- avaliar o esforço há muito desenvolvido através dos *standards* de L.I. e até que ponto ele se revela insuficiente ou até inútil para a criação de um efectivo e interiorizado perfil de L.I. no processo educativo formal em plena Era da Informação e sob o impacto crescente e imprevisível das TIC.

A rematarmos este ponto parece-nos, ainda, oportuno visitar mais alguns conceitos operatórios essenciais, avultando, de imediato, o de inclusão digital, que é um conceito político, consensual na gíria em uso da *Sociedade Informacional* e que corresponde ao desiderato de promover o acesso às TIC para todos os cidadãos. Decorre, porém, deste sentido, que é naturalmente oposto à noção de barreiras ao acesso ou de info-exclusão, a evidência que a implantação extensiva e democrática de condições tecnológicas em toda a sociedade não garante, por si só, a aquisição de níveis satisfatórios e elevados de L.I. As competências estritamente tecnológicas devem estar, embora a grande preocupação actual é de que parecem não estar, articuladas com a capacidade de avaliar, seleccionar e usar criticamente a informação produzida/obtida através do computador ou no acesso à Internet e aos recursos *web*. Meio ambiente significa a realidade política, económica, social e cultural que condiciona e envolve os contextos e situações comportamentais relativas ao fluxo e ao uso/reprodução da informação (Silva, 2006: 154). Contexto, por sua vez, é a unidade agregadora de elementos materiais, tecnológicos e simbólicos que envolvem os sujeitos de acção info-comunicacional através de momentos circunstanciais delimitados cronologicamente (Silva, 2006: 144). Tais momentos são ou definem-se como sendo a situação: estado circunstancial, temporário, de duração mais ou menos reduzida e contínua, que dá historicidade à acção informacional propriamente dita (Silva, 2006: 163).

Há que reconhecer, enfim, que o *eLit.pt* foi concebido tendo em vista a criação de um modelo explicativo (cf. Anexo 1) e, na medida do possível, interventivo que ajude a “cartografar” o estado da L.I. no sistema educativo português e a propor medidas e programas integrados e interdisciplinares tendentes a proporcionar um alargamento de competências e de desempenho intelectual e cívico à população estudantil.

2.1. Objectivos

Para desenvolver um projecto de L.I. em Portugal, tivemos de considerar o meio ambiente nacional e internacional. No primeiro caso, e de forma a descobrir o nível de implementação da L.I., analisou-se e estudou-se a produção de bibliografia em português neste âmbito. Neste estudo foi possível determinar dois aspectos essenciais: em primeiro lugar, que o tema continuava num estado incipiente e, em segundo lugar, que não existiam outros projectos similares em Portugal ou que tivessem, pelo menos, a mesma abordagem e objectivos. A nível internacional, descobrimos uma vasta produção bibliográfica, particularmente entre meados de 1990 e finais da década de 2000. Contudo, não encontramos quaisquer iniciativas em que um grupo de investigação objectivasse um diagnóstico ao nível da L.I. no

seu país. Alguma investigação centrou-se em grupos de utilizadores de bibliotecas ou grupos de estudantes, não tendo sido encontrada uma aproximação integrada e global.

O *eLit.pt* não só pretende a cobertura nacional como também tentará interligar *outputs* e *inputs*. O principal propósito deste estudo, é investigar os níveis de competências informacionais dos estudantes portugueses do Ensino Superior. A intenção final consiste em perceber como estes estudantes encaram os requisitos do EEES. Contudo, e de modo a obter estes resultados, outros objectivos têm que ser atingidos. Consideramos, desde logo, a educação como um sistema. Consequentemente, decidimos analisar o nível educacional precedente, o Ensino Secundário, dado que pressupomos que as competências informacionais adquiridas neste nível irão determinar o comportamento informacional dos estudantes do ensino superior. Configura-se, pois, um objectivo secundário deste projecto que consiste em investigar com que competências os estudantes chegam ao ensino superior. Com esta finalidade, analisámos, ainda, as competências informacionais e o comportamento informacional nos estudantes do Ensino Secundário.

O projecto *eLit.pt* pode ser dividido em duas fases importantes: o diagnóstico e o desenho de estratégias. O intuito final consiste em definir um plano estratégico de desenvolvimento de competências informacionais para que as Universidades Portuguesas mais facilmente se adaptem ao EEES e à Era da Informação. Contudo, é também nosso objectivo sensibilizar as autoridades políticas e académicas para a questão da L.I..

2.2. Metodologia

A abordagem seguida baseou-se no estabelecimento de segmentos e de estratificação da amostra, tendo sido adoptados como critérios de selecção os seguintes:

- a) examinar o mesmo tipo de área geográfica (normalmente cidades), para Ensino Secundário (ESec) e Ensino Superior (ESup);
- b) seleccionar regiões que reflectissem as diferentes situações socioeconómicas;
- c) representar o norte, centro e sul do país, assim como o litoral e o interior;
- d) incluir na amostra estudantes do 12^o ano do ESec e do segundo ano do ESUp, a fim de comparar as competências nos dois diferentes momentos: o anterior à entrada na universidade e durante a frequência do ESUp;
- e) diferenciar, no ESUp, o Ensino Universitário e o Ensino Politécnico, face à possibilidade de existirem diferentes níveis de L.I..

Com base nestes critérios resultou uma mostra para a qual foram seleccionadas:

- a) as cidades do Bragança, Vila Real, Porto, Covilhã, Castelo-Branco, Coimbra, Lisboa, Évora e Faro;
- b) 10 escolas secundárias, de forma a cobrir todas as áreas de estudo com um número significativo de alunos;
- c) no âmbito do Secundário, as áreas de Ciências e Tecnologias, Ciências Socio-económicas, Ciências Sociais e Humanas e Artes Visuais;
- d) a Universidade do Porto, Universidade de Trás-os-Montes e Alto Douro, Universidade de Coimbra, Universidade da Beira Interior, Universidade de Évora, Universidade de Lisboa / Universidade Nova de Lisboa / Universidade Técnica de Lisboa e Universidade do Algarve;
- e) o Instituto Politécnico do Porto, Instituto Politécnico de Bragança, Instituto Politécnico de Castelo Branco, Instituto Politécnico de Coimbra e Instituto Politécnico de Lisboa;
- f) no âmbito das Universidades, as licenciaturas de Arquitectura, Bioquímica, Engenharia Civil, Gestão, Línguas e Literaturas e Psicologia, (comuns a todas);
- g) no âmbito do Politécnico, as áreas da Engenharia Civil, Gestão e Enfermagem.

Os inquéritos foram aplicados a todos os estudantes, em todos os segmentos, de forma a obter pelo menos um número mínimo de 50 inquiridos.

A metodologia aplicada compreendeu duas abordagens: a qualitativa e a quantitativa.

A investigação qualitativa (com entrevista a grupos de foco) permitiu-nos obter indicações valiosas sobre comportamento informacional, expectativas, necessidades e uso da informação. Os indicadores obtidos na investigação qualitativa foram, posteriormente, usados para desenhar um modelo de inquérito.

Na primeira fase o guião de entrevista concebido foi aplicado a um número reduzido de alunos de Escolas Secundárias e da Universidade do Porto. Consistia num total de 41 questões, divididas em quatro grupos principais: Necessidades; Pesquisa (e avaliação da pesquisa); Uso (e avaliação dos resultados e da sua aplicação) e Ética. A entrevista foi aplicada a três grupos de foco: dois no 12º ano da Escola Secundária Rodrigues de Freitas; um grupo composto por 8 alunos da Escola Secundária Aurélia de Sousa. O grupo de foco universitário foi constituído por 8 alunos da Faculdade de Letras da Universidade do Porto.

Com a análise dos resultados da fase qualitativa, desenhou-se um primeiro questionário com uma aplicação piloto a 28 alunos do 12º ano da Escola Secundária Rodrigues de Freitas e a 19 alunos do 2º ano de um curso da Faculdade de Letras da Universidade do Porto. As respostas obtidas foram processadas utilizando o software SPSS 15.0. Com base nos resultados obtidos,

elaborou-se a versão final do inquérito o qual passou a integrar 54 questões, estruturadas em quatro grupos principais:

- *Grupo Básico*: inclui o contexto escolar e o familiar, entendido como o espaço onde os estudantes desenvolvem a sua estrutura de comportamento informacional configurando uma forma de lidar com a L.I.. Sabendo-se um espaço composto por elementos materiais, tecnológicos e simbólicos (a dimensão institucional de uma entidade, papéis e *status* dos actores), o presente contexto escolar inclui as instalações da escola/universidade (considerando aqui o edifício em si, a estrutura tecnológica e a instituição/escola) mais os papéis e o estatuto social dos respectivos actores (professores, estudantes, etc.).
- *Grupo Funcional*: inclui o papel de mediação de instituições como a biblioteca e a escola.
- *Grupo Transversal*: inclui todas as questões relacionadas com a forma como os estudantes combinam e usam informação diversa. Por exemplo: acesso à informação, avaliação da informação e respectivo uso.
- *Grupo Introspectivo*: mecanismo interno (motivação) ligado às necessidades de informação.

Este inquérito foi aplicado à amostra seleccionada e, à semelhança do ocorrido com o grupo de foco, as respostas obtidas foram submetidas a processamento utilizando o software SPSS 15.0. Seguiu-se a análise dos resultados (em finalização) e a validação do modelo teórico elaborado (cf. Anexo 1).

3. Resultados

3.1. Contextos

Os resultados apresentados resultam da aplicação dos inquéritos a 855 estudantes de 10 escolas do ESec e a 2271 estudantes de 13 instituições do ESUP a frequentar o 1º ciclo de Bolonha (3º e 4º semestres), totalizando 3126 inquiridos. Geograficamente, a amostra abarcou os distritos do Bragança, Vila Real, Porto, Guarda, Coimbra, Castelo Branco, Lisboa, Évora e Faro.

No universo dos inquiridos, o género feminino é maioritário (57% no ESec e 63,7% no ESUP), situando-se as idades no ESec entre os 16 e os 19 anos, 57,2% dos quais na faixa dos 17 anos (média de idades 17,27), enquanto que no ESUP compreende estudantes dos 18 aos 29 anos, concentrando-se 77,8% dos inquiridos em torno dos 19, 20 e 21 anos (média de idades de 20,26 anos).

Como referido, a representatividade das áreas/cursos frequentados pelos estudantes constituía um dos critérios relevantes para a construção da amostra, contudo, no ESec ficou evidente o domínio da área de Ciências e Tecnologias (60,5%), seguida das Ciências Sociais (16,4%) e todas as restantes abaixo dos 10%, enquanto que no ESUP se constata uma maior dispersão apresentando-se os cursos de Enfermagem e Psicologia com as percentagens mais elevadas,

respectivamente 17,7% e 15,3%. A representatividade dos estudantes do Ensino Politécnico no grupo de alunos do ESUP situa-se nos 39% do total de alunos inquiridos. Acresce que a grande maioria dos estudantes do ESUP afirma poder dedicar-se em exclusividade ao curso que frequenta, representando os trabalhadores-estudantes apenas 8,4% deste universo.

Dos dados gerais sobre a origem social dos inquiridos poder-se-ão apontar algumas tendências. No que concerne ao estudantes do ESec estes parecem reflectir um perfil característico de populações urbanas possuindo 45,6% das mães um curso Superior, seguindo-se 23,3% com o Secundário, enquanto que nos pais 35,5% têm um curso Superior, seguindo-se 25,2% com o Secundário. Somente 15,2% dos alunos beneficiam de apoio social escolar. No Ensino Superior existe uma clara diferenciação na origem social dos estudantes do Ensino Universitário e os do Ensino Politécnico, revelando este último um maior recurso ao apoio social (43% por oposição a 2,4% no Ensino Universitário), bem como um menor nível de escolaridade da mãe (no Politécnico 26,6% com 1º Ciclo, face a 27,9% com curso Superior nos do Ensino Universitário) e do pai (no Politécnico 25,8% com 1º Ciclo, face a 24,4% com curso Superior nos do Ensino Universitário). Verifica-se uma provável frequência em escolas com menos recursos já que se apresentam como os que no 1º Ciclo menos frequentaram a Biblioteca Escolar. O inquérito mostra-nos, ainda, que a maior parte dos inquiridos que frequenta o ESUP já possui maior volume de capital escolar do que os seus pais.

Atentando nos dados gerais obtidos sobre a presença de computadores e das condições de acesso à Internet na vida destes estudantes, verificamos que cerca de 99% dos inquiridos declara ter computador em casa (destes 60,4 % do ESec e 62,8% do ESUP têm de 2 a 3 computadores), sendo o número de computadores por agregado familiar maior no Ensino Universitário que no Ensino Politécnico (33,4% com mais de 2 computadores no Universitário, face a 25,2% no Politécnico), o que leva à possibilidade de um uso mais intensivo por parte do estudante universitário.

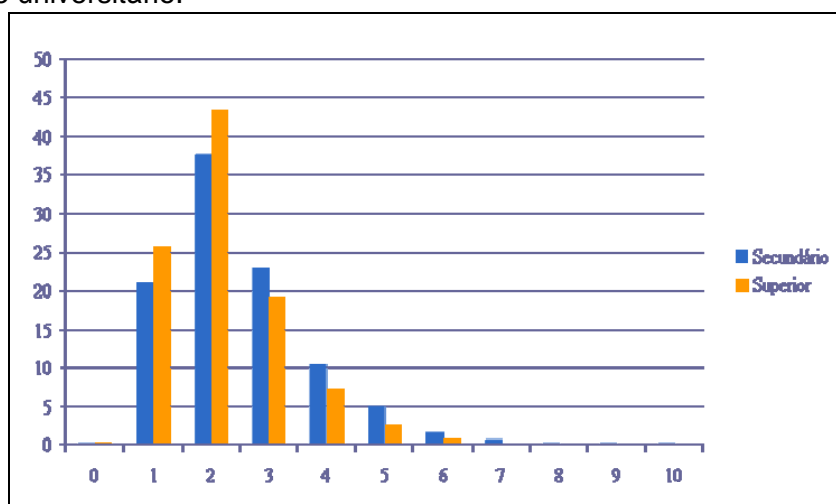


Gráfico 1: Computadores que possuem em casa (%)

O acesso à Internet em casa está também bastante difundido (cerca de 81% dos inquiridos), sendo que a sua distribuição é mais uma vez favorável aos alunos das Universidades (só 7,2% não tem ligação, enquanto que no Politécnico atinge os 11,9%). A frequência de acesso é igualmente diferenciada, sendo os universitários aqueles que acedem com maior frequência. Quando comparado globalmente o ESUp com o ESec é o primeiro que revela uma maior frequência de acesso (75,5% para 68,5%) evidenciando já comportamentos distintos, nomeadamente no que respeita ao local de onde acedem à Internet. Se, em ambos os casos, a 1ª opção é o acesso a partir de casa (acima de 90%), quando se trata do contexto educacional, 57,4% dos estudantes do ESUp afirma fazê-lo na Faculdade e só 19,6% do ESec o faz na respectiva Escola, apesar de reconhecerem a existência de recursos. É de salientar que 94,7% dos estudantes do ESec possuem formação em TIC, enquanto que só 53% dos estudantes do ESUp tiveram essa possibilidade. De facto, entra aqui uma outra variável, indissociável das reformas operadas no sistema educativo e na progressiva inclusão de novas disciplinas/conteúdos, que afecta os dois grupos (ESec e ESUp - em 2001-2002 respectivamente no 5º ano e no 7º ano de escolaridade).

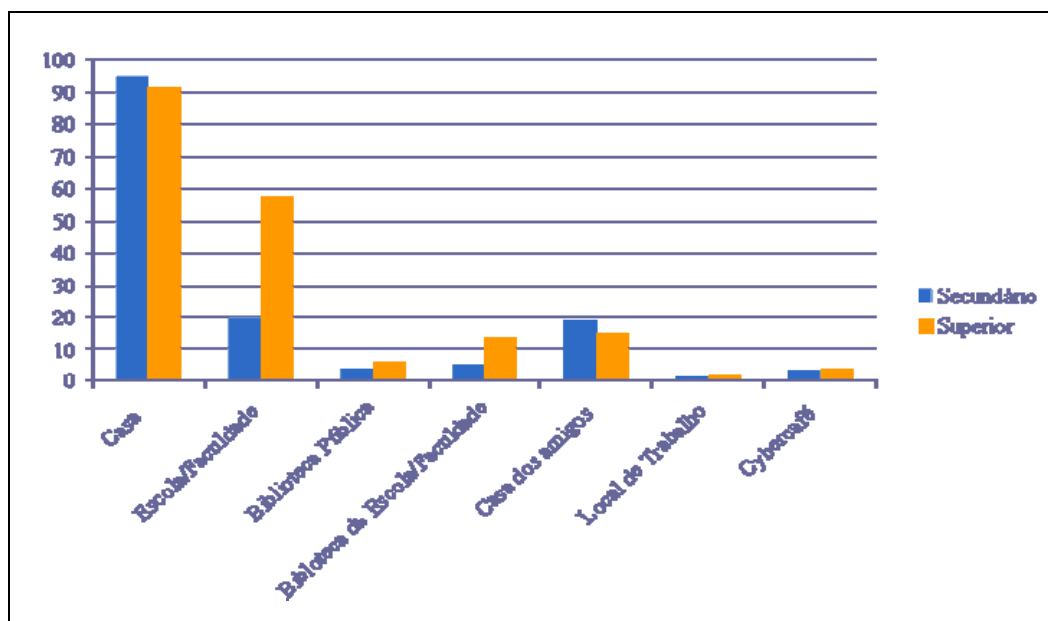


Gráfico 2: Local onde os inquiridos acedem à Internet (%)

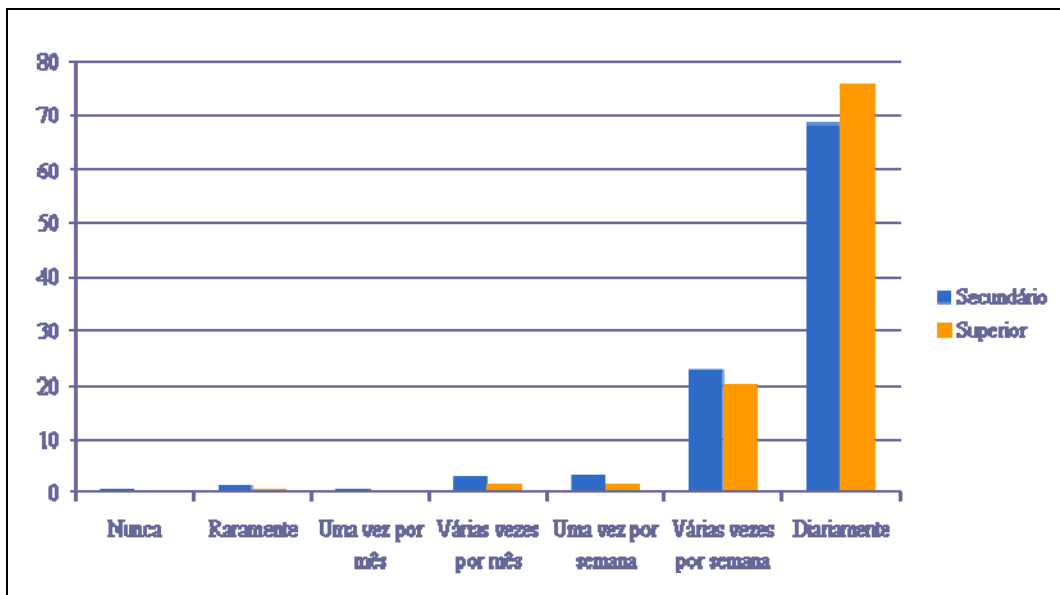


Gráfico 3: Frequência com que acedem à Internet (%)

Verifica-se, ainda, que a desigual distribuição de recursos entre Ensino Universitário e Politécnico assenta também numa desigual distribuição geográfica. Assim, as maiores taxas de acesso encontram-se nas maiores cidades.

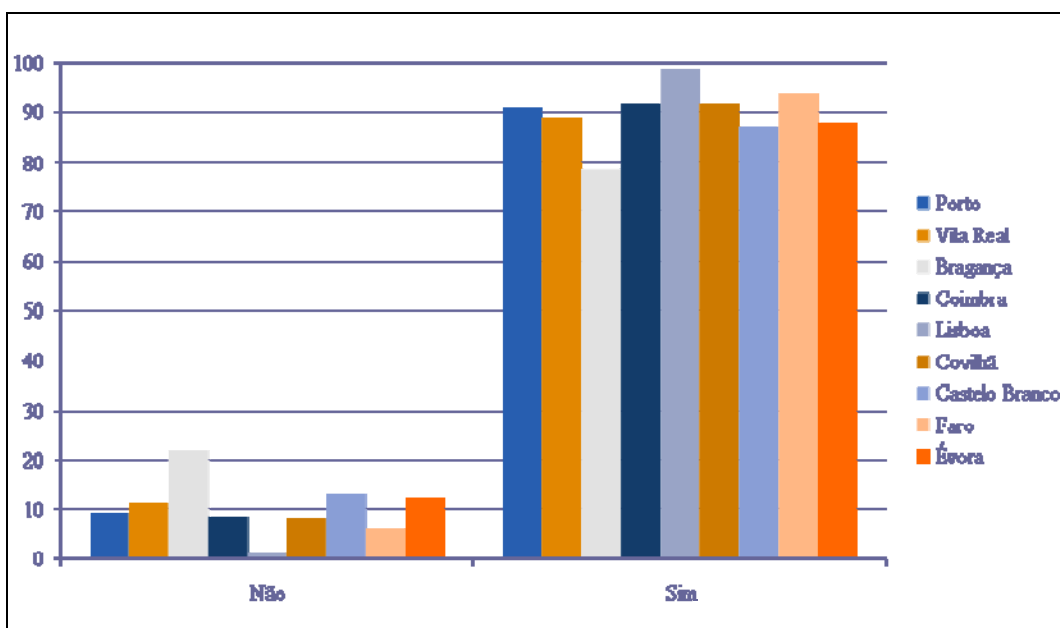


Gráfico 4: Ligação à Internet em casa / cidade da Inst. Ensino - Inquiridos do ESUP (%)

De uma forma geral, e não obstante o bom apetrechamento tecnológico, a diferenciação social e as assimetrias verificadas no acesso e no uso das tecnologias de informação e comunicação, bem como dos recursos de informação, parecem esboçar a existência de uma “brecha informacional” (*informational divide*) a par da já identificada “brecha digital” (*digital divide*). Convocando o conceito de L.I. estes dados parecem sugerir que no contexto escolar é preciso fazer algo de

substantial na dimensão das competências cognitivas para que tal “brecha” diminua ou desapareça. Contudo, e por si só, o contexto socioeconómico e familiar não parece ter especial relevância no comportamento informacional, apontando estes resultados para a influência de variáveis oriundas do próprio contexto escolar.

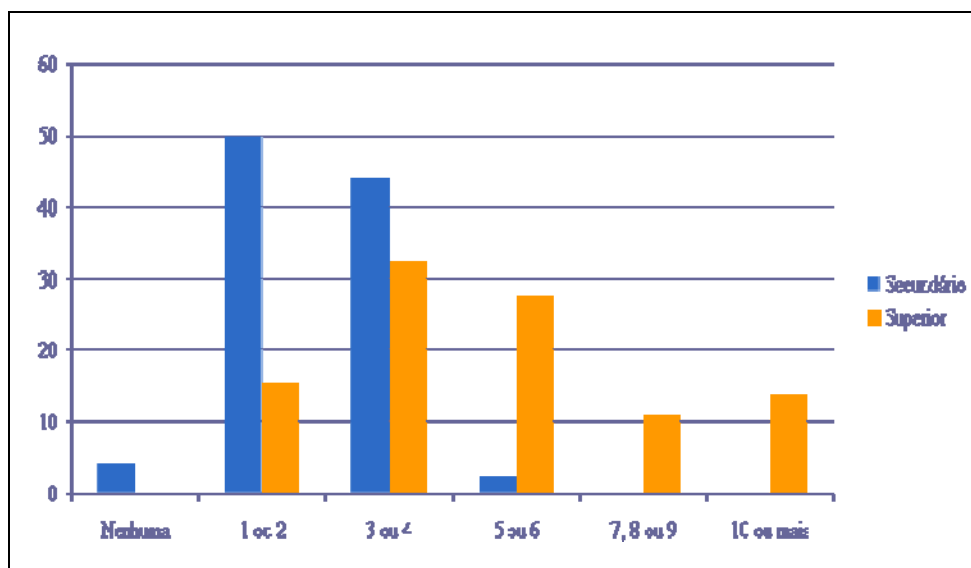


Gráfico 5: Número de disciplinas em que são requeridos trabalhos (%)

Na verdade, se para os alunos do ESec a escola dá formação e possibilita o acesso a serviços e recursos, não constitui para estes alunos o local preferido para os usar, nem mesmo quando o objectivo são trabalhos escolares.

Sendo elevado o número de disciplinas que solicitam trabalhos, é novamente em casa que os alunos do ESec os realizam (96,6%), surgindo aqui uma outra diferenciação face aos estudantes do ESup que, apesar de também tenderem a preferir a sua casa (81,1%), manifestam um uso mais intensivo quer do espaço/recursos da Faculdade (64,6%), quer da Biblioteca aí localizada (42,1%), a funcionar de um modo tendencialmente especializado. Os trabalhos que os alunos do ESup têm de elaborar para as diversas disciplinas dos cursos que frequentam encontram-se na origem de necessidades e problemas de acesso e uso de informação mais complexos e que têm de solucionar, sendo visível a maior importância atribuída aos recursos oferecidos pela Faculdade, normalmente mais específicos, em maior abundância e de maior qualidade (cf. Gráf. 11).

No que respeita à opção pelo local Biblioteca Pública, constatamos uma utilização muito residual em ambos os grupos o que por si só suscitaria várias interrogações, dado que não podemos esquecer o investimento efectuado na Rede de Leitura Pública desde a 2ª metade da década de 80 do séc. XX e no papel que se antevia para estas bibliotecas no que concerne à sua relação com as Bibliotecas Escolares. Acresce que, e contrariamente ao verificado para o ESup, só 20% dos

alunos do ESec referenciam a Biblioteca Escolar como o local onde realizam os seus trabalhos, descendo para 7% quando se trata da Biblioteca Pública.

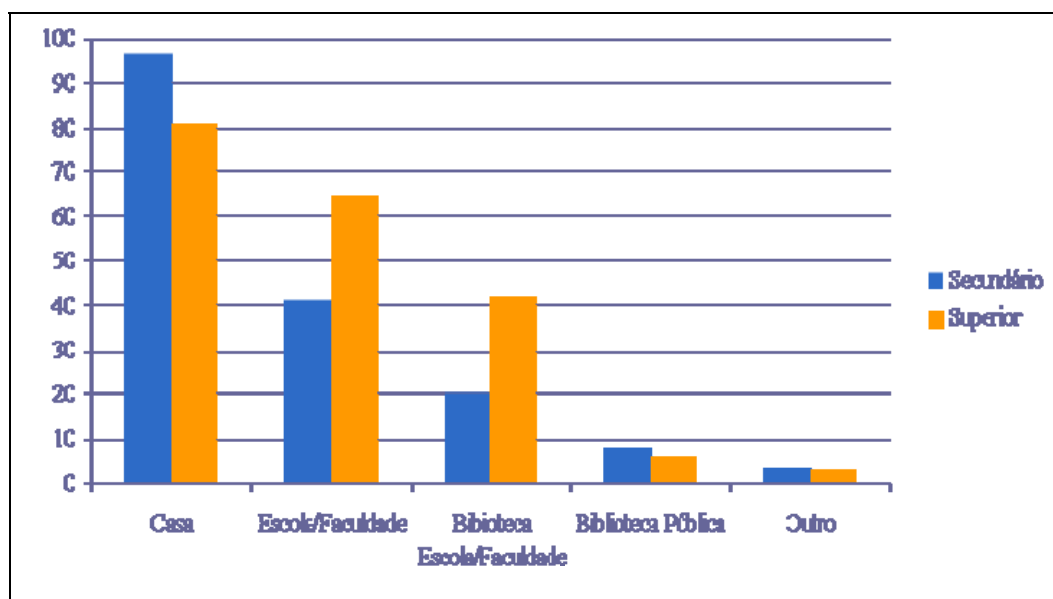


Gráfico 6: Local onde os inquiridos realizam os seus trabalhos (%)

Estamos, pois, perante uma nova variável corporizada nos serviços de informação que funcionam em meio educativo, Biblioteca Escolar (BE) e Biblioteca da Faculdade (BF), e, também, da Biblioteca Pública (BP), que, em princípio, interagiria com aquelas e de um modo particular com a Biblioteca Escolar. Se é uma realidade a existência em Portugal de uma boa rede de bibliotecas públicas, bem como de bibliotecas escolares e universitárias, os resultados que apresentamos de seguida confirmam que a situação no terreno está aquém do que seria expectável para a utilização das mesmas.

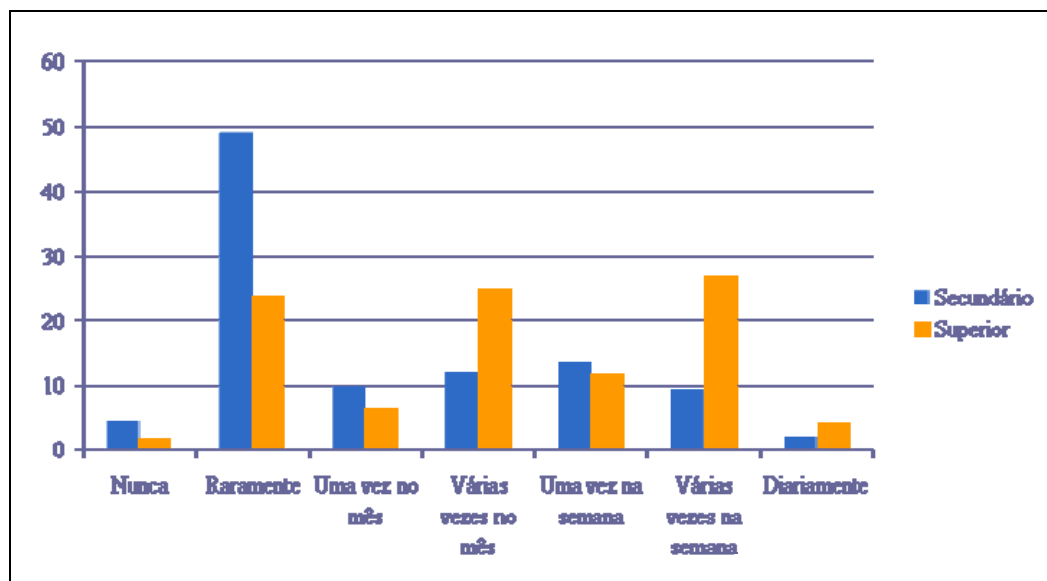


Gráfico 7: Frequência com que os inquiridos vão à BE/BF (%)

No que respeita à BE/BF, e enquanto que a maioria dos inquiridos declara já ter visitado uma biblioteca, cerca de 23,6% dos estudantes do ESec e 15,9% do ESup afirma nunca ter visitado este equipamento desde o 1º ciclo, verificando-se uma maior afluência no 3º ciclo (respectivamente 68,6% e 60,9%), seguido do 2º ciclo (47% e 42,3%), sendo evidente a existência de uma maior participação dos estudantes do ESec.

Em termos de regularidade de frequência a tendência inverte-se: só uma minoria dos que admitiram ter visitado uma biblioteca o faz regularmente, sendo notória uma diferença de comportamento entre o estudante do ESec (49,1% raramente o faz) e o do ESup (26,7% admite fazê-lo várias vezes por semana), confirmando o comportamento apontado aquando da selecção do local de realização dos trabalhos.

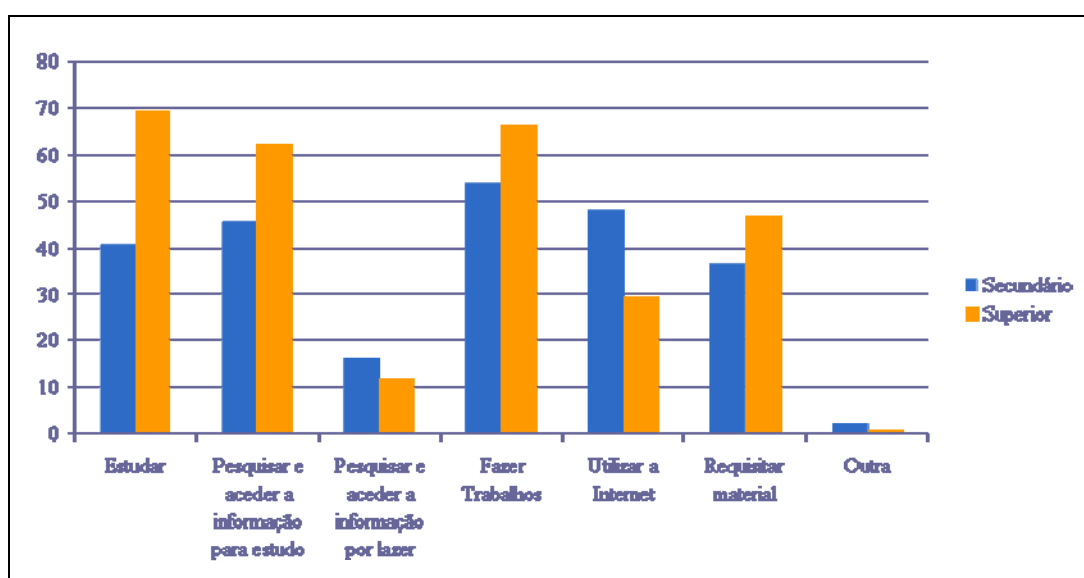


Gráfico 8: O que fazem os alunos na BE/BF (%)

Quanto à utilização dos recursos disponíveis na BE/BF (catálogo, acesso livre, biblioteca digital, catálogo electrónico e bases de dados) verificamos que no ESec, exceptuando o acesso livre (mesmo assim 26,5% nunca o utilizaram), a percentagem de não utilização dos recursos disponíveis ultrapassa sempre os 50%. No ESup, apesar de ser visível a opção por uma maior diversidade de recursos, a sua utilização é reduzida, recolhendo a opção “nunca” percentagens superiores a 33% (atinge no caso do “catálogo” 52%) e mesmo no recurso mais utilizado - acesso livre - só 23,5% dos inquiridos o faz frequentemente, nunca sendo utilizado por 17,9% dos estudantes que, assim, parecem procurar mais o espaço que os serviços/recursos aí disponibilizados (cf. resultados da opção “Muito frequente” do Gráfico 9).

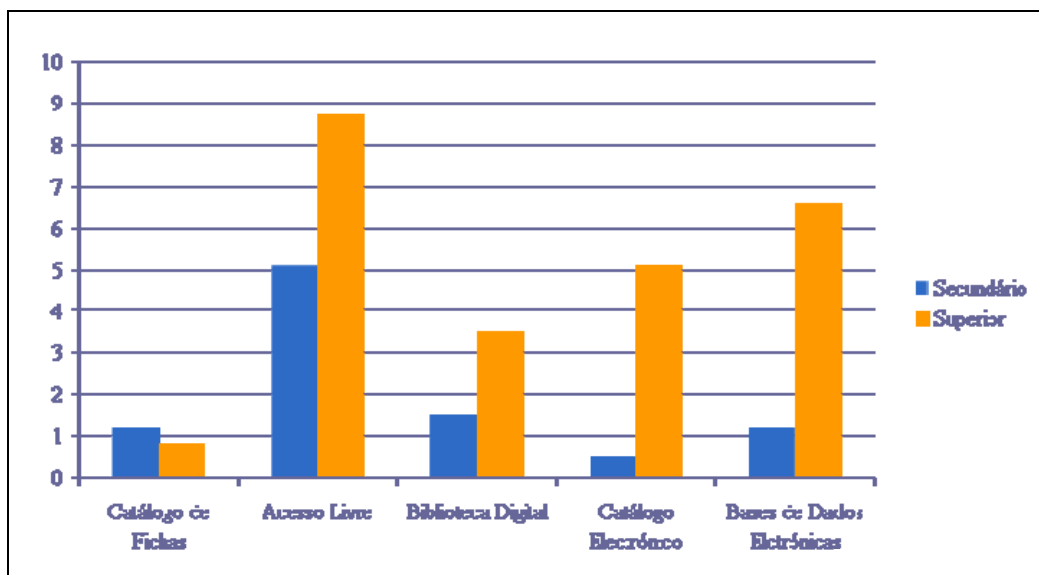


Gráfico 9: Frequência de utilização dos recursos da BE/BF: Muito Frequente (%)

No caso do grupo de questões relativas à utilização da BP destaca-se de imediato a % de não respondentes (quer no ESec, quer no ESup), rondando mais de 40% dos inquiridos. Cerca de 28,8 % dos alunos do ESec desconhece a existência de BP na sua área de residência, enquanto que 82,2% do ESup conhece a sua existência.

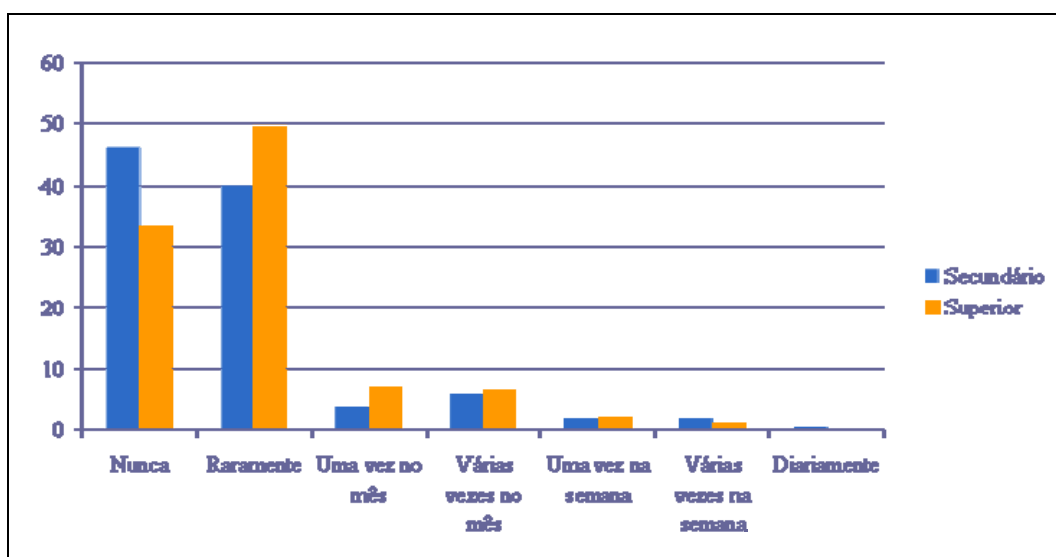


Gráfico 10: Frequência com que os inquiridos vão à BP (%)

Dos 43% dos inquiridos do ESec que responderam à questão relativa à frequência com que vão à BP, 40,8% afirma ir para a biblioteca estudar e 43,3% para pesquisar e aceder à informação. Já no ESup 47,8% vai para a biblioteca estudar e 53,5% para pesquisar e aceder à informação, evidenciando a possível relação directa entre a maior exigência e necessidade e o nível de desempenho do

estudante. Nos recursos disponíveis são maioritariamente identificados os livros, jornais e revistas.

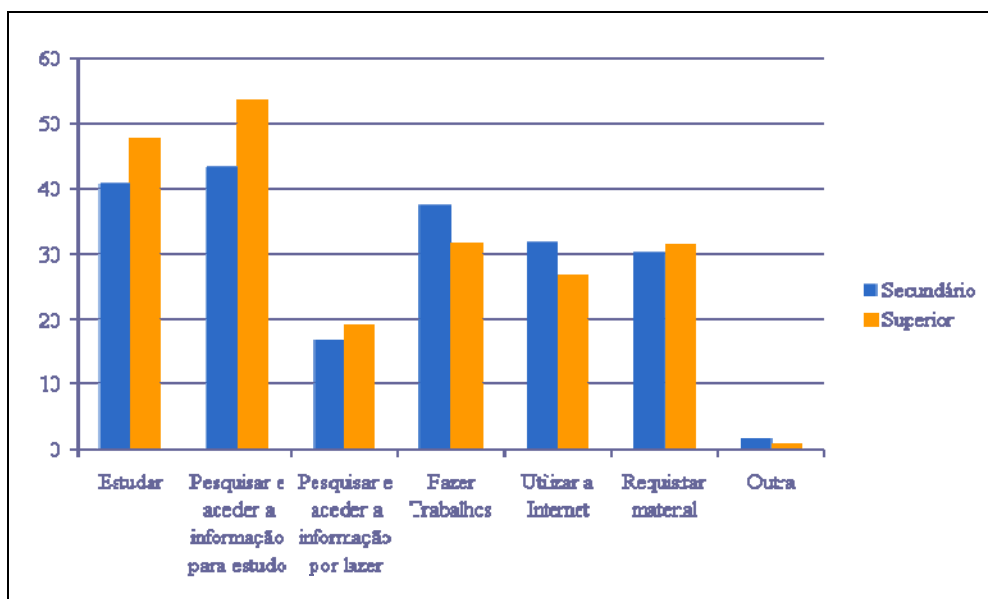


Gráfico 11: O que fazem os alunos na BP (%)

Questionados sobre a frequência de utilização dos recursos disponíveis na BP (catálogo, acesso livre, biblioteca digital, catálogo electrónico e bases de dados), cerca de 30% não respondem. No ESec, exceptuando o acesso livre (apesar de 48,2% afirmarem que nunca o utilizaram), a percentagem de não utilização dos recursos disponíveis ultrapassa sempre os 50%. No ESUp cerca de 50% nunca usou o catálogo (electrónico ou de fichas), a biblioteca digital e as bases de dados. No caso do recurso mais utilizado – acesso livre – apenas 12% o faz frequentemente e 31,2% nunca o usou.

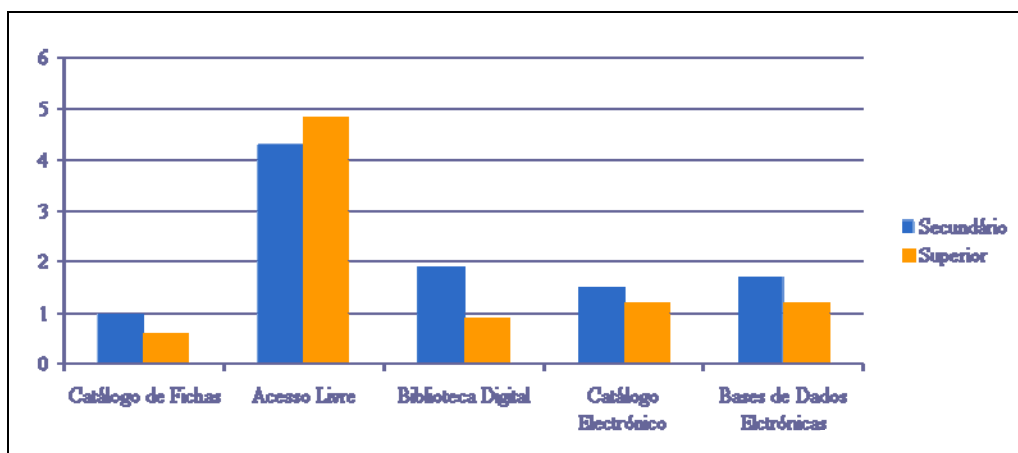


Gráfico 12: Frequência de utilização dos recursos da BP: Muito Frequente (%)

Paradoxalmente 90,3% de estudantes do ESec e 85% de estudantes do ESUp afirmam não sentir dificuldades na utilização destes recursos. Não estaremos

aqui perante o desconhecimento sobre a existência dos recursos, associado à procura de uma via mais fácil e aparentemente mais amigável e a uma escassa capacidade crítica por parte dos estudantes? Pode ser que este comportamento esteja ligado ao não desenvolvimento de competências de L.I....

O divórcio que se parece configurar entre os estudantes e as bibliotecas ganha maior relevância quando analisada a utilização dos motores de busca e recursos via Internet. O Google aparece claramente como o motor de busca preferido, quase 100% dos inquiridos o utiliza frequentemente ou muito frequentemente. Quanto à utilização de recursos via Internet predomina a utilização do Youtube, do Hi5, do Messenger e de *downloads* de informação, ou seja, estamos perante basicamente uma “Internet de lazer”... Um recurso de informação, como a Wikipédia, surge claramente acima do acesso a sítios web de bibliotecas, à *b-on* (Biblioteca do Conhecimento Online) e a bibliotecas digitais, que se apresentam com os valores mais baixos do conjunto analisado. Um quadro que aponta não só para o problema do papel que desempenham as bibliotecas, mas também da qualidade dos recursos e da informação recuperada pelos estudantes.

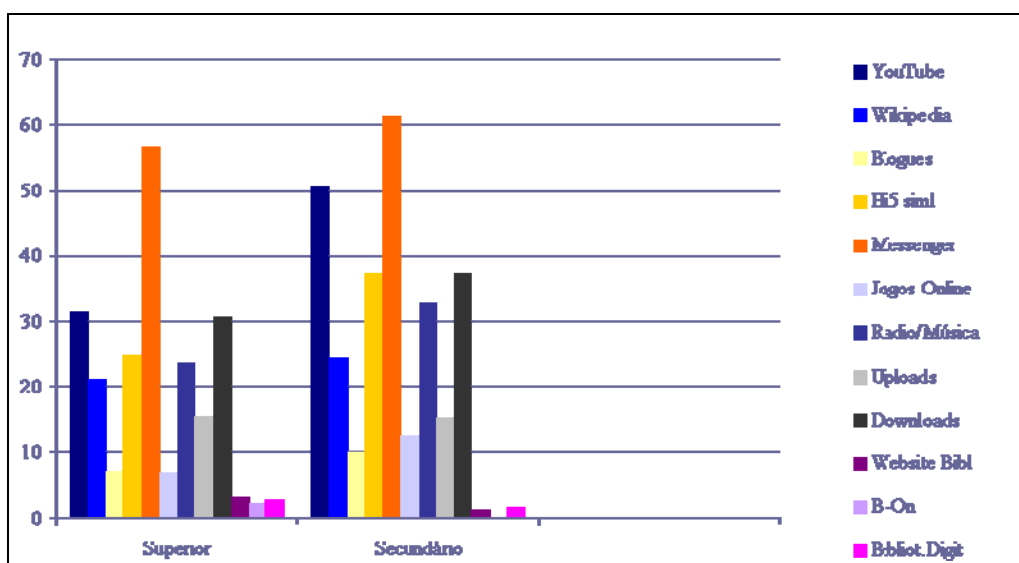


Gráfico 13: Frequência de utilização dos recursos da Internet

A anteriormente mencionada formação na área das TIC ministrada aos estudantes do ESec não parece ter surtido qualquer impacto a este nível, verificando-se, ainda, que só 25% do total de inquiridos reconhece a existência de formação de utilizadores, quer na Biblioteca Escolar, quer na Biblioteca da Faculdade, o que, na sequência desta análise, parece confirmar a constatação de que o papel das bibliotecas no processo ensino/aprendizagem não tem a expressão necessária em termos de L.I.. Contudo, a formação não se confina a este dois

âmbitos, tornando-se necessário analisar o processo de ensino/aprendizagem e o papel do próprio professor.

3.2. Processo de ensino/aprendizagem

Em seguida apresentam-se, mais detalhadamente, os resultados relativos a algumas questões relacionadas com o que se pode designar de ensino/aprendizagem, nomeadamente, (1) trabalhos dos alunos, (2) acção do professor e (3) formação de utilizadores. No que se refere a trabalhos, serão analisadas as diferenças entre níveis de ensino relativamente a (a) suporte de entrega, (b) apresentação oral, (c) suporte da apresentação oral, (d) instrumentos utilizados para a realização, (e) fases de realização (tempo e importância) e (f) ajuda para a realização. Sobre a acção do professor analisam-se as diferenças relativamente a (a) indicações para a pesquisa e (b) indicações para a estrutura dos trabalhos. Os aspectos relacionados com a formação de utilizadores foram: (a) utilização da biblioteca escolar e (b) utilização dos recursos da Internet.

3.2.1. Trabalhos dos alunos

Tipo de trabalho preferido

Relativamente ao tipo de trabalho preferido constatou-se que os alunos preferem realizar trabalho de grupo a trabalho individual numa percentagem de 67,1% no caso do ensino Politécnico, de 55,9% no ensino Universitário e de 68,6% no ensino Secundário ($\chi^2(2) = 46,36$, $p=0,000$) Verifica-se que nos universitários esta preferência seja menos acentuada. Estes resultados podem indiciar que no ensino universitário o gosto pela autonomia se torna mais evidente.

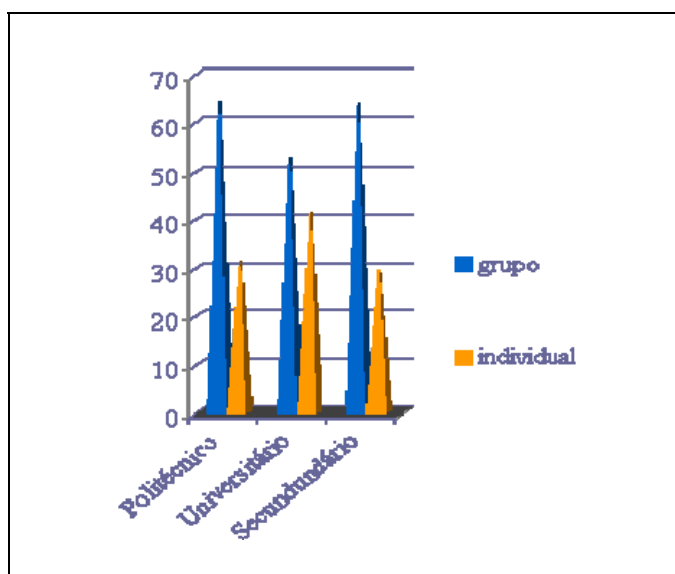


Gráfico 14: Tipo de trabalho preferido

Suporte de entrega

Há uma diferença estatisticamente significativa relativamente à percentagem de alunos que usa os diferentes suportes de entrega de trabalhos ($\chi^2(4) = 51,05$, $p=0,000$). No ensino Politécnico (69,5%), assim como no Secundário (65,2%), usam mais ambos os suportes (papel e electrónico), enquanto no ensino Universitário apenas 56,3 usam ambos. É no ensino Universitário que o papel é mais usado (40,2%, Secundário – 30,1%, Politécnico – 27,4%) e no ensino Secundário que o suporte electrónico é mais usado (4,7%, Politécnico – 3% e Universitário – 3,5%).

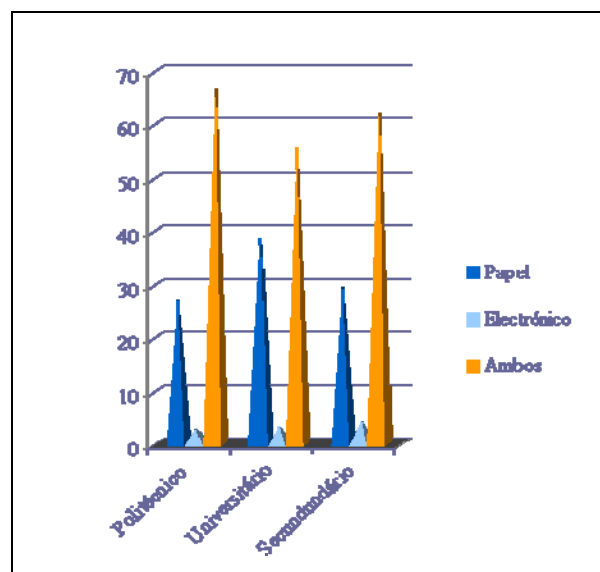


Gráfico 15: Suporte de entrega

Os resultados podem indicar que os hábitos escolares estão a mudar e reflectem-se mais rapidamente ao nível do secundário. Por outro lado, a Universidade continua a ser uma instituição mais conservadora e na fase de transição em que estamos ocorrem ainda resistências.

Apresentação do trabalho realizado

A percentagem de alunos que apresenta trabalhos oralmente é maior no ensino secundário (94%), relativamente aos alunos do ensino Politécnico (75,5%) e do Universitário (77,6%) ($\chi^2(2) = 119,15$, $p=0,000$).

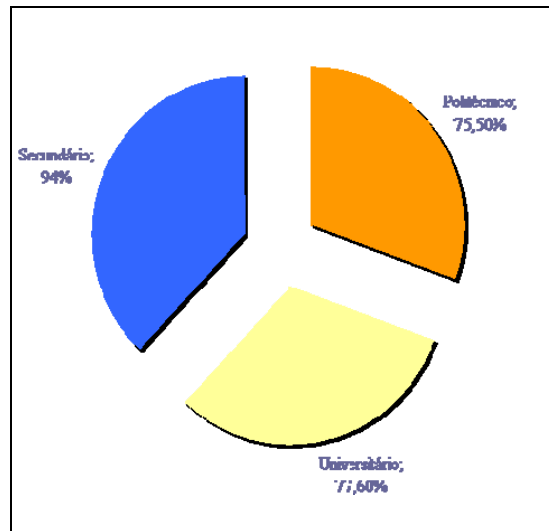


Gráfico 16: Apresentação do trabalho realizado

Suporte para a apresentação de trabalhos

Há uma diferença estatisticamente significativa relativamente à percentagem de alunos que usa os diferentes suportes de apresentação de trabalhos. No ensino politécnico o powerpoint é mais usado (92,4%), no ensino universitário é usado por 88,4% e, no secundário, por 82,9% ($\chi^2(2) = 32,09$, $p=0,000$). É no ensino secundário que a apresentação oral sem suporte electrónico é mais elevada (63,8%, politécnico – 43,2% e universitário – 47,8%) ($\chi^2(2) = 74,39$, $p=0,000$). No ensino secundário o flash é mais usado (2,6%, politécnico – 1,3%, universitário – 0,5%) ($\chi^2(2) = 15,11$, $p=0,001$).

Estes resultados indicam que no ensino secundário a exigência de apresentação dos trabalhos com ajuda de suporte electrónico é menor o que poderá acontecer por falta de equipamento. Também a utilização do flash pelos alunos do ensino secundário pode revelar a adesão cada vez mais rápida deste nível de ensino às TIC.

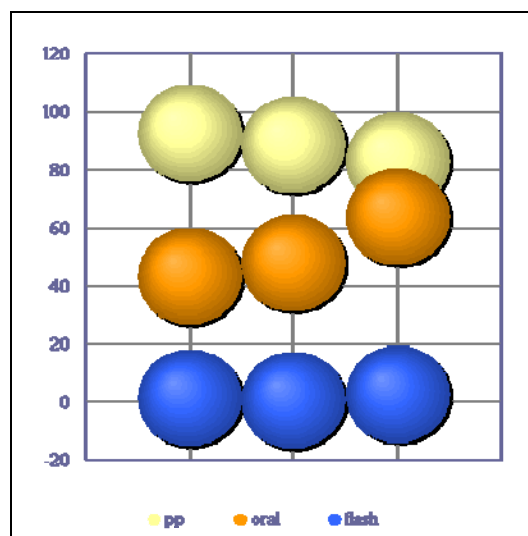


Gráfico 17: Suporte para a apresentação de trabalhos

Fontes para a realização do trabalho

Analisaram-se as diferenças entre as fontes para a realização dos trabalhos nos diversos níveis de ensino, tendo-se encontrado diferenças significativas ($F(14, 5948)=56,62, p=0,000$). Os resultados mais salientes indicam que os estudantes em média utilizam mais os motores de busca para a realização dos trabalhos ($M=4,45, DP=0,75$) e por último os materiais existentes na biblioteca pública ($M=2,20, DP=1,13$). Assim, as TIC ultrapassam os meios clássicos de realização dos trabalhos o que aponta para a necessidade de formação de modo a melhorar a qualidade desta utilização.

Tratamento da informação seleccionada

Para esta questão analisaram-se as diferenças entre níveis de ensino para cada um dos modos de tratar a informação (ler, fazer cópia textual, comparar leituras, tirar apontamentos e avaliar da autoria). A percentagem de estudantes que lêem e tiram apontamentos é idêntica, não apresentando diferenças estatisticamente significativas entre os níveis de ensino. Há mais alunos do secundário a fazer cópia textual (16,5%) do que no ensino politécnico (11,8%) ou universitário (10%) ($\chi^2(2) = 20,67, p=0,000$).

Por outro lado, há uma percentagem menor de alunos do secundário a comparar leituras (30,5%, politécnico – 40,6%, universitário – 43,3%) ($\chi^2(2) = 37,39, p=0,000$) e a avaliar a autoria (6,4%, politécnico – 13%, universitário – 10,4%) ($\chi^2(2) = 20,93, p=0,000$).

Tudo indica que há uma evolução do nível de literacia do ensino secundário para o superior, dada a diminuição nos valores da cópia literal e a maior preocupação com a autoria.

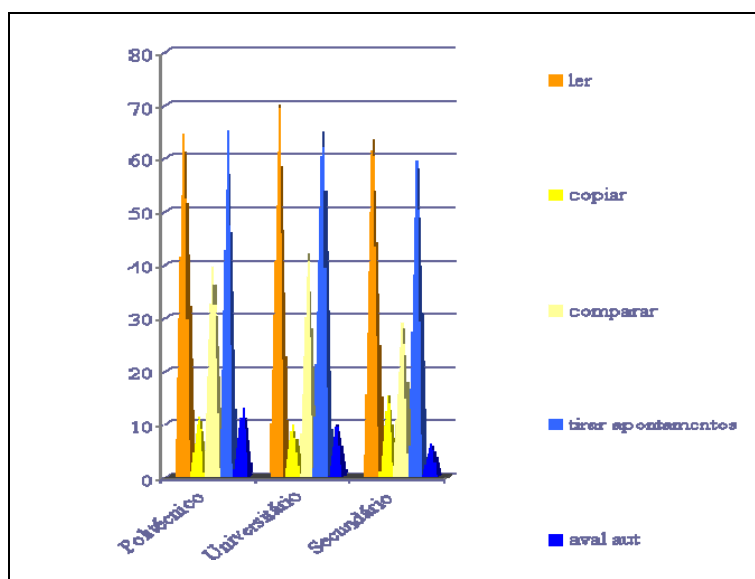


Gráfico 18: Tratamento da informação seleccionada

Fases realização do trabalho

Esta questão foi avaliada tendo em conta o tempo dedicado a cada fase da realização do trabalho (definição do tema, redacção do texto, pesquisa de informação, selecção dos resultados de pesquisa e análise dos resultados seleccionados) e a importância que os alunos dão a cada uma dessas fases.

Encontraram-se diferenças significativas entre os graus de ensino para o tempo gasto com cada uma das fases ($\chi^2(8) = 30,09, p=0,000$), assim como com a fase que consideram mais importante: 27,7%, politécnico – 28,8%, universitário – 30,4%. Os resultados mais salientes mostram que os alunos dedicam mais tempo a redigir (secundário - 30,6%, politécnico – 29,1%, universitário – 27,4%) e a pesquisar (secundário – 27,7%, politécnico – 28,8%, universitário – 30,4%) embora considerem mais importante a análise dos resultados (secundário – 22,4%, politécnico – 31,8%, universitário – 34,2%).

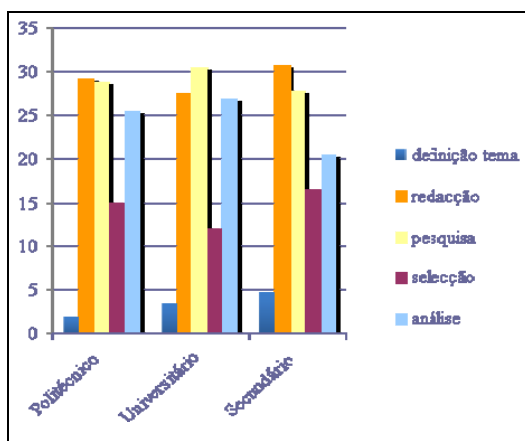


Gráfico 19: fase a que dedicam mais tempo

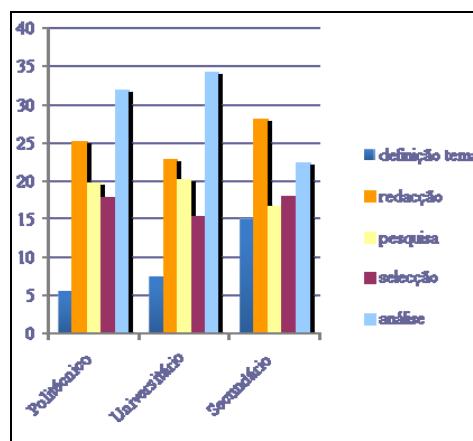


Gráfico 20: fase que consideram mais importante

As diferenças encontradas entre a fase a que dedicam mais tempo, por contraponto à que consideram mais importante, podem ser indicadoras de falta de destrezas ao nível das literacias.

A quem pedem ajuda para a realização dos trabalhos

Há uma diferença estatisticamente significativa em relação à percentagem de alunos que recorre a diferentes pessoas para pedir ajuda para a realização dos trabalhos em cada nível de ensino. Os alunos do ensino secundário não pedem ajuda (23,1%, politécnico – 4,6%, universitário – 7%) ($\chi^2(2) = 188,08, p=0,000$) ou pedem a familiares (33,7%, politécnico – 11,9%, universitário – 14,3%) ($\chi^2(2) = 168,56, p=0,000$), os do politécnico pedem ajuda ao grupo (59,9%, secundário – 43,7%, universitário – 52,9%) ($\chi^2(2) = 45,57, p=0,000$) e os universitários pedem aos colegas (67,3%, secundário – 43,7%, politécnico – 64,3%) ($\chi^2(2) = 130,44,$

$p=0,000$) e aos professores (55,2%, secundário – 31,9%, politécnico – 55,7%) ($\chi^2(2) = 135,48, p=0,000$).

Os resultados indiciam que o recurso aos familiares é mais fácil durante o ensino Secundário e que o nível de conhecimentos de cada aluno pode ser mais diferenciado no Ensino Superior, resultando no maior recurso aos colegas/grupo.

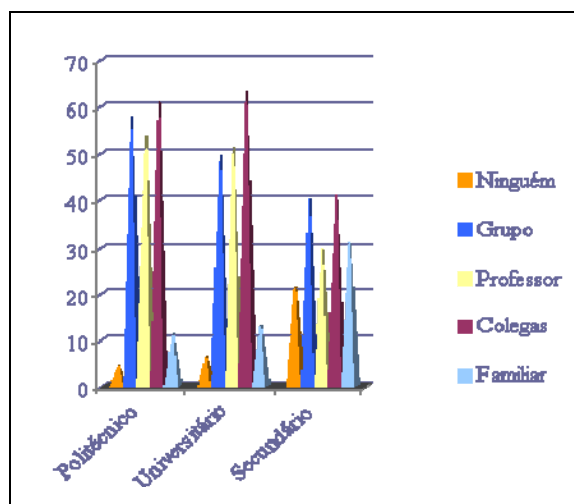


Gráfico 21: A quem pedem ajuda para a realização dos trabalhos

3.2.2. Acção do Professor

Indicações do professor – pesquisa para o trabalho

A percentagem de alunos que refere que os professores fornecem indicações de pesquisa para os trabalhos a desenvolver é idêntica nos três tipos de ensino.

Exercitar a pesquisa está a fazer parte do processo de ensino/aprendizagem em todos estes níveis de ensino

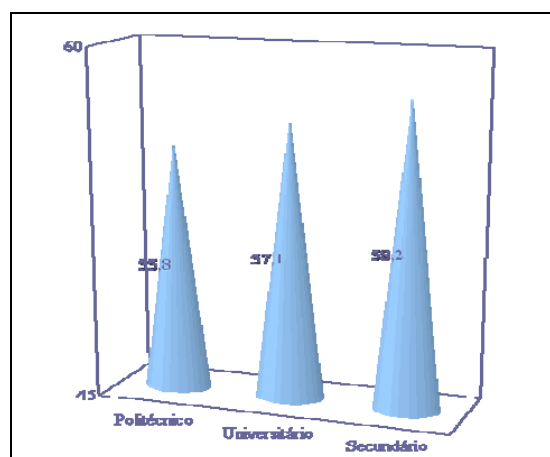


Gráfico 22: Indicações do professor – pesquisa para o trabalho

Indicações do professor – estrutura do trabalho

A percentagem de alunos que refere que os professores fornecem indicações sobre a estrutura dos trabalhos é diferente nos três tipos de ensino ($\chi^2(2) = 51,32,$

$p=0,000$). É no ensino secundário que os professores fornecem mais indicações (85,4%, politécnico - 73,8%, universitário - 72,8%). No ensino universitário é onde existem menos indicações.

Até agora o acompanhamento da realização dos trabalhos pelos professores do ensino universitário era pouco comum.

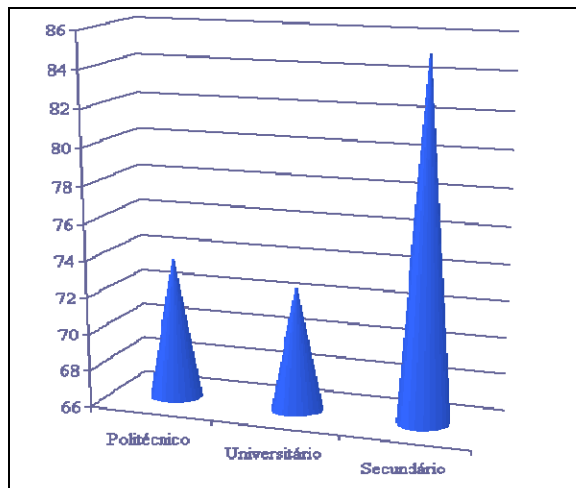


Gráfico 23: Indicações do professor – estrutura do trabalho

3.2.3. Formação de Utilizadores

Na BE/BF

É na universidade que existe mais formação fornecida aos utilizadores da biblioteca (28,3%, secundário – 24,6%, politécnico – 21,1%) ($\chi^2(2) = 13,67$, $p=0,001$). No ensino politécnico é onde há menos formação deste tipo. De facto as bibliotecas universitárias são cada vez mais parte integrante da vivência académica e da investigação.

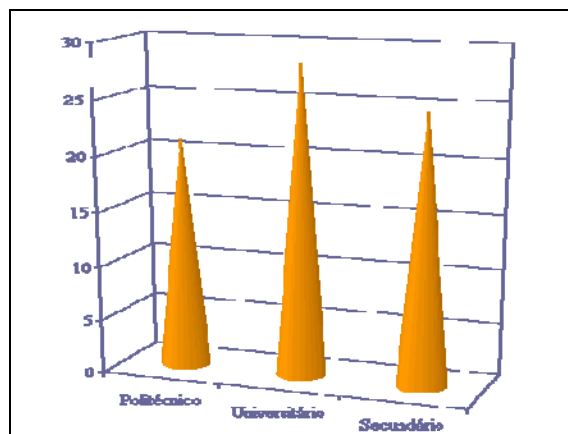


Gráfico 24: Dos utilizadores da biblioteca escolar

Uso de recursos da Internet

Dos recursos utilizados pelos alunos analisaram-se os resultados relativos aos que têm uma ligação mais específica a conteúdos escolares (YouTube, Wikipédia e *b-on*). Assim, os estudantes em média utilizam mais o YouTube ($M=3,99$, $DP=0,97$) e

a Wikipédia (M=3,67, DP=0,99). O recurso menos utilizado é a *b-on* (M=1,38, DP=1,09) (F(10, 4618)=88,01, p=0,000).

Mais uma vez os resultados indicam a necessidade de formação para que se rentabilize a utilização destes recursos em termos educativos.

Motivos para continuar a estudar

Um aspecto que mereceu a nossa atenção foi compreender quais os motivos apontados pelos alunos para continuarem a estudar. Neste sentido, analisaram-se as diferenças entre os níveis de ensino relativamente aos motivos assinalados.

Saber mais (35,7%, secundário – 17,1%, politécnico – 26%) ($\chi^2(2) = 92,35$, p=0,000) e gostar de estudar (19,8%, secundário – 7,5%, politécnico – 14,4%) ($\chi^2(2) = 62,79$, p=0,000) é preferido pelos universitários.

Ter um curso superior foi mais escolhido pelos alunos do secundário (81,5%, politécnico – 57,5%, universitário – 56,4%) ($\chi^2(2) = 162,24$, p=0,000).

Ter um emprego melhor pelos alunos do politécnico (60,3%, secundário – 37,6%, universitário – 55,1%) ($\chi^2(2) = 100,13$, p=0,000)

Os resultados levam a pensar que o tipo de motivação para continuar a estudar é diferenciado consoante o nível de ensino. Ter um emprego melhor, por exemplo, aparece mais referido como motivo para continuar os estudos no Ensino Superior, o que é compreensível dado que há estudantes já a exercer profissão ou à procura de trabalho informal enquanto estudam.

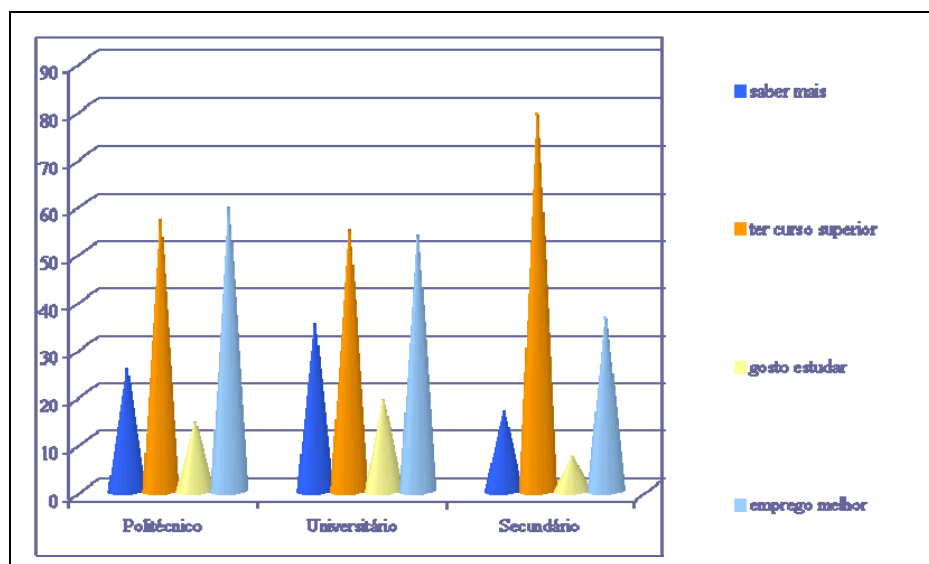


Gráfico 25: Tipo de motivação para continuar a estudar

Conclusões

A análise dos resultados da pesquisa permite-nos extrair e apresentar algumas considerações conclusivas.

A primeira é que parece confirmar-se o facto de que o modelo teórico *eLit* constitui um referente conceptual válido para explicar o fenómeno da L.I.. Globalmente, podemos verificar que o meio ambiente, os contextos e as situações definem o comportamento informacional, nunca esquecendo que a informação é estruturada pela acção.

Neste sentido, cabe destacar que, na medida em que os estudantes têm maior obrigação ou compromisso no desenvolvimento das suas tarefas académicas, maior é a importância que atribuem ao uso da informação, o que se repercute de forma positiva no referido comportamento informacional. Esta tendência confirma uma das nossas principais hipóteses de trabalho, isto é, a incidência das necessidades da informação na motivação, evidenciada na qualidade do acesso, uso, avaliação e comunicação da informação.

Comprovamos, também, o valor do enfoque que decidimos atribuir à comparação dos resultados obtidos no Ensino Secundário e os obtidos no Ensino Superior. É-nos, pois, possível demonstrar que durante todo o processo ocorrem diferenças em alguns indicadores, manifestando os estudantes do Ensino Superior uma maior qualidade no seu nível de L.I.. Algumas destas diferenças reportam-se à utilização das bibliotecas e de outros meios formais de acesso à informação. Através dos resultados obtidos podemos comprovar que, de maneira geral, os estudantes manifestam uma acentuada e reiterada utilização dos motores de busca, em detrimento de recursos mais qualificados. Surpreende que, no âmbito educativo em que trabalhamos, um estudante confira uma maior credibilidade à informação que encontra no Google, do que à obtida num recurso como a *b-on*.

Daqui podemos ressaltar outra questão chave, essencial para compreender o ponto em que nos situamos. Referimo-nos a um uso das bibliotecas, sejam elas públicas, escolares ou universitárias, muito inferior ao nível esperado, e, por isso, os esforços destas instituições para melhorar ou incidir na melhoria dos níveis de L.I., intervindo activamente no processo de ensino/aprendizagem, vêem-se consideravelmente reduzidos. Esta afirmação correlaciona-se com uma conclusão central. A problemática da L.I. não pode ser abordada por uma única tipologia de entidades. Este é um problema mais profundo que tem as suas raízes nas diversas facetas dos indivíduos, do sistema educativo e da sociedade.

Os resultados permitem antever como a orientação para efectuar pesquisas e usar a informação é uma tarefa que deve constituir parte integrante do processo de ensino/aprendizagem, assumindo o professor um papel importante, mas que não pode ignorar a influência dos amigos e da família neste âmbito. Daí a necessidade de trabalhar no sentido de uma articulação entre a tríade educacional formal (professor, aluno e biblioteca escolar) e o nível informal, composto por uma mistura de grupos/parceiros, sem esquecer o papel das TIC e a sua influência na motivação

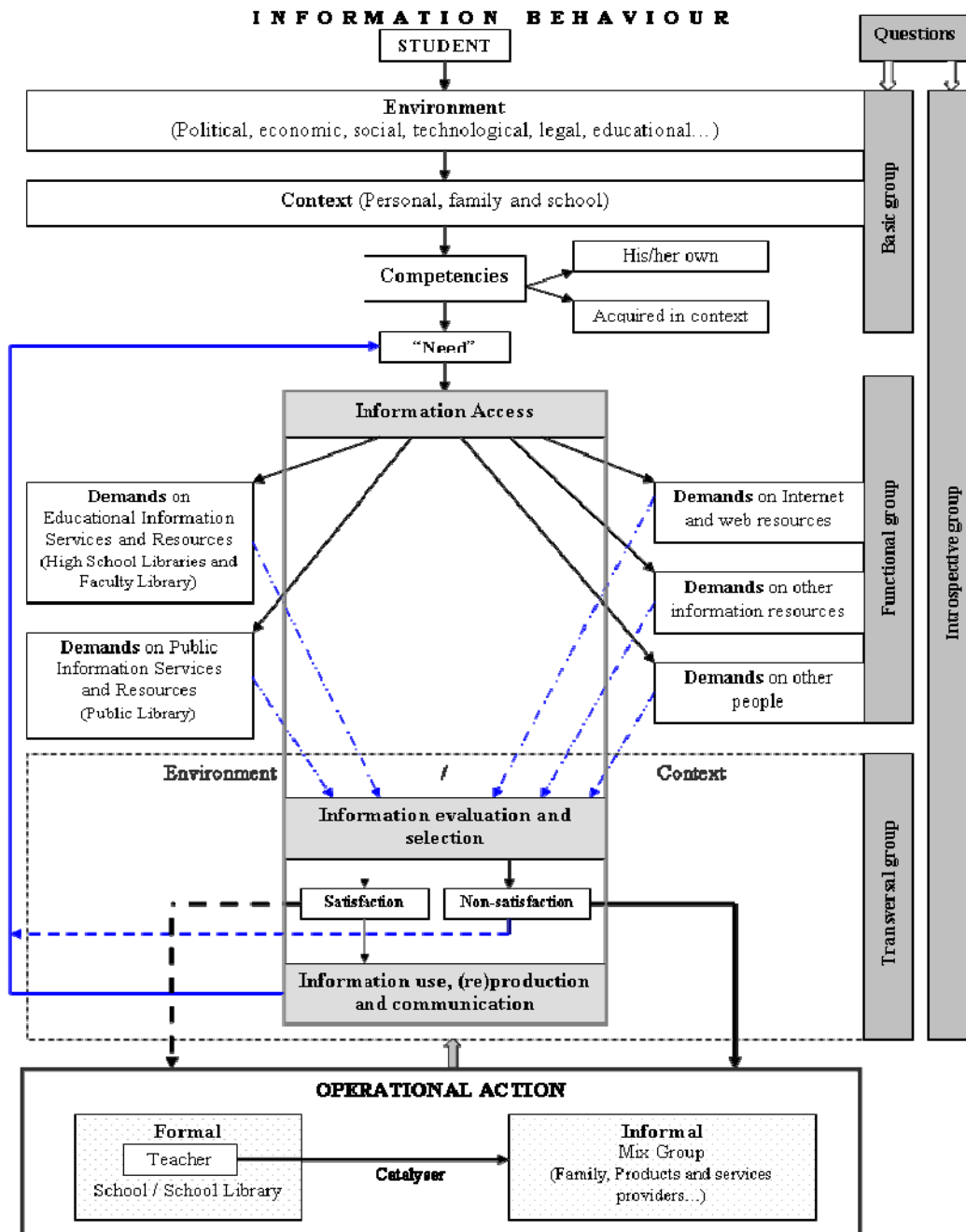
e satisfação dos estudantes, considerando que estamos perante uma geração “nativa digital”.

A análise conduz naturalmente à proposta de medidas de intervenção. Contudo, não consideramos que o problema da L.I. se possa resolver com um conjunto de receitas. Constatamos que o Espaço Europeu de Ensino Superior traz novas exigências aos estudantes, tornando-se evidente que estes não possuem o nível desejado para responder com sucesso a estas novas demandas. É evidente, também, que o papel dos diferentes agentes é muito importante na hora de levar a cabo as medidas e as acções necessárias, mas o que é verdadeiramente crucial é o estabelecimento de uma política educativa que trabalhe na busca da referida articulação de agentes e que evidencie um verdadeiro interesse e compromisso para com o problema da L.I. no nosso país.

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Anexos
Anexo 1. Modelo eLit.pt



Exploradores de Bibliotecas: una Experiencia de Colaboración entre Bibliotecas Públicas y Bibliotecas Escolares

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En la sociedad de hoy, las habilidades para buscar y usar la información se han convertido en una competencia básica para todos los ciudadanos y la necesidad de formar a las personas, y especialmente a los niños y jóvenes para que adquieran competencias en el uso de la información (literacia) viene siendo avalada desde hace años por instituciones como la American Library Association que, ya en 1989, expresaba esta necesidad en la declaración de su Presidential Committee on Information Literacy:

“Para ser considerada “competente en información”, la persona debe ser capaz de reconocer cuando necesita información y tener la capacidad de localizar, evaluar, y usar con eficacia esta información.

Para ello, es necesario que las escuelas y colegios valoren e integren el concepto de “educación en información” en sus programas ya que ellos juegan un papel capital para dotar a los futuros ciudadanos para aprovechar las ocasiones inherentes dentro de la sociedad de la información. En última instancia, la gente alfabetizada de la información son los que han aprendido cómo aprender.”

Diez años más tarde, también el Informe DeSeCo (Definición y Selección de Competencias) de la OCDE (1999) establecía la importancia de las habilidades en el uso de la información, identificando las competencias indispensables para que un individuo pueda tener éxito en la vida y vivir de manera responsable, contribuyendo a la mejora de la sociedad presente y futura. Así, al margen de las competencias básicas tradicionales como la lectura, la escritura y en paralelo a las habilidades en TIC, este informe determina que es necesario garantizar otras competencias, entre las cuales destaca la capacidad de utilizar de forma interactiva los conocimientos y la información.

En este contexto las bibliotecas, adquieren un nuevo rol que trasciende el de proporcionar servicios de información y se configuran como agentes activos en la formación de sus usuarios, con el objetivo de facilitarles la adquisición de dichas competencias. Evidentemente, cuando esta formación se circunscribe en las etapas de infancia y juventud, las bibliotecas escolares se constituyen como el escenario privilegiado para llevar a cabo esta formación, puesto que al formar parte de un entorno de aprendizaje facilita que niños y jóvenes puedan ejercitar de manera natural estas habilidades, a partir de necesidades reales de información

relacionadas con el currículum, y a lo largo de toda su escolarización. Esta función esencial de la biblioteca escolar queda recogida en el *Manifiesto de la biblioteca escolar IFLA/Unesco (1999)*:

La biblioteca escolar dota a los estudiantes con los instrumentos que les permitirán aprender a lo largo de toda su vida y desarrollar su imaginación, haciendo posible que lleguen a ser ciudadanos responsables.

Y, a su vez, se ve reforzada en las *Directrices IFLA/UNESCO para la biblioteca escolar (2002)*:

La biblioteca escolar proporciona información e ideas que son fundamentales para funcionar con éxito en nuestra sociedad de hoy en día, que se basa cada vez más en la información y el conocimiento. La biblioteca escolar ayuda a los alumnos a desarrollar destrezas de aprendizaje de carácter vitalicio, así como su imaginación, y les ayuda de esta forma a vivir como ciudadanos responsables

Esta tarea, sin embargo, no recae únicamente en las bibliotecas escolares, aunque estas sean el agente más destacado del proceso, sino que se comparte con la biblioteca pública, en cumplimiento de su propia función educativa y formativa que se recoge en las *Directrices IFLA/UNESCO para el desarrollo del servicio de bibliotecas públicas (2000)*:

La biblioteca pública debería proporcionar materiales y los medios adecuados para colaborar en los procesos de aprendizaje escolar y extraescolar. Asimismo, debería ayudar al usuario a utilizar esas fuentes de aprendizaje de manera eficaz y ofrecer instalaciones para que pueda estudiar.

La capacidad de acceder a la información y hacer un uso efectivo de ella es vital para que la instrucción dé buenos resultados y donde les sea posible, las bibliotecas públicas deben cooperar con otras organizaciones educativas enseñando a utilizar los recursos necesarios para manejar la información.

Sin embargo, la falta de bibliotecas escolares o su escasa implantación y desarrollo en algunos territorios, implica que ésta función formativa recaiga, casi exclusivamente, sobre la biblioteca pública, más cuando niños y jóvenes constituyen el grupo de usuarios más numeroso y activo de las bibliotecas públicas. De este modo, las bibliotecas públicas suelen intervenir en la formación de estos usuarios, que suelen desconocer las herramientas de consulta que las bibliotecas ponen a su disposición y que, por otra parte, no están habituados a trabajar en un entorno informativo. De ahí que los bibliotecarios de las bibliotecas públicas y los docentes de los centros de enseñanza se planteen a menudo realizar actividades o sesiones de trabajo para que estos usuarios aprendan a utilizar los recursos informativos y a usarlos para resolver sus necesidades.

1 Situación de las bibliotecas públicas y las bibliotecas escolares en España. El caso de Cataluña

Para comprender el alcance de la experiencia que presentamos, es imprescindible situar el contexto de las bibliotecas públicas y escolares en España, y dado que la experiencia se circunscribe a Cataluña, las características específicas de su sistema bibliotecario.

En España, las bibliotecas escolares se hallan en una situación de desarrollo muy inferior a las bibliotecas públicas a causa de una política educativa común errática y que, hasta el momento, no ha impulsado el establecimiento de bibliotecas escolares. No obstante, en los últimos años, y en ejercicio de sus competencias, algunas de las comunidades autónomas que configuran el sistema administrativo del país, han puesto en marcha acciones que de un modo u otro han incidido en las bibliotecas escolares de su territorio, lo que han contribuido a crear una situación que se caracteriza por su disparidad dentro de la precariedad. Según se desprende del estudio *Las Bibliotecas escolares en España: análisis y recomendaciones* realizado en el año 2005, las bibliotecas de los centros de primaria y de secundaria cuentan con colecciones abundantes pero obsoletas (casi el 60% de los centros no realiza expurgo), desequilibradas para su función (sólo el 8,8 % de los centros dispone de un mayor porcentaje de materiales de consulta que materiales de ficción), carecen de recursos tecnológicos (más del 50% tiene un solo ordenador en la biblioteca y sin conexión a Internet) y la dedicación de sus responsables es insuficiente (el 63% dedica a la biblioteca entre una y cinco horas semanales).

En cambio, las bibliotecas públicas, que han tenido a partir de los años noventa un desarrollo considerable, cuentan con mejores condiciones para llevar a cabo sus funciones. En el caso particular de la comunidad autónoma de Cataluña – donde se ubica la experiencia que presentamos- las bibliotecas públicas no sólo disponen de personal suficiente y preparado específicamente mediante estudios de nivel universitario, sino que están organizadas en redes que forman parte de un sistema, lo cual beneficia su funcionamiento y simplifica en gran manera, los procesos técnicos y de gestión y, en suma, rentabiliza los recursos. Además, las bibliotecas públicas catalana disponen de equipamientos nuevos y capaces, con un gran potencial, que permiten dar cabida a todos los servicios y a todos los usuarios, en función de sus necesidades específicas.

Es por ello, por esta notable diferencia en sus condiciones, que las bibliotecas públicas han ido consolidando este papel sustitutorio –o complementario, en algunos casos- de las precarias bibliotecas escolares.

2 El programa “Exploradors de biblioteques”

La experiencia de los “Exploradors de biblioteques” nació en el seno de un programa para la mejora de las bibliotecas escolares impulsado por la Diputación de Barcelona (entidad de apoyo de los municipios de la provincia) que se inició en 1999 y finalizó en 2001. En los dos primeros años, el programa se centró en mejorar las dotaciones bibliográficas de las bibliotecas escolares y sus equipamientos, ya fueran ordenadores o habilitación de los espacios, en función de las necesidades de cada centro. En su tercer año, una vez superada la fase dedicada a las actuaciones puntuales en cada uno de los centros participantes, se planteó la necesidad de que ambas bibliotecas iniciaran el trabajo colaborativo de formación del alumnado en el conocimiento de la biblioteca y el uso de sus recursos. Para ello, era imprescindible contar con materiales adecuados para facilitar esta formación de usuarios; así, bajo el título de “Exploradors de biblioteques”, se editaron las colecciones de fichas correspondientes a los tres niveles de formación de los alumnos de Educación Primaria (6-12 años), y que implicaba de igual modo al personal bibliotecario de la biblioteca pública y al profesorado de los centros que participaban en él. Cuando se iniciaba el curso escolar, los centros recibían la oferta para beneficiarse del programa “Exploradors de biblioteca” y, juntamente con la biblioteca los centros interesados planificaban el calendario de las sesiones de trabajo. Las actividades que se proponen en las fichas alternan las sesiones en el centro escolar y las sesiones en la biblioteca pública, como método para que los docentes integraran la formación de usuarios en sus prácticas pedagógicas.

La coordinadora del proyecto fue Núria Ventura, bibliotecaria y miembro del equipo gestor del servicio de apoyo a las bibliotecas municipales, quien encargó a Teresa Mañà y Mònica Baró, bibliotecarias y profesoras de la Facultad de Biblioteconomía de la Universidad de Barcelona, las tareas de programación y elaboración de contenidos, que se complementaron con ilustraciones de Mabel Pierola. La puesta en marcha del programa se acompañó de otros materiales promocionales (carteles, expositores, adhesivos), para los cuales la ilustradora Montse Ginesta diseñó un simpático león-explorador que sirvió de mascota al programa y que ilustraba los materiales.

Biblioteca pública - Biblioteca escolar

EXPLORADORS DE BIBLIOTEQUES

Programa per conèixer la biblioteca i el seu funcionament



Ficha de portada para los niveles de 1º y 2º curso.

Estos materiales se articularon a partir de unas fichas de trabajo destinadas a los escolares que se recopilaban en unas carpetas y que se acompañaban de otras tantas fichas destinadas al profesor/formador, que contenían indicaciones metodológicas para desarrollar las propuestas de trabajo. Se adoptó un modelo tradicional, basado en el soporte impreso por cuanto resultaba impensable, en aquel momento, implantar sistemas electrónicos que, además del bajo coste, hubieran permitido mayor interactividad. La lengua utilizada para la redacción de los materiales fue el catalán, lengua vehicular en los centros educativos de Cataluña y lengua de trabajo en las bibliotecas públicas.

2.1 Características del material:

El material esta destinado a los alumnos de primaria (6-12 años) agrupados en ciclos:

- 1º/2º (6 y 7 años)
- 3º/4º (8 y 9 años)
- 5º/6º (10 y 11 años)

Contenidos

Para cada ciclo, se elaboró una programación de contenidos adecuados a las capacidades y competencias de los alumnos que contemplaran de manera progresiva y secuencial los conocimientos básicos sobre el funcionamiento de las bibliotecas, y el uso de la información. A su vez, se intentó que los contenidos

fueran “transferibles” y aplicables para todas las bibliotecas: se trataba que pudieran impartirse en cualquier tipo biblioteca, ya fuera pública o escolar, automatizada o manual, independientemente de sus condiciones.

La programación de contenidos (repartida en las 10-12 fichas correspondientes) es la siguiente:

- Contenidos 1r y 2º nivel:
 - ¿Qué es una biblioteca?: función, servicios
 - ¿Puedo o no puedo?: normas
 - ¿Qué hay en la biblioteca?: variedad de materiales y soportes
 - Las preguntas de Ramoncín: distinción entre libros de ficción y no-ficción
 - ¡Nos llevamos un libro!: el préstamo
 - Miramos los libros: elementos identificadores y partes del libro
 - Vamos todos a la biblioteca: implicación de las familias



Ficha para trabajar las normas básicas de la biblioteca para los niveles de 1º y 2º curso.

- Contenidos 3r y 4º nivel:
 - ¿Cómo puedo saber...?: las fuentes de información
 - El secuestro de la bibliotecaria: el servicio de préstamo y la ordenación de los materiales
 - Entrevista con una bibliotecaria
 - ¿Cómo se ordenan los libros?: clasificación
 - ¿Y en la etiqueta qué pone?: signaturas
 - Usar el catálogo: aprender a localizar
 - Consultar enciclopedias: ordenación alfabética
 - Usar el libro: el sumario

Ficha para trabajar las normas básicas de la biblioteca para los niveles de 1º y 2º curso.

■ Contenidos 5º y 6º nivel:

- ¿Qué sabemos de la biblioteca? : introducir o repasar conceptos anteriores
- Música en la biblioteca: conocer los distintos soportes y aprender la clasificación
- Navegar por Internet
- Clasificar: de lo grande a lo pequeño: jerarquía y relaciones entre los conceptos
- Usar el catálogo: mejorar las consultas
- Todas las enciclopedias no son iguales: ordenación temática
- ¿De donde saqué la información?: cita bibliográfica
- Buscamos en el libro: los distintos tipos de índices

1 Si tens biblioteca a l'escola o has anat a la biblioteca pública algun cop, segurament sabràs dir quines d'aquestes frases són Veritables o Falses.

	V	F
A la biblioteca hi ha una sala infantil (fins a 14 anys) i una sala d'adults		
Per entrar a la biblioteca es necessita un carnet		
Fer servir la biblioteca és gratuït		
Per fer-te el carnet has de pagar 100 ptes.		
Tots els llibres que consultis has de tornar-los al seu lloc		
A la biblioteca, a més de llibres hi ha discos, vídeos, revistes		
De la biblioteca només et deixen endur els llibres: els vídeos i els discos no es presten		
A la biblioteca pots consultar Internet		
A la biblioteca has de mantenir silenci		
Necessites el carnet per endur-te documents (llibres, vídeos, discos...) en préstec		

Comenteu amb els companys i els bibliotecaris les respostes correctes.



2



Ficha de trabajo sobre conocimiento de la biblioteca. Niveles de 5º y 6º curso.

Planteamiento didáctico

El planteamiento didáctico de estas fichas pretendía evitar las sesiones formativas basadas en presentaciones teóricas o lecciones, poco atractivas para los alumnos porque se hallan lejos de sus intereses y necesidades; por ello las fichas están planteadas de manera que los alumnos aprendan de manera activa, observando y “practicando” en la biblioteca, con los materiales, y a partir de la interacción con el formador, por medio de actividades participativas y “abiertas”. Evidentemente, el desarrollo de las sesiones dependía en buena parte de las aptitudes del formador y su papel resultaba de gran importancia para llevar a buen término las tareas de aprendizaje, basadas en métodos tales como intercambiar opiniones, discusiones de grupo o simulaciones a partir de los propios materiales de la biblioteca. Hay que tener en cuenta que, en ningún caso, estos programas de formación pretendían evaluar los conocimientos adquiridos o las competencias desarrolladas, ya que su implantación se planteaba esencialmente desde la biblioteca pública y, por tanto, al margen del currículum educativo. No obstante, al finalizar el programa, cada alumno recibía un diploma que le acreditaba como “buen explorador”.

Estas fichas con propuestas dirigidas a los alumnos, se acompañan respectivamente de otras 10 fichas de carácter pedagógico destinadas al formador (ya sea el bibliotecario de la biblioteca pública o escolar, o el docente) cuyos contenidos se agrupan en dos apartados básicos:

- Descripción del contenido: explicación del objetivo y de los conceptos que se trabajan en la ficha;
- Desarrollo de la sesión: orientaciones didácticas sobre cómo presentar los conceptos, materiales necesarios, aspectos más importantes sobre los cuales incidir;

FITXA 1: COM PUC SABER...? **FORMADOR 3r/4t curs**

OBJECTIUS: Introducció a les fonts d'informació

CONTINGUTS: Fonts d'informació impreses i altres fonts

DESENVOLUPAMENT:
Per introduir aquests conceptes, iniciem una xerrada sobre els recursos que utilitzem per informar-nos: televisió, ràdio, diaris, revistes, llibres, CD-Rom, Internet, amb preguntes del tipus:
– De totes aquestes eines d'informació, quines hi ha a casa? Quines trobem a la biblioteca? Quines tenim a l'escola?

Es tracta d'enumerar i comparar les diverses eines veient les diferents formes com s'usen (lectura, visió, necessitat d'un aparell, facilitat de consulta...).

També podem comentar el tipus d'informació que obtenim de cadascuna: immediata (diari, revista, ràdio, programa de televisió) i retrospectiva (llibre, vídeo, fotografies) i utilitzar aquestes característiques com a element diferenciador.

Després del comentari general sobre les fonts d'informació, cada nen omple la graella de l'exercici 1.

Convé comentar els resultats perquè el qüestionari no té respostes úniques: moltes de les informacions que es busquen es poden obtenir en més d'una font. En aquest comentari s'ha d'aprofitar per analitzar la utilitat de les fonts en funció del temps, de la disponibilitat, de la tècnica, del tipus de consulta... (amb què anirem més de pressa?, què tenim més a l'abast?, què és més econòmic?...).

El segon exercici de la fitxa és per repassar o introduir de nou, si es tracta de nens que anteriorment no han fet cap mena de formació d'usuaris, els conceptes més bàsics del nivell anterior. Una altra possibilitat és aprofitar alguna de les fitxes de 1r/2n per a aquesta primera sessió, sobretot si els nens del grup són del nivell de 3r i la sessió es realitza a l'inici de curs.

Aquest segon exercici també convé que el comentin entre ells perquè això permet l'intercanvi d'experiències entre l'alumnat i n'hi pot haver que ja siguin usuaris de biblioteca. La "correcció" final permetrà explicar els conceptes que no coneixen o modificar els errors.

Ficha destinada al profesorado. Orientaciones didácticas para el trabajo con las fuentes de información

Presentación

Gran parte de la aceptación que la propuesta de los "Exploradors" ha tenido entre los que han trabajado con ella radica en su factura. Se trataba de presentar unos materiales útiles que fueran, a la vez, bonitos y legibles, que contaran con un buen diseño, tanto los destinados a los chicos como los pensados para los profesores y bibliotecarios. El conjunto de los materiales creados para el programa –carpetas, fichas, carteles, mascota, adhesivos- resultó muy atractivo gracias al diseño, a la

calidad del material, a las ilustraciones realizadas por Mabel Pierola y a la simpática imagen “mascota” ideada por Montserrat Ginesta. Por otra parte, se procuró que el conjunto resultara manejable y a la vez resistente, y se imprimieron las fichas en papel de alto gramaje y de calidad. Con ello se consiguió una imagen gráfica muy definida que facilitó una identificación inmediata de los materiales y su asimilación al programa.

Otra de las condiciones que se tuvo en cuenta en el momento de diseñar la presentación de los materiales era que su publicación resultara fácil de usar. Para ello se utilizaron carpetas de uso corriente y se organizaron los contenidos en páginas sueltas, con el objetivo de facilitar su reproducción por medio de la fotocopia. La edición de un libro o de un cuaderno hubiera encarecido los materiales y, además, su reproducción hubiera sido más difícil que al tratarse de hojas sueltas. Las fichas correspondientes a cada nivel, tanto las de alumno como las del formador, se presentaban dentro de una carpeta de gomas de distintos colores según el nivel. Cada color se corresponde con el color del tejuelo que identifica el nivel de los libros de ficción en la biblioteca: azul para 1º y 2º curso; rojo para 3º y 4º curso y verde para 5º y 6º curso. De este modo, se reforzaba el nivel de identificación entre los materiales y la sección de la biblioteca. Este sistema permitía incluir en la carpeta otros materiales de aprendizaje que la biblioteca pudiera proporcionar, y que los alumnos pudieran trabajar tanto en el aula del centro escolar como en la biblioteca.

3 Conclusión

Los años transcurridos desde los inicios del programa de Bibliotecas escolares y de la puesta en circulación de los materiales en los que se articulaban las sesiones de formación en el uso de la información nos permiten evaluar con mayor eficacia sus resultados. El programa finalizó, como se ha dicho, en el año 2001 con la formación de más de 3000 alumnos desde las bibliotecas públicas y escolares que compartían las sesiones de trabajo y el programa de contenidos. En los años siguientes, los materiales se editaron en CD-Rom y se pusieron a disposición de las bibliotecas públicas y las bibliotecas escolares interesadas. En la actualidad estos materiales están disponibles en la web del servicio de bibliotecas de la Diputación de Barcelona (<http://www.diba.es/biblioteques>).

A los diez años de su elaboración y puesta en funcionamiento, cabe pensar en una profunda actualización de sus contenidos y, en especial, de los relacionados con el uso de Internet que han quedado absolutamente obsoletos a partir del uso masivo de los recursos electrónicos por parte del alumnado, desde las primeras edades. Pero esto no ha sido inconveniente para que, desde entonces, hayan sido

muchísimas las bibliotecas escolares y públicas catalanas que vienen utilizando estos materiales en sus sesiones de formación de usuarios, adaptando los contenidos a sus circunstancias particulares, añadiendo fichas para el trabajo con la red y ampliando el conjunto con nuevas propuestas de ejercicios.

A abordagem dos conhecimentos linguísticos em livros didáticos aprovados no PNLD 2010

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Introdução

Neste texto apresento uma análise do trabalho com os conhecimentos linguísticos proposto nos livros didáticos de língua portuguesa aprovados no PNLD 2010.

O PNLD, Programa Nacional do Livro Didático, é um programa que faz parte das políticas públicas do Ministério da Educação do Brasil que visam melhorar os níveis de desempenho dos alunos brasileiros. No PNLD 2010 foram analisados, pela equipe de Língua Portuguesa, livros voltados para o 3º, 4º e 5º ano do ensino fundamental.

Os livros didáticos (doravante LDs) têm importante papel na escola, pois contribuem seja para a “delimitação da proposta pedagógica a ser trabalhada em sala de aula, seja como material de apoio ao encaminhamento das atividades de ensino-aprendizagem, seja como suporte (único ou suplementar) disponível de textos de leitura para professores e alunos” (Costa Val & Marcuschi, 2005, p.8), merecendo, dessa forma, ser objeto de investigação sob todos os aspectos. Neste trabalho, no entanto, focalizo as seções e atividades presentes nos livros que são mais voltadas para o estudo da gramática. Meu objetivo é analisar a exploração dos conhecimentos linguísticos nos LDs, verificando se essas seções e atividades orientam o aluno para a reflexão sobre a língua e a linguagem ou se continuam privilegiando a transmissão de conteúdos gramaticais numa perspectiva ainda tradicional.

Durante muito tempo o trabalho com a gramática era o que recebia maior atenção nos LDs, mas ele não conduzia à reflexão sobre o uso da língua e da linguagem. Como mostra Rojo (2003), após analisar os LDs de língua portuguesa avaliados no PNLD 2002, a grande maioria propõe um trabalho com os conhecimentos linguísticos de forma transmissiva e recorrendo à metalinguagem, embora se encontrem livros que se preocupem em relacionar o conhecimento gramatical com o uso da língua. Uma minoria recorre a procedimentos epilinguísticos e reflexivos, ressalta a autora, que vê esses resultados como contraditórios, já que os referenciais dos Parâmetros Curriculares Nacionais (PCNs) tratam da “importância de um trabalho reflexivo e construtivista de análise e reflexão sobre a linguagem, como o mais indicado para a construção dos

conhecimentos lingüísticos” (p.97). É também isso que aponta Bräkling (2003, p.219), ao analisar as propostas de ensino de gramática em LDs de língua portuguesa inscritos no PNLD 2002, quando afirma que “os LDs continuam difundindo e propondo um ensino tradicional conservador no que se refere aos conhecimentos lingüísticos”. Segundo esta autora, nos LDs avaliados, são predominantes as atividades de exploração metalingüística, que priorizam a memorização, e neles predomina também a orientação para a transmissão dos conteúdos gramaticais.

Analisando LDs inscritos no PNLD 2004, buscando delinear o perfil das obras avaliadas, Costa Val e Castanheira (2005) constataram a permanência da tradição gramatical nas coleções analisadas assim como a baixa frequência de atividades voltadas para o uso da língua. Poucas são as atividades voltadas para o texto e o discurso e é também muito baixo o percentual de obras que tratam do fenômeno da variação lingüística, que é inclusive enfatizado nos PCNs. Como mostram as autoras, a maioria das coleções inscritas no PNLD 2004 “abordam de maneira tradicional os conhecimentos gramaticais, não enfocam a diversidade lingüística e privilegiam atividades de escrita”. (p.153). Apesar disso, a análise desses LDs evidenciou que 12% das coleções de língua portuguesa apresentam “boas propostas de um trabalho reflexivo, voltado para o uso da língua, articulando conhecimentos lingüísticos com os textos falados e escritos” (p.153).

Neste simpósio exponho uma análise geral sobre como é proposto o trabalho com a gramática nas coleções de Língua Portuguesa avaliadas e aprovadas no PNLD 2010, com base em 4 grandes questões que exponho no item a seguir.

Análise geral

A análise geral das 24 coleções aprovadas no PNLD 2010 se guia pelas seguintes questões:

- a) Como é a análise da língua na coleção?
- b) Qual é a abordagem predominante na análise da língua?
- c) Como os conteúdos são trabalhados?
- d) Qual é a orientação metodológica na abordagem dos conhecimentos lingüísticos?

Como expõe Soares (1999), a aplicação dos estudos lingüísticos ao ensino da língua materna a partir dos anos de 1980 levou a uma mudança nas concepções de língua e linguagem que reconfiguram o objeto de ensino-aprendizagem. Uma diferente concepção de língua, “reconhecida como “enunciação”, como “discurso”, isto é, como forma de interlocução (“inter-locução”)” (p.61), passa a orientar o ensino. E assim, passa a ser a função da escola, particularmente no ensino da

língua materna, “além de aperfeiçoar as habilidades já adquiridas de produção de diferentes gêneros textuais orais, levar à aquisição e ao desenvolvimento das habilidades de produção de textos escritos, de diferentes gêneros e veiculados por meio de diferentes portadores” (p.69).

Da mudança de concepção de língua e linguagem resulta uma mudança no seu ensino. Passa a ser visado, no ensino da língua materna, levar o aluno a aprender a usar a língua falada e escrita para a comunicação e a interação. E o ensino consoante com essa proposta deve-se voltar para o estudo da língua tal como ela aparece socialmente, como atividade, forma de ação de sujeitos interlocutores, que se manifesta em textos.

Espera-se, assim, que na escola o ensino da língua se dê de forma integrada ao ensino-aprendizagem de leitura e produção de textos, tanto escritos quanto orais, e não mais de forma isolada, como se se concebesse a língua como um sistema de formas e regras a serem seguidas ou como um código que deve ser dominado e utilizado de maneira convencional e preestabelecida pelo aluno. Um trabalho desarticulado dos eixos leitura e produção de textos, um trabalho proposto exclusivamente de forma autônoma, dificilmente pode permitir a expansão dos conhecimentos do aluno e conduzi-lo a um trabalho de reflexão sobre a língua e seu funcionamento para a comunicação e a interação.

A análise geral das coleções quanto à maneira como a língua é ensinada evidencia que a grande maioria delas propõe a abordagem dos conhecimentos linguísticos de forma relacionada ao trabalho com textos, como mostram os dados no quadro abaixo, obtidos com a análise das coleções aprovadas, de suas Resenhas, expostas no Guia do Livro Didático, e de suas Fichas Consolidadas.

Como é a análise da língua nas coleções		
Articulada à leitura e à produção de textos	8	33 %
Autônoma, mas articulada à leitura e à produção de textos	13	54 %
Autônoma e desarticulada da leitura e da produção de textos	3	13 %
Total	24	100%

Apenas três coleções apresentam propostas de análise da língua de forma autônoma e sem articulação com as atividades desenvolvidas no estudo dos textos. Elas trazem seções cujas atividades não se integram majoritariamente com as de leitura e/ou produção de textos. Nessas coleções, tende-se a privilegiar conceitos gramaticais, nomenclaturas e regras e a utilizar textos como pretextos para o seu ensino. O conteúdo abordado é inicialmente apresentado pela terminologia gramatical correspondente e, em seguida, o aluno é levado a observar os fatos para, no final, receber o conceito envolvido ou a regra. Nesse caso, a análise dos

conteúdos gramaticais tende a repetir o ensino tradicional, que se dá de maneira transmissiva, orientado pela metalinguagem e que objetiva o reconhecimento e a classificação. A dimensão textual e comunicativa da língua fica desconsiderada. Numa dessas três coleções, apenas no volume 5, registra-se uma abordagem mais funcional, em que se articulam alguns dos conhecimentos linguísticos às atividades de leitura/produção de textos.

Em 21 coleções, os conhecimentos linguísticos são abordados de forma relacionada ao trabalho com textos. Nelas explora-se, por exemplo, o funcionamento de palavras e expressões no texto estudado. Em oito delas, o ensino da gramática parte dos textos lidos nas unidades. Em treze, a análise parte de textos que são selecionados justamente porque apresentam o aspecto linguístico que é estudado. Estão presentes nessas coleções, por exemplo, atividades que propõem ao aluno a observação e a análise do objeto estudado para depois explicitarem o conceito ou a regra pertinentes a esse objeto ou conduzirem o aluno a construir o conceito ou a regra pertinentes. Algumas dessas coleções trazem atividades de classificação desse objeto, mas tendem a privilegiar o seu funcionamento no texto estudado.

Das 24 coleções analisadas, 22 contêm seções destinadas aos estudos gramaticais. Os conteúdos mais trabalhados nessas seções são os tradicionais, como classes de palavras (substantivo, artigo, adjetivo, verbo, pronome, numeral, advérbio, conjunção); flexão e formação de palavras; frase e oração; sujeito e predicado; semântica (sinônimos e antônimos, efeitos de sentido); figura de linguagem (onomatopeia); concordância verbal e nominal; coesão (substituição pronominal, conexão); discurso direto e indireto.

Dentre essas 21 coleções, 11 apresentam também seções voltadas para o estudo do funcionamento dos recursos linguísticos nos textos e gêneros trabalhados. Nessas seções costumam ser explorados os recursos coesivos na construção do texto, a relação entre a fala e a escrita, a variação linguística, bem como os efeitos de sentido obtidos com o uso de recursos linguísticos.

Duas das 24 coleções não trazem uma seção específica para o trabalho com a análise linguística. Os conhecimentos linguísticos são explorados nessas coleções ao longo das atividades de leitura e produção de textos. Dessa forma, não são abordados na perspectiva tradicional. Uma dessas coleções declara que, porque parte do princípio de que o texto constitui a unidade básica do ensino, propõe a análise linguística apenas de forma articulada ao estudo do texto. Esse trabalho não segue a ordenação convencional do ensino gramatical, embora sejam adotadas noções e nomenclaturas tradicionais. Os conhecimentos linguísticos vão

sendo trabalhados a partir dos usos e dos efeitos de sentido que possibilitam nos textos.

Quanto à abordagem predominante na análise da língua, chegamos aos seguintes resultados, expostos no quadro abaixo.

Abordagem predominante		
Descritiva	21	88 %
Prescritiva	1	4 %
Descritiva e prescritiva	2	8 %
Total	24	100%

Como se pode ver, as coleções em grande maioria propõem um tratamento descritivo dos conteúdos gramaticais. Nelas, busca-se descrever para o aluno como a língua se organiza nas diversas classes de palavras, como ela se estrutura e também como é usada considerando-se, muitas vezes, o texto. Apenas uma coleção propõe um tratamento predominantemente prescritivo. Ela tende a dar importância à assimilação de regras e nomenclaturas e a enfatizar procedimentos que devem ser adotados. A abordagem dos conteúdos acontece normalmente pela apresentação ao aluno de conceitos e regras seguidos de sua aplicação em exercícios. Tais exercícios não são do tipo que levam o aluno a inferir o conceito ou a regra relativos ao fato estudado, mas apenas a fazer cumprir uma tarefa, sem oportunidade de analisar, refletir e chegar a alguma conclusão sobre o conteúdo estudado.

Há duas coleções que abordam os conhecimentos linguísticos de maneira tanto descritiva quanto prescritiva dependendo da natureza dos conteúdos trabalhados. O tratamento prescritivo prevalece nas atividades voltadas para o ensino-aprendizagem de regras de ortografia, acentuação, pontuação e de emprego das formas *mas/mais*, *porque/por que/por quê*, por exemplo. Nas atividades em que o aluno é levado a observar os fatos linguísticos e a refletir sobre eles, prevalece a abordagem descritiva.

A descrição muitas vezes segue a proposta tradicional, sendo explicitado o conceito relativo ao objeto estudado, seguido de sua definição e da nomenclatura de acordo com a gramática tradicional. Mas nas coleções em que os conteúdos gramaticais estão articulados com o trabalho de leitura e escrita, eles são apresentados a partir de sua ocorrência em textos e é valorizado o seu funcionamento nos textos. A terminologia gramatical nesses casos, quando está presente, não é considerada como mais importante.

Afinadas a essa abordagem predominantemente mais descritiva, são propostas atividades que conduzem o aluno à reflexão sobre o uso da língua, dando menor destaque à assimilação das nomenclaturas. Em mais da metade das coleções, prevalecem as atividades de análise numa perspectiva epilinguística.

Análise dos fatos		
Epilinguística	15	63 %
Metalinguística	6	25 %
Epilinguística e metalinguística	3	12 %
Total	24	100%

O quadro mostra que seis coleções priorizam o ensino da metalinguagem e trazem mais atividades metalingüísticas. Essas coleções costumam oscilar entre uma abordagem mais tradicional, que se atém a conceitos, classificações e regras, e uma abordagem mais reflexiva, que valoriza a observação e a análise dos fatos.

Em dezoito coleções (75%) encontram-se atividades que possibilitam ao aluno refletir sobre as expressões e os recursos linguísticos estudados para chegar à construção do conhecimento focalizado. É comum nesses casos que a análise epilinguística se dê em função dos recursos linguísticos presentes em textos, explorados quer nas seções voltadas para o estudo da gramática quer nas que buscam desenvolver capacidades de leitura.

A análise das coleções mostra também que, em maioria, os conteúdos são trabalhados a partir de exemplos contextualizados, extraídos de textos, como expõe o quadro abaixo.

Como os conteúdos são trabalhados		
Tratamento tradicional/ Sem contextualização	2	8 %
Com contextualização	12	50 %
Sem e com contextualização	10	42 %
Total	24	100%

Os conhecimentos linguísticos são, majoritariamente, trabalhados de forma contextualizada, estando sua análise de alguma maneira integrada à leitura e à produção escrita, mesmo em coleções que tratam da gramática de forma autônoma. As atividades contextualizadas, que são propostas a partir do uso de determinado recurso ou expressão no texto, são do tipo que leva o aluno a observar tal uso, copiar o enunciado no caderno, reescrevê-lo normalmente substituindo termos ou alterando sua posição na sentença e finalmente chamando sua atenção os efeitos de tal uso no alcance de expressividade do texto. O trabalho com conteúdos contextualizados tende a favorecer a reflexão sobre os recursos linguísticos e seu funcionamento em textos.

O fato de a maioria das coleções abordar os conteúdos de forma predominantemente contextualizada revela, a meu ver, que elas apresentam preocupação maior em conduzir o aluno à reflexão sobre os fatos da língua do que à memorização de definições, classificações e regras.

De fato, a análise da orientação metodológica predominante na abordagem dos conhecimentos linguísticos revela que a maior parte das coleções possibilita ao

aluno a reflexão sobre a língua e a construção de um saber, como mostra o seguinte quadro.

Orientação metodológica		
Transmissão	3	12 %
Construção	9	38 %
Construção e transmissão	12	50 %
Total	24	100%

Apenas três coleções apresentam um trabalho voltado predominantemente para a transmissão de conteúdos. São aquelas que trazem principalmente atividades voltadas para a assimilação pelo aluno de conceitos gramaticais e suas nomenclaturas, de classificações. Elas trazem também muitos exercícios de aplicação dos conceitos, fazendo uso de frases, não considerando a dimensão textual e comunicativa dos fatos em estudo.

Mas em nove coleções o trabalho com os conteúdos linguísticos possibilita a construção do conhecimento pelo aluno. Nelas são predominantes atividades que levam o aluno a refletir sobre recursos da língua para, depois, com base na análise desenvolvida, na apropriação de certas regularidades que pôde inferir, poder explorar o uso desses recursos na produção e na recepção de textos.

Nas outras 12 coleções, o trabalho com os conteúdos linguísticos se orienta tanto para a transmissão quanto para construção, havendo a predominância de uma ou outra orientação dependendo da coleção. Em algumas delas encontram-se atividades de análise da língua centradas na transmissão de conceitos e de regras, mas que permitem também a observação e a análise pelo aluno, levando-o a construir conhecimentos. Noutras, encontram-se atividades que se ocupam da classificação de palavras nos moldes tradicionais, por exemplo, mas que consideram as classes gramaticais em seu funcionamento no texto.

A análise geral das 24 coleções evidencia que a grande maioria propõe um trabalho que possibilita uma reflexão sobre a língua e a linguagem, mesmo que ainda haja em algumas delas uma preocupação com a assimilação pelo aluno de conceitos, classificações e regras tradicionais.

Os dados mostram que o trabalho com os conhecimentos linguísticos nessas coleções, em relação ao de coleções analisadas em programas anteriores, apresenta uma tendência a uma abordagem mais reflexiva, distanciando-se de uma abordagem mais tradicional. As obras aprovadas no PNLD 2010, em maioria, estimulam a construção de conhecimento lingüístico, pois levam o aluno a observar os usos da linguagem em contextos e interlocuções variados, a inferir e a formular conclusões.

Considerações finais

As análises aqui apresentadas foram feitas com objetivo de investigar como é proposto o trabalho com a gramática nas coleções de Língua Portuguesa avaliadas e aprovadas no PNLD 2010. A análise das coleções, bem como das Fichas Consolidadas e das Resenhas, demonstrou que, em maioria, elas propõem um tratamento dos conhecimentos linguísticos articulado ao trabalho com textos. Demonstrou também que a abordagem predominante na análise da língua é descritiva e que as atividades são em maioria epilinguísticas e propostas a partir de conteúdos contextualizados.

A análise aqui exposta permite dizer que as coleções de Língua Portuguesa avaliadas e aprovadas no PNLD 2010 buscam em maioria realizar um trabalho que orienta o aluno para a reflexão sobre a língua e a linguagem e que, portanto, nelas a transmissão de conteúdos nos moldes tradicionais não é o que recebe maior atenção.

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Novos letramentos nos processos sociais de inclusão e exclusão*

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O conceito de letramento a *Ocupação do Latifúndio do Saber*

Em 2006, ao finalizar um curso oferecido aos integrantes do *Movimento dos Sem Terra (MST)*¹, ouvimos de uma das futuras professoras, líder desse grupo, um enunciado pronunciado com visível contentamento, “finalmente ocupamos o latifúndio do saber”, numa estratégica atualização do principal motivo deflagrador desse movimento, a ocupação da terra, dos latifúndios improdutivos. Assim, se podemos afirmar que, “no Brasil os conceitos de alfabetização e letramento se mesclam, se superpõem, freqüentemente se confundem” (Soares, 2004, p. 7), podemos também ajuntar a eles o conceito de cultura escrita, leitura e escrita, que, conseqüentemente, nesse quadro, também se multiplicam. Assumir a heterogeneidade e opacidade do conceito poderá economizar os esforços daqueles que vão em busca de uma definição pronta, acabada e facilmente aplicável aos seus interesses e objetivos. (Ver Marinho, 2007)

É fundamental, também - principalmente quando trabalhamos com grupos considerados predominantemente orais - atentar para uma nova questão apresentada aos estudos sobre os novos letramentos: o lugar ocupado por outras modalidades de comunicação, de interação e de produção de sentidos, de conhecimento, seja em co-presença com a escrita, seja funcionando de forma autônoma. Mesmo os textos escritos e as interações por eles mediadas são multimodalmente constituídas, portanto exigem teorias semióticas que ultrapassem o terreno da lingüística. Estaríamos nesse caso atentos ao que nos alerta Kress (2003), indicando o caráter multimodal das representações e da comunicação, de outros sistema semióticos que convivem com a linguagem verbal. E, mais ainda, nos cabe interrogar o lugar que atribuímos à escrita e à oralidade, quando interagimos com jovens e adultos “pouco letrados”. As concepções de alfabetização, de letramento e de cultura escrita estão estreitamente relacionadas com os processos sociais de produção e de distribuição do conhecimento, com os processos de inclusão de grupos sociais, étnicos na escola de ensino fundamental, nas universidades e em espaços sócio-culturais dos quais têm sido excluídos. É esse processo de inclusão que vivenciamos, hoje, no Brasil.

“Comunidades Tradicionais”, novos letramentos e processos de inclusão e exclusão

Nos anos de 1970 passamos por uma democratização do ensino fundamental. Hoje o Brasil ensaia modos de democratizar o ensino superior, o acesso à universidade. Algumas universidades brasileiras, como é o caso da Universidade Federal de Minas Gerais, vêm criando cursos superiores especiais, destinados à formação de professores indígenas, de professores para as escolas do campo, assim como tem investido em projetos voltados para negros e jovens excluídos do ensino fundamental, do ensino médio e da universidade. Grupos “tradicionais” - índios, quilombolas, geraizeiros, assentados, negros, ribeirinhos – pressionam a abertura das universidades para o acesso ao “saber”. Estamos, ao mesmo tempo, envolvidos com a pesquisa em uma escola de comunidade indígena, na Amazônia (os Poyanawa)², com os projetos de gestão econômica e a escolarização dos índios Xacriabá, em Minas Gerais (sudeste do Brasil), com educação do campo, no interior dos movimentos sociais de luta pela reforma agrária (Costa & Marinho, 2007), assim como em outras comunidades rurais “tradicionais” (Silva & Marinho, 2007).

Mas, afinal, o que sabemos sobre essas populações, sobre seus conhecimentos e expectativas em relação à cultura escrita? As concepções de letramento, de alfabetização e de cultura escrita, em cada um desses contextos, têm as suas especificidades. E também, no interior de cada um desses contextos, embora haja semelhanças, podem ocorrer diferenças significativas. Além do que essa categoria “tradicionais” - índios, quilombolas, geraizeiros, assentados, negros, ribeirinhos - não têm nos garantido um quadro sólido e, menos ainda, claro dos seus contornos e fronteiras. As pressões sociais nos exigem, de um lado, ações imediatas para a inclusão; de outro, a diversidade cultural nos exige pesquisas para compreender as diferenças, as especificidades, de modo a conceber essas ações com um mínimo de interlocução e percepção dessa alteridade.

É no interior desse quadro complexo, com demandas sofisticadas de conhecimento, de novas correlações de forças, portanto de novas formas de relações e de poder, que ainda constatamos uma discriminação e marginalização de jovens e adultos, já nas etapas de acesso à tecnologia da escrita, à alfabetização, ao domínio das habilidades referentes ao funcionamento do sistema de escrita.

Vivemos um momento em que os chamados “movimentos sociais” e as novas identidades sócio-culturais, segundo o discurso do *Movimento dos Sem Terra*, “ocupam o latifúndio do saber” ou também, conforme as circunstâncias, “invadem” o “nosso” território, mobiliza a nós, acadêmicos, a instituição universitária, para outros lugares e referências. É nesse movimento de “ocupação”

ou de “invasão”, de permissão e resistência e, sobretudo, da necessidade do diálogo que o termo letramento entra no nosso dicionário, nos nossos discursos e práticas.

A seguir, apresentarei alguns elementos para o começo de uma discussão em torno de “novos letramentos” ou da presença de concepções diferenciadas de letramentos em comunidades “tradicionais”, consideradas pouco letradas ou que se organizam suas práticas sociais, predominantemente, pela oralidade.

Novos letramentos: um diálogo possível entre acadêmicos e indígenas?

Nas duas últimas décadas, as comunidades indígenas Xacriabá passam por um processo de mudanças significativas nos seus modos de se relacionar com a cultura escrita, particularmente, por três motivos: a criação e a consolidação de escolas de ensino fundamental, a chegada da televisão, do computador e as demandas de formulação de projetos de auto-gestão, numa rede de várias associações comunitárias e uma associação unificada, para assuntos educacionais, envolvendo todas as comunidades dessa reserva. Embora se tenha uma demanda externa, orientada por regras e princípios próprios, a formulação de projetos, nas associações comunitárias é orientada pelo princípio da gestão coletiva, já em funcionamento nessas comunidades.

Essa proposta de gestão de projetos tem gerado também uma demanda de comunicação interna, através da escrita. Um outro fator de influência nessas relações com a escrita é a presença da universidade (alunos e professores), que vem participando do processo de implantação das escolas, implementando atividades de pesquisa e de apoio a projetos educacionais, econômicos e culturais, nessa terra indígena. Em 1995, iniciou-se um processo de formação de professores, diplomando-se 100 professores até 2003. A maioria deles hoje está matriculada em um curso universitário na UFMG. Outros setenta estão em formação com vistas a fazer vestibular para entrada na universidade em 2008.

Esse grupo de universitários, acadêmicos, se depara, freqüentemente, com a necessidade de mediar situações de produção de textos escritos, em parte inéditas para eles próprios, e completamente inéditas para os índios. Essa mediação põe em contato dois grupos pertencentes a universos culturais distintos, particularmente no que refere às relações com o mundo da escrita. Nos encontros entre indígenas e universitários, um traço identificador do segundo grupo é o porte de agendas, cadernos, lápis, canetas, máquinas fotográficas, gravadores e câmeras de vídeo. Nas reuniões de trabalho, a leitura e a escrita vão progressivamente se constituindo, inclusive para os indígenas, como estratégias complementares às práticas orais.

Além das demandas de outras instituições, como no caso de projetos e outros documentos a serem encaminhados a ministérios, secretarias municipais e estaduais, a presença da universidade contribui para o agenciamento, nessas comunidades, de novas relações com a oralidade e com a escrita: a comunicação à distância, por telefone, e-mail, bilhetes, recados; uma ênfase no uso da agenda, das anotações, em reuniões de trabalho, e numa produção de textos escritos, que se tornam objeto de apoio e de processos de produção, de interpretação em parceria, em co-enunciação marcado pela constante busca de aproximação de objetivos, expectativas e conhecimentos, muitas vezes, diferentes e divergentes.

Entre essas situações, encontram-se os projetos que deverão ser produzidos pelas associações comunitárias, para obter financiamentos junto ao Governo Federal, a exemplo do programa *Fome Zero*, citado na cena, a seguir. Para apoiar a produção desse projeto, a UFMG desenvolveu um conjunto de ações com essa população. Uma delas foi um diagnóstico da economia local, projeto para o qual uma das associações já havia obtido recursos e necessitava de apoio para a sua implementação. A resposta a essa solicitação se deu no âmbito de um trabalho mais amplo e sistemático, que se desenvolveu durante três anos, com a participação de representantes, lideranças, presidentes de associações comunitárias das aldeias Xacriabá, em *oficinas* de elaboração e de gestão de projetos. com a participação de representantes, lideranças, presidentes de associações.

Os *eventos de letramento* constituídos, através dessas *oficinas*, para a produção desses textos suscitaram questões instigantes, privilegiadas, ao nosso ver, para se compreender aspectos da cultura escrita, os quais não poderiam emergir nas práticas cotidianas ou «tradicionalis» desses grupos aqui tratados. Estamos construindo uma perspectiva de investigação para analisar, além das práticas leitoras, os modos pelos quais o ato de escrever constitui e institui aspectos significativos das identidades desses grupos e de outros. Convém ressaltar aqui a amplitude do enquadramento desse recorte, quando verificamos que há um número significativo de estudos sobre comunidades leitoras, mas poucos são – principalmente no Brasil - aqueles que tratam do ato de se inscrever na escrita e pela escrita. A escrita é algo constitutivo de uma identidade pessoal e coletiva (Cf. Fabre 1997).

As cenas a seguir representam situações particulares de relação com a escrita vivenciadas por grupos sócio-economicamente desfavorecidos e considerados excluídos de certas práticas de escrita. A análise dessas situações pode revelar quais habilidades, disposições letradas e relações de poder estão envolvidas em práticas de letramento, de produção de uma escrita circunstanciada

pela necessidade de mediar relações com instituições centrais, fora do cotidiano desses sujeitos. Essa demanda de um documento, de uma escrita até então desconhecida, instaura uma interlocução nova, cujos interlocutores, objetivos e estratégias enunciativas são diferentes daqueles próprios à escrita ordinária, com a qual esses sujeitos estão familiarizados.

Autoria, trocas e mediações na produção de textos escritos

O Ministério do Desenvolvimento Agrário (MDA) criou o Programa *Fome Zero*, destinado a populações carentes. Os índios Xacriabá precisam escrever um projeto para conseguir recursos junto a esse Ministério, mas não sabem exatamente o que é esse projeto, nem como escrevê-lo. (2005)³

Essa tarefa parecia ser, num primeiro momento, menos complexa do que o vivenciado, durante o processo. Aparentemente, bastaria sentar-se com os interessados frente a um computador e ir preenchendo as informações demandadas pelo Ministério. A parte técnica ou de busca de informações sobre como planejar uma horta, por exemplo, foi realizada pelos estudantes, um deles já tinha experiência em prestar assessorias dessa natureza. Finalizado o texto, ele seria enviado ao Ministério. Contudo, a tarefa de escrever projeto, de se submeter às demandas dessa escrita institucional é bastante espinhosa, mesmo para os “mais letrados” da nossa sociedade. E ainda sabemos que o sucesso de um projeto ou proposta não depende exclusivamente (e nem sempre) do seu conteúdo.

Além disso, imprevistos e novidades ocorreram nessa trajetória. Segundo a coordenadora do trabalho proposto pela universidade, “cruzavam, em campo, componentes de diferentes ministérios para atuar com os povos indígenas, o que muitas vezes gerava sobreposições e, não raro, disputas, atropelos e confusões”. (Lia, entrevista, nov. 2005)⁴. Essa coordenadora percebeu logo que entre o vivido e o que deveria ser planejado para o projeto havia uma distância que deveria ser compreendida e transposta. Para ela «a atividade de escrever as coisas num pedaço de papel é uma coisa, a roça que eles vão plantar é outra. Entre uma coisa e outra tem um mundo pra gente construir». A concepção do tempo e do modo como se vive e se organiza a vida cotidiana e como dela se fala é diferente do tempo com que se planeja esta vida cotidiana, através da escrita:

O mais pesado, mais denso é a idéia de que eles vão se organizar programaticamente pra realizar alguma coisa que é da ordem do absoluto cotidiano, da ordem do quase não dito – explicar como é que eu planto uma roça – através de um documento escrito que tem que ser de autoria deles, (Lia, entrevista, nov. 2005)

A constatação de que essa mediação do grupo de universitários pode levar a «uma escrita produzida *ad hoc*, anos luz de distância da realidade deles» manifestou-se nas primeiras oficinas de produção dos projetos e no processo de

aplicação dos questionários para o diagnóstico da economia local. Mas o mais importante, nessa experiência, é o fato de que essa e outras constatações exigem que nós, universitários, repensemos nossas estratégias e nosso lugar nessa relação.

Uma boa pergunta para reformulação dessas estratégias seria: como arremeter alternativas para que os principais interessados dos projetos sejam, de fato, seus autores, se apropriem dessa escrita, reconhecendo-se no texto escrito e compreendendo a lógica dessa escrita, seus destinatários – locais e não locais - suas implicações e efeitos nas suas ações, no contexto da gestão coletiva? Como conduzir esse processo, de forma que eles assumam todas as condições e consequências da implementação do projeto? É razoável pressupor que eles precisariam ter clareza de como funciona o pacto ou o contrato sócio-comunicativo decorrente dessa escrita. Embora produzido coletivamente, quem assina o projeto é o presidente da associação, logo é ele o seu autor institucional, quem, portanto, deverá se responsabilizar pelo uso adequado do dinheiro, pela prestação de contas, dentro de um determinado tempo. Se isto não for feito, haverá consequências sérias para ele e para a associação. Poderíamos, interrogar, então, se esse conhecimento é ensinável? Como se ensina às pessoas essa lógica pragmática da escrita?

Por outro lado, se consideramos o âmbito das relações entre eles e nós, estariam eles “repassando” aos universitários essa tarefa por total desconhecimento ou por que, ao participar da produção escrita, esses “escribas”, de certa forma, estariam assumindo também os desdobramentos dessa escrita, as responsabilidades que nela e por ela se constituem? Esse trabalho dos universitários não constituiria também uma moeda de troca, como vimos sempre ocorrer entre “índios” e “civilizados”? A nossa contribuição pelo que colhemos dessa relação, em especial, a pesquisa, o espaço de formação de nossos alunos? Atentando para o viés político dessas relações, em que medida, pelos acordos tácitos da relação, é possível entregar nas mãos deles os instrumentos dessa escrita? Essas e outras questões encontram-se um pouco mais desenvolvidas em Marinho (2009).

O poder da escrita nos processos de exclusão e de inclusão

Na cena apresentada anteriormente, há um confronto entre a exigência de uma escrita para responder a instituições governamentais. O não atendimento a essa exigência pode gerar efeitos sérios para os seus interessados preferenciais, os indígenas. Nelas se vêem confrontar modelos de funcionamento da escrita e da oralidade, que põem em evidência a alternância e a complementaridade de uma em

relação à outra. Os conhecimentos a elas subjacentes – de mundo, lingüísticos - se atualizam em um contexto de articulação ou de convivência entre a oralidade e a escrita. Como nos lembra Heath (1982) os eventos de fala podem repetir, reforçar, ampliar, ajustar ou contradizer o que está escrito. Por isso é necessário que os sujeitos da interação saibam identificar quando é que o escrito assume precedência sobre o oral.

Essa articulação entre oralidade-escrita se manifesta de maneiras particulares, nessas relações entre índios Xacriabá e instituições externas. No processo de produção desses projetos de gestão auto-sustentável, em um determinado momento descobriu-se que eles não produziram, como previsto nas normas, a ata de reunião da associação, que discutiu e aprovou o projeto. Posteriormente, quando o Ministério devolveu o projeto, cobrando essa ata, constatou-se que escrever a ata não seria um grande problema, afinal, há pessoas capazes de realizar essa tarefa. Em geral, quem executa esse tipo de tarefa são os professores. O impasse, de novo, foi o de atribuir a esse texto a sua legitimidade e estatuto jurídico. A ata deveria conter as assinaturas dos participantes. Como não havia tempo suficiente para convocar uma reunião, levantou-se a possibilidade de sair de casa em casa, coletando as assinaturas. Mas alguém se deu conta de que o ritual da reunião pública era o que preservava a transparência das decisões e não poderiam deixar que se levantassem suspeitas em torno dessa transparência ou de que o documento pudesse ter sido forjado. Embora o documento escrito tivesse, para o Ministério, precedência sobre a discussão oral, a aprovação pela manifestação através do gesto de levantar a mão era também importante e precedia o ato de escritura. Diante do curto prazo para encaminhar o projeto ao Ministério, como resolver essa questão de ordem jurídica da escrita?

Esses e outros impasses em torno dos usos e funções da escrita, nas relações com instituições governamentais, distantes do seu cotidiano, têm levado algumas pessoas a sugerirem a substituição do texto escrito por registros áudio-visuais; aliás, essas reuniões têm sido recorrentemente registradas em vídeo. No entanto, parece prudente refletir sobre os fatores políticos relacionados às práticas e modelos de letramento com os quais essas comunidades se confrontam. Seria difícil imaginar que as instituições regidas, estruturadas por uma ênfase no documento escrito teriam condições de lidar com um vídeo como um documento jurídico e como uma prática organizacional. Outro elemento complicador diz respeito às relações de poder ou aos efeitos discriminatórios que poderão ser projetados sobre essas comunidades por não saberem lidar com um tipo de escrita. Em outros termos, essa substituição do documento escrito, poderia ser entendida como um atestado de “analfabetismo”, de “analfabetismo funcional” ou de

“iletrados”. Ainda que de forma inconsciente, o fato de não corresponder às expectativas dos seus interlocutores pode gerar uma imagem estigmatizada desses sujeitos e criar indisposições dos agentes do Ministério, responsáveis pelos projetos e processos de interesse dessas comunidades.

Se, por um lado, há uma escrita que cria situações embaraçosas, há outras propiciadoras de uma interlocução mais ágil e a cada dia mais sustentada por padrões de usos de uma escrita, de suportes, tecnologias e funções contemporâneas sofisticadas da escrita que conectam e levam os sujeitos dessas comunidades indígenas a interagir entre eles mesmos e com pessoas e situações de outros universos sócio-culturais, nesse caso, considerados mais letradas, como a seguir.

“Analfabetos”, mediadores de práticas de letramento

No trabalho de produção de projetos para o Programa *Carteira Indígena*, do Ministério do Meio Ambiente (MMA), mediado pela universidade, um dos líderes mais atuantes, na comunidade - presidente da Associação Comunitária responsável por encaminhar o projeto – declara ser analfabeto e fortalece a sua própria classificação manifestando interesse em se matricular, como aluno, em uma turma de alfabetização. No entanto, ele é um dos interlocutores principais na relação com a coordenação do projeto nessa universidade. Vejamos, por exemplo, a troca de correspondência, por e-mail, entre a coordenadora e esse líder comunitário:

A interação começa com uma mensagem da coordenadora para vários representantes, entre eles, o Sr. Mário, presidente de uma Associação Indígena. Em um texto resumido, a coordenadora Lia encaminha um boletim – produzido por universitários -a ser reproduzido e distribuído à comunidade:

*Segue boletim n. 4 fev. 2006
Prefeitura Sao Joao das Missoes
Associações Indígenas Xakriaba
CAA/NM
UFMG
(arquivo parte de dentro e arquivo parte de fora) para reprodução e
divulgação.
Um abraço
Lia*

Mário responde com “duas palavras”, confirmando o recebimento e encaminhamento das ações (imprimir e distribuir os boletins) e acrescentando mais uma informação nova, o adiamento da data de um curso:

lia vae ai duas palavras. recebi suas mensagens imprimir os boletins e vou distribuir so que foe tambem adiado pra novembro o curço da muxila . um abraço. mario

Na seqüência de troca de correspondência, Lia sugere a correção da informação sobre o curso, no boletim. Sabendo que Mario não saberia lidar com o programa de produção do boletim, ela indica a quem recorrer (Pedro).

*Mario
que bom receber seu retorno!
Veja se tem alguém que pode modificar a data do curso no boletim (acho
que o Pedro do Inrpe consegue fazer isso). Assim vc distribui o boletim com
a data correta.
Por aqui temos que correr com a preparação dos projetos.
Um abraço
Lia*

É interessante observar que o texto produzido, de modo autônomo, por Mário envolve conhecimentos discursivos, pragmáticos, semânticos e gramaticais, os quais nos permitem delinear o que significa saber lidar com a interação mediada pela escrita. A avaliação do nível pragmático da mensagem nos mostra que ela funcionou, ao cumprir seu objetivo sócio-comunicativo, pois o destinatário realiza o pedido da coordenadora, e ainda revela que avaliou o efeito que uma informação errada no boletim poderia causar (a data do “curso da mochila”). Mário leu a mensagem, o boletim e fez projeções de efeitos e ações que a linguagem produz. Essas projeções ou cálculos ultrapassam conhecimentos lingüísticos, gramaticais, próprios ao sistema da língua. É claro que, para produzir o seu texto, ele precisava conhecer minimamente esse sistema, de forma a produzir um texto coerente, semanticamente bem estruturado, ainda que, ao nível ortográfico, seu texto revele desconhecimento de algumas regras (*vae, mençagements, curço, muxila, foe*, por exemplo). Mas esse desconhecimento não impediu (nem mesmo dificultou) a intercompreensão. E vale ainda observar que, embora por motivos diferentes (provavelmente a configuração do computador e o modo de comunicação própria do gênero) o texto de Lia também não obedece a algumas normas ortográficas (*alguem, prepraçao, Mario, vc*).

Certamente o que faz desse senhor um líder comunitário, um sujeito capaz de estar à frente dos projetos dessa comunidade, além de outras razões, é o fato de possuir, um tipo de conhecimento (de mundo, de linguagens, das práticas orais, da vida dessa comunidade) que se manifesta em estratégias situadas no âmbito discursivo, pragmático das inter-ações. Esses conhecimentos, estratégias e disposições não foram aprendidos em processos de escolarização ou de relação direta com textos escritos. O mundo que se traduz pela e para a escrita tem a sua fonte e contexto de realização na experiência vivida, nas práticas culturais, atravessadas por múltiplas linguagens, inclusive a oralidade.

Em reuniões com os moradores dessas comunidades, para se discutir os rumos que eles desejam dar aos seus projetos educacionais, econômicos, culturais,

Mário é o principal mediador nas discussões entre eles e os universitários. Ele é um negociador de sentidos, articulador de processos interpretativos nessas relações interinstitucionais e interculturais. Situações semelhantes, de sujeitos “analfabetos” ou “semi-analfabetos” mediando os usos e interpretações de textos escritos. (Cf. Marinho, 1991^a, 1991^b).

Em síntese, essas situações apresentam um quadro de contradições e de fatores complexos implicados nos objetos de estudos envolvendo cultura, cultura escrita, letramento e alfabetização. Mais uma vez, continuamos a indagar sobre a pertinência e efeitos das categorizações oficiais, amplamente disseminadas pela mídia - “semi-analfabetos, analfabetos funcionais”, iletrados e “analfabetos” - que colocam esses sujeitos à margem da cultura escrita, considerando-os como destituídos de conhecimentos, habilidades, disposições, capacidades e tecnologias da escrita a que só têm acesso os “letrados” ou os “mais letrados”.

No caso específico dessas comunidades, essa situação nos levaria a refletir sobre o papel dos grupos letrados presentes nessas comunidades, sejam eles grupos locais, sejam eles externos, agentes de ONG, professores e estudantes universitários, etc.

Mais do que nunca esses grupos se tornam agenciadores de práticas de letramento. Cabe a eles, a nós, interrogarmos com mais clareza como queremos e podemos constituir e instituir esse lugar de “agenciadores de novas práticas de letramento”, práticas essas interessadas em um diálogo intercultural e em processos de inclusão desses sujeitos em práticas de gestão econômica, educacionais, culturais, entre outras.

Brian Street (1984) e Shirley Heath (1982) lançam sérias críticas às classificações oficiais de sujeitos e grupos quanto às suas capacidades e conhecimentos letrados. Street descreveu atividades de letramento extremamente complexas encontradas em comunidades consideradas analfabetas e atrasadas, no Irã. Heath criticou a mídia pela ênfase dada aos baixos níveis de letramento e interrogou sobre as reais utilizações, na vida cotidiana, das habilidades de leitura e de escrita aprendidas na escola. Continuamos, ainda, a interrogar quais seriam as reais restrições impostas a grupos considerados analfabetos, iletrados, e que fatores produzem essas restrições nas sociedades modernas? As fronteiras entre analfabetos e alfabetizados são pouco evidentes e parecem valer ainda a desconfiança lançada por Heath sobre as distinções entre comunidades com letramentos restritos e comunidades com letramentos plenos:

(...) descriptions of the concrete context of written communication which given attention to social and cultural features of the Community as well as to the oral language surrounding written communications may discredit any reliance on characterizing particular communities as having reached either restricted or full development of literacy or as having language forms and

functions associated more with the literate tradition than the oral, or vice-versa. (Heath, 1982: 94)

Para finalizar, retomo a questão que abre este artigo, qual seja a da necessidade e legitimidade dos usos do termo letramento, no Brasil. As cenas de escrita aqui apresentadas reforçam a importância desse conceito, por possibilitar, desde que adequadamente trabalhado, recobrir uma multiplicidade de aspectos envolvidos nos fenômenos relacionados ao mundo da escrita. Os sujeitos, nas práticas de letramento, atualizam e ressignificam as potencialidades que uma determinada cultura escrita lhes propicia, quando eles neles se inserem.

Notas

* Apoio FAPEMIG - CAPES

¹ *Movimento dos Trabalhadores Rurais Sem Terra*: É um movimento social, iniciado em meados dos anos 1980, com o objetivo de lutar pela terra e pela reforma agrária, no Brasil.

² Pesquisa de uma estudante de doutorado, sob minha orientação, Maria Dolores O. S Pinto: As práticas escolares de letramento e os processos de apropriação da escrita, num contexto de "revitalização da língua" poyanawa.

³ A proposta do *Fome Zero* para populações indígenas é a chamada "Carteira Indígena", que está no Ministério do Meio Ambiente (MMA). O projeto desenvolvido pela UFMG com financiamento do MDA foi proposto no âmbito da Secretaria de Agricultura Familiar do MDA, em uma componente de financiamento que levava em consideração as especificidades de populações indígenas.

⁴ Por acordos sobre ética na pesquisa, são utilizados pseudônimos para identificação dos sujeitos.

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Perguntas às fontes. Um estudo sobre a leitura de fotografias e testemunhos*

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Procurar no silêncio expressivo das fontes, eis uma das razões válidas para lhes fazer perguntas e nelas procurar as frases, os cheiros, os sons, as ideias silenciosas que, desse modo, nos aproximam tanto quanto possível do passado. A procura constante da relação entre o passado e o presente é primordial para que o aluno vá construindo conhecimentos históricos e amplie as suas concepções. Não é fácil abordar o passado mas, no ensino da História, deve ter-se em conta que, para uma melhor compreensão e conhecimento do passado faz todo o sentido utilizar ferramentas conceituais que têm sentido no presente. A História revela-se como uma chave essencial para a compreensão do passado e do nosso tempo, permitindo a compreensão do que permanece e do que muda. Ela exige, pois, a capacidade de interrogar o tempo e os seus acontecimentos, os protagonistas e ou as pessoas comuns, os seus sentimentos, interesses e valores. A cada professor de História cabe realçar a importância da História proporcionando aos alunos: a construção de uma visão ampla, diversificada e dinâmica das sociedades; orientá-los na descoberta da relatividade e provisoriedade do conhecimento histórico; e desenvolver neles capacidades para o exercício consciente e crítico sobre diferentes tipos de informação.

Ensinar História já não é mais uma mera transmissão de conhecimentos em que o aluno tem um papel de simples receptor -reprodutor, nem podemos tampouco ter a veleidade de querer ensinar aos nossos alunos a História em toda a sua complexidade. Exige, pelo contrário, uma interacção entre o professor e o aluno, que passa pela adaptação dos conteúdos programáticos às suas capacidades reais, pela exploração dos conhecimentos e ideias prévias dos alunos e pela criação de situações de aprendizagem que desenvolvam o pensamento crítico e criativo dos alunos. Ensinar História significa cada vez mais levar os alunos a questionar, a levantar problemas, a reconhecer contradições e a apontar soluções ou explicações históricas plausíveis, através da análise de diferentes tipos de

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documentos. Proporcionar aos alunos o trabalho com fontes é uma forma de despertar as suas consciências e de incentivar saberes e competências. O trabalho com fontes permite ir ao encontro das capacidades e das apetências dos alunos para que estas sejam aproveitadas ao máximo, propondo um ensino concreto, executante, explicativo e inteligente. Urge cultivar a curiosidade, a experimentação e a pesquisa. Há que perguntar. Há que saber interrogar. Há que saber procurar. Perguntar às fontes permite realizar um levantamento sobre as ideias dos alunos quanto aos conceitos e temas que queremos ensinar e isso é fundamental, uma vez que as informações podem parecer óbvias apenas sob o ponto de vista do adulto. Então, e num primeiro momento, é preciso conhecermos o que os alunos pensam, que dúvidas têm, o que querem saber, para que se possa ir diminuindo a distância entre o que compreenderam e o que poderão vir a compreender. As fontes sempre fizeram parte do quotidiano da actividade do professor de História, mas a noção de documento, bem como as metodologias de análise dos documentos, têm vindo ao longo dos séculos, sobretudo no século XX, a sofrer alterações. Imagens e textos são recursos pedagógicos clássicos numa aula de História que, pela sua relativa facilidade de acesso e adaptação pedagógica, têm sido muito utilizados. A utilização de diferentes fontes implica métodos específicos de leitura, um determinado suporte lógico que permita decompô-los, especialmente importante no que respeita à utilização didáctica da fotografia (Foster & Rosh, 1998; Frange, 2005). Quando o professor de História escolhe e selecciona documentos para as suas aulas deve, se possível, cruzar fontes textuais e visuais, contribuindo, desse modo, para uma maior motivação dos alunos face ao estudo de um determinado tema e, ao mesmo tempo, ajudá-los a adquirir novas competências, novas formas de literacia visual.

O estudo

Este estudo surgiu assim num contexto de preocupação e inovação que procura promover situações de aprendizagem que, à luz do Construtivismo, se centrem na interpretação, na realização de inferências, no desenvolvimento de um pensamento criativo e crítico, relacionando evidências e explicações, confrontando diferentes perspectivas de interpretação científica e construindo situações que exijam a utilização de estratégias cognitivas diversificadas. Ele insere-se no domínio da Educação Histórica e procurou valorizar a leitura e a interpretação de fontes de natureza diversa, com linguagens diferentes, assumindo o formato de um estudo de caso. Estabeleceram-se as seguintes questões de investigação: Que tipos de perguntas fazem os alunos às fontes de natureza verbal e icónica? Que tipo de compreensão desenvolvem a partir da análise e interpretação dessas fontes?

Deu-se oportunidade aos alunos de assumirem a autoria de interpretações e questões que fossem relevantes para eles, opção que difere da prática ainda habitual nas aulas de História, onde cabe ao professor falar e perguntar, enquanto os alunos ouvem e respondem. Este estudo pretendeu defender assim a necessidade de se saber mais sobre os modos como os alunos aprendem e, nesta aprendizagem, saber a que é que nas fontes atribuem ou não relevância. Subjazeram à nossa análise perguntas que os professores de História (devem) colocam no seu quotidiano: Que respostas procuram os alunos na disciplina de História? Que aspectos consideram significativos e relevantes, nas fontes, para a compreensão das sociedades do passado? Que aspectos da História interessam aos alunos dadas as suas vivências actuais? Será que os alunos, quando fazem perguntas às fontes, se centram em aspectos pontuais das mesmas? Será que generalizam e até se descentram da (s) fonte (s)? Será que procuram relacionar/misturar aspectos do passado com o presente? Será que apontam ou solicitam explicações causais e intencionalidades? Haverá diferenças significativas na forma como os alunos lêem fontes iconográficas e textuais? A amostra deste estudo foi constituída por um grupo de nove alunos do Ensino Secundário a frequentar o 10º Ano de Escolaridade numa escola do norte de Portugal, três do sexo masculino e seis do sexo feminino, todos com a idade de quinze anos. Estes alunos frequentavam o Curso de Ciências Sociais e Humanas e o Curso de Ciências e Tecnologias. O tema histórico escolhido foi: “As Dificuldades Económicas dos Anos 30” nos Estados Unidos da América, sobretudo as suas consequências sociais. Os alunos tinham já uma aprendizagem sobre este tema nas aulas de História (9º ano de escolaridade), e informação obtida possivelmente em filmes e documentários visionados na televisão. Para a implementação deste estudo utilizou-se um único instrumento: um questionário composto por duas tarefas escritas de natureza diferente. Ele apresentava, no início, uma breve descrição sucinta dos anos 20 nos E.U.A., referindo a passagem de uma situação de prosperidade para a grave crise económica que ocorreu em finais de 1929, crise que assumiu uma dimensão e um conjunto de consequências nunca antes vividas. De seguida, apresentava um conjunto de quatro fotografias ¹ e de três textos ² referentes ao tema histórico escolhido. Num primeiro momento foi pedido aos alunos a leitura e a interpretação das quatro fotografias, sempre acompanhadas pela mesma questão: “Que perguntas gostarias de fazer sobre esta imagem?”. Os objectivos que estiveram por detrás da escolha deste tipo de questão foram, em primeiro lugar, dar resposta à nossa primeira pergunta de investigação, ou seja, obter formulação de perguntas às fotografias, por parte dos alunos. Por outro lado, pretendíamos também notar o grau de literacia visual, indagar o tipo de dificuldades

que os alunos apresentam quando interpretam uma fonte, o que é para eles relevante ou não numa fotografia, que tipo de respostas é que os alunos procuram na disciplina de História. É de referir que não havia limitações quanto ao número de perguntas a formular pelos alunos, mas o facto de os alunos formularem muitas ou poucas perguntas podia ser um indicador importante a considerar. De seguida, pediu-se que escrevessem uma narrativa aberta sobre todas as fotografias observadas, tendo como principal objectivo indagar que tipo de compreensão os alunos desenvolviam a partir da sua análise e interpretação. Em estudos recentes tem-se vindo a reflectir sobre os modos como os alunos (re)contam a História aprendida, levando-nos a pensar que compreender o passado é um acto criativo, que cada um vive de forma diferente, nomeadamente os alunos, que utilizam a imaginação na construção das narrativas históricas (Egan, 2002). No segundo momento pedia-se aos alunos a leitura e interpretação de textos (dois testemunhos pessoais e um artigo de jornal da época), após as quais foram pedidas as mesmas tarefas feitas para as fotografias. É de referir que as narrativas abertas cobriam o conjunto de todas as fotografias / textos.

Para a análise das perguntas dos alunos às fotografias e aos textos utilizaram-se categorias (Melo, 2008) adaptadas em função das características das fontes e das perguntas dos alunos:

1. Informação não focalizada: Perguntas que versam elementos gráficos pouco relevantes para a interpretação da fotografia/texto;
2. Informação Focalizada: Perguntas que versam elementos pontuais visíveis na fotografia/texto que são relevantes para a identificação da imagem (siglas, palavras, personagens, texto, acções, legenda, ...). Quando o aluno focaliza num elemento ou sensação provocada pela fonte e procura alguma relação, alguma resposta para dúvidas suscitadas pelos elementos focalizados;
3. Contextualização espaço-temporal: Perguntas que versem elementos (presentes e ausentes) que permitam fazer a contextualização espacial ou temporal do acontecimento;
4. Contextualização sócio/Política: Perguntas que versem elementos (presentes e ausentes) que permitam fazer a contextualização histórica do acontecimento;
5. Contextualização vivencial: Perguntas que versem elementos (presentes e ausentes) na fotografia/texto que transmitam sentimentos e sensações das personagens. Quando os alunos tentam “entrar na pele” dos sujeitos aí representados, quando fazem perguntas directas aos sujeitos envolvidos;
6. Interpretação: Perguntas que questionam a sua própria interpretação; que introduzem alguma explicação, vão para além da imagem/texto e levantam hipóteses, sugerem explicações pessoais, valores, considerações morais, entre outros; Perguntas que questionam a natureza da fonte enquanto evidência, o autor e as suas intenções;
7. Outras: Perguntas que podem estar mal formuladas

(incompreensíveis) ou que não se relacionam explicitamente com o tema das fotografias e ou dos textos.

As categorias para a análise das narrativas abertas pelos alunos acerca das fotografias e dos textos foram construídas recursivamente à sua leitura crítica: 1. Interpretação impressiva: Quando o aluno apresenta, no seu discurso, sentimentos, dilemas, sensações provocados pelo impacto das fotografias/textos. O aluno interpreta com base nas suas impressões ou no impacto pessoal; 2. Interpretação contextualizada: Quando o aluno faz uma interpretação e emite opiniões fundamentadas sobre as fotografias/textos, procurando colocar o acontecimento no contexto histórico específico; 3. Análise: Quando o aluno analisa as fotografias/textos e sintetiza as suas partes; 4. Avaliação: Quando o aluno faz um juízo de valor fundamentado e contextualizado sobre as fotografias/textos, ou sobre a sua função enquanto fonte de informação histórica; 5. Lições” da História/Orientações para a vida: Quando os alunos fazem associações com a sua vida, com o seu contemporâneo, apresentando “lições” e orientações para a vida (valores, comportamentos, práticas...); Quando os alunos problematizam os assuntos que as fotografias/textos apresentam e/ou valorizam certas situações para o devir humano, expressando juízos de valor sobre o acontecimento. A unidade de análise das narrativas teve como critério o conteúdo substantivo dos enunciados. Essa unidade, em termos de dimensão traduziu-se num parágrafo e outras vezes numa só frase, considerando as partes da narrativa que denotavam a compreensão da situação histórica demonstrada pelo aluno na sua produção escrita pessoal.

Alguns resultados e sua discussão

Após a análise dos dados é possível apresentar alguns resultados. As citações indicam em primeiro lugar duas letras que se referem ao nome do aluno, depois as perguntas (P) dirigidas às fotografias (F) ou aos textos (T), seguidas do seu número ¹ e ². O mesmo procedimento se adoptou para as narrativas produzidas. Cada aluno colocou uma grande quantidade a estas fontes, mobilizando conhecimentos e ou expressando experiências e preocupações do seu quotidiano:

«Quanto é que se pagava para entrar na Universidade?» AC/PT1

«Gostava de saber se o emprego do pai deste jovem (limpar ruas) era um trabalho com exploração salarial?» JP/PT1.

Por vezes, para além das perguntas avançaram com interpretações, tentando construir hipóteses explicativas às suas próprias perguntas:

«Gostava de saber se a lâmpada está ligada, porque se não estiver realça as condições precárias, já que podiam não ter electricidade?» JP/PF1

«São trabalhadores de uma qualquer indústria automóvel? Se sim, encontram-se a fazer protesto, ou não têm trabalho?» CR/PF4.

Ocorreram algumas perguntas sobre a historicidade das fontes (contexto, espaço, acções...): «Gostava de saber a data em que o Orlo arranhou emprego?» JP/PT2; «Gostava de saber qual era o grupo social a que esta família pertencia?» JP/PT3; «Gostava de saber se o exemplo deste jovem era raro ou frequente de acontecer?» JP/PT1. Muitas perguntas indicaram a carga emocional que as fontes lhes suscitaram: «Como é que essas pessoas conseguiram, depois dos obstáculos ultrapassados, olhar para o passado e sorrir?» AD/PF3; «Será que a família era feliz?» LM/PT3. Ocorreram perguntas, apesar de em menor número, que mostraram dificuldades a nível da compreensão dos conceitos: «A depressão quer dizer a crise?» IV/PT2. Foi possível reconhecer que a maioria das perguntas dos alunos foi alocada nas categorias de Informação Focalizada, Interpretação e Contextualização Vivencial, e que raramente os alunos se centraram numa visão global da fonte, atentando sim em pormenores relevantes. É de realçar que os alunos privilegiaram as fotografias, considerando-as mais relevantes enquanto evidência das experiências humanas, tendo mostrado um poder de persuasão informativa /impressiva superior e mais eficiente do que o relato escrito: «Este meio de transmitir informação é muito mais apreciativo e influente do que um simples texto pois para além de referir um acontecimento, mostra-o!» IV/NFs. Os tipos de perguntas expressaram os seus processos de compreensão, permitindo ao professor desenhar no futuro e de forma mais sustentada as suas decisões didácticas.

No que diz respeito à escrita das *narrativas abertas* (NF - fotos; NT - textos, seguidas do seu número ¹ e ², ou com 's' quando se dirigem a todas (os) indistintamente), notou-se em primeiro lugar algumas limitações a nível das competências de escrita, apesar de demonstrarem alguns procedimentos básicos para uma leitura crítica das fontes:

«Estas imagens são mesmo chocantes e perturbam uma pessoa. As imagens 2 e a 4 foram aquelas que menos me tocaram, mas que levam também a uma quantidade infinita de questões. A principal questão que me veio à cabeça quando observei em primeiro plano as imagens foi: O que se passa? Posteriormente obtive mais questões mas a primeira foi essa. Mas gostaria de realçar algumas questões que me perturbaram ao olhar para a imagem 3. Esta imagem mexeu comigo. Fez-me reflectir sobre várias questões e temas. E claro que isto leva a que uma pessoa ao observar estas duas imagens, tenha que forçosamente observar com atenção e com espírito crítico.» FR/NFs

«Os testemunhos retratam situações reais de pessoas que passaram por situações desagradáveis. Todas estas pessoas passaram por uma crise, quer emocional, quer material, quer monetária. O testemunho que mais me deixou a pensar, sobre a situação desta família, foi o testemunho do texto 3. Como é possível uma família passar de uma situação de bem-estar para uma situação de pobreza. E que para que esta família tenha que ter dignidade, sempre que

parava numa terra punha os filhos na escola, mesmo só para as outras pessoas não pensarem mal desta família.» FR/NTs

«A imagem 3. Sinto pena da rapariga da imagem 3. Calculo que já percebe o que se passa com a sua família, a situação em que vive. Situação talvez (devido à grave crise económica) idêntica à de muitas famílias. O estado do quarto onde dormem as crianças da imagem 1 contrasta com a calma que elas emanam. Por mais sujo, por mais destruído que esteja o quarto, a presença das crianças traz calma e um pouco de alegria à situação de pobreza e de crise na qual vivem. CR/NFs

«Nesta época de crise e miséria são louváveis aquelas famílias que a superaram de forma lutadora e optimista. Por isso, evidencio o texto 2 no qual apesar da crise a família da senhora que relatou, continuou a lutar para proporcionar uma vida boa e estável aos seus filhos pequenos. Através do trabalho árduo na terra para produzirem os alimentos suficientes para a sua subsistência» LM/NTs

«Mais uma vez vejo-me perante situações que, felizmente, nunca tive que ultrapassar, logo é difícil falar acerca de coisas que não sei e o problema reside, não na falta de questões e/ou dúvidas, mas na abundância das mesmas. Antes de mais estas perguntas vêm elucidar a minha memória para a ambição presente nas pessoas. Penso também que nós, as pessoas, pensamos muito no presente, nas dificuldades que se deparam presentemente, em vez de pensarmos que futuramente podemos não ter meios para ultrapassar os problemas. E mais uma vez a tristeza serve-nos de lição!» AD/NTs

Os alunos indiciaram uma grande necessidade de contextualizar o momento histórico na sua dimensão vivencial /social, mas apresentaram algumas dificuldades na convocação do conhecimento declarativo factual e conceptual previamente estudado.

Algumas conclusões

É de realçar em primeiro lugar, o grande número de perguntas que os alunos fizeram a cada uma das fontes, principalmente às fotografias, facto que nos pode levar a afirmar que o trabalho directo com fontes pode incrementar o nível geral de motivação e aprendizagem em contexto de sala de aula. No conjunto de todas as perguntas feitas pelos alunos às fotografias e aos textos, a maior parte foram alocadas nas categorias de Informação Focalizada, Interpretação e Contextualização Vivencial. As perguntas da última categoria acima referida parecem-nos indicar que os alunos tentaram recuperar aspectos ausentes dos textos ou das fotografias, e relacioná-las com as vivências e valores da sua realidade (idade). Por fim, constata-se os alunos avançam com interpretações ou constroem hipóteses, confirmando que o formulário de perguntas sobre o passado pressupõe, de facto, «actos de imaginação» (Melo, 2004:7) na procura da historicidade das fontes e da sua própria. Foram diminutas as perguntas sobre as intenções dos fotógrafos assim como as que se centraram na credibilidade da foto como fonte, apesar de serem dimensões essenciais para a sua compreensão. Os dados obtidos parecem indicar que o método utilizado pelos alunos para o

questionamento das fotografias e dos testemunhos teve em conta a carga emocional e as possibilidades de descoberta do ambiente da época, o que explica a grande incidência de perguntas feitas à fotografias 1: “Crianças a dormir” e à 3 “Mãe migrante”, e ao Testemunho de Richard Waskin (texto 1).

Nas narrativas dos alunos reconhecemos a influência das competências de escrita na explicitação das ideias dos alunos, constatação que vem reforçar a preocupação expressa nos documentos oficiais orientadores do Ensino Básico para o desenvolvimento de competências transversais de comunicação escrita e oral. Nas narrativas baseadas nas fotografias notámos um maior uso de procedimentos interpretativos num jogo entre a razão (juízos de valor) e a sensibilidade, ou seja, entre aquilo que efectivamente estavam a visualizar e as emoções e sensações que elas lhes provocavam, estando presente por vezes ideias tácitas imbuídas de vivências e de valores do seu quotidiano.

De um modo geral, na realização das duas tarefas os alunos demonstraram uma disposição /compromisso para o exercício de um pensar crítico sobre as fontes, mesmo quando, como já referido, as fontes pareciam ‘silenciosas’ provocando impasses na leitura e interpretação. Devido à natureza do tema histórico, uma época de crise, os alunos estabeleceram pontes de significados e vivências entre o passado e o presente num esforço de diluir a estranheza do passado.

Como implicação principal deste estudo para práticas do ensino - aprendizagem da História, reconhece-se a necessidade de os professores privilegiarem com uma maior frequência a realização das seguintes tarefas adstritas à literacia visual histórica: a) a leitura e escrita de vários tipos de discurso como o narrativo, o argumentativo e o interrogativo; b) a leitura e a análise específicas de fontes diversificadas de natureza histórica diversa e usando várias linguagens como a verbal, sonora, icónica e ou artefactos, oriundas de múltiplos contextos de produção como o legal, o religioso, o político, propaganda, etc. Reconhecendo-se a multiplicidade de fontes informais de conhecimento a que os alunos têm acesso defende-se a criação de situações didácticas onde os diferentes conhecimentos possam ser revelados e confrontados com o conhecimento científico sob pena de se promover a persistência das generalizações substantivas tácitas (Melo, 2009).

Por fim, alertamos para a necessidade de desenvolver estudos e actividades que proporcionem o desenvolvimento da literacia visual histórica dos alunos e dos professores, desenvolvendo a compreensão dos vários tipos de linguagem visual (fotografias, cartazes, caricaturas, obras de arte...). Estaremos, então, não apenas a defender uma educação histórica mais significativa, como será mais consistente e

visível a nossa contribuição para a construção de futuros cidadãos mais críticos logo mais actuantes no quotidiano dos seus espaços familiares e sociais.

Notas

¹ Fotografias: 1. "Children a sleeping", Chicago, Illinois, April 1941. Photographer: Russell Lee; 2. "Unemployed men in State Employment Department", Los Angeles, s/d, s/ aut.; 3. "Migrant mother", February/March, 1936, Nipomo, California. Photographer: Dorothea Lange; 4. "Unemployed men file", Memphis, Tennessee, June 1938. Photographer: Dorothea Lange (Ver site)

² Textos: 1: Testemunho oral de Richard Waskin (cidade); 2: Testemunho oral de Carmen Carters, Indiana (rural); 3: Artigo de John Steinbeck; San Francisco News, October 1936 (Ver site)

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A (des)construção das (des)igualdades na literatura infantil e juvenil brasileira

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1. A modernidade da literatura infantil e juvenil brasileira

A literatura infantil e juvenil brasileira, em seus primórdios, constituía-se de traduções de obras de origem européia, cujas primeiras manifestações aconteceram no século XIX, com a publicação de obras, como *As aventuras pasmosas do Barão de Munckausen*, em 1818, na época da implantação da Imprensa Régia. A nacionalização da literatura infantil, segundo Lajolo e Zilberman (1985), se dá mais especificamente no século XX, sendo a primeira obra atribuída a Olavo Bilac, *Poesias infantis*, ou a Coelho Neto, em *Contos pátrios*, ambas as obras (1904) de conotação nacionalista e cívica. Posteriormente, outras obras introduzem uma conotação mais brasileira, como, por exemplo Júlia Lopes de Almeida, em *Histórias da nossa terra* (1907), ou Alexina de Magalhães Pinto, em *Histórias da nossa terra* (1916).

Em 1921, explode a obra de Monteiro Lobato, “o inovador” (Sandroni, 1987), com *Narizinho Arrebitado*, que vem a deflagrar sua obra maior, *O Sítio do Picapau Amarelo* (*O Picapau Amarelo, Reinações de Narizinho*), em contexto e com personagens essencialmente brasileiros, tematizando um diálogo entre cultura letrada e cultura popular (*O Saci, Fábulas*), em “busca do coloquial” (*Histórias de tia Nastácia*), em diálogo com outras realidades mundiais e com outras obras literárias: *História do mundo para as crianças*, *D. Quixote das crianças*, *Peter Pan*, entre outras obras, que revelam as suas características principais: reflexão, questionamento e crítica (*idem*).

Após 1970, a literatura infantil e juvenil brasileira passou a se ocupar de questões contemporâneas das crianças, adotando temáticas antes reservadas aos adultos, tais como injustiça social, preconceito, divórcio, autoritarismo, etc. A Coleção do Pinto, inaugurada pelo livro *O menino e o pinto do menino*, de Wander Piroli, brinca com o duplo sentido da palavra, para tematizar as dificuldades de um menino para fazer um pintinho sobreviver num apartamento, sem a galinha-mãe. Em seguida, *Pivete*, de Henry Corrêa de Araújo, retrata a “representação violenta da vida social brasileira” (Lajolo & Zilberman, 1985), assim como também *Xixi na cama*, de Drummond Amorim, traz uma pincelada de desigualdade racial, junto com a social; *O dia de ver meu pai*, de Vivina de Assis Viana, mostra os conflitos das crianças, diante de pais separados; *Rita está acesa*, de Terezinha Alvarenga, e O

primeiro canto do galo, de Domingos Pellegrini, discutem a descoberta da sexualidade por meninas e meninos. Autores como Fernanda Lopes de Almeida (*A fada que tinha idéias*), Ana Maria Machado (*História meio ao contrário*), Ruth Rocha (*Dois idiotas sentados cada qual no seu barril*), Lygia Bojunga Nunes (*A bolsa amarela*, *Corda bamba*) e Bartolomeu Campos Queirós (*Onde tem bruxa tem fada*), por exemplo, revolucionam a literatura, propondo inversões de valores e trazendo as perplexidades de crianças e jovens sobre suas próprias inquietações emocionais, o autoritarismo, os conflitos familiares, as questões políticas, as desigualdades sociais.

A representação do universo infantil deixou de ser idealizada em um espaço distante (*A ilha do tesouro*, as férias em fazendas e quejandos) para ocupar-se das relações familiares, da vida em apartamentos nas grandes cidades e, sobretudo, da vida escolar vista dentro de um registro progressivamente mais realista. Em, *A casa da Madrinha*, de Lygia Bojunga Nunes, por exemplo, a alegoria de um pavão do pensamento costurado alude ao que a escola fazia/faz com o pensamento das crianças e jovens. Em *História meio ao contrário*, de Ana Maria Machado, a princesa recusa-se a casar com o príncipe encantador e consegue encontrar mais encantos na vida camponesa.

Ao lado desse ajuste entre o mundo representado na literatura e o mundo vivido pelos leitores, houve e há, nos dias atuais, também a preocupação em atender à demanda escolar por obras para serem lidas na escola ou que tratem de temas escolares - a transversalidade (ecologia, sexualidade, gênero, relações socioeconômicas) e mais recentemente a diversidade social (relações étnico-raciais, cultura afro-brasileira e indígena)

2. Diversidade étnico-racial na escola: a ausência

No tocante às relações raciais, se *Pivete* e *Xixi na cama* antecipam essa temática para jovens, *Tô pedindo trabalho*, de Terezinha Alvarenga, retrata uma família de negros, em seus problemas relacionados ao desemprego e à sobrevivência, enquanto que Mirna Pinsky, em *Nó na garganta*, fala da discriminação racial, e Ana Maria Machado faz alusão às raízes africanas, em *Menina Bonita do Laço de fita*, e ao incômodo diante dos preconceitos, em *Raul da Ferrugem azul*, em que ocorre um luta paralela contrária à desigualdade racial, luta essa empreendida pelo Movimento Negro, que demora, no Brasil, a concretizar-se, seja na literatura infantil e juvenil, seja no tratamento escolar às questões étnico-raciais.

Após muitas décadas de lutas, no Brasil, o Movimento Negro, associado a Organizações Não-Governamentais, conseguiu que o Presidente da República sancionasse a Lei 10.639, de janeiro de 2003, atualizada pela Lei 11.645, de março

de 2008, que estabelece a obrigatoriedade da temática “História e Cultura Afro-Brasileira e Indígena”, no âmbito de todo o currículo escolar da educação básica, em especial nas áreas de Educação Artística, Literatura e História Brasileiras.

Se considerarmos, como Van Dijk (2008), que o racismo se aprende na infância, com os pais, com seus pares, na escola, na comunicação de massa, na interação em sociedades multiétnicas, também podemos supor que se aprende e se constrói a partir da literatura, sobretudo aquela voltada para crianças e jovens; daí a importância de estudos e ações educacionais voltados para esse campo da formação de leitores e de cidadãos.

Muitos estudos vêm sendo feitos no sentido de procurar perceber a apropriação que se faz hoje da produção literária para crianças que, juntamente com materiais didáticos e paradidáticos, pode oferecer suporte para o cumprimento da referida Lei. Entre eles se destacam os de Silva (2007), ao estudar as desigualdades raciais em livros didáticos e literatura infanto-juvenil, quando constata a presença do personagem negro na maioria das histórias, tratado como objeto da ação do outro, em contraponto com os personagens brancos, com atuação e autonomia. Dessa forma, como bem analisa Gouvea (2005), as personagens negras, quando presentes nos livros de literatura infantil, costumam ser infantilizadas quando adultas e animalizadas na descrição de seu corpo.

É assim que se pode perceber, no contexto brasileiro atual, uma possível reviravolta dessa situação, pois “com a implantação da Lei 10.639, as imagens do negro configuradas pela contínua fixação de sua condição de pobreza e escravidão estarão em estado de tensão, de ambivalência diante dos novos paradigmas” (AMÂNCIO et al, 2008, p. 43).

3. Diversidade étnico-racial na escola: a presença

É verdade que o interesse em publicar obras sobre a cultura africana e afro-brasileira é anterior à Lei 10.639/03, como se comprova pela existência de editoras especialmente dedicadas ao tema, a exemplo da Corrupio, editora baiana criada em 1979, da Pallas, editora do Rio de Janeiro criada em 1980, da Mazza Edições, criada em Belo Horizonte em 1981. Nem se pode dizer que ficou sempre restrita a nichos de mercado que pouco interessava a grandes corporações editoriais, pois o Grupo Summus, em 1999, criou o Selo Negro Edições, uma divisão completamente dedicada à cultura negra. Todavia, como reconhece a editora da Mazza Edições, a aprovação da Lei ampliou o horizonte das publicações, não sendo difícil hoje encontrar nos catálogos das mais diversas editoras um número significativo de títulos destinados a atender, sobretudo, à demanda escolar com a temática da diversidade étnico-racial.

Para essa ampliação contaram também a movimentação de escritores, pesquisadores e organizações que souberam ver no espaço aberto uma oportunidade de divulgação de sua produção, assim como a ação direta do governo que, além de compras de livros através de programas como o PNBE, promove premiações no ensejo de facilitar o cumprimento da nova legislação. Um exemplo é o Concurso Nacional para a Produção de Suportes para o ensino da História e Cultura Afro-Brasileiras, da Fundação Cultural Palmares do Ministério da Cultura (2004). Outro é o Concurso Nacional para a seleção e a premiação de material didático-pedagógico voltado para o reconhecimento e a valorização da história, da cultura e da identidade afro-brasileiras e africanas, nas categorias livros, vídeos e jogos ou brinquedos (2006), promovido pelo MEC em parceria com a Unesco. O resultado é que já se pode realizar, em fevereiro deste ano, em Salvador, uma Bienal Afro-Brasileira do Livro, que reuniu produções literárias independentes e do mercado editorial, além do lançamento de um edital de seleção de material didático em História e Cultura Africana e Afro-brasileira para professores e alunos da rede estadual de educação da Bahia.

Nesse horizonte rapidamente expandido de publicações, há uma grande diversidade, tanto em termos de qualidade, quanto em termos de autoria e de gênero, nas obras literárias voltadas para crianças e jovens que buscam um novo olhar para a questão racial. Na sua maioria, são textos que procuram explicitamente positivar a cultura afro-brasileira e, assim, servir de paradigma identitário para a comunidade negra ou pelo menos contrapor-se à invisibilidade e visibilidade negativa da cultura dominante. Nesse conjunto, chama a atenção em uma primeira visada, ao lado das obras de autores brasileiros que já tratamos em outro lugar (MARTINS e COSSON, 2008), um grupo de obras de autores africanos que surgem em duas vertentes: registro de narrativas tradicionais e narrativas sobre a vida na África contemporânea. Finalmente, distingue-se um grupo de biografias que procuram, compreensivelmente, resgatar figuras históricas que contribuam ou podem contribuir para a construção da identidade afro-brasileira. São textos representativos desses três grupos, constantes do acervo da pesquisa *Produção Literária para Crianças e Jovens no Brasil*, do GPELL-CEALE/FAE/UFMG, que passaremos a ler em seguida, procurando desvelar a um só tempo o que dizem e como dizem a cultura africana ou afro-brasileira.

3.1. As narrativas tradicionais africanas

Dos irmãos Grimm aos nossos dias, o registro, a interpretação e a difusão de repertórios e práticas narrativas tradicionais sofreram grandes transformações em seus procedimentos e objetivos. Não obstante, independentemente dos novos

métodos e diferentes fins do registro, o que permanece é a revelação de uma ancestralidade comum que se perde na memória do tempo e que se renova em cada comunidade no ato de narrar.

Nesse sentido, dentre as várias coletâneas de contos populares africanos disponíveis no horizonte de leitura das crianças brasileiras, a reescritura da tradição popular feita em *Histórias de Ananse*, de Adwoa Badoe e Baba Wagué Diakité (2007), ocupa um lugar especial. Vestindo as roupagens próprias da região de Gana, na África Ocidental, a obra remete de imediato ao pícaro Pedro Malasartes e suas estripulias. Também se aproxima dos mitos de origem dos nossos indígenas quando procura explicar o comportamento de algum animal e das histórias do tempo em que os animais andavam e falavam como gente. De uma maneira ou de outra, Ananse, a aranha, só nos parece estranha por ser uma personagem masculina. É assim no primeiro conto quando surge como fazendeiro habilidoso com três filhos e que explica o fato de as aranhas fazerem ninhos nos tetos das casas. É assim no último conto que, tal como a história do jabuti, trata de uma festa nas alturas e as consequências desastrosas para quem não tem asas, mas pretende saber voar.

Por força dessa proximidade, o livro revela uma África familiar ao leitor brasileiro sem perder a sua singularidade. Como a personagem pícara da tradição ibérica, Ananse é esperto o suficiente para cumprir as três provas que o grande rei das florestas lhe determina para merecer o auto-atribuído título de dono das histórias, mas ao fazer isso mostra ao leitor as ameaças naturais e imaginárias que cercam os habitantes de uma aldeia africana: abelhas, gnomos e serpentes. Também na explicação da capacidade de mimetização do camaleão e na cegueira da ambição frente a aparência simples das coisas, encontram-se características da organização social dos axantes, o inhame como alimento básico, os riscos das secas para as plantações e os festivais de colheita. Outros contos ensinam, como é comum no conto popular de todas as regiões, os limites da convivência conjugal, o necessário comedimento dos convidados e o lugar da verdadeira sabedoria. A cada lição, o leitor adentra um pouco mais nos costumes, nas crenças e nos valores da vida em uma aldeia axante e, por meio deles, no universo múltiplo da cultura africana.

O registro de cada uma das aventuras muito humanas, entre espertezas e dissabores, da aranha Ananse, é feito sem a moldura que costuma acompanhar os contos tradicionais. O que poderia ser um aspecto negativo do ponto de vista da transcrição etnográfica é, na verdade, um artifício composicional que busca traduzir a narrativa tradicional para o mundo da escrita e do leitor infantil, respeitando as características de ambos os lados. Dessa forma, a moldura é apresentada uma

única vez, logo após a página de rosto e antes do sumário, funcionando para a escrita tal como a voz do narrador ao anunciar sua história. A opção de construir um equivalente escrito à moldura da narração oral, por sua vez, permite que as histórias sejam introduzidas de diferentes maneiras, ora usando um dado geral sobre a personagem Ananse, ora trazendo informações sobre o contexto da narrativa, ora diretamente na trama, em uma variabilidade própria da narrativa escrita.

Outro artifício que merece menção é a maneira como o autor articula a necessidade de dar às histórias os tons da cor local com uma linguagem adequado ao seu leitor preferencial. O caminho trilhado parece ser aquele recomendado por Machado de Assis, em seu conhecido *Instinto de Nacionalidade* (ASSIS, 1873), aqui revelado pelo comedimento no uso de termos e nomes da língua axante em favor do desenrolar da trama. Assim, ainda que haja notas do editor ao longo de algumas histórias, elas, a rigor, não são necessárias para o entendimento da narrativa, tanto que, ao final, o livro não traz um glossário como acontece em seus congêneres, mas sim dados contextuais sobre os axantes e sua cultura, suplementando o que já se leu nos contos.

Com esses mecanismos, entre outros, *Histórias de Ananse* vai além da compilação de contos dedicada a apresentar a cultura tradicional africana para o leitor brasileiro. Trata-se, na verdade, de uma obra literária feita para o leitor infantil da qual emerge uma África singular, mas não necessariamente exótica, como se poderia supor com a simples aplicação da legislação. Antes, uma África ancestral, tal como se espera de um mundo pleno de histórias de um passado imemorial. Uma África fabulosa, enfim, como devem ser as regiões de onde emanam fábulas.

3.2. As narrativas africanas de autoria

Talvez por chegarem até nós após terem obtido reconhecimento internacional, tal como se observa na referência a prêmios recebidos, ou simplesmente porque fazem parte de um outro contexto, as narrativas africanas contemporâneas traduzidas e publicadas no Brasil, ainda que próximas tematicamente das obras brasileiras, parecem mais preocupadas com o fazer literário do que com a encenação da cultura que representam. É isso que se observa, por exemplo, em *Mzungu*, de Mega Mwangi (2007), que aborda a vida no Quênia nos anos 1950, no período em que se inicia a luta pela independência.

Não que falem a esta obra os elementos de realidade que alimentam a denúncia da exploração a qual os africanos eram submetidos pelos colonizadores. Fazem parte da narrativa a arrogância dos brancos patrões e a violência a que eram submetidos os negros trabalhadores, tal como se observa já na cena de

abertura que descreve uma batida policial: a aldeia inteira recolhida a um curral de leilão; homens, mulheres e crianças sentados em esterco fresco por um dia inteiro sem comida, sem bebida e sem explicações; suas cabanas vasculhadas e roubadas pelos soldados; interrogatórios com torturas; nove jovens suspeitos levados para fuzilamento e suspensão de pagamento de salário dos trabalhadores por um mês – tudo porque o rifle de um fazendeiro havia desaparecido. Também há, logo em seguida, cenas de crueldade do diretor da escola que espanca severamente as crianças por terem faltado à aula do dia anterior, uma vez que considera batidas policiais, incêndios de aldeia, manadas de búfalos e doenças motivos injustificados para a ausência ou atraso. A primeira lição, não sem razão alcunha do odiado diretor, que os alunos aprendem é que só a morte deve impedi-los de irem à escola uniformizados e sem atrasos. Nessa abertura não falta sequer a referência aos maus-maus que teriam sido os autores do roubo da arma. Há, ainda, o respaldo que a Apresentação dá a esses e outros acontecimentos ao esclarecer “*Mzungu* não conta a vida do autor. Contudo, no livro há muitas experiências vividas por ele” (p. 4).

Todos esses elementos, entretanto, estão a serviço da narrativa que se desenvolve, como um *bildungsroman*, sob a perspectiva de um menino negro em descoberta do mundo. Descoberta que é marcada, por um lado, pela amizade com um menino branco, que dá título ao livro e o trata “estranhamente” como igual, apesar de ser neto do fazendeiro patrão; e, por outro, pela ação dos maus-maus, organização da qual seu irmão mais velho faz parte. Entre um limite e outro, a savana e a floresta africana, com as pescarias na represa e nas lagoas, as caçadas aos coelhos com o cão Jimi e a incrível aventura de perseguir um javali africano, o Velho Moisés, no planalto Loldaiga. É nesse espaço que Kariuki, acompanhado de Nigel, cresce e amadurece ao enfrentar os perigos da natureza e dos homens que estão fora do círculo de sua aldeia.

Com essa estrutura e temática, *Mzungu* representa a África em três horizontes que são dramaticamente unificados no final. O primeiro deles é a história da luta pela fim da colonização européia conduzida pelos maus-maus no Quênia. Presente em momentos chaves da narrativa, a guerrilha é mostrada a Kariuki primeiro pelas palavras dos brancos – “um povo denominado *mau-mau*, que, segundo *bwana* Ruin, roubava, assassinava e provocava o caos em todo o país” (p. 15); depois, pelas palavras dos próprios guerrilheiros – “*Bwana* Ruin é um mentiroso (...) Todos os fazendeiros são mentirosos” (p. 32); por fim, pela experiência de serem, ele e Nigel, prisioneiros e condenados à morte por saberem demais.

O segundo horizonte é a vida na aldeia e as relações entre negros e brancos, empregados e patrões, explorados e exploradores, os que nada podem e os que tudo podem. Nesse ambiente, mais que a miséria em que vivem os africanos, são as relações assimétricas e fortemente hierarquizadas que chamam a atenção, como descreve o narrador:

Tudo na aldeia obedecia a uma hierarquia. Acima de todos estava *bwana* Ruin, *mansab* Ruin e qualquer pessoa branca que calhasse de aparecer. Então, seguiam os homens do vilarejo. Em seguida, as mulheres, as moças. Daí vinha o resto de nós. Os meninos e os cachorros do povoado estavam no último grau da escala, abaixo dos bodes, dos carneiros e das galinhas. Nós, meninos, não tínhamos nenhum direito. Nem em casa, nem na aldeia, nem na escola (p. 65).

O terceiro horizonte é o da natureza, da selva “quieta e sossegada, o silêncio rompido apenas pelos sons das aves e pelo tagarelar dos macacos nas árvores” (p. 26), não por acaso o espaço onde as relações entre o menino negro e o menino branco são niveladas e se estreitam em respeito e confiança mútua. É aqui que eles trocam conhecimentos: Nigel ensina a nadar e Kariuki ensina a comer os frutos certos da mata, ambos conhecendo muito pouco do mundo um do outro. É aqui que falam com os cães e aventuram-se nas caçadas, compartilhando descobertas. Mas a selva não é apenas um espaço de acolhimento, é também espaço de sombras e mistérios, com cavernas e esconderijos, logo passando à condição de palco de enfrentamento entre soldados e guerrilheiros. É assim que, ao final, os três horizontes se unificam com o assassinato pelos soldados de Hari, o irmão de Kariuki, confirmando as palavras ditas pouco antes de sua morte: “A floresta não está mais segura. Nem para homenzinhos brancos nem para ninguém” (p. 176). O medo, antes recluso aos negros explorados, agora se espalha por todos os horizontes da narrativa como a tempestade que avoluma a corrente do rio inundando tudo em seu caminho. Os africanos iniciam sua luta pela independência: “A floresta observava e tremia. Nada mais era seguro.” (p. 191). A última imagem do livro é Kariuki e Nigel retornando à aldeia, ombro a ombro, um negro e um branco simbolicamente desierarquizados pela amizade, enquanto a violência das águas da enchente (e da luta) troveja abaixo deles.

3.3. As biografias

O gênero biografia é, contemporaneamente, um dos mais bem-sucedidos em nosso mercado editorial. Tantos são os títulos publicados que se fala de uma voga de biografia no Brasil, a qual ecoaria um fenômeno internacional de preocupação com a memória e seu registro. Não surpreende, portanto, que o mercado editorial tenha respondido às exigências da legislação por história e cultura afro-brasileira com um bom estoque de biografias de personalidades negras que fazem parte da história do

Brasil. Além disso, as biografias, mais que as narrativas literárias e o registro de narrativas tradicionais, parecem responder diretamente ao desejo dos movimentos e organizações afro-brasileiras de ampliar as referências identitárias para a comunidade negra ao construir um panteão de heróis.

Todavia, talvez até por força dessas demandas, as obras publicadas parecem não ter dificuldade em atingir um nível de qualidade tal como se observa, por exemplo, na elaboração de obras literárias. Essa defasagem de elaboração dos textos pode ser justificada, em parte, pela urgência da tarefa de publicar em contraponto à dificuldade de levantar fontes e dados históricos sobre figuras pouco estudadas anteriormente. Também deve contar o afã de apresentar trajetórias de vida empenhadas na luta contra a escravidão face uma apregoada passividade dos negros. Outro ingrediente parece ser um velho conhecido da crítica literária: a menorização do leitor, que estabelece uma correspondência entre a idade do leitor presumido e o grau de elaboração da narrativa. Há, ainda, o direcionamento escolar que prioriza o uso didático da obra, despojando-a do interesse de leitura para além da sala de aula e até mesmo dentro dela.

Ainda que não completamente indiferente às injunções dessas biografias aparentemente construídas ao sabor do momento, *Para conhecer Chica da Silva*, de Keila Grinberg, Lucia Grinberg e Anita Correia Lima de Almeida (2007), é uma tentativa das mais bem-sucedidas de equacionar o didático, o histórico e o literário em um texto biográfico destinado ao leitor infantil. Em primeiro lugar, porque não tenta mascarar o seu caráter paradidático. Ao contrário, já pela própria estrutura, o livro se mostra claramente destinado ao uso escolar. Na sua abertura, há uma linha do tempo que localiza os principais acontecimentos da época que vão de 1720 a 1796 no período de vida de Chica da Silva. Ao longo da narrativa, além da proliferação de ilustrações as mais diversas formando um rico acervo iconográfico, há blocos intitulados “Para saber mais” que fornecem informações contextuais sobre a história do ciclo do ouro em Minas Gerais e outros acontecimentos. Também não falta a indicação de um livro mais aprofundado sobre o assunto ao lado de uma bibliografia e de um glossário – este último construído a partir de palavras supostamente desconhecidas do leitor marcadas em negrito no texto, um recurso didático pouco eficaz, mas muito revelador da concepção de leitor que presidiu a elaboração da obra.

A parte literária, ou seja, a elaboração da narrativa é talvez a parte mais frágil da obra. Aparentemente dominado pela necessidade do rigor histórico, o texto não consegue construir uma trama coesa e o discurso direto livro adotado em certas partes, assim como os diálogos, não conseguem traduzir nem a linguagem da época, nem a profundidade psicológica da personagem, restando uma sucessão

pouco convincente de fatos de uma vida contada aos pedaços. Tome-se, como exemplo, a forma como, segundo as autoras, Chica da Silva recebe a notícia de sua venda para um novo senhor: “Ela até gostou da idéia de mudar. Quem sabe as surpresas que o destino nos reserva?” (p. 43), tal como a transação fosse uma mudança de emprego ou coisa menos significativa.

Se os vãos da imaginação que preenchem a ausência de dados factuais são rasos e pouco convincentes, o ponto alto da narrativa é a desmistificação que opera na figura de Chica da Silva. Longe da imagem consagrada pelos filmes e pela televisão de uma mulher sexual e socialmente extravagante, o que emerge do texto é uma história de amor e cumplicidade entre uma escrava e seu senhor contada sem detalhes. Ao optar por não enfatizar a paixão entre a escrava e o contratador, a narrativa mostra que a trajetória de Chica da Silva, ainda que extraordinária em vários aspectos, não era exatamente singular na sociedade da época. Outras escravas como ela também haviam se tornado amantes de homens brancos e ganhado a liberdade, tal como Antônia com quem Chica dividiu o médico português Manuel Pires Sardinha, o antigo senhor das duas: “Agora moravam as duas na mesma rua, ambas forras, senhoras de respeito, com nome e sobrenome” (p. 70). Naturalmente, essa era uma situação apenas tolerada e não significava qualquer alteração na ordem escravocrata vigente. Ordem, aliás, que os libertos aderiam, eles mesmos passando à condição de donos de escravos, como aconteceu com Chica da Silva e outros escravos forros.

Com esse novo retrato, Chica da Silva deixa de ser uma encarnação do mito da sensualidade da mulher negra para se transformar em um exemplo maior da vida de uma alforriada na sociedade mineradora colonial. A passagem de um quadro a outro pode desagradar ao senso comum de alguns leitores, mas cumpre um importante papel junto ao público escolar a quem se dirige ao apresentar um quadro mais complexo das relações raciais no Brasil do período colonial.

A produção literária para crianças e jovens que busca representar a história e a cultura africana e afro-brasileira parece estar, finalmente, sendo amplamente difundida pelo mercado editorial, em grande parte devido à força da Lei 10.639/2003 e o esforço das mais diversas organizações em torná-la vigente em todo o país. Nessa ampliação, entretanto, as demandas de elaboração que marcam uma obra como literária ainda ficam atrás das questões políticas e escolares. É preciso, pois, que essa produção passe a investir mais em qualidade artística, aproveitando a experiência da literatura infantil e juvenil brasileira em geral e mirando-se em obras significativas de autoria brasileira ou africana, tal como essas lidas aqui, para firmar um caminho próprio. Só assim deixará de ser a mera

exigência de uma legislação e passará a fazer parte das muitas comunidades de leitores que compõem o universo literário brasileiro.

Em síntese, Gomes nos convida a refletir:

Há um provérbio africano que diz: 'Conhecimento é outro nome para Força'. Coerentes com essa sabedoria, oriunda de nossos ancestrais africanos, podemos dizer que o conhecimento precisa e deve ser um ato de emancipação intelectual, social, política e cultural. Portanto, é um ato de fortalecimento. Isso significa a capacidade de ver o outro, conviver com outros universos culturais, compreendê-los na sua diferença em relação a sua própria cultura e, assim, apontar novos caminhos, construir outras interpretações que ajudem o homem (e a mulher) a avançar na complexa aventura humana (Gomes, *apud* Amâncio et al, 2008, p.153).

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Biblioteca Escolar/ Centro de Recursos Educativos: um conceito emergente no século XXI

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1. A literacia

Actualmente, a instituição Escola para assumir um compromisso de transversalidade nos objectivos pedagógicos que pretende alcançar, deve propor aos seus diversos intervenientes, da comunidade educativa (alunos, professores, encarregados de educação, etc.), uma atenção redobrada para a pertinência de questões como a competência literária, a literacia e o modo como estas interagem com o desenvolvimento psico-cognitivo do aluno (Mata, 2006: 26-27).

Neste contexto muito se tem discutido sobre literacia. Tem-se demonstrado que existe uma relação estreita entre a possibilidade de aceder a espaços e recursos de leitura e o nível de desempenho dos alunos.

Actualmente, a informação e o conhecimento científico e tecnológico produzem-se e difundem-se a um ritmo acelerado, sendo indispensável formar pessoas capazes de acompanhar a mudança. Cabe às escolas, às Bibliotecas Escolares/Centros de Recursos Educativos, no entender de Calixto (1996: 113-121), a prioridade de criarem e desenvolverem nos alunos competências na área da informação e na sua pesquisa contribuindo, assim, para que os futuros cidadãos se tornem mais conscientes, informados e participantes, potenciando o desenvolvimento cultural da sociedade no seu conjunto.

Esta dinâmica tem o objectivo de evitar problemas modernos, relativos ao analfabetismo funcional. Este conceito, de acordo com Benavente *et al* (1996: 4), refere-se a um novo tipo de analfabetismo que originaria graves situações de *deficit* na capacidade de participação dos cidadãos na vida social. De facto, apesar do aumento das taxas e dos anos de escolarização, quando as aprendizagens são insuficientes, mal sedimentadas ou pouco utilizadas no dia-a-dia, há faixas de população que apresentam incapacidades de domínio da leitura, da escrita e do cálculo.

Literacia seria então a forma como o ser humano processa a informação escrita no seu quotidiano, usando as capacidades de leitura, da escrita e do cálculo, com o intuito de decifrar textos, diversos documentos e gráficos na sua vida profissional ou pessoal e no meio em que se integra. A literacia distingue-se da

alfabetização funcional porque centra-se no uso de competências e não na sua aquisição (Benavente *et al*, 1996: 4-5).

Adultos informados serão leitores ávidos e consumidores de informação artística e cultural. Serão pensadores críticos, criativos, interessados e investigadores organizados, usando a informação de forma multifuncional e comunicando eficientemente.

Inês Sim-Sim (1989: 62) define literacia como a “capacidade de compreender e usar todas as formas e todos os tipos de material escrito requeridos pela sociedade e usados pelos indivíduos que a integram”, ultrapassando de longe a mera capacidade de decodificação em que assenta a dicotomia de alfabetizado/não alfabetizado (GEP, 1993: 7). Com efeito, nele estão contidas competências, práticas e, até mesmo, hábitos de leitura que “se desenrolam num *continuum* que vai desde a identificação de sinais gráficos de uso quotidiano à decifração de textos filosóficos e literários” (Sim-Sim, 1989: 63).

No entender de Cabral (2004: 13), a noção do termo literacia, vista essencialmente como a aptidão para o uso das capacidades básicas da leitura, da escrita e do cálculo, é restrita pois, numa interpretação mais alargada do conceito, “o domínio e o uso dessas mesmas capacidades estão associados a factores de natureza cultural, característicos de determinados contextos sociais.”

É o caso da literacia da leitura e da escrita que não podem ser observadas como fenómenos, redutores à sua funcionalidade, mas de uma forma abrangente, na capacidade de lidar com o texto escrito nas diversas situações do quotidiano, com a finalidade de atingir “objectivos de natureza pessoal, social ou profissional” (Cabral, 2004: 14).

Concordamos, por isso, com Chris Searle (1993: 169-170) quando refere que o termo inclui, no seu espectro semântico, processos de transformação social e política, muito para além da mera aprendizagem e domínio das técnicas de leitura e de escrita.

Neste contexto, o leitor para possuir uma leitura fluente deve estar familiarizado com o assunto do texto e ter capacidade para identificar as normas e as convenções sociais utilizadas pelo autor na criação dos seus múltiplos sentidos, reconhecer as finalidades e os destinatários dos textos que lê (Sloan, 1991: 21). Do mesmo modo, no que respeita à compreensão da leitura (Sardinha, 2007), está subjacente a capacidade de identificar as relações lógicas, implícitas ou explícitas que o texto veicula.

Jane Braunger & Jan Patrícia Lewis (2006: 140) assinalam que a chave para o sucesso em literacia reside na criação de oportunidades plurais de interacção com os materiais literários, assegurando que estes, para além de significativos e

relevantes para os alunos, deverão ser-lhes *acessíveis* na multiplicidade dos contextos em que eles interagem e se movimentam. Tal significa, *grosso modo*, a necessidade de um envolvimento colectivo e de um comprometimento com os princípios de uma educação para a literacia. Se a escola e os seus profissionais, bem como as práticas que nela ocorrem, dentro e fora das salas de aula, são importantes, não são igualmente de descurar os gestos e as atitudes das comunidades envolventes. A este propósito, Donna Ogle (2002: xi) assinala a importância do fomento de uma cultura de leitura que, congregando todos, potencie hábitos de interacção com os textos ao longo da vida.

Consideram-se, então importantes, as Bibliotecas Escolares/Centros de Recursos Educativos, que poderão constituir uma das medidas da política educativa, nos quais cada biblioteca deverá ser entendida como um centro de recursos multimédia destinado à consulta, em diferentes suportes, de informação, bem como à produção de novos documentos, com o intuito de formar cidadãos capazes de se integrarem social e culturalmente na, cada vez mais exigente e competitiva, sociedade da informação.

Veiga *et al* (1996: 8) refere que cada BE/CRE deverá tornar-se um local primordial na escola, que cativa os alunos para que se sintam num ambiente familiar, possibilitador de um fácil acesso a livros, jornais, revistas, audiovisuais e tecnologias de informação e que seja um local convidativo para o prazer da leitura e aquisição/pesquisa da informação.

A Biblioteca Escolar promove a literacia através do desenvolvimento e do encorajamento da leitura para fins educativos e lúdicos. No entender de Maria da Graça Sardinha (2007: 2), a consulta de livros, as actividades de observação e de escuta (como a hora do conto), estimulam e reforçam o interesse da criança pela leitura.

Simultaneamente, é oferecida ao estudante uma visão do alcance da tecnologia da informação e da comunicação; é-lhe oferecida formação na utilização destes instrumentos, de modo a localizar e avaliar a informação para responder a necessidades e interesses educacionais e de lazer, tendo possibilidade de construir mensagens visuais, audiovisuais e electrónicas, adequando-as a fins de comunicação.

Os sistemas educativos deverão, por isso, ser encorajados a alargar o contexto educativo para além do livro e facultar ao aluno o maior número possível de suportes de informação, como, por exemplo, a utilização de Tecnologias da Informação e da Comunicação (Calixto, 1996: 114-115).

1.1. Tecnologias da Informação e da Comunicação na Educação

É inegável o profundo movimento de mudança que se tem vindo a sentir na sociedade. Movimento esse caracterizado por um extraordinário desenvolvimento tecnológico, o qual afecta permanentemente e, por vezes, de forma inconsciente a nossa forma de viver, os nossos comportamentos, as nossas atitudes, a maneira como nos relacionamos com os outros e mesmo a forma como percebemos o que se passa à nossa volta. As Tecnologias da Informação e da Comunicação (TIC), com o recurso ao computador, são sem dúvida responsáveis por esta mudança.

Ponte (1991: 61) lembra que o computador, só por si, não induz numa pedagogia. Pelo contrário, pode ser usado ao serviço das mais variadas perspectivas pedagógicas. Deste modo, tem de ser da responsabilidade dos educadores determinar, como, quando e com que finalidade se deve utilizá-lo.

Nesta nova sociedade da Informação e da Comunicação, no entender de Jérôme Bindé *et al* (2007: 124), torna-se vital e urgente que a Escola desenvolva nas crianças competências para saberem onde procurar, seleccionar, hierarquizar, interpretar e processar correctamente todo o manancial de informação que surge, constantemente, de inúmeras fontes e a um ritmo alucinante.

Cremos, por isso, que as abordagens tecnológicas à instrução da literacia poderão melhorar significativamente a prática educativa e as aprendizagens dos alunos.

1.2. A informação

Desta forma, a sociedade da informação exige uma contínua consolidação e actualização dos conhecimentos das pessoas, dando origem ao conceito de educação ao longo da vida, que deve ser encarado como uma construção contínua do ser humano, dos seus saberes, aptidões e da sua capacidade de discernir e agir (Delors, 2000: 89).

A escola desempenha um papel fundamental neste processo de formação dos cidadãos e, neste sentido, deve ser um dos promotores privilegiados para consolidar esse futuro.

A educação articula-se com a sociedade da informação, uma vez que se baseia na aquisição, actualização e utilização dos conhecimentos. Nesta sociedade emergente (Ávila, 2008: 13-14), multiplicam-se as possibilidades de acesso a dados e factos, assim, a educação deve facultar a todos a possibilidade de terem ao seu dispor, recolherem, seleccionarem, ordenarem, gerirem e utilizarem essa mesma informação.

A Biblioteca Escolar pode assim ser entendida como um centro multimédia onde se trata informação com fins educativos, disponibilizada e produzida em diferentes suportes (livros, jornais, filmes, diapositivos, programas informáticos, Internet, etc.), constituindo, em si, um dos principais recursos para o desenvolvimento do processo curricular (Abrantes, 1992: 19-20). É considerado, de igual forma, como um recurso privilegiado na promoção da *leitura animada*.

2. Pontes com a literatura infantil

Deste modo, as Bibliotecas Escolares/Centros de Recursos Educativos têm uma função deveras importante pois revelam-se, em larga medida, a porta de entrada para estes mundos paralelos ao livro (Bento, 1991: 57-61), embora este mantenha a sua especificidade e valor.

Actualmente, a literatura infantil e juvenil é promovida, entre outras, pela instituição Escola, que incentiva a sua divulgação, através do gosto pela leitura nas suas mais diversas manifestações: conto, poesia, lenga-lengas, dramatização, etc.

Desde muito cedo as crianças devem ter a oportunidade de interagir e de fruir produtos culturais, para estarem em contacto com o maior número possível de vivências que permitam ler criticamente o mundo (Burns *et al*, 2008: 30-31). Cremos que este será um dos processos que permitirá educar a criança para a cultura dos valores estéticos.

Um dos objectivos da BE/CRE é o de criar o gosto pela leitura nas crianças, sendo imprescindível que não só o acesso aos textos esteja facilitado, como também que ela possua obras tematicamente diversificadas, com formatos, apresentações e tratamentos diferentes e cativantes, de modo que o leitor, surpreendendo-se, possa encontrar obras e textos que jamais suspeitaria que existissem (Eco, 2002: 29). É essa volúpia pelo acesso a um imaginário não totalmente revelado, mas frequentemente entrevisto ou sugerido, por um gesto, uma palavra, um evento ou uma personagem, que, em larga medida, conduz o leitor à pesquisa e à descoberta dos textos.

A Biblioteca Escolar/Centro de Recursos Educativos torna, simultaneamente, este espaço num pólo dinamizador da Escola pela sua estrutura multifacetada (recursos informáticos, multimédia, biblioteca...), assim como gere e faculta a informação à comunidade escolar, promovendo, neste contacto com diversos produtos culturais significativos, na opinião de Clara Tavares (2007: 42), a literacia nas suas mais diversas áreas.

A literatura infantil e juvenil enquadra-se claramente neste domínio pelo seu papel transversal, facultando, a todos os que interagem com ela, um leque de vivências culturais, que, como já referimos, vão permitir estabelecer e frutificar

pontes, com uma função profundamente enriquecedora do conhecimento que o leitor tem do mundo. É a sua capacidade de recuperação e de diálogo polifónico com outros textos, sejam eles literários ou não, e abrangendo igualmente outras formas de expressão cultural intersemióticas, que assegura à literatura infantil e juvenil este seu papel imprescindível, segundo Mendoza Fillola (1999: 37), na iniciação estética e cultural da criança.

3. O campo de investigação

Esta investigação realizou-se sob a forma de um estudo de caso, no ano lectivo 2005/2006, na Escola do 1.º Ciclo do Ensino Básico da Sede-Vila Verde (distrito de Braga), que pertence ao Agrupamento de Escolas de Vila Verde (agrupamento vertical), cujo objecto de estudo foram quatro turmas: uma do 1.º ano, uma do 2.º ano, uma do 3.º ano e outra do 4.º ano, num total de 71 alunos, que frequentaram a respectiva BE/CRE.

Estes alunos foram uma amostra representativa de um universo de cerca de 320 alunos, distribuídos por dezasseis turmas, que frequentaram a escola.

Como técnica de recolha de dados utilizamos o inquérito por entrevista semi-estruturada, para os alunos.

4. Actividades dinamizadas

4.1. A leitura

Ao nível da leitura os alunos requisitaram livros para ler em casa ou na escola (na sala de aula) com regularidade, e verificamos que os livros de histórias (narrativas) são, efectivamente, os mais procurados por todas as faixas de idade.

Verificamos que, no geral, consoante o nível etário aumenta, a escolha de livros reveste-se de critérios mais complexos como a selecção da área temática (História, Ciências Sociais, Tecnologia), constatando que o género feminino privilegia a literatura (em particular, os livros de histórias), enquanto o género masculino procura mais os livros sobre *Ciência, Zoologia, História e Ciências Sociais*, cumprindo, simultaneamente, uma função lúdica e de apoio às áreas curriculares.

As obras clássicas cujos textos reflectem temas comuns a um certo património cultural ligado à literatura de potencial recepção leitora infantil (*A Carochinha, Pinóquio, Branca de Neve e os sete Anões, O Patinho Feio*, etc.) foram muito requisitadas, assim como determinadas obras que se situam mais nas periferias do polissistema literário (*Bolinhas, O Sapo Apaixonado, O dragão das mil flores, Uma Aventura...*, etc.).

4.2. Hora do conto

A BE/CRE da EB 1 de Vila Verde dinamizou a *Hora do Conto*, todos os meses, em parceria com a Biblioteca Municipal de Vila Verde, com uma educadora da instituição, através do projecto *Contos em Viagem*.

Cada história baseou-se em livros de literatura infantil existentes no mercado, sendo adaptada, mas contada sempre de forma diferente, recorrendo a diversos meios; marionetas, teatro de sombras, projector de *slides*, cenários em forma de cartazes, bonecos animados, etc. (ver quadro):

Mês	História	Baseada na obra	Dinamização
Outubro	<i>Rapunzel</i>	A.A.V.V. (1985). <i>Rapunzel</i> . Lisboa: Dinalivro.	Bonecos fantocheiros
Novembro	<i>Pedro Malasartes</i>	MOTA, António (2002). <i>Pedro Malasartes</i> . Porto: Gailivro.	Teatro de sombras
Dezembro	<i>Ninguém dá prendas ao Pai Natal</i>	SALDANHA, Ana (2002). <i>Ninguém dá prendas ao Pai Natal</i> . Porto: Campo das Letras.	Projector de <i>slides</i>
Janeiro	<i>Agora não, Duarte</i>	MCKEE, David (2000). <i>Agora não, Duarte</i> . Lisboa: Caminho.	Cartazes
Fevereiro	<i>A casa da mosca fosca</i>	MEJUTO, Eva & MORA, Sergio (2004). <i>A casa da mosca fosca</i> . Braga: Kalandraka.	Teatro de sombras
Março	<i>Onde perdeu a Lua o riso?</i>	SÁNCHEZ, Miriam (2003). <i>Onde perdeu a Lua o riso?</i> . Braga: Kalandraka.	Bonecos fantocheiros
Maió	<i>A salvação da Velha Macieira</i>	MANUELA, Leporesi (2000). <i>A salvação da Velha Macieira</i> . Cascais: Marus Editores/ Time-Life Books.	Visionamento das imagens do livro
Junho	<i>A que sabe a lua?</i>	GREJNIEC, Michael (2000). <i>A que sabe a lua?</i> . Braga: Kalandraka.	Dramatização pelos alunos

4.3. Teatro de fantoches

Da parceria com um jardim-de-infância, do mesmo agrupamento, resultou a dinamização sob a forma de teatro de fantoches (ver quadro).

Mês	Baseada na obra	Dinamizadores
Outubro	<i>Capuchinho Vermelho</i>	Alunos
Janeiro	<i>Os três porquinhos</i>	Alunos

O contacto com o teatro de fantoches permitiu a vivência, pelos alunos, com elementos significativos do texto através da interpretação, da possibilidade de libertar a sua imaginação e criatividade, assumindo as personagens simbolicamente, permitindo desenvolver a linguagem.

4.4. Poesia

Da parceria com outro jardim-de-infância também resultou a dinamização sob a forma de poesia:

Mês de Novembro: sessão de poesia em que, tanto os alunos do J.I. da Carvalhosa como os alunos da EB 1, declamaram poemas animados por mímica, extraídos da obra: SOARES, Luísa Ducla (2006) *Poemas da mentira e da verdade*. Lisboa: Horizonte.

Mês de Fevereiro: os alunos dramatizaram poesias sob a forma de jogral do livro de Luísa Ducla Soares: SOARES, Luísa Ducla (2005). *Abecedário maluco*. Lisboa: Civilização.

A dramatização de poemas, sob a forma de jogral, permitiu aos alunos fruir de textos literários com grande prazer, e pelo que observámos não só as crianças que os declamaram como as que assistiram, o que motivou a procura de obras deste género literário para serem requisitadas.

4.5. Canções

Ao longo do ano, a BE/CRE foi um espaço onde se promoveu a música, em colaboração com os professores titulares de turma, consoante os conteúdos curriculares desenvolvidos, através da dinamização de canções junto dos alunos.

Os temas foram diversificados: de cariz tradicional, sobre o *Outono*, o *magusto*, o *Natal*, *cantar dos Reis*, a *Primavera*, ou sobre algum conteúdo do programa (a água, os sentidos, etc.), como discrimina o seguinte quadro:

Canção	Tema	Destinatários	Alunos que participaram	Meios utilizados
<i>1,2,3 castanhas</i>	S. Martinho	Alunos do 1.º ano	1.º ano e Jardim-de-infância	Viola
<i>As castanhas</i>	S. Martinho	Alunos dos 3.º e 4.º anos	4.º ano	Viola
<i>Canção sobre a água</i>	A água	Alunos dos 1.º e 2.º anos	2.º ano	Viola
<i>A água</i>	A água	Alunos do 1.º	1.º ano	Viola
<i>No relógio da avozinha</i>	Natal	Alunos do 1.º ano	1.º ano	Viola
<i>Todos me querem</i>	Canção tradicional portuguesa	Alunos dos 3.º e 4.º anos	3.º e 4.º anos	Cavaquinho, bombo, ferrinhos
<i>Ó lindo Outono</i>	Estações do ano	Alunos dos 1.º e 2.º anos	1.º e 2.º anos	Cavaquinho, bombo, ferrinhos, pandeireta
<i>Sol de Outono</i>	Estações do ano	Alunos dos 1.º e 2.º anos	1.º e 2.º anos	Viola
<i>Cantar dos reis</i>	Cantar dos reis	Alunos dos 1.º, 2.º, 3.º e 4.º anos	1.º ano e Jardim-de-infância	Viola, bombo, ferrinhos
<i>Os sentidos</i>	Corpo humano	Alunos dos 2.º, 3.º, e 4.º anos	2.º, 3.º, e 4.º anos	Viola
<i>A Primavera</i>	Estações do ano	Alunos do 1.º ano	1.º ano e Jardim-de-infância	Viola

Uma das primeiras abordagens da criança à leitura literária efectua-se através das canções de embalar, ou de estruturas fonéticas e rítmicas (como as lengalengas que possuem uma componente musical muito forte.

O contacto com diversificados estilos melódicos (música tradicional, clássica, ligeira, etc.), assim como os textos que os acompanham, educam o sentido estético da criança.

4.6. Palestras

Realizaram-se três palestras, durante o ano lectivo, com temáticas diferentes em que os alunos assistiram e participaram (ver quadro).

Mês	Tema	Dinamizadores
30 Novembro 14 Dezembro	Prevenção Rodoviária	Enfermeiros Centro de saúde de Vila Verde
2 Dezembro	Internacional da Pessoa com Deficiência	Equipa de Ensino Especial
7 Março	A preservação da natureza	Técnicas do Parque Nacional da Peneda-Gerês

O contacto com as diversas temáticas expressas pelas palestras foi, a nosso ver, enriquecedor da competência enciclopédica e proporcionou o contacto com temáticas de índole ambientalista, de solidariedade e sensibilização para assuntos como a pessoa com deficiência, como é o caso das que observamos.

Não é por acaso que a literatura infantil actual retrata estes temas o que possibilitou, no quadro destes debates, um alargamento dos horizontes de expectativas dos alunos, que se estabelecem ao nível dos seus quadros de referência intertextuais.

4.7. Filmes

A BE/CRE deve, como já assinalámos anteriormente, ser um espaço eclético que promova as mais variadas experiências culturais, de modo a que os alunos obtenham competências a nível literário, do contacto com múltiplos códigos semióticos (cinema, música, teatro, etc.), com o objectivo de os tornar, progressivamente, mais autónomos e críticos no que lêem, vêem e ouvem.

O cinema e o visionamento de filmes educativos permitem preencher essa dinâmica, para a educação do sentido estético, ético e pedagógico da criança.

Foram visionados filmes em dois âmbitos:

Filmes do circuito comercial:

Título	Autor	Faixa etária que assistiu	Supor te	Observações
<i>O Gang dos Tubarões</i>	DreamWorks Animation	Todos	DVD	Desenho animado
<i>Dinossauro</i>	Walt Disney Pictures	Todos	DVD	Desenho animado
<i>O Gato das Botas (contos clássicos)</i>	RBA	1.º e 2.º anos	DVD	Desenho animado
<i>Spirit-Espírito selvagem</i>	DreamWorks Animation	Todos	DVD	Desenho animado
<i>Garfield</i>	20th Century Fox	Todos	DVD	Imagens reais e virtuais
<i>The Incredibles-Os super-heróis</i>	Walt Disney Pictures	1.º e 2.º anos	DVD	Desenho animado
<i>Sinbad-A lenda dos sete mares</i>	DreamWorks Animation	Todos	DVD	Desenho animado
<i>À procura de Nemo</i>	Walt Disney Pictures	Todos	DVD	Desenho animado
<i>Shrek</i>	DreamWorks Animation	Todos	DVD	Desenho animado
<i>Shrek 2</i>	DreamWorks Animation	Todos	DVD	Desenho animado
<i>Alice no País das Maravilhas</i>	Prisvídeo	Todos	DVD	Desenho animado
<i>Mulan 2-A lenda continua</i>	Walt Disney Pictures	Todos	DVD	Desenho animado
<i>Noddy – O mapa do tesouro</i>	Lusomundo	1.º ano	DVD	Desenho animado
<i>101 Dálmatas</i>	Walt Disney Pictures	Todos	DVD	Imagens reais
<i>Bob o construtor - cavaleiros para toda a obra</i>	LNK	1.º ano	DVD	Desenho animado
<i>O Capuchinho Vermelho</i>	Edivídeo	1.º e 2.º anos	VHS	Desenho animado
<i>Dumbo</i>	Walt Disney Home Vídeo	Todos	VHS	Desenho animado
<i>Aladdin e o Rei dos Ladrões</i>	Walt Disney Home Vídeo	Todos	VHS	Desenho animado
<i>A Gata Borracheira</i>	Walt Disney Home Vídeo	1.º e 2.º anos	VHS	Desenho animado

Filmes educativos

Título	Autor	Faixa etária que assistiu	Suporte	Observações
<i>Era uma vez o corpo humano</i>	Planeta DeAgostini	Todos	DVD	Desenho animado educativo
<i>Mais vale prevenir</i>	Flaminia Edições Educativas	Todos	VHS	Imagens reais - filme educativo
<i>Não te metas em sarilhos</i>	Flaminia Edições Educativas	1.º e 2.º anos	VHS	Desenho animado - filme educativo
<i>Cão prevenido</i>	Edições ASA	1.º e 2.º anos	VHS	Desenho animado - filme educativo
<i>Veja como crescem - Animais selvagens</i>	DK	1.º e 2.º anos	VHS	Imagens reais - filme educativo
<i>Vulcões</i>	DK	Todos	VHS	Imagens reais - filme educativo
<i>A visão</i>	DK	Todos	VHS	Imagens reais - filme educativo

Na maior parte dos casos os filmes são recriações de obras clássicas da literatura, o que permite ao aluno estabelecer relações de intertextualidade entre o texto escrito e o texto cinematográfico, pois certos filmes adoptam finais diferentes promovendo, assim, o comentário do facto.

Nas nossas observações constatámos, por diversas vezes, essa ocorrência.

Nos quadros verificamos que temos determinados filmes, os clássicos da literatura, que só são procurados por alunos de determinados anos de escolaridade, correspondendo a faixas etárias dos sete, oito anos, como é o caso de:

O Gato das Botas; O Capuchinho Vermelho; A Gata Borralheira.

No entanto, há outras variantes de sucessos comerciais mais recentes que são, também, do agrado dos alunos com sete e oito anos:

Bob o construtor - cavaleiros para toda a obra; The Incredibles - Os super-herói.

5. Conclusão

A escola actual deve colocar o aluno numa posição de pensador, incentivar a criança a relacionar conhecimentos, porque sendo por natureza activa, deve aprender fazendo, experimentando. Mais importante do que a criança assimilar conteúdos é fornecer ao aluno competências, através dos recursos que existem na escola.

Verificámos que os alunos foram assíduos frequentadores da BE/CRE, quer para requisitar livros, consultar obras, pesquisar na Internet, converter ou realizar trabalhos no computador. Este espaço demonstra a sua função eclética na multiplicidade de actividades culturais que faculta aos alunos que promovem o desenvolvimento de competências ao nível da leitura, escrita, educação para as TIC, etc.

Porque a adesão à fruição da leitura é frequentemente uma fascinante experiência individual, o estímulo para a sua concretização, não parece ser totalmente exterior à existência de determinados contextos sócio-culturais que activamente a valorizam, assim como os produtos culturais que lhe estão associados (Azevedo, 2006).

Desta forma tem um especial significado o envolvimento de todos os alunos no sentido de aprender a explorar e a negociar significados, pela mais-valia que assegura em termos da formação de um leitor competente, com comportamentos interpretativos de natureza crítica e não ingénua, através da interacção com actividades culturalmente enriquecedoras como a hora do conto, a dramatização, o teatro de fantoches, a poesia, as canções, os filmes, as exposições, que podem potenciar, nesses alunos, uma educação estética e ética.

No entender de Ruth Yopp e Hallie Yopp (2001: p.v), a literatura pode ser uma força poderosa nas nossas vidas e, colocando-nos a pensar, a interrogar, permite-nos que, pela emoção, possamos percorrer os inumeráveis e misteriosos bosques da ficção. Como consequência, ela possui um carácter humanizante profundamente enriquecedor (Azevedo, 2006) que pode mudar-nos para sempre, como refere Lewis (2003: 19), para nos tornarmos seres humanos mais completos, tendo a escola, através da Biblioteca Escolar/Centro de Recursos Educativos, um papel fundamental no desenvolvimento de estratégias que promovam o leitor literário no contexto das várias literacias emergentes.

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La Red de Universidades Lectoras

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Introducción

La Red de Universidades Lectoras es una organización creada por convenio entre diversas universidades de España, Portugal y Latinoamérica, con el objetivo básico de promover la lectura y la escritura en el ámbito de la Educación Superior.

Se sustenta en los siguientes principios Según la Declaración de Passo Fundo (Brasil), *Encuentro Internacional de la Red de Universidades Lectoras*, 25 y 26 de Octubre de 2009:

1. En la enseñanza superior es imprescindible, para la formación integral de los estudiantes, el desarrollo de las competencias y habilidades de lectura y escritura.

2. Esta preparación es tarea obligada de las instituciones universitarias, que deben incluir en sus principios, no sólo la alfabetización académica de sus estudiantes, sino el pleno desarrollo de dichas capacidades, con particular énfasis en el pensamiento crítico y en el uso adecuado de las tecnologías de la información (TIC).

3. En el ámbito de los nuevos contextos son especialmente relevantes el desarrollo de la investigación y el fomento de los recursos necesarios en las temáticas relacionadas con la lectura y la escritura.

4. Además, es necesario reforzar el papel de la Universidad como mediadora cultural y, de forma preferente, su implicación con la sociedad y el entorno, a través de actividades de colaboración, proyección y extensión.

5. Por consiguiente, consideramos imprescindible la coordinación de las políticas y actuaciones en materia de lectura y escritura y, para ello, la Red de Universidades Lectoras se ofrece como instrumento de dinamización de dichas iniciativas.

6. Por todo lo cual, la Red de Universidades Lectoras está abierta a la colaboración con todas las instituciones, universitarios y ciudadanos en general.

1. Génesis de la Red de Universidades Lectoras

La idea de la Red de Universidades Lectoras surgió ya en Noviembre de 2006 después de la celebración en Badajoz del **I Simposio Internacional de Universidades Lectoras**, co-organizado por las Universidades de Extremadura, Sevilla y Alicante. Se han adherido a esta Red 15 universidades, con el objetivo básico de potenciar el papel de la lectura y la escritura en la Universidad, no sólo como herramientas de trabajo (la llamada “alfabetización académica”) sino como vehículo de promoción integral del universitario.

Reivindicar la lectura y la escritura como competencia básica y transversal es, además, una manera “militante” de actuar como universitario en la sociedad, pues necesitamos no sólo buenos profesionales sino ciudadanos con una visión crítica,

imaginativa, que sepan debatir, dialogar, discrepar... y todo ello se aprende y se mejora leyendo y escribiendo en el amplio sentido de dichos conceptos, y con ayuda no sólo de lo que se conoce como alfabetización básica (leer y escribir en el sentido convencional), sino de la alfabetización informacional, digital, etc., puesto que estamos en un mundo donde la información, el conocimiento y los medios de comunicación convergen continuamente.



2. Miembros de la Red de Universidades Lectoras

A lo largo de este tiempo se han adherido 15 universidades de España y Portugal. Los miembros de la Red, son actualmente, las Universidades de Alicante, Almería, Cantabria, Castilla La Mancha, Católica de Valencia, Complutense de Madrid, Évora, Extremadura, Granada, Huelva, Illes Balears, Instituto Politécnico de Castelo Branco, Politécnica de Valencia, Sevilla y Valencia), a través de su Comisión Permanente, han diseñado un conjunto de actividades comunes, que aspiran a poner en práctica propuestas y entornos favorables a la lectura y la escritura en la comunidad universitaria en su conjunto, abarcando desde la escritura académica a las actividades de extensión de la lectura, charlas, exposiciones, publicaciones y un amplio etcétera.

I SEMINÁRIO INTERNACIONAL
**COMPETÊNCIAS DE LEITURA E
ESCRITA, PRÁTICAS
ALFABETIZADORAS E
EDUCAÇÃO LITERÁRIA**

24 DE NOVEMBRO DE 2008
UNIVERSIDADE DE ÉVORA | SALA 131
(Colégio do Espírito Santo)

PROGRAMA

- 09h00min RECEÇÃO AOS PARTICIPANTES
09h30min SESSÃO DE ABERTURA
10h00min **EDUCAÇÃO LITERÁRIA**
Cláudia Cristina Rivera (Universidade de Extremadura)
**A S NARRATIVAS LITERÁRIAS, A EDUCAÇÃO ECOLÓGICA E O
DESENVOLVIMENTO ECOLÓGICO-MORAL DA CRIANÇA**
Natália de Pina, Cláudia Agostinho e Madalena Leitão (I.P. Casado Branco)
11h15min INTERVALO PARA CAFÉ
11h45min **A COMPREENSÃO LECTORA**
Lúcia Araújo (FEUC)
A COMPREENSÃO GRAMATICAL
Maria do Céu Fonseca (ZUL - Universidade de Évora)
13h00min ALMOÇO
14h30min **LEITURA/ESCRITA EM CONTEXTO ESCOLAR**
Mª Manuela Azeiteiro (Agrupamento de Escolas n.º 4 de Évora) DPE - Universidade de Évora
OUTROS CONTEXTOS DE LEITURA
Ana Alpoim Câmara Municipal de Évora
16h00min 1 - VISITA AO RECURSO SÓCIO-EDUCATIVO DA
CÂMARA MUNICIPAL DE ÉVORA 'LOJA DOS SONHOS'
2 - VISITA À BIBLIOTECA PÚBLICA DE ÉVORA (inscrições limitadas a 25 pessoas)
17h00min RECEÇÃO NA CÂMARA MUNICIPAL DE ÉVORA

comitê organizador
Ángela B. da R. & Paulo Costa



Se busca, pues, fomentar una práctica politextual y policontextual, esto es, integrando diversos lenguajes y contextos, como el aula, la biblioteca u otros espacios y recursos que la Universidad puede dinamizar como lugares para el aprendizaje, el diálogo y la creación. Es lo que se conoce como alfabetización múltiple, que no tiene más remedio que integrar las nuevas vías de acceso a la información (Internet, por ejemplo) o los nuevos lenguajes.

Desde una perspectiva ecléctica e integradora, la Red pretende esquivar las dicotomías tradicionales entre Ciencias y Letras o Tecnología y Humanismo, que tanto daño han hecho. Todas las prácticas pueden ser puestas en valor, en el contexto y con el objetivo adecuado: desde un libro de poemas a un blog, desde la lectura en voz alta a la escritura multimedia. Todo ello integrando todos los recursos humanos, materiales e institucionales de las Universidades, su profesorado, alumnado, Bibliotecas universitarias, etc.

Igualmente, la Red no sólo hace actividades formativas o de difusión sino también pretende articularse como una unidad de I + D, emprendiendo acciones de investigación de ámbito interuniversitaria y sobre las temáticas ya mencionadas.

3. Congresos y Eventos de la Red de Universidades Lectoras

Se han ido desarrollando diversos Congresos organizados por la propia Red, con motivo de sus reuniones Plenarias. El más próximo es el que se celebrará en el Instituto Politécnico de Castelo Branco, el *I Coloquio Ibérico de Literatura Infantil Interculturalidad III Simposio de la Red de Universidades Lectoras*, que engloba la primera edición del I Coloquio Ibérico "Literatura Infantil e Interculturalidad" y el III

Simposio de la Red de Universidades Lectoras, con la finalidad de reflexionar acerca de la lectura, la literatura, la interculturalidad y las políticas culturales.

Para la Red, leer es una competencia esencial en los tiempos modernos influenciada claramente por las nuevas formas y medios tecnológicos. La *alfabetización multimedia* requerida por la sociedad del conocimiento y de la información es substancialmente diferente de la alfabetización Guttenbergiana, basada en el libro y en la primacía de la palabra.

La sociedad de la información produce nuevas representaciones de lo que es leer y de lo que define la propia literatura infantil y requiere por parte de los educadores y de los diversos agentes culturales nuevas políticas de actuación.



“División Digital” es un término propuesto por Van Dijk (2006), para referir la relación, a veces conflictiva, entre los medios audiovisuales y el tiempo dedicado a la lectura. También se utiliza el término División Digital para señalar la distinción existente entre los que tienen acceso a Internet y los que no.

De forma análoga, la Red de Universidades Lectoras ha organizado congresos como el celebrado en la Universidad de Almería en 2008, *CUENTOS CONTADOS Y CUENTOS POR CONTAR (HOMENAJE A MONTSERRAT DEL AMO)* *La experiencia que se transmite de boca en boca es la fuente de la que se han servido todos los narradores*, dice Walter Benjamin, y Montserrat del Amo ha dedicado toda su vida literaria y su amplia experiencia vital a hacer verdad este aserto.



Su obra y su dedicación a la literatura infantil y a la lectura como trampolín por el que la persona accede a toda clase de mundos (tan imaginarios como reales), han constituido un viaje que nos ha iluminado a todos. Tradición, modernidad, literatura, el mundo de la biblioteca, el mundo de la educación, ... son partes de ese bagaje que Montserrat lleva con ella, y que de forma minuciosa y casi artesanal, nos ha sabido transmitir.

Y por eso también, la palabra viva, los *cuentos contados* serán la memoria poética, la llave para esos *cuentos por contar*, que sin duda se acompañarán de otros medios, pero que remitirán a estas fuentes.

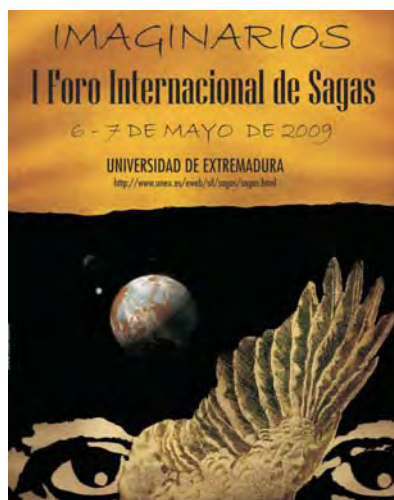
El *Homenaje a Montserrat del Amo* surgió, pues, de la inquietud de un conjunto de personas y entidades comprometidas con la LIJ y la lectura, y se organiza, pues, desde los más diversos ámbitos, desde el *universitario* (con la celebración en la Universidad de Almería del VII Seminario Internacional de Lectura y Patrimonio, precisamente con el Lema *Cuentos contados y cuentos por contar-Homenaje a Montserrat del Amo*) hasta los *ámbitos educativos* (como las guías de lectura que el CEPLI va a editar sobre algunas de sus obras) o la *participación ciudadana*, a través de exposiciones y talleres.

En la misma línea, la Red organizó el *I Foro Internacional de Sagas*, consciente de que las sagas fantásticas, en sus diferentes lenguajes y formatos (del libro al cine o la televisión, o de los mangas y anime al rol) constituyen un género emergente que ya no pueden reducirse al ámbito de la marginalidad sino que son una expresión de los nuevos géneros y, en su interrelación con otros lenguajes y discursos, de la cultura de la convergencia y la participación (Jenkins).

En dicho foro o encuentro se analizaron las características del género desde una aproximación multidisciplinar, con los siguientes objetivos:

1. Describir el panorama del género en todas sus modalidades.
2. Ofrecer actividades de dinamización, potenciando la afición a la lectura como elemento formativo de la condición humana y como elemento de ocio y entretenimiento
3. Potenciar la imaginación como facultad creadora.

4. Proporcionar información y asesoramiento a aquellas personas interesadas en estas temáticas
5. Familiarizar al lector a entrar en contacto directo con el mundo del libro y de otros soportes de las ficciones de imaginación.



Igualmente, se puso en valor la aportación al género de autores de lengua española, difundiendo y poniendo en valor sus publicaciones, así como su importancia para la educación estética y el desarrollo de la imaginación.

4. Otras actuaciones de la Red

La Red ha desarrollado numerosas actuaciones en diferentes frentes: **formación, difusión, investigación, publicaciones, estudios o análisis**, etc., todos los cuales pueden ser consultados a través de sus reseñas en nuestra página web, www.universidadeslectoras.ogr:



No podemos extendernos en cada uno de ellos, pero abarcan desde la dinamización de los estudiantes universitarias a través de cursos, talleres,

congresos, exposiciones, creación de entornos de lectura (rincones de lectura, proyectos como “Espere leyendo”



a acciones sociales como la intervención en colegios u hospitales, como éste “Virgen Macarena” de Sevilla:



O acciones de cooperación institucional con el Ministerio de Cultura (España), el Plano Nacional de Leitura (Portugal), la Junta de Andalucía, la Junta de Extremadura, CEPLI, la Cátedra de Estudios de la Mujer, etc. o entidades privadas como Cedro, Repsol, editoriales, etc.



5. La relación con Latinoamérica

La Red de Universidades Lectoras se impulsó en Noviembre de 2006 después de la celebración en Badajoz del I Simposio Internacional de Universidades Lectoras, co-organizado por las Universidades de Extremadura, Sevilla y Alicante. Desde esa fecha 15 universidades de España y Portugal (Universidades de Alicante, Almería, Cantabria, Castilla La Mancha, Católica de Valencia, Complutense de Madrid, Evora, Extremadura, Granada, Huelva, Illes Balears, Instituto Politécnico de Castelo Branco, Politécnica de Valencia, Sevilla y Valencia) se han adherido a esta Red que pretende potenciar el papel de la lectura y la escritura en la Universidad, no sólo

como herramientas de trabajo (la llamada “alfabetización académica”) sino como vehículo de promoción integral del universitario.

En paralelo con el evento del VIII SEMINARIO INTERNACIONAL DE LECTURA Y PATRIMONIO, co-organizado por la Red, se realizó en Almería en 2008 un *Seminario de Universidades Lectoras Latinoamericanas*, con representantes de universidades de España, Portugal y Latinoamérica en orden a analizar las respectivas políticas de lectura en el ámbito universitario y a examinar vías posibles de colaboración y de establecimiento de líneas de cooperación interuniversitaria. Participaron en el mismo, además de los representantes de la Red, el profesor Gustavo Bombini (Argentina), Blanca Yanneth (Red LEES de Colombia), Tania Rosing (Universidad Passo Fundo – Brasil) y otros invitados.

Fruto de esta iniciativa y dentro del que probablemente sea el evento más importante de lectura en América Latina, las *Jornadas Nacionales de Literatura de Brasil* en Passo Fundo -declarada por el presidente Lula capital nacional de la lectura- celebramos el *Encuentro de la Red de Universidades Lectoras*, al cual asistieron representantes de la Red y diversas autoridades de Brasil, entre ellas el presidente del Plan Nacional de Lectura, profesor Castillo.



6. Publicaciones

La Red dispone de su propia Revista, *Álabe* organizada desde la Universidad de Almería, por los profesores Mar Campos y Gabriel Núñez.



En el apartado de libros, la Red, ha editado ya dos libros con la Universidad de Passo Fundo, **Prácticas de Lectura y Escritura** y **Lectura de los Espacios y Espacios de la Lectura**:



Escrever e ler “em ensaio” – uma literacia para a Vida

André Matias

Universidade de Aveiro

Ler é sonhar pela mão de outrem. Ler mal e por alto é libertarmo-nos da mão que nos conduz. A superficialidade na erudição é o melhor modo de ler bem e ser profundo.

Fernando Pessoa, *Livro do Desassossego*

Un suffisant lecteur découvre souvent és écrits d'autrui des perfections autres que celles que l'auteur y a mises et apperceues, et y preste des sens et des visages plus riches Michel de Montaigne, *Essais I*, XXIII “Divers evenemens de mesme Conseil”

1. Limites e perspectivas de um conceito

As solicitações que o nosso tempo nos faz empurram-nos para a necessidade de adquirir um número de capacidades e competências, sendo estas complementadas em paralelo por uma formação contínua sempre presente. Pretende-se uma formação individual que em diacronia evolua para uma inevitável especialização, sem que isso signifique o abandono de capacidades que permitam ao indivíduo poder manusear outras temáticas e/ou matérias. Nesta senda, mais importante do que uma aquisição passiva e cumulativa do conhecimento, urge fomentar no indivíduo a propensão para saber adaptar as suas potencialidades, capacidades, competências aos múltiplos desafios que a vida lhe impõe.

Não querendo limitar a nossa discussão sobre a literacia ao campo mais flagrante da pedagogia ou da didáctica, o que restringiria a nossa perspectiva, ampliaremos a nossa óptica analítica, assumindo o risco a ela inerente, para matérias mais próximas ao campo da Teoria da Cultura. Em primeiro lugar, torna-se premente para a nossa reflexão deambular pelos contornos conceptuais do termo literacia. Numa tentativa inicial de interpretar o conceito pelos seus limites semânticos, a etimologia aponta-nos a palavra latina *littera*, *ae* como alicerce de *literacia*. Não descuramos o facto de a *literacia* entrar no léxico português enquanto anglicismo. Na verdade, literacia advém por sufixação do vocábulo inglês *literate*, oriundo do *litteratus* latino. *Literate* tem mesma significação de *litteratus*, isto é indivíduo que possui conhecimentos na área das letras, sendo conseqüentemente alguém com educação. Assim, de *literacy* se forma o vocábulo português literacia. Sabendo que partilha a origem com conceitos como literatura, literal, literato... a literacia não se restringe a esta rede mais apertada de significados atidos à área

vocabular que estas palavras cognatas sugerem, ainda que não deixe de ser importante o facto de ser da *letra*, no seu sentido mais profundo, que brota a fonte deste conceito. Cremos que, desde logo, pela sua etimologia se possa vislumbrar que a literacia implica um acto de leitura *per se*, exercício esse intrinsecamente ligado ao da escrita. De facto, embora possa ser uma constatação pouco original, é jussivo sublinhar que se lê o que se escreve e que se escreve para que se leia. O acto de grafar adquire a sua total existência no momento em que é lido, implicando uma relação com um Outro (quer seja exterior ou interior ao sujeito-escrevente). Assim sendo, embora tentando não nos circunscrever a um conceito rígido ou canónico, não deixamos de sufragar a construção conceptual dos estudos mais avalizados nesta matéria. Tomaremos pelo conceito de literacia, seguindo Ana Benavente, “as capacidades de processamento de informação escrita na vida quotidiana” (Benavente, 1996: 6), que têm por sustentáculo a leitura, a escrita e necessariamente o cálculo. Por outro lado, subscrevemos também a opinião de Hannon que define a literacia como a capacidade de utilizar a linguagem para interpretar e também exprimir um significado (Hannon, 1995: 2.). Não assumindo uma postura que não se pauta nem por uma análise do tipo transversal-estruturalista, nem por uma crítica local-culturalista, pretendemos sobretudo uma visão de estrutura profunda, que nos possibilite todas as potencialidades conceptuais de literacia e/ou encontrar zonas ainda não exploradas conceptualmente.

Cientes de que, *lato sensu*, se entende a literacia pelo conjunto de aptidões que permitem processar informação escrita, essas capacidades são ferramentas essenciais para responder às necessidades que a vida social nos coloca. Desta feita, acreditamos que o conceito de literacia e a acção que ela proporciona estão marcados pelo cunho da interpretação. Perspectivando a amplitude conceptual de literacia, não será descabido configurá-la como um processo composto por três patamares não obrigatoriamente gradativos. O leitor passará necessariamente por um estágio de (re)conhecimento, em que vai assimilando os vários elementos no que concerne ao seu teor; em seguida transita para uma fase de compreensão, compreensão essa que não se confina ao próprio texto, visto que se expande, num movimento quase paradoxal de “saída contida no texto”, permitindo ao leitor uma interpretação efectiva das suas coordenadas cronotópicas; em último lugar, torna-se inevitável que o leitor exprima o seu ponto de vista em relação ao texto com que se embrenhou, facto que o impele para um agir, seja essa acção meramente empírica ou factual, seja ela performativa no sentido de assimilação dos procedimentos técnicos de uma dada linguagem. Se, afinando a nossa bitola por Scribner e Cole (Scribner & Cole, 1981: 236), a literacia não é nem pode ser

considerada como um simples saber ler e escrever um texto, mas antes ter a capacidade de pôr em prática os conhecimentos que através dessa leitura/escritura foram sendo adquiridos, não o conteúdo do texto em si, mas as ferramentas hermenêuticas que utilizadas e/ou desenvolvidas, estaremos num domínio sempre tripartido, em que três actores interagem sempre entre si. A par da influência recíproca e contínua entre o ler, o escrever e o aplicar, o leitor que paralelamente poderá vir a ser escritor está permanentemente em contacto intrínseco com o texto e com toda a largueza que ele abrange – numa só expressão a Vida em si. Deste modo, vai-se apercebendo do porquê da literacia ser um processo que visa a aquisição/desenvolvimento de competências, sendo a da leitura uma das mais importantes, ainda que não seja necessariamente exclusiva.

Talvez se torne pertinente também, neste contexto, aflorar o termo competência, evidenciando a sua carga semântica. É mais ou menos líquido o facto de a noção de competência encerrar a concepção de aptidão – o que permite ser capaz de solucionar problemas específicos ou de executar algo em particular. Porém, não olvidemos que competência partilha a sua origem com palavras como *competir*, *competição*. De facto, aquele que compete faz uma busca em simultâneo com o(s) outro(s); aquele que compete é capaz, é competente, adapta-se – daí a necessidade premente de aquisição de capacidades, aptidões, pois é uma urgência para o *saber viver*, que num sentido de superfície será um viver em sociedade, mas que em sentido profundo significa também estar em constante competição consigo próprio (em situação de auto-competição, em autognose permanente).

Todavia, observando o conceito de *literacia* em cotejo com o de *leitura*, é jussivo que o interpretemos de um modo a que possa transparecer outras potencialidades em si contidas. Na verdade, a leitura enquanto tal não se esgota no simples acto de ler um texto, ainda que seja daí que parta. Se numa análise linear poderemos considerar o acto de ler como uma enunciação ou um percorrer com a vista uma ou várias palavras (texto), já numa perspectiva mais alargada o ler entronca com a interpretação de um escrito, a compreensão do seu sentido com o ensejo de dissecar, examinar e deslindar o seu significado. Não é insólita uma aplicação em metáfora do significado do *ler*, que de certo modo terá perdido esse valor conceptual, utilizando-se usualmente em significação comum. A imagem do ler associada à interpretação de um escrito, de um texto que mais não é do que uma tessitura de conceitos, permite que expandamos o seu significado no âmbito da gnosiologia. O acto de ler é em si um agir *em* e *de* hermenêutica do real, transbordando a simples concepção da interpretação textual, dado que o “ler” e o “saber ler” permite-nos um movimento natatório que nos mantém à tona em constante sobrevivência. Ler é interpretar a Vida, em maiúscula, as coordenadas

cronotópicas em que nos inserimos e nos movimentamos e das quais fazemos parte e ajudamos a construir. Não é despiciente a informação que mais uma vez a etimologia nos confere, porquanto *legere*, palavra latina da qual ler é oriunda, é uma “acção de reunir”, colher”, que conseqüentemente também designa “escolher”, “eleger”. A esta concepção voltaremos com o devido rigor, ficando o alerta para a carga semântica deste vocábulo, que pode permitir novas apreciações à problemática da literacia.

A Sociedade em que vivemos exige que o indivíduo conheça e saiba utilizar conceitos, sejam eles de índole científica, técnica, literária... que num adjectivo poderíamos designar por cultural. O Homem procura sempre encontrar o seu lugar no mundo, socorrendo-se de vários instrumentos empíricos e conceptuais. Nesse processo de observação *do* e *no* mundo, o Homem sente-se inquietado e curioso, culminando numa conseqüente reflexão. Desta feita, é neste contexto que se vai desenvolvendo o conceito de cultura. Essa familiaridade com a cultura, com a cultura do *hic et nunc* em que está inserido, conquistada a troco desse labor exegético, permitirá ao indivíduo encetar um esforço de (sobre)vivência. É neste âmbito que pretendemos agora incorporar na nossa reflexão o segundo vector: o ensaio.

2. O ensaio: um texto para a literacia...

Não ambicionamos entrar pela crítica do ensaio enquanto classe de textos, pois abordá-lo-emos na sua dimensão de vontade de estilo, observando uma certa atitude que lhe é inerente desde a sua formação pela pena do escritor Montaigne.

O ensaio é um texto eminentemente putativo, tentativista, que segundo palavras de Jorge de Sena vai instalando a dúvida, a suspicácia, no seu leitor (Sena, 1959: 10). Essa “atitude” crítica, que não se escoa somente numa simples atitude científica mas que se estriba num criticar céptico mas construtivo, permite ao ensaísta uma escrita de erro. Esse *erro* deve ser entendido na duplicidade que a sua homonímia permite, visto que é em simultâneo o substantivo cujo significado expressa uma incorrecção, uma ilusão ou um engano, mas também a forma de primeira pessoa do presente do indicativo do verbo errar. De facto, no ensaio estamos perante uma escrita em errância, vagueante e a prazo, lúcida de que as verdades são algo de perecível. Nesta senda, o texto promove no leitor uma ginástica do intelecto, visto que se torna necessário uma adaptação efectiva, por um lado, a essa escrita errática, e por outro à forma analítica do ensaio. Esta classe de textos, que se vislumbra por essência ser anti-dogmática e anti-autoritária, apresenta-se como uma incessante busca pela verdade, alicerçando-se constantemente na dúvida, no problematizar, no interpretar em questionamento, ora

do mundo ora do Eu. Este tipo de atitude ensaística remonta à gênese do pensamento crítico, tendo em Sócrates uma das aparições mais plenas. A consciência da nossa limitação enquanto ser pensante, bem como do nosso conhecimento permite-nos pôr em causa, dotando-nos das estruturas e ferramentas cognitivas necessárias para fazer face aos incitamentos que a Vida nos coloca.

Tenhamos presente que o ensaio é em essência um texto de amálgama, visto que em cumplicidade Ciência, Filosofia e Literatura concorrem para o mesmo fim interpretativo e precipuamente argumentativo. Tendo o ensaio nascido dentro da biblioteca de Montaigne, este texto olha o mundo num *fora* que está *dentro* daquele que escreve. É uma leitura analítica, uma crítica sentida, uma apreensão em aprendizagem putativa. Desta feita, perspectivemos o ensaísmo como uma original *Weltanschauung* da Vida, face à constante mutação do Homem e da realidade. É neste intento que propomos uma diferente visão da literacia, sendo considerada como “ensaística”. Será porventura pertinente sugerir uma conceptualização de literacia não circunscrita ou até mesmo estrangulada numa área específica, mas sim uma literacia de Vida, que parte dela visando interpretá-la. O ensaio, texto de experimentação de escrita e de leitura, escorando-se no pensamento crítico e num avanço cognitivo dubitativo, permite tanto ao escritor como ao leitor a aquisição de “utensílios” para viver nas suas coordenadas espaço-temporais. É nesse sentido que sugerimos o conceito de “literacia ensaística”: o ensaio, experiência vacilante e de enviesamento, é por isso uma literacia que mescla as potencialidades das três áreas distintas mas complementares: Filosofia, Ciência e Literatura.

Uma literacia de traço ensaístico, em erros de errância e em erros errôneos, trar-nos-á uma ginástica de pensamento que permite pôr em causa o próprio sujeito cognoscente. Esta relativização, que não se compadece com um cepticismo destrutivo ou autofágico, possibilita ao indivíduo apreender em performance valores como a responsabilidade e a liberdade, dado que a “literacia ensaística” desaguará numa metodologia de vivência e existência democráticas, em cidadania crítica e consciente, propiciando uma leitura crítico-interpretativa da sociedade em que o escritor e o leitor estão circunstanciados. Por isso, o ensaio é um texto que *rascunha* um escrever e um ler, porque se sustenta numa exegese da Vida, facultando a aquisição das competências capitais para “ler-interpretar” a Vida e para a “escrever-viver” na primeira pessoa.

Por outro lado, a literacia ensaística despertar-nos-á a atenção para uma problemática essencial de quem lê: a força da palavra em contexto. De um modo mais transparente, incorremos no campo da retórica, encarando-a não como um simples acumulado de figuras que empoalam o discurso, mas sim como uma

expansão do próprio conceito de racionalidade. Seguindo os pressupostos apontados por Perelman em obras fundamentais como *O Império Retórico*, ou *Traité de l'argumentation*, trazemos a esta discussão o valor do razoável e do plausível. É precisamente nestes domínios que se finca o viver humano. Baseado numa lógica do preferível, o homem tem de saber analisar os seus contornos, para que em responsabilidade possa ser verdadeiramente livre, sem ceder ao dogmatismo tirânico nem à autoridade inabalável do saber. O ensaio, pelas suas características mais intrínsecas, é um modo atraente de analisar crítica e conscientemente o mundo em que estamos. Esta visão interpretativa da realidade e da cultura parte, obviamente, da óptica analítica do ensaísta, que lê e escreve em concomitância. Assim sendo, partindo da leitura particular do ensaísta, o ensaio vai-se construindo com base na cumplicidade de dois factores: 1) “o de pensar e descrever a realidade e as formações culturais tal como são em si mesmas e [2)] o de impor necessariamente um ponto de vista sobre elas. A consequência é a impossibilidade de objectividade” (Arenas Cruz, 1997: 129). É precisamente nesta falta de objectividade, neste recurso constante ao preferível e não à evidência que entenderemos com mais precisão a possibilidade crítica que o ensaio permite. Ele é um texto de hipótese e de potência, permitindo consigo uma literacia que aproxima o indivíduo do real.

Na verdade, o ensaio possibilita decidir individualmente ou participar na tomada de decisões colectivas de uma forma consciente e esclarecida, promovendo e exigindo porém uma postura analítica e uma base mínima de conhecimentos. A literacia ensaística passa, pois, pela aquisição de uma diferente postura de análise do indivíduo face à realidade: é um ler lendo-se, um interpretar vivendo. De um modo efectivo, capacidades e conhecimento são mesclados e sentidos por quem com o ensaio avança. Criticar, examinar em liberdade consciente, preferir o propor ao impor numa dinâmica de consciência, ter a noção dos seus limites e do seu contexto para que se possam ver em totalidade, serão várias das possibilidades que a literacia ensaística desencadeia. Além disso, o ensaísmo permite pelo seu acto perlocutório uma promoção da acção. Ser, e mais em concreto ser cidadão hoje, implica cada vez mais o agir em crítica, a participação cívica em responsabilidade, que só poderá ser verdadeiramente eficiente e produtiva se tiver por premissas vectores como a liberdade, a responsabilidade, a crítica, o saber ajuizar. Desta forma, a literacia ensaística permite o desenvolvimento em criação dinâmica de um ler-interpretar e o escrever-viver que vai facultando ao sujeito a possibilidade de uma efectiva inscrição na Vida – é uma escrita vital, uma leitura dela, uma reflexão de ambas. O ensaio não informa o seu leitor; forma-o, através de um esforço em autonomia e em

descoberta. Assim, estamos perante uma literacia que nos torna conscientes de que viver é sempre um eterno rascunho que vai ficando.

3. Ler o mundo, consciente...

Sendo o texto ensaístico um escrito em primeira pessoa, e tendo como meta o leitor que se digladia com ele para o perceber e interpretar, o ensaio poderá trazer-nos a possibilidade e a experiência de vivenciar o conceito de conscientização e de consciencialização do homem enquanto ser individual e humano. Na esteira de Paulo Freire, entendamos a conscientização como a acção humana de responder aos desafios que a sua conjuntura vivencial lhe vai propondo, o que lhe permite realizar-se enquanto sujeito. Estas sucessivas incitações que a vida vai fazendo ao indivíduo permite que ele reflecta e critique, encontre respostas, invente, decida, relacione, crie..., numa só palavra aja (Freire, 1980: 15). Além disso, todo este esforço individual promove uma adaptação à realidade e uma compreensão do Outro, integrando-se num espaço e num tempo.

De facto, a conscientização é a descoberta do Homem por si próprio quando se interroga e vai procurando respostas para as suas inquietações e ambições. É nesta dinâmica que as noções de liberdade e de responsabilidade marcam uma presença bem vincada, já que a conscientização é a progressão crítica da tomada de consciência do mundo que nos envolve e do qual fazemos parte. Deste modo, o ensaio e uma “literacia ensaística” permitirão ao Homem uma real conscientização, tornando-o lúcido e sabedor, facto que permite viver em sociedade e entender o contexto em que se insere. Sendo esta conscientização um acto de conhecimento, que vai gradualmente revelando a realidade, o Eu apercebe-se da existência do Outro. Não obstante, é imperioso sublinhar-se que o ensaio não é um texto didáctico, nem o seu intuito é ensinar a pensar, antes sim levar a pensar. Desta forma, cientes de que o ensaio é avesso ao didactismo pela tradição e pela génese, ele propicia-nos uma aprendizagem de vida através da leitura que com ele poderemos fazer. Por isso, não será forçado considerar que a literacia impulsionada pelo ensaio, essa literacia ensaística bem poderá ser um género de *anagnorisis* vital, porque descoberta, porque em (re)conhecimento na Vida e para ela, tornando-se numa predisposição para agir e discutir.

Retomemos neste momento a etimologia da palavra ler. *Legere* é essa capacidade de colher e escolher que nos empurra para o acto de criticar, julgar. Recuperando o conceito que dá nome a uma das partes mais importantes da tragédia clássica, não o buscamos pelo seu lado mais catastrófico no sentido original, mas sim na sua dimensão do reconhecer. Será uma *anagnórise* vivificante, porque proporciona a problematização e o conhecer. É um reconhecimento que o

leitor faz ao passar pelo texto ensaístico, discutindo, questionando, estando sempre estes verbos acompanhados de um *se* reflexo e actuante. A vida no seu decurso vai apresentando variadas circunstâncias que facilmente mudam o normal decorrer dos acontecimentos e das perspectivas que temos sobre eles. O ensaio prepara-nos em antecipação ou em reflexão para essas mutações, tentando entender causas e efeitos, a montante e a jusante, de cada fenómeno em si. Se a *anagnórise* foi considerada por Aristóteles na *Poética* como a tomada de consciência pelo herói trágico do erro que cometeu, o ensaio é precisamente essa consciência desse erro duplice inerente à condição humana. No reconhecer estamos perante um estágio de passagem da ignorância para o conhecer, implicando sempre uma leitura da realidade, bem como um saber agir sobre essa mesma realidade.

Muito desse reconhecimento advém de um procedimento nem sempre ortodoxamente metódico, nem sempre aparentemente lógico, porque extremamente humano. Conseguir ler as palavras, ter as capacidades necessárias para que as possamos vislumbrar em toda a sua amplitude, permitir-nos-á uma percepção do real mais conseguida. A literacia ensaística faculta-nos uma leitura dos conceitos e do mundo em caleidoscópio: rodando os conceitos, refractando a sua própria imagem, mostrando as suas facetas. Se as palavras são, seguindo versos de Eugénio de Andrade, como cristais, através da sua leitura conseguiremos observar a realidade em decomposição, experimentando o mesmo fenómeno que a luz sofre ao passar por um cristal, decompondo-se nas suas variadas cores. Rodando as palavras e rondando-nos em relação a elas, com as capacidades que a filosofia, a ciência e a literatura têm neste domínio, abrangeremos outros campos, os tais espaços intersticiais que a realidade por vezes esconde. Na verdade, é nessa decantação da luz, nessa dispersão óptica da realidade que o conhecimento vai sendo construído e apercebido pela sua complexidade, tendo o ensaio um papel importante enquanto acicate da mente humana, proporcionando ao leitor a experimentação da sua vertente de *homo ludens* e de *homo agens*. Agir em ludismo, em polémica aparente para questionar o real e nos (re)conhecermos no mundo.

Segundo Inês Sim-Sim, “o âmbito do conceito de literacia mantém-se associado às exigências da sociedade, mas essas exigências estão hoje marcadas por uma complexidade crescente. Ler é hoje fundamentalmente aceder ao conhecimento através da reconstrução da informação contida no texto, o que implica uma íntima e permanente interacção entre o leitor e o texto. O leitor tornou-se um construtor de significado e a leitura transformou-se na grande porta de acesso ao poder do conhecimento. É esta a base do conceito de literacia plena, uma supracapacidade promotora de transformação pessoal e social” (Sim-Sim,

2002: 9). Na verdade, uma literacia ensaística, ou uma literacia promovida com base na leitura de textos ensaísticos permite essa construção, entroncada numa plena conscientização, preparando cada indivíduo para os desafios da vida. É com alguma pertinência que relembramos a figura de António Sérgio, eminente ensaísta português, meio século após a sua morte. Este pensador e pedagogo entendia o ensaio sobretudo como uma atitude crítica de tal forma importante para o desenvolvimento individual e nacional que chegou a propor a implementação de *escolas de ensaio* (Ganho, 2004: 341). Dentro da sua dinâmica de pensamento, que não poderemos explorar neste momento devido à economia deste estudo, estas escolas tinham como propósito recuperar o espírito crítico, a noção de tentativa, a par com o valor experimentação empírica. Visto que o objectivo de Sérgio era retirar culturalmente Portugal do marasmo e abolia em que se mergulhara, as *escolas de ensaio* incentivariam nas crianças uma predisposição para a atitude ensaística, permitindo ao aluno uma aprendizagem através de um *learning by doing*, desenvolvendo nos indivíduos a capacidade de contactar com a sociedade como se esta estivesse num “tubo de ensaio”, em contínua observação, em constante construção, em permanente crítica reflexiva. Este tipo de educação baseada no ensaio, que por inerência premeia o desenvolvimento de uma literacia ensaística tal como a temos vindo a expor, propende para a formação de homens livres, educando-os na prática de uma democracia crítica. Estamos perante, pois, uma possibilidade pedagógica pela acção, em que a leitura e escrita de uma classe de textos facilitará o desenvolvimento de verbos concretos: o equacionar, o interrogar, o propor, o criticar, em suma, o ensaiar.

4. Literacia “em ensaio”: uma tentativa de leitura

À guisa de conclusão, consideramos que as potencialidades do ensaio e do cultivo de uma literacia ensaística serão fundamentais para o desenvolvimento do espírito crítico. A crítica é a capacidade de saber julgar, de poder decidir. O ensaísmo, em estrutura profunda, mais do que informar, tarefa que cumpre sem que seja esse o objectivo primário, pretende formar criticamente o seu leitor através de um esforço em autonomia e em descoberta, preparando-o para a vida. Em leitura lúdico-recriativa, ou mesmo em contexto de aula, abordando o ensaio conseguiremos com alguma fortuna percorrer em dinâmica triangular a Vida.

Com a literacia de tonalidade mais ensaística, não estagnada ou compartimentada numa dada área do saber, socorrendo-se dos processos analíticos da Filosofia, da Ciência e da Literatura, permite-se ao indivíduo ultrapassar o patamar do aprender e do apreender. Fomenta-se o compreender. Compreender, numa leitura mais etimológica, estará muito perto de um tomar, de

um agarrar, diríamos também de um prender em conjunto que permite precisamente essa abrangência analítica. Assim sendo, esse compreender criticamente mais não é do que agarrar a realidade em opinião e em decisão. Compreendemos decidindo a construção do que nos abrange e do que somos.

Ao longo da dinâmica que o ensaio aplica, a leitura que a partir dele se desenvolve é verdadeiramente participativa, porquanto o leitor está implicado no texto, em constante diálogo, ora com o escritor ora com o texto propriamente dito. Esta leitura em participação possibilita uma inscrição plena, visto que a leitura textual potencia a leitura crítica do mundo. Poderíamos considerar que este fenómeno é intrínseco a todo e qualquer acto de leitura. Todavia, pensamos que o ensaio necessita de uma leitura em duplo plano: em estrutura de superfície e em estrutura profunda, que em paralelo se desenvolve mais no sentido vertical do que no horizontal. Por outro lado, esta leitura dúplice é também o resultado do fenómeno de estilhaçamento do eu que o ensaísta sofre e promove. A realidade analisada em estilhaço, patenteado no escrito, projecta-se no leitor que lê e (se) observa (n)o próprio texto. Com efeito, a leitura desencadeada pelo ensaio é problematizante, porque provoca e incita o leitor à superação em autonomia. O ensaio busca o sentido de cada palavra, de cada frase e do próprio texto como tessitura, fomentando uma atitude de ginástica intelectual.

Acreditamos que o ensaio adquire pertinência nas concepções do mundo da literacia por ser um texto de leitura(s). Tendo em consideração essa dimensão intrínseca do *ler* enquanto escolha e colheita de elementos da realidade, o ensaio parte da realidade para reflectir sobre ela, enquadrando o Homem em si mesmo, bem como ele próprio na realidade. Aliás, o móbil do ensaísmo é a vontade individual do escrevente em intervir na realidade. Ler um ensaio passa por um processo de apreensão do que o Outro tem para comunicar, assim como apreensão do que temos a dizer face a esse ponto de vista. É uma dinâmica em dialéctica, ainda que *in absentia*, visando sempre o espírito crítico. O acto de ler é algo essencialmente humano e por consequência cultural. Como tal, a leitura que temos do mundo contribui de um modo indelével para a sua construção, quer em diacronia quer em sincronia.

Se, de acordo com o PISA, podemos entender a literacia da leitura como a capacidade de cada indivíduo compreender e entender textos escritos, de modo a que reflectindo sobre esses mesmo textos o indivíduo possa levar a bom termo os seus objectivos, desenvolver os seus conhecimentos e participar activamente no meio em que se insere, é lícito de certa forma asseverar que a literacia de moldes ensaísticos pode até suplantar esta concepção. Na verdade, ela almeja uma interpretação hermenêutica que não se confina à simples leitura de um texto, mas

envereda pela tessitura que a Vida vai urdindo. Estamos convencidos de que a literacia ensaística estabelece uma relação de hiperonímia com a literacia da leitura: a primeira engloba a segunda, não se limitando a ela; a segunda, participa da primeira, embora não possibilitando o mesmo tipo de interpretação da realidade, uma vez que mais limitada ao espaço do escrever.

O ensaio é por si só a construção ou a contribuição para a construção, em debate, de uma cosmovisão do real onde estamos inseridos. O ensaio parte da vida, fala sobre ela, questiona-a, tem-na como objectivo. O que procuramos evidenciar é o eminente diálogo que existe entre o ensaio, a literacia e a leitura que cada indivíduo tem de fazer do mundo para nele viver, (se) poder escrever e principalmente *inscrever*. “O ensaio não resolve nem explica o seu assunto, como sempre deseja fazer a monografia e o tratado, porque antes transforma o seu assunto em enigma: implica-se no assunto e nele implica os seus leitores” (Bernardo, 2001, 239). Assim sendo, cremos que este tipo de atitude patrocinada pelo ensaio e por uma literacia que a cultive contribuem para uma melhor formação individual e social.

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“O dia em que o sol caiu”: O discurso argumentativo sobre o lançamento da bomba atômica em Hiroxima*

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As discussões entre pares são vistas como contextos de aprendizagem colaborativa feita através da construção e explicitação de razões, explicações e justificações (Melo, 2002) que no contexto da sala de aula estão contaminadas pela intencionalidade do professor de natureza pedagógica (competências) e de natureza histórica (saberes). Nestas discussões, os alunos são confrontados com outras opiniões (as das pessoas do passado e as dos seus colegas), estimulando-os assim a pensar sobre os modos como elas foram construídas, acções que convocam estratégias cognitivas sofisticadas. Trabalhando a este nível meta, os alunos serão capazes de reflectir sobre as limitações, contradições, pressuposições e implicações das suas próprias representações. Esta consciência é uma condição essencial para a ocorrência de mudanças conceptuais nas suas estruturas de conhecimento. São muitos os estudos que mostram que as pessoas constroem sistemas de conhecimentos privados acerca do mundo a partir das suas experiências pessoais, e que este conhecimento é frequentemente concorrente com o conhecimento aprendido nas escolas (Melo, 2003; 2009). É pois relevante, que nos dediquemos ao estudo do modo como esse conhecimento é construído nas discussões que ocorrem na sala de aula, ou seja, identificar quais as operações argumentativas e que procedimentos cognitivos específicos são utilizados pelos interlocutores quando pensam, argumentam e tentam compreender novas informações.

A discussão argumentativa é um espaço discursivo de deliberação, de análise de pontos de vista, de confrontação, de troca e de construção de ideias. (Ribas, 2002; Pérez et al, 2002). Muitos autores identificaram também alguns parâmetros que ajudarão a sua consecução correcta. O primeiro refere-se à necessidade dos interlocutores reconhecerem no ponto de partida da diferença ou desigualdade quanto aos conhecimentos e pontos de vista. O segundo até à necessidade de um contrato formal implícito ou mais explícito de comunicação, permitindo a tomada da palavra alternada que permite o tempo de audição e compreensão não apenas

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do dito pelo outro (dimensão formal), mas a possibilidade de se colocarem no lugar deste. Este parâmetro é mais fácil de ser cumprido (e interiorizado) se os alunos tiverem acesso às informações de todos os pontos de vista, os seus e dos outros (dimensão substantiva). Esta relação dialógica é exigente, pois depende (ao contrário do discurso centrado no professor) das relações que são plurais entre os dialogantes, e da aceitação pelos alunos que as suas experiências e saberes são aceites e valorizados pelos seus pares. Cabe ao professor manter a finalidade da discussão de modo a impedir desvios do assunto, ajudar os alunos a verbalizarem as respostas e incitar (alimentar) a discussão propondo perguntas novas perguntas. Este papel dependerá do grau de autonomia dos alunos face ao domínio do conteúdo substantivo do tema em estudo e do domínio deste tipo de discurso. Depende também das relações interpessoais existentes no grupo, já que a discussão em grupo pode facilmente acabar em conversa informal, ou até em disputa ou conflito, perdendo assim a sua finalidade didáctica.

Pontecorvo e Girardet (1993) desenvolveram estudos sobre a argumentação e raciocínio na compreensão de certas temáticas históricas, definindo procedimentos de análise de dois tipos. O primeiro consiste em procedimentos metodológicos e metacognitivos que versam as características das fontes históricas e a validade e a relevância da informação. O segundo inclui os procedimentos explicativos usados para a interpretação de acontecimentos históricos particulares, que envolvem a definição de dos actores / instituições, a localização dos acontecimentos no tempo e no espaço, a interpretação das suas acções, planos e intenções e a sua relação com o contexto histórico e cultural. Estas investigadoras isolaram também as operações epistémicas, que se baseiam em procedimentos explicativos, que contemplam referências a particularidades do tema histórico, pois elas correspondem aos actos de descrever e interpretar acontecimentos específicos. As categorias destas investigadoras e as por nós escolhidas serão desenvolvidas na secção dedicada à metodologia de análise por nós utilizada. Pontecorvo e Girardet (1993:392-393) apresentam algumas conclusões. A primeira explicita a defesa de tarefas dialógicas como promotoras de produção de raciocínios mais sofisticados, pois a análise «molecular» adoptada permitiu compreender a estrutura dos raciocínios partilhados e identificar quais os mais relevantes para a compreensão do tema histórico.

A realização de estudos longitudinais poderão permitir a verificar da evolução e /ou a passagem da interacção das estruturas de raciocínio de um aluno para outra, como efeito da interacção com os seus pares em contextos de aprendizagem adequados (...) A intervenção do professor pode ser extremamente útil, oferecendo às crianças uma informação histórica relevante, e orientando a sua argumentação e raciocínio (...) Ao mesmo tempo, as crianças, que se envolveram autonomamente na discussão, mostraram não apenas que tinham compreendido as

características da tarefa histórica como foi visível o seu envolvimento numa tarefa tão difícil, mostrada na avidez de encontrar uma resposta bem fundamentada às questões propostas, demonstram que eles partilham uma definição particular de actividade de aprendizagem – como um processo auto - direccionado mediado por ferramentas culturais e pela acção do grupo.

A aula de História sobre a Bomba Atómica em Hiroxima

O objecto deste estudo é o discurso argumentativo dos alunos em contexto de sala de aula e os modos como os professores o promovem. Ele foi realizado numa turma do 12º ano de escolaridade, sendo a amostra de vinte e seis alunos com idades compreendidas entre os quinze e dezanove anos. A implementação deste estudo desenrolou-se na disciplina de Problemas do Mundo Actual e o tema histórico escolhido foi o lançamento da Bomba Atómica em Hiroxima já que à tomada de decisão do Presidente Truman subjazeram vários argumentos. Os materiais históricos utilizados foram organizados num dossier com fontes primárias e secundárias, escritas e icónicas ¹. O estudo desenvolveu-se em vários momentos, que se narram de seguida. O primeiro momento consistiu na leitura e resposta individual às questões do questionário “O Dia em que o Sol Caiu”. De seguida, foi desencadeado um debate em grande grupo (turma) que foi áudio -gravado e transcrito. No início foram lançadas as seguintes questões para suscitar e manter o debate: - O que pensas/sentes, hoje, sobre a questão do lançamento da Bomba Atómica? Pensas que, actualmente, seria aceitável a utilização da Bomba Atómica para a resolução de conflitos? À luz dos conflitos actuais, pensas que seria aceitável a utilização da Bomba Atómica para a resolução dos mesmos?

A análise da argumentação dos alunos nos seus discursos

A análise, como exposto, focou o discurso escrito e o oral dos alunos. Para a análise do discurso escrito baseámo-nos nas respostas às questões 1 e 2 e 3 e 4 que acompanhavam o dossier, tendo sido usadas categorias substantivas para os tipos de argumentos históricos expressos: 1. Militar: Enunciados onde se privilegiam a questão do ataque a Pearl Harbor e o do Ultimato, ou outros aspectos de natureza militar; 2. Político-económico: Enunciados onde se privilegiam a importância do poder político ou económico nas tomadas de decisão; 3. Científico: Enunciados onde se privilegiam a importância dos avanços científicos nas tomadas de decisão; 4. Outros: Os alunos não respondem, ou se respondem, os enunciados não fazem sentido. As questões 5 e 6 não foram alvo de uma análise sistemática, mas serão convocadas sempre que necessário para fundamentar as reflexões que faremos. Para a análise do discurso argumentativo oral contemplaram-se as seguintes operações argumentativas (Pontecorvo e Girardet (1993, adapt.): 1. Opinião: Enunciados que expressam uma opinião; 2. Oposição: Enunciados que

recusam ou negam a opinião de outrem com a apresentação de razões para essa tomada de posição; 3. Contraposição: Enunciados que oferecem uma opinião clara oposta à do outro; 4. Justificação: Enunciados que justificam a opinião formulada; 5. Concessão: Enunciados que admitem uma outra opinião ou ideia sobre o tema em discussão. Desenvolveu-se também uma análise da natureza histórica dos argumentos (Melo, 2002): 1. Contextualização: Os argumentos que coloquem o acontecimento no contexto histórico específico, apresentando informação relevante para a compreensão do acontecimento em estudo; 2. Autoridade: Os argumentos que convoquem argumentos externos que de algum modo foram utilizadas como apoio ao acontecimento ou às acções dos sujeitos históricos; 3. Sentimento: Os argumentos que descrevem sentimentos despoletados pelo acontecimento; 4. Juízos de valor: Os argumentos que expressam juízos de valor sobre o acontecimento; 5. Lições da História: Os argumentos que fazem apelo a práticas futuras de políticas de armamento. As questões 5 e 6 não foram alvo de uma análise sistemática, mas serão convocadas sempre que necessário para fundamentar as reflexões que formos fazendo.

De seguida, apresentamos os resultados da análise e alguns exemplos de respostas dadas pelos alunos ². É de referir que alguns alunos apresentaram mais de que um argumento e de natureza substantiva diversa.

Em primeiro lugar, dedicaremos a nossa atenção aos *argumentos* presentes no *discurso escrito*. Os alunos serão identificados por um número. Constatámos que a maior parte dos alunos convocou argumentos de natureza militar como justificação do lançamento da Bomba Atómica pelo Presidente Truman, privilegiando especificamente a ocorrência do Ultimato:

Os argumentos utilizados pelo Presidente Truman para o lançamento da Bomba Atómica foi que o Presidente Truman ordenou o seu lançamento, depois do governo japonês não ter aceiteado o Ultimato dos aliados após a Conferência de Postdam, e que não tinham outra solução a não ser a Bomba Atómica (Al.4)

A esta opção subjaz a ideia de que perante um ultimato dos vencedores, os vencidos têm que obrigatoriamente “ceder”, dando aos primeiros toda a legitimidade de retaliar, que neste caso eram os americanos e ou de uma forma mais ampla, os dos Aliados. Como veremos esta limitação modelará na maior parte dos casos os argumentos dos alunos. Alguns consideram ainda a decisão do Presidente Truman como uma resposta ao ataque a Pearl Harbor pelos Japoneses. Este argumento, que depois aparecerá frequentemente na argumentação oral, dever-se-á talvez ao impacto da visualização do filme com o mesmo nome e onde se apresenta uma vez mais só a visão dos vencedores. Alguns alunos privilegiam razões de natureza

político-económica para a justificação do lançamento da Bomba Atómica, apesar de pouco explícitas: *O Japão tinha como objectivo dominar o mundo*» (Al.22); *Destruir as indústrias japonesas* (Al.25); *A bomba iria trazer a paz ao mundo* (Al.23). Estes alunos vêem esta decisão como inevitável, e ou como a única solução para o estabelecimento da paz e «fechar» a 2ª Guerra Mundial. Há apenas um aluno que realçou um argumento de natureza científica: *Os alemães também já andavam a investigar e Truman tinha medo que eles descobrissem primeiro a Bomba Atómica* (Al.15), esquecendo algumas das posições científicas expressas no texto 3, que manifestavam uma oposição não apenas de natureza científica mas também humanitária, legal e até militar. Apesar de alguns alunos (cinco) atribuírem a responsabilidade pela tomada de decisão de Truman aos Chefes Militares e à Comissão Científica Americana, a maior parte referiu o governo japonês, aduzindo acções e decisões japonesas (o ataque a Pearl Harbor e o não cumprimento do Ultimato). Apenas um aluno faz uma referência aos argumentos contra o lançamento, dizendo: *Alguns cientistas renegaram a sua obra e pediram que ela nunca fosse usada. Era já tarde!* (Al.14). Sintetizando, poder-se-á dizer que os alunos reconheceram que o Presidente Truman valorizou principalmente os argumentos militares, ora manifestos como uma forma de «vingança», ou como uma forma de castigar um país que não cumpriu as regras tácitas da guerra.

A análise do *discurso oral* foi sustentada por dois sistemas de categorias, como já referido. Os actos de fala estão identificados pelas iniciais dos alunos e pela sigla “PR” para a professora, e enumerados permitindo assim reconhecer a sua sequência. A transcrição da aula contempla cinquenta enunciados dos alunos e seis da professora. Quanto ao tipo de operações argumentativas, as opiniões foram as mais predominantes, seguidas das do tipo contraposição. Pouco significativa foi a presença de operações dos tipos oposição e justificação, e apenas uma do tipo concessão. É de notar que o tipo opinativo ocorreu mais frequentemente quando o professor interveio, perguntando: *O que é que pensam, actualmente, sobre a questão do lançamento da Bomba Atómica?* (37PR) e *Pensam que num conflito actual é aceitável/viável a utilização da Bomba Atómica para resolução de conflitos?* (53PR). Vejamos agora uma sequência onde ocorrem opiniões seguidas de uma corroboração e uma de oposição:

[2RA: *Sou a favor da Bomba Atómica porque estávamos numa guerra e o Japão tinha atacado Pearl Harbor e...*

3LO: *Nós respondemos ao ataque deles. Não íamos ficar parados.*

4RI: *Sou contra porque foi desnecessário. O Japão nessa altura já estava fraco e já não tinha poder para fazer qualquer, senão a sua defesa e acho que foi um acto de cobardia, o uso da Bomba Atómica, para além de matar milhares de pessoas e ter desfeito duas cidades inteiras onde agora já não pode haver mais nada é essa a minha opinião]*

Apareceu também uma sequência composta de uma opinião, contraposição, opinião, contraposição, e duas de justificação:

[6LE: Mas já agora o que é que o uso da Bomba Atómica vos trouxe de melhor? Eu acho que vocês não ganharam nada com isso uma vez que...

7RA: Governar o mundo!

8LE: Então vão-se matar uns aos outros. Se vão matar a população toda não têm ninguém para governar.

9CA: Dominar a população.

10LE: Que população? Se vocês vão matar a população toda!

11LO: Nós não vamos matar toda a gente, nós...quem estiver contra nós, quem nos atacar, estão bem lixados porque temos armas poderosíssimas e ninguém se vai meter connosco.

12RA: E o que é que fizeram aos nossos soldados em Pearl Harbor? Há que pensar nisso...Se fossem os vossos filhos como é que vocês iriam reagir?]

Esta sequência é muito interessante, porque a aluna LE encontra “uma falha” nos argumentos dos colegas, que não conseguem encontrar uma resposta adequada. Esta situação só é resolvida com as duas últimas intervenções [11-12], que numa estratégia de “fuga” apresentam, ou um argumento de “autoridade” militar ou um argumento de natureza pessoal e de “chantagem emocional”. Ambas são, no entanto, sustentadas provavelmente por um discurso de senso comum. Num momento seguinte, a conversa desvia-se de novo para o carácter de surpresa deste lançamento, onde a sequência apresenta agora o único acto de fala do tipo concessão:

[26LE: Sem avisar as pessoas inocentes...

27JO: Eles não avisaram porque eles iam usar os prisioneiros de guerra americanos como alvos...

28LE: Mas tiravam as crianças, as mulheres...

29GU: Guerra é guerra!]

Esta fala equaciona implicitamente a necessidade do lançamento, mas coloca uma condição humanitária, hipótese liminarmente recusada pelo aluno que de seguida tomou a palavra. Aliás, aqui a incongruência entre a medida proposta por LE e o efeito surpresa do lançamento é reconhecido por GU, que numa frase vaga, acaba por legitimar esse efeito como característica da prática bélica.

Os argumentos presentes neste debate foram também analisados quanto ao seu conteúdo substantivo histórico, constatando-se que a maioria enquadra-se na categoria de Contextualização como, aliás, se verificou no discurso escrito, tendo agora sido evocados, argumento pró e contra o lançamento da bomba. Eis apenas dois exemplos:

Os americanos tinham a armada parada em Pearl Harbor... O Japão era aliado a Hitler e à Itália... 13RI

O Japão já estava praticamente arrumado, digamos, ao invés das forças aliadas que ainda tinham bastante força, força demais para fazerem invasões e para não usarem as Bombas Atômicas 43RI

De seguida, os enunciados com mais frequência foram os de Juízo de Valor, que permaneceram ao longo de toda a discussão, sendo no entanto, mais frequentes no fim da transcrição. Contrariamente ao que tinham respondido por escrito, os alunos no debate manifestaram discordância face à decisão dos E.U.A., apresentando ora julgamentos convocando situações mais recentes, ora focando especificamente o evento em estudo:

Orgulhosos e quando são atacados tem de destruir tudo o que está à sua volta... Tanto no passado, como agora. Não vêem o telejornal? Olho por olho, dente por dente.... 36JO

O lançamento da Bomba Atômica foi muito mau, um erro da parte dos americanos que era escusado e sinto-me triste sobre a situação porque houve muitas mortes 8DA

Sou contra o lançamento da Bomba Atômica porque os E.U.A. não pensaram nas consequências e na morte de pessoas inocentes 45SO

Parece-nos interessante o facto dos poucos enunciados da categoria Sentimentos (seis), cinco foram direccionados para as crianças e mulheres japonesas afectadas. Também alguns enunciados (seis) entraram na categoria das Lições da História e todos pertencendo a alunos que só falaram no fim do debate. Eis alguns exemplos:

Penso que o uso da Bomba Atômica nunca será viável no presente porque ela não resolve os problemas mas traz novos problemas para as pessoas que não tem culpa nenhuma e para o mundo em geral. 54LE

Sim, ela não será mais usada, espero. As pessoas todas deviam ter o conhecimento das consequências destas armas para que não voltem a repetir os mesmos erros, que são erros irreparáveis. 55SO

Por fim, cremos ser relevante convocar nesta análise dedicada ao debate, as respostas dadas por escrito à questão 6, “Do teu ponto de vista, qual a mensagem mais importante deste testemunho?” (voz de um sobrevivente – Sr. Ryuso Tanaka) já que são as únicas que corroboram o discurso oral posterior dos alunos. Pela natureza da fonte e da pergunta proposta, a maior parte das respostas foram categorizadas no tipo Lições da História. Eis dois exemplos:

A mensagem mais importante deste testemunho é a última que diz muitas provas já morreram. É cada vez mais difícil lembrar e mesma experiência. Eu acredito que ela nunca volte a acontecer. Será recordada como parte da História. Temos que compreender os erros (A1.4)

Do meu ponto de vista este testemunho não descreve bem o acontecimento, pois como nós sabemos pela História esta bomba causou muitos mais danos, em pessoas e no ambiente. “O sol caiu” é o título do questionário, e quer dizer

que houve um desastre ecológico. Eu esperava que este testemunho transmitisse mais sentimentos e informação do que aconteceu (Al.23)

Estas e outras respostas dos alunos denunciam já uma certa preocupação e conhecimento sobre a ecologia, outros valorizam o papel da memória histórica que segundo eles, se constrói não apenas através do acesso à informação, mas também pela compreensão dos acontecimentos e do reconhecimento de alguns “erros” cometidos no passado.

Algumas palavras finais

Em primeiro lugar cremos ser necessário alertar para a definição de critérios precisos na selecção dos textos e imagens, de modo a que estejam presentes equilibradamente os diversos argumentos sobre o acontecimento histórico em estudo.

Apesar de nunca claramente expresso, foram influentes outras fontes de informação que enformaram as opções discursivas dos alunos, podendo com alguma certeza identificar a influência de discursos mediáticos (ficcionais e informativos) que enformaram as generalizações sobre o comportamento dos E.U.A. como nação e dos americanos no passado e no presente. Foram identificados também alguns ‘desconhecimentos’ que marcaram os argumentos apresentados, mais especificamente, sobre as leis internacionais que regem as práticas bélicas. Os professores devem, pois, identificar quais os conhecimentos históricos que são efectivamente relevantes para a compreensão de um determinado acontecimento histórico, e não ficarem restritos às narrativas propostas pelo manual escolar.

Um outro aspecto que devemos realçar foi o facto dos textos e imagens não salientarem suficientemente as consequências do uso da bomba atómica sobre o ambiente e sobre as pessoas. Assume-se que esta ausência foi deliberada por razões de sensibilidade tendo nós uma preocupação em não proporcionar informação que provocasse apenas um apelo a sentimentos e emoções. Aconselha-se que a dimensão dramática de certos acontecimentos seja abordada, evocando para tal informação de natureza científica, que neste caso, incluiria os contributos da disciplina da Física, e promovendo uma discussão entre a Ciência e a Ética, a Política e a Economia.

Por fim, defendemos que os alunos devem ser paulatinamente iniciados na análise de textos argumentativos, identificando não apenas o seu conteúdo substantivo, mas também as estratégias de convencimento, umas mais frequentemente usadas na escrita e outras na oralidade, tais como, o ataque e a desqualificação da credibilidade pessoal ou das fontes, a provocação da piedade e

da compaixão, o uso de argumentos de falsas autoridades, o abuso do poder expresso no domínio de uma linguagem mais fluente e ou mais codificada, etc. Também pouco a pouco, os alunos devem conhecer as operações argumentativas que lhes permitirá adaptar o seu discurso à situação comunicativa, e seleccionar as que possam ser mais eficazes (Cros, 2003). Reconhece-se assim que o professor tem um papel determinante, que no caso do estudo aqui apresentado, possa ser explicitado em intervenções que peçam uma explicitação maior do raciocínio dos seus alunos, ora pedindo a validação entre uma premissa e uma conclusão, ou uma justificação que estabeleça mais claramente a relação feita entre os acontecimentos convocados, ou entre ideias opostas ou restritivas, etc.

Entre os muitos objectivos e competências adstritas à aprendizagem da História que os documentos oficiais preconizam (ME, 2001) são relevantes os seguintes: - Promover competências que possibilitem aos alunos usarem procedimentos descritivos e explicativos, necessário à compreensão e interpretação dos acontecimentos históricos particulares; - Promover competências que possibilitem aos alunos lidar com as características das fontes históricas, ficcionais e mediáticas, e com a validade e a relevância da sua informação e, -Considerar como relevante o conhecimento tácito dos alunos, os saberes históricos e de outras disciplinas e os oriundos de fontes de informação mediática.

A aula de História deve assim proporcionar aos alunos espaço e tempo para participar e negociar os conteúdos que se elegeram (ou eles elegem) como importantes, a serem crescentemente autónomos, privilegiando o envolvimento dos alunos na construção do conhecimento histórico.

Notas

¹ Por limitação de espaço, os textos e a imagem não podem ser apresentadas. Se desejar a informação total, contacte: mariaceumelo@gmail.com

² Por limitação de espaço, os dados quantitativos, e um maior e mais significativo número de citações de respostas /falas dos alunos não podem ser apresentadas. Se desejar a informação total, contacte: mariaceumelo@gmail.com

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Anexo 1: Questionário: “O dia em que o sol caiu...”

- A** -Lê com atenção os dois textos que se seguem. Depois, responde, de forma clara, às questões apresentadas.
- Texto 1: O lançamento da Bomba Atómica (Um texto da autoria da investigadora que resumidamente descreve o quadro histórico em que ocorre a tomada de decisão de lançar as bombas atómicas sobre Hiroxima e Nagasaki); Texto 2: Declaração do Presidente Truman, 6 de Agosto de 1945 (fonte primária, excerto).
1. Quais são os argumentos utilizados pelo Presidente Truman para o lançamento da Bomba Atómica? 2. A quem o Presidente Truman atribuiu a responsabilidade pelo lançamento da Bomba Atómica? 3. Para Truman, qual seria o impacto do lançamento da Bomba Atómica?
- B** - Lê com atenção o texto que se segue. Depois, responde, de forma clara, às questões apresentadas.
- Texto 3: Opiniões contra o lançamento da bomba: opiniões de cientistas contra e pró lançamento das bombas; opiniões de militares (Sub-Secretário da Marinha, Almirante Leahry da Armada Americana (textos historiográficos, excertos).
4. Quais são os argumentos apresentados contra o lançamento da Bomba Atómica e quem os defendeu?
- C**. Lê e olha com atenção o texto e as duas fotografias seguintes. Depois, responde, de forma clara, às questões apresentadas.
- Texto 4: Testemunho de um sobrevivente japonês, Sr. Ryuso Tanaka (fonte primária, excerto); -Fotografia de um japonês não identificado junto à lareira da sua casa, a única parte que ficou de pé; -Fotografia área que mostra a destruição total da cidade de Hiroxima, Japão (7 de Setembro de 1945).
5. Quais foram os danos causados pela Bomba Atómica que este sobrevivente descreve?
6. Do teu ponto de vista, qual é a mensagem mais importante deste testemunho?

Literacia visual histórica: primeiras viagens e descobertas*

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Este texto tem como objectivo partilhar e reflectir estudos já publicados e outros em processo de conclusão desenvolvidos na área da Literacia Visual Histórica (Melo, 2008), que se assume como uma literacia de fronteira já que convoca quadros de análise e de reflexão oriundos de estudos que se centram na leitura e interpretação de imagens de diversa natureza (fotografias, pinturas, cartoons, etc.) olhados como fontes históricas primárias, e enquanto objectos artísticos, logo, mobilizando actos de fruição estética. A *literacia visual histórica* é, pois, por nós (Melo, 2008) definida como o processo de desenvolvimento de crescente sofisticação da percepção e da interpretação de todo o tipo de imagens, envolvendo a resolução de problemas e o pensamento crítico, permitindo nalguns casos (fotografias, filmes, cartazes, caricaturas, etc.) que os alunos se tornem conscientes da manipulação das imagens e correspondentes narrativas discriminatórias e, ou mesmo, tendenciosas. Ela inclui o estudo do uso das imagens ao longo das várias épocas, e ou em situações específicas da História, desenvolvendo nos alunos a consciência da intencionalidade da sua criação e da sua partilha pública pelos ‘poderes’ e agentes históricos que as subvencionaram e divulgaram; compreender como criamos (ou nela encontramos) sentidos quando estabelecemos relações com elas (valores, crenças, intenções, sentimentos, etc.), e valorizar o estudo das suas características formais enquanto obras de arte, ou seja, o estudo da estrutura e organização da imagem, tais como o espaço, ritmo, formas, linhas, cores, técnicas, dinâmica, etc. A presença destas fontes, muitas delas artísticas na aula de História pode adoptar vários papéis, que de modos diversos estiveram presentes neste livro. O primeiro, que se pode denominar como de *envolvimento*, caracteriza-se por intenções que relevam a natureza específica da fruição estética, e que apelam a respostas de natureza sensitiva e emocional. Como experiência estética arredada frequentemente do quotidiano escolar, ela traz o inusitado para a sua rotina, promovendo um espaço de intervenção pessoal dos alunos, onde o controle do professor e auto-censura dos alunos diminui e ou pelo menos explicitamente não existe. Enfim, a sua presença consubstancia-se num espaço de poder e de

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exercício público das 'vozes' dos alunos não constrangidas por um discurso declarativo formal (o escolar), e onde o conteúdo substantivo se torna mais permissivo, pessoal e livre. Um outro papel foca a contribuição das artes para o desenvolvimento da *empatia histórica* trazendo à colação a necessidade de compreender e explicar os criadores e as suas obras num contexto histórico específico (Melo, 2003). A disposição empática, neste caso, centra-se em sujeitos específicos com um nome, bilhete de identidade, uma 'história' e evidências produzidas em '1ª mão', trazendo a dimensão pessoal (a personagem) ao estudo da História que ainda hoje se focaliza muito em entidades colectivas anónimas. Por outro lado, como os criadores são pessoas que oferecem obras que são evidências primárias a ser fruídas no seu tempo e em tempos vindouros, esta empatia contempla necessariamente a compreensão do conceito operatório de multiperspectivismo dos actores históricos do passado (contemporâneos aos artistas), e dos actores históricos do presente que são os próprios alunos. Um terceiro papel considera os artefactos artísticos como *fontes históricas primárias* que retoma a abordagem anterior (empatia), adicionando agora a experiência das linguagens artísticas específicas e a sua contextualização em tempos e espaços históricos específicos, congregando a análise sintáctica e semântica da obra e a história do seu criador. Finalmente, as linguagens artísticas podem ser utilizadas como *formas de expressão* do conhecimento histórico aprendido (a escrita e a oral, desenhos, esquemas, mapas de conceitos, fotografias, a expressão dramática...) e ou como instrumentos de levantamento de ideias tácitas (Melo, 2004, 2009).

Quando iniciámos os estudos neste domínio, tivemos em consideração as contribuições de investigadores que se têm debruçado sobre como trabalhar as fontes históricas na sala de aula (Burke, 2001; Foster, 1998; Fassulo, Girardet e Pontevorvo, 1998; Stearns, Seixas e Wineburg, 2000; Werner, 2004, 2002; Wineburg, 1991). Todos defendem que a discussão colaborativa interpares promove não apenas a discussão sobre a credibilidade da fonte e identificar os argumentos que a sustentam, como ela desenvolve a compreensão histórica dos alunos nos passos de identificação, análise e interpretação do conteúdo narrativo das fontes. Ela cria também situações que permitem reflectir como as ideias contemporâneas podem interferir na tentativa de compreender a 'estranheza do passado', exigindo que essas ideias sejam criticamente confrontadas com as fontes. Uma segunda ideia -base comum referia-se às práticas pedagógicas expressas por escrito ou orais. Assim, defende-se que o questionamento histórico deve incluir as seguintes dimensões: a. Identificação (heurística); Relações com outras fontes primárias (corroboração heurística); b. Análise do conteúdo: Contextualização Histórica e comparação; d. Uso crítico de fontes historiográficas.

Elas permitem que os alunos tenham consciência da sua natureza epistemológica, ou seja, as intenções dos seus autores, os seus pontos de vistas sociais e políticos, e como as especificidades das linguagens usadas podem enformar as obras. Werner (2002), quando sintetiza os modos como se podem ler as fontes visuais, identifica sete tipos de estratégias: a) Instrumental, onde ela é vista apenas como uma fonte de informação; b) Narrativa, onde o foco é dado à história; c) Icónica: Relevância na identificação de problemas e valores que o texto visual apresenta; d) Editorial, que elege as inferências sobre o artista e a imagem; e) Indicativo, em que as condições sociais estão visíveis na imagem; e) Oposição que versa uma c e a posição do observador, e f) Reflexiva, onde se explora a auto avaliação da interpretação e apreciação da imagem. Virta, Esko e Yliopisto (2004: 41) implementaram um estudo com alunos do Ensino Secundário e professores - estagiários, onde os cartoons foram objecto de interpretação. Eles concluíram:

As interpretações dos alunos representaram principalmente uma leitura do material visual, focada nos conteúdos factuais, havendo alguns sinais das outras estratégias. Os professores estagiários fizeram associações e procuraram sentidos implícitos, e uma análise mais cuidadosa dos explícitos. Nos alunos, foi mais típico escrever sobre o acontecimento histórico e as personagens principais presentes no cartoon. No entanto, sinais dos tipos editorial e ou de oposição foram apenas encontradas no grupo dos jovens mais novos.

Como os nossos estudos utilizaram fontes visuais artísticas, nós considerámos também contribuições de investigadores em Educação Estética /Cultura Visual (Funch, 2000; Parsons, 2000; Leontiev, 2000), tendo dado uma particular atenção a este último. Leontiev (2000:130) defende que «o contacto com obras de arte faz com que as relações entre os indivíduos e o mundo se tornem mais flexíveis, relevantes, e orientadas para o futuro, isto é, mais adaptáveis no seu sentido mais lato». Os seus estudos pretenderam compreender as múltiplas variáveis que os não especialistas em Arte [estudantes] mobilizam na sua tentativa de compreender as obras de arte (literatura, pintura e teatro), que implica a existência de «competências do leitor, a audiência, o ouvinte tem para identificar e interpretar os sentidos com diferentes graus de profundidade a 'textura' da produção artística» (Leontiev, 2000:133). Pensando especificamente em contextos escolares, valorizámos as contribuições de Housen (2000), que tal como os investigadores em Literacia Visual Histórica, nomeia a discussão colaborativa como a mais adequada e frutuosa estratégia para a construção e desconstrução dos sentidos das imagens. Assim, defende o desenvolvimento das competências de questionação dos estudantes como essencial para que estes possam ter confiança nas suas perguntas e interpretações. Nós adaptámos a sua proposta de perfis de literacia visual de acordo com as seguintes intenções didácticas da História:

desenvolver o conhecimento sobre a natureza das obras de arte como evidências humanas e o seu papel na aprendizagem da História, desenvolver o pensamento crítico e competências comunicativas, e criar situações que 'ajudem' os alunos a ter prazer na procura dos múltiplos sentidos em Arte. Housen (2000) propôs os seguintes perfis: observadores narrativos (contadores de histórias), observadores construtivos, observadores classificadores, observadores interpretativos, e observadores re-criativos. Estas e outras referências foram orientadoras e sustentadoras das nossas decisões e reflexões investigativas.

O processo de trabalho: as tarefas e as categorias

Apresentaremos, de seguida, algumas das categorias usadas para análise das respostas dos alunos. Todos os nossos estudos pediram tarefas escritas incluindo perguntas de natureza diversa. Por vezes, os questionários adoptaram o formato de fichas de trabalho, opção que se baseou na nossa decisão de os implementar no ambiente e rotina familiar aos alunos. A selecção das fontes visuais e outros materiais teve como critério o programa oficial da disciplina de História e os manuais escolares.

Considerando as tarefas que pediam uma *narrativa aberta /livre*, usámos categorias adaptadas de estudos de Wineburg (1991) e Melo (2004): história, descrição, análise, interpretação e avaliação. Recorrendo às contribuições de Britt (1994) e de Green (1994) usámos como indicadores os conectores linguísticos mais frequentemente usados no discurso histórico. Quando os alunos foram convidados a *fazer perguntas* às fontes icónicas, a nossa intenção era desenvolver a abordagem do 'ciclo de autoria'. Para tal, usámos as seguintes categorias de perguntas e os seus objectos: informação não focalizada, informação focalizada, relações, contextualização, interpretação, outras (Busching e Slesinger, 1995; Melo, 2008). Este ciclo de autoria, num dos estudos, inclui uma tarefa sequente onde outros alunos tentaram *responder às perguntas dos seus colegas*. Para analisar estas respostas criámos recursivamente à sua leitura e análise categorias que focalizam as fontes que as sustentaram: a própria imagem, a imaginação, o conhecimento tácito, o conhecimento escolar (História e ou outras disciplinas) e Outras (Melo, Costa, Sobral e Alves, 2008). Um dos estudos realizados (Rodrigues, 2008) pretendeu determinar se os alunos conseguiam identificar e compreender as *diferenças e as similaridades entre a narrativa ficcional fílmica e a narrativa histórica /historiográfica*, e os seus autores, tendo sido usadas as seguintes categorias: natureza das linguagens, construção da narrativa, a verdade, conteúdo /trama, intenções e autoria (Ashby e Lee, 1987; Lee e Ashby, 2001). No único estudo feito com estudantes do quarto ano do primeiro ciclo do Ensino Básico (nove a dez anos

de idade), o nosso objectivo era comparar o tipo de conhecimento que estas crianças aprenderam após ter lido uma *narrativa verbal escrita ou uma banda desenhada* sobre o mesmo tema histórico. Para analisar os textos escritos dos alunos, adoptámos as categorias de Britt (1994) sobre a organização textual das narrativas: acontecimentos, personagens, tempo, contexto, trama/acções, referências, outras. Por fim, quando se estudou a compreensão de *cartazes de propaganda política* usados na ditadura portuguesa (Estado Novo, 1930-1970), foram usados como categorias alguns dos mitos identificados por um historiador (Rosas, 1998), que sustentaram as características ideológicas, políticas e económicas deste regime: nacionalismo, imperialismo, ruralidade /pobreza honrada, ordem corporativa e catolicismo.

Considerando a multiplicidade dos estudos e suas metodologias, as conclusões, que seguidamente apresentaremos, serão restringidas aos aspectos comuns detectados e que nos preocuparam (e preocupam) quando estudamos a literacia visual histórica.

Os alunos mostraram um compromisso real na compreensão das fontes visuais e no seu contexto histórico de criação de modo a superar a estranheza que muitas delas geraram. Esta demanda despoletou uma maior focalização nos sentimentos, ideias e ou cenas mais explícitas dando mais atenção a estes elementos visuais e desvalorizando outros. Quando não tinham um conhecimento histórico aprofundado ou ele era insuficiente, ou quando não tinham compreendido os conhecimentos prévios dados pelos professores em aulas anteriores, os alunos convocaram as suas ideias tácitas e ou conhecimentos de outras disciplinas do currículo escolar para ler e interpretar as imagens e estabelecer pontes entre o passado e a sua contemporaneidade. É de realçar que a construção de sentidos por muitos dos alunos foi ainda norteada por sentimentos e emoções usando frequentemente simples procedimentos analíticos e interpretativos. Os seus textos confirmam uma das conclusões de Leontiev (2000) quando reconhece que é árduo o trabalho de fazer desaparecer opiniões do tipo: “Isto é uma questão de gosto”, ou “Cada interpreta como quer!”. De facto, quando os alunos não se comprometem, ou os professores não promoveram uma leitura mais aprofundado de imagens, os estudantes tendem a reagir emocionalmente, ou procurar e reconhecer nelas o que já sabe ou sente. Quando expressam julgamentos, um número ainda significativo de alunos tendem a expressá-los por oposições dicotómicas estéticas, situação que Egan (2000) reconheceu afirmando que estas estruturas duais são uma das características do pensamento dos adolescentes.

No caso específico do estudo sobre o filme “ O coração de Guerreiro” de Mel Gibson, os alunos, apesar de muito novos (doze treze anos), não mostraram dificuldades em discriminar os elementos ficcionais e os que eram sustentados pelos documentos históricos a que tiveram acesso. Mostraram um certo grau de consciência das intenções de entretenimento do filme, mencionando as respostas emocionais e estéticas que eram provocadas pelos efeitos especiais e ou por certas cenas dramáticas da trama. Apesar de se terem mostrado reticentes quanto à ‘verdade histórica’ dos filmes de temática histórica, reconheceram que eles são relevantes pois apresentam detalhes da vida de todos os dias que os documentos escritos não conseguem fazer de um modo tão vívido. Os alunos, quando analisaram cartoons, caricaturas e cartazes de propaganda, mostraram que aprenderam algumas das suas estratégias gráficas (exagero, ironia, analogias) sendo capazes de interpretar os elementos isolados, mostrando ainda dificuldades em interpretar a imagem como um todo. É importante realçar que, quando as tarefas propostas aos alunos incluíam não apenas fontes visuais mas também textos verbais, o conteúdo desta e a sua organização linguística provocou não apenas uma melhor leitura interpretativa das primeiras, a escrita de respostas mais coerentes e legíveis, e uma compreensão histórica destas fontes visuais mais significativa.

Ao pedido de escrita de narrativas abertas sobre o que aprenderam ao ler fontes icónicas, os mais novos tendem a construir histórias imaginativas onde as imagens foram apenas um indutor, evidência que pode ser explicada pelo facto dos mais novos privilegiarem histórias com heróis, muita acção, personagens e contextos misteriosos (Egan, 1992). Os textos dos mais velhos mostram uma maior proximidade dos seus elementos explícitos, característica que pode ser determinada pela já assimilada noção do que é uma tarefa escolar deste tipo que pede a apresentação de factos e que desvaloriza respostas mais interpretativas e criativas. Esta ideia estereotipada de tarefa é particularmente presente na aprendizagem da História que é ainda frequentemente baseada em procedimentos de assimilação e reprodução. No entanto, e quanto à sua natureza, as mais frequentes foram as descritivas ou híbridas contendo frases analíticas e interpretativas. Estas narrativas abertas apresentam muitas vezes uma estrutura aditiva com um uso muito restrito de conectores causais, condicionais e conclusivos.

Finalmente, quando foi pedido aos alunos que formulassem perguntas às imagens, foram nítidas as suas dificuldades. A ausência de práticas de questionamento, tarefa do professor, determinou o seu tipo e o grau de sofisticação. A maior parte das perguntas feitas dirigiram-se a elementos específicos da imagem que lhes eram estranhos ou pela sua natureza simbólica. Por vezes, as perguntas

focalizaram também elementos ou acções que lhes eram familiares, o que denuncia que esta qualidade não era suficiente para compreender a imagem como uma narrativa coerente. Identificaram-se também algumas ocorrências onde estas perguntas mais focalizadas funcionaram como uma propedêutica para a formulação seguinte de outras mais interpretativas.

Reflexões finais

Creemos ser possível apresentar algumas considerações que possam nortear as nossas futuras práticas.

- Defendemos fortemente a relevância de incluir nos nossos procedimentos de investigação, tarefas de metacognição dirigidos aos alunos com o objectivo de terem consciência do seu processo de construção do conhecimento e da sua avaliação. O seu possível impacto na progressão de um quadro histórico meramente aditivo e sedimentar para um metamórfico, multiproposicional, multidimensional e provisório, (Shemilt, 2000). Apesar de episodicamente estas tarefas terem sido usadas nos nossos estudos, elas merecem ser aprofundadas no futuro.

- Frequentemente, temos proposto tarefas a serem realizadas autonomamente em grupo. No entanto, alguns dos nossos estudos em desenvolvimento mostram que os alunos precisam de aprender e desenvolver competências de trabalho colaborativo, tais como, respeitar o ritmo, os silêncios e as vozes dos seus parceiros. Transcrições de interacções grupais denunciam que longas sequências discursivas são redundantes, fragmentárias mostrando que os falantes facilmente perdem a fluência do seu raciocínio.

- Constata-se que os programas oficiais e os professores não valorizam significativamente a história cultural e a artística. Este facto é um constrangimento ao envolvimento dos alunos em tarefas de compreensão de fontes icónicas artísticas, levando-os a extrapolar as suas experiências, sentimentos, crenças e valores para as pessoas e artistas do passado próximo ou longínquo. Assim, o ensino da História deve reforçar esta dimensão abraçando vários pontos de vista de modo a prevenir as generalizações tácitas, e que mesmo num determinado tempo /espaço existiram uma multiplicidade de vozes. Esta orientação é tanto mais relevante e urgente quando os manuais escolares tendem a apresentar uma única visão.

- Uma das dimensões da literacia visual histórica é o estilo artístico. Frequentemente, partimos da assunção de que os alunos compreendem facilmente certos elementos ou estratégias técnicas, mas nos nossos estudos denunciaram

que os estudantes mostram dificuldades nessa aprendizagem. Assim, defendemos que as opções pedagógicas devem apelar às contribuições de outras disciplinas do currículo, como a Educação Visual, a Geometria e ou as Ciências. Outra preocupação tem a ver com a apreciação estética, sendo urgente desafiar os alunos a abandonar julgamentos estereotipados e tornarem-se crescentemente aptos a apelar a argumentos históricos, sociais e artísticos.

- A aprendizagem da leitura e interpretação de imagens exige uma prática frequente com uma intencionalidade pedagógica específica que tanto pode ser implementada na sala de aula como nas ruas, museus, galerias, na natureza. No entanto, a apreciação estética pode (deve) ser vivida no silêncio e privacidade de cada um de nós. Esta chamada de atenção chama a atenção para o perigo dos nossos alunos perderem o prazer da fruição estética se sempre sobrecarregados por um sistema de análise que se pode tornar num espartilho.

- Finalmente, e reconhecendo que a literacia visual histórica é um processo aberto e nunca terminado, estamos convictos que ela é uma das faces da cidadania pois permite que os alunos possam adoptar pontos de vista críticos e pró-activos como consumidores e actores sociais, reagindo, contestando e quebrar com actos, padrões e regras historicamente determinados por uma cultura dominante.

Apesar desta literacia poder atravessar várias disciplinas do currículo, a Educação Histórica oferece uma abordagem ampla, interpretativa e contextualizada dando às imagens “*sangue, suor e lágrimas*” dos criadores e os seus contemporâneos... e as nossas, professores e alunos.

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Fomento de la Lectura y Escritura

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Introducción

Con este trabajo pretendemos dejar constancia de las iniciativas llevadas a cabo en nuestras respectivas universidades. Se plantea la necesidad de modificar los métodos y técnicas utilizados por el del docente atendiendo a los cambios tecnológicos de este siglo y a la necesidad de la lectura en todos los ámbitos académicos y profesionales, desde la intertextualidad y la creatividad que deja paso a la comprensión, a la crítica y a la creación.

En primer lugar, el profesor Mula reflexiona sobre la recepción y las marcas que dejan las obras literarias. En segundo lugar, la profesora Morote plantea viejas y nuevas fórmulas para adentrarse en la lectura de una manera gozosa para, con posterioridad, realizar una buena escritura creativa. Por último, la profesora Labrador presenta nuevos espacios de lectura con el proyecto *Espere leyendo* que se está llevando a cabo en la Universidad Politécnica de Valencia.

Nuevas prácticas de lectura y escritura

Hoy, en el siglo XXI, los objetivos del saber ya no son los mismos: han cambiado o deberían cambiar. Si han cambiado, en consecuencia, deberían cambiar los métodos de enseñar. Y estos cambios, por lo tanto, obligan a una formación que ha de atender a una sociedad distinta en cada momento del tiempo.

Paralelamente, han ocurrido en nuestro mundo transformaciones de carácter tecnológico, que implican el uso de diferentes medios técnicos, tanto en el profesorado como en el alumnado.

Ante la infinidad de problemas a los que nos podríamos enfrentar uno podría ser la forma en que se enseña a los alumnos en el momento de enfrentarse a una lectura literaria. La actitud que impera en las creencias de los docentes, los programas y algunos paradigmas, es el de la lectura unidireccional, teniendo como eje sólo el texto o el contexto histórico literario, dejándose de lado la lectura que toma en cuenta el intertexto del lector, sus aprendizajes y experiencias previas.

Por lo tanto, ante la crisis que atraviesa la lectura literaria, además de cualquier otra lectura, en todos los niveles de la educación, consideramos que un aporte significativo sería la búsqueda y validación de herramientas que tengan en cuenta al alumno/lector como protagonista principal. Asimismo, consideramos que es necesario consolidar ciertas bases teóricas que logren, en alguna medida, modificar las ideas de muchos docentes que proponen una lectura jerárquica, lineal, homogénea a favor del autor y del texto, dejando en segundo plano la actuación del alumno/lector.

Estas herramientas no deben reducir la lectura a lo impreso, pues se hace necesario reconocer el “descentramiento del libro” y que vivimos en una etapa audiovisual e informática, como ya hemos dicho, en la que se plantean diversas transformaciones, una de ellas correspondiente a la lectura. Tener en cuenta al alumno nos debe llevar a considerar las posibilidades y medios que puede utilizar, en este sentido, estos medios no sólo descentran las formas de transmisión y circulación del saber sino que constituyen un decisivo ámbito de socialización, de identificación y proyección de pautas de comportamientos, estilos de vida y patrones de gusto.

Nuestra herramienta o propuesta es la intertextualidad para marcar la importancia del texto pero desde la perspectiva del lector, mostrando que los textos se relacionan unos con otros poldireccionalmente, y lo mismo debe ocurrir con la interpretación que los lectores deben dar. Para este objetivo nos serviremos de la estética de la recepción y la polifonía, relacionados con la intertextualidad, tomando conciencia acerca de la trascendencia que tiene la lectura literaria en el proceso de enseñanza-aprendizaje y el papel de construcción creativa a la que tienen derecho los alumnos. Asimismo tiene una relevancia social, porque mediante ella pretendemos contribuir en el ámbito educativo y en la sociedad, como espacio donde el alumno, que habiendo interpretado un texto, llenando sus vacíos, podrá interrelacionarlos con el contexto social en el que vive, logrando una posición crítica ante ella no de conformismo sino de un constructor creativo.

Las siguientes consideraciones le dan una importancia significativa a nuestra propuesta en la implicación práctica:

- La intertextualidad se plantea como un instrumento estratégico que sirve de motivación para que el alumno consiga lecturas o relaciones multimediales que le parezcan significativas.
- La intertextualidad se concibe como el rescate de todas las voces, la polifonía y la otredad. De este modo se le otorga a todos los alumnos posibilidades y oportunidades de enunciar e interpretar la lectura desde su punto de vista siguiendo la marca que deja el texto.
- La intertextualidad se proyecta como una herramienta que nos permite relacionar un texto con el aprendizaje previo, un texto con otros textos previos a la lectura y

posteriores a ella, un texto con otras artes como son: la pintura, la escultura, la música, el cine y el teatro.

- Las lecturas literarias relacionadas con las múltiples posibilidades que nos dan las Tecnologías de la Información y las Comunicaciones (TIC).

Sin entrar en la importancia que autores como Sarte, Gadamer, Barthes, Humberto Eco, Julia Kristeva, Vargas Llosa, etc. han sostenido sobre la importancia del lector ante la obra literaria, queremos mostrar algún ejemplo concreto.

En la propuesta planteamos que el docente, basado en la intertextualidad, guiará pero no impondrá su lectura al alumnado, estableciendo un diálogo creativo y educativo entre el profesor y los alumnos.

El profesor comprenderá que la intertextualidad ayuda a los alumnos a realizar una lectura en la que sean capaces de elaborar sus propios discursos y de construir su propio punto de vista.

Llegaremos a lo óptimo cuando el alumno logre hacer una lectura intertextual significativa. Ya que partir de eso, llegará a realizar una lectura creativa, es decir, generará el tercer texto (El tercer texto es lo que el alumno/ lector construye como síntesis de la lectura textual más su intertexto. A partir de estas realidades crea un nuevo texto). De este modo no se quedará sólo con lo que recibe sino que aportará, modificará, alterará, quitará y añadirá elementos a la lectura realizada.

Si aplicamos la intertextualidad en el aula, las implicaciones de actuación las podemos considerar desde las siguientes vertientes:

- Con la intertextualidad el docente cambia sus creencias, pasa de una didáctica tradicional a una didáctica de lectura literaria cooperativa-constructiva.
- El docente ya no dice lo que hay que entender de una lectura, sino que ayuda a encontrar las marcas dejadas en el texto para que el lector ponga en acción el diálogo creativo con el texto, y de ese modo, la lectura no será arbitraria. Su trabajo ya no queda reducido al análisis parcial de un texto literario sino que rescata del mismo texto su esencialidad, y le da al alumno el papel que le corresponde, es decir, relacionar el texto en varias direcciones.
- Con esta tarea se rescata el diálogo entre los textos, entre el texto y el lector, y entre todos los alumnos/lectores.
- Con la intertextualidad el lector adquiere una actitud activa y de compromiso. Ya no sólo será un lector que reconstruya el texto literario, sino que además, será un creador. Teniendo en cuenta el intertexto que ha seguido el autor para realizar su creación, el lector pone su intertexto, y crea un nuevo texto. La interpretación en ese sentido no está reducida a lo que el texto dice, eso sería negarle, insistimos, al mismo texto su naturaleza interrelacional que tiene.

No debemos olvidar que el lector se forma en el ejercicio de la lectura, de manera que la experiencia lectora ampliará los componentes de la competencia literaria y contribuirá al desarrollo de la diversidad de estrategias que la lectura de los distintos tipos de textos requiere. Además creemos que, un alumno/lector no puede interpretar si no tiene una experiencia lectora intertextual. Allí es donde se validará el proceso de lectura apoyada en las expectativas y las inferencias

personales sobre el significado que establece el lector en función de su intertexto. Lo que ocurre es que a los alumnos casi nunca les hemos enseñado a leer sino simplemente a decodificar. No podemos entender decodificar como sinónimo de leer.

Asimismo, se debe tener en cuenta que la mayoría de los alumnos no son lectores implícitos, modelos o previstos por el texto, ya sea en el dominio del lenguaje, o la temática, los referentes de espacio y tiempo; el trabajo del docente está en guiarlos para que lo sean.

Intertextualidad y tecnología

Nuestro trabajo didáctico relacionado con la intertextualidad no puede dejar de lado las TIC, sería un grave error. Sabemos que las TIC pueden brindarnos muchas posibilidades para relacionar las lecturas literarias con otras ciencias o artes.

Hemos constatado que en algunos casos el ordenador es utilizado como un soporte que combina más y mejor los recursos docentes de que disponemos: bibliografía consultable en línea, hemeroteca accesible con un clic, bibliotecas universales de textos, imágenes y recursos audiovisuales. Todas estas posibilidades se deben poner a disposición del alumno, para que comprenda que la lectura no se agota en sí misma, en un texto impreso, sino que va mucho más allá (Nunberg, 1998)

Internet se ha convertido en un aliado de los docentes, éste puede utilizar esta herramienta tecnológica para motivar y acercar la lectura a los alumnos. Si hacemos, un trabajo intertextual, podremos hacer un juego rizomático, partiendo de un texto y buscando referencias en el cine, la música, el juego, la escultura o el periódico. Ya que, por ejemplo, entre los millones de bits de información que consumimos diariamente por internet, leemos nuestro correo, miramos alguna noticia, visitamos las bitácoras más interesantes, incluso leer textos literarios de diversos géneros.

Internet se está convirtiendo en un fenómeno de difusión de la información enorme, sin precedentes en la historia de la humanidad. Ni siquiera la televisión puede alcanzar las cifras de internautas. Aunque imponga una serie de condicionantes, debemos aprovecharlo como una oportunidad, adaptando la información a las necesidades del ámbito escolar. Lo más adecuado es conocer bien sus mecanismos, su funcionamiento, y aprovecharlo para nuestros objetivos, en este caso, para que os alumnos estén motivados frente a la lectura y puedan adquirir una competencia lectoliteraria útil.

Asimismo, deberemos ser conscientes de que los docentes debemos encontrar en las TIC un apoyo para nuestro trabajo didáctico, de acuerdo con estos

tipos de propuesta; la intertextualidad nos permite hacer de modo eficaz este trabajo y tener una interpretación lectora adecuada, creativa y comprometida (Huamán, 1999).

En definitiva, las TIC podrían hacer que la lectura resultara más dinámica, interactiva y significativa considerando al alumno protagonista del acto de lectura, incrementando su intertexto, adquiriendo una competencia y comunicación literaria que le servirá de algún modo en su contexto vital.

EJEMPLO. Lecturas clásicas y nuevas lecturas: *Días de reyes magos* y la intertextualidad

Dado lo extenso que podría ser el trabajo, del que ya nuestro alumno Gilmer Bernabé ha presentado su tesis doctoral, nos vamos a limitar a indicar lo general en un texto concreto: *Días de Reyes Magos* del escritor Emilio Pascual, que nos permitirá hacer un trabajo intertextual, y por lo tanto, garantizar la participación activa y comprometida de los alumnos, logrando que ellos incrementen su intertexto y puedan llegar a una comunicación literaria.

El hábeas textual de dicha obra, está guiado casi en su totalidad por una serie de tópicos comunes a la literatura: la búsqueda de un sentido a la vida, el amor, el perdón, y sobre todo la defensa de la lectura como componente cultural básico dentro de la sociedad actual, por tanto temas relativos a los intereses de los alumnos.

En dicho texto se plantea la hipótesis de que la lectura de textos literarios es una fuente inagotable de riquezas, y que es el lector quien las encontrará y las recreará nuevamente, entendiendo que la literatura abarca y supera el didactismo, lo moralizante, lo religioso, el ideologismo y cualquier maximalización. Por tanto, la hipótesis que plantea podríamos definirla como: “la lectura de textos literarios puede contribuir a la adquisición de una visión del mundo en su totalidad”.

Para sustentar esta hipótesis comprobamos que Emilio Pascual establece explícitamente muchas relaciones intertextuales entre su texto y otros textos literarios impresos, perfectamente reconocibles en unos casos y, en otros de manera más implícita y oscura. Por otro lado, debemos hacer notar que los personajes representen una doble lectura.

A lo largo de él trabajaremos mostrando las marcas intertextuales que apoyan nuestros propósitos, por un lado la lectura pluridireccional, y por otro, la intertextualidad que nos remite a relaciones de diversos tipos con el objetivo de lograr incrementar el intertexto de los alumnos para que lleguen a tener una competencia lectoliteraria sólida, y a la vez, puedan lograr una comunicación literaria (Lázaro, 1987) creativa, crítica y comprometida.

Nuestra propuesta de lectura intertextual considerará cuatro líneas siguiendo la temática que plantea el texto de Emilio Pascual, en sus diversas relaciones:

1. La huida
2. La enseñanza y el amor
3. Las enseñanzas y las experiencias de vida
4. La soledad, la lectura y el aprendizaje.

Estas líneas estructurales las desarrollaremos siguiendo tres vertientes de la literatura:

- Literatura clásica
- La literatura Hispánica
- Otras literaturas, entre ellas de Argentina, EE.UU., Italia, Francia, Inglaterra, Portugal, etc.

Intentando definir algo más la propuesta a llevar a cabo, proponemos:

A.- Antes de la lectura de *Días de Reyes Magos* se puede ambientar el aula y la biblioteca con las portadas de los textos que se mencionan. Incluso se podría ir con los alumnos a ver alguna de las películas relacionadas con la lectura, por ejemplo *Troya*, estrenada en mayo de 2004.

B. También se pueden hacer diálogos en equipos acerca de lo que los alumnos piensan con respecto al título del texto, trayendo a colación experiencias, recortes de reyes magos.

C. Los alumnos pueden aportar de las lecturas previas que han realizado al respecto y relacionándolo con sus propias experiencias. Se podría partir desde alguna imagen, experiencia y/o recorte periodístico de un ciego en la que los alumnos den sus ideas y concepciones al respecto. Asimismo, como motivación se podrían leer algunas páginas de *Lazarillo de Tormes*, del tratado I, en la que Lázaro cuenta su vida y adversidades con el ciego.

D. El docente desde el inicio podría marcar las cuatro líneas de introducción intertextual: a) La huida, b) Enseñanza y amor, c) Enseñanza y experiencias de la vida, y d) El aprendizaje y la soledad.

Además de todo esto, cabe indicar que en todo el texto podemos encontrar varias marcas intertextuales de copresencia de texto en el texto, que podríamos denominarlo intertextualidad de paratexto, como refiere Genette (1989b) en la que se consideran la mención de títulos o personajes de obras anteriores.

Es un proyecto a largo plazo en el que todavía quedan por definir y comprobar muchos aspectos, no obstante consideramos que podría aportar importantes avances respecto a la lectura, con una visión más global, cultural y social en la que el papel del lector sea la piedra angular.

El lenguaje escrito. Un proceso crítico y creador

En este trabajo, la profesora Morote abarca aspectos de la didáctica de la escritura que plantea con viejas y nuevas metodologías, mediante las que pretende llegar a experiencias de escritura lúdicas y emotivas para desterrar las aburridas y

monótonas que conducen al estudiante a considerar la tarea de escribir como algo obligatorio que no aporta nada a su formación.

Cuando indagamos en cuáles han sido las prácticas de escritura de nuestros alumnos, estudiantes de magisterio, solo se refieren a los exámenes escritos y a los comentarios de texto ajustados a un esquema previo que apenas les deja espacio para expresar libremente sus reflexiones sobre lo que escriben, por lo que los resultados, suelen ser, por lo general, pobres. Y si tenemos en cuenta que en su profesión no solo han de enseñar a escribir a sus propios alumnos, sino que también necesitan hacer informes y partes a compañeros del departamento o padres de alumnos, preparar y responder a entrevistas, participar en cursos de formación permanente y masters... continuamente se les va exigir trabajos científicos, presentaciones, etc.

Nuestras experiencias en la asignatura *Lengua Española Aplicada* (curso académico 2008-2009) nos han guiado más que a detectar problemas ya conocidos, a que el propio alumno reflexione sobre ellos para que su práctica escrita no sea un resultado de la obligación de escribir un trabajo para cualquier asignatura, sin una organización previa de ideas, que a veces ni siquiera ha interiorizado, ni se ha preocupado de hacer un pequeño esquema inicial con las ideas principales que debe organizar, ni de plantearse qué quiere conseguir con ello ni de citar adecuadamente la bibliografía utilizada.

Todo esto me lleva a coincidir con Ana Ortega (2009,157-173) cuando señala que su reto es conseguir que los futuros profesores, en especial de Educación Infantil y Educación Primaria sean capaces de conseguir que sus alumnos adquieran las capacidades, actitudes y destrezas que marca la LOE , para lo cual ha de conocer para leer y disfrutar, aparte de los convencionalismos formales de la escritura, la literatura clásica y moderna en su propia lengua o en las que maneje, ya que en la actualidad son necesarias en una sociedad plurilingüe de la que tanto se habla.

Ortega se cuestiona las dificultades que ofrece la enseñanza de teoría y práctica en lecto-escritura dirigida a quienes no disfrutan ni de una, ni de otra y se pregunta sobre la utilidad de enseñar a contar cuentos a quienes no se interesan nunca por la lectura literaria.

Si seguimos las líneas educativas que marca el Espacio Europeo de Educación Superior, hemos de poner el énfasis en el aprendizaje y la actividad del propio alumnado y sobre todo hemos de hacer hincapié en las técnicas que logren que los estudiantes universitarios aprendan a escribir bien para lo que se requiere disfrutar con la lectura sin olvidar la necesidad de sumergirse en todo tipo de textos, incluso los no literarios.

Para enlazar con las ideas del profesor Mula sobre la intertextualidad, con las que coincidimos, es necesario partir de una finalidad esencial, *leer para escribir y leer para crear*, máxima que llevamos a las aulas para conseguir que la escritura sea atractiva, lo que no es fácil ni para el profesor, ni para los estudiantes. El primero requiere de una especial sensibilidad para proponer tareas sugestivas de lectura y escritura y los segundos, un dominio de las competencias gramaticales, expresivas y retóricas de su lengua.

Vamos a partir, pues, de la Literatura, porque pensamos que es la mejor y la más auténtica fuente de recursos para seducir con la lectura y con la escritura a los estudiantes universitarios que *han de comprender lo que leen, han de disfrutar leyendo y han de darse cuenta de que la Literatura es un arte, el arte de la palabra oral y escrita*, y, en consecuencia, en las clases de Lengua, Literatura y su Didáctica, también se puede aprender a ser escritor, aunque este no sea un objetivo general.

Hace años que comienzo mis clases de Didáctica de la Literatura, preguntándoles a los alumnos qué piensan sobre el binomio Literatura-Educación y sus respuestas se bifurcan entre los términos *tragar* y *devorar*. Mientras que para algunos *leer es como un purgante. Algo que hay que tragarse a la fuerza y sin pensar*, para otros *leer es devorar todo lo que cae en sus manos*. Los partidarios de la primera postura asocian la lectura literaria con *imposición, deber, monotonía, memorismo, suplicio, incompreensión...* Los partidarios de la segunda con *comunicación, disfrute, encuentro, aventura, crítica, entendimiento, apertura, libertad, disfrute...*

Nuestros propios alumnos son los que nos han conducido a pensar que las funciones del docente consisten en convertir sus aulas en un espacio permanente de diálogo y placer por la lectura y escritura con una dinámica que tenga en cuenta lo siguiente:

- Fomento habitual del gusto por leer y escribir, por reflexionar y aportar soluciones sobre el mundo tan cambiante e inestable que les toca vivir y que los jóvenes saben expresar, si se les da la oportunidad.
- Selección o sugerencias de lecturas, que nos llevan a confeccionar un canon, en el que intervienen los alumnos junto al profesor.
- Elección libre, siempre que lo elegido tenga calidad literaria.
- Participación activa en los comentarios orales y/o escritos y ausencia de trabas para decir o escribir lo que piensan en torno a lo leído.
- Implicación en la lectura para opinar, criticar, e incluso cambiar ideas del autor, con las que no estén de acuerdo, hasta desde los puntos de vista estilísticos.

Es importante, a nuestro juicio, enriquecer y desarrollar las competencias lingüística y literaria de nuestros estudiantes para que puedan producir textos que con el paso del tiempo se sigan identificando con ellos, por lo que haya podido

suponer en su vida académica ver reflejada su independencia de criterios y su originalidad expresiva. Una gran mayoría aporta al aula, si se les motiva, pensamientos relacionados con su forma de ver y entender el mundo, que no tiene por qué coincidir con los del profesor.

Para convertir a un alumno en un lector adicto y crítico se requiere un gran esfuerzo; hacer productivas sus ideas no es fácil; hay que brindarles a la vez, satisfacción personal y esto se puede conseguir si sienten que sus escritos se valoran y respetan, bien cuando se leen y se comentan como una tarea más de la clase o bien cuando se citan con sus nombres y apellidos en publicaciones del profesor.

Todas estas consideraciones nos llevan a practicar una serie de técnicas, que si no son nuevas, sí son válidas en la actualidad, porque refuerzan al mismo tiempo la interacción entre profesor y alumnos y entre iguales, que es clave en su formación integral como personas.

Técnicas de recreación

- Transformar unos géneros en otros, para que sean capaces por sí mismos de comparar sus características; por ejemplo, la conversión de un relato en una obra de teatro les hace darse cuenta de que las descripciones de un cuento o de una novela se convierten en escena en los decorados y acotaciones del autor, a veces convertidas en auténticas piezas literarias como las del teatro de Valle Inclán.
- Secuenciar poemas versus relatos.
- Analizar estilo y lenguaje, añadiendo o suprimiendo léxico y figuras retóricas, que los comentaristas consideren inoportunas o fuera de lugar.
- Extraer conclusiones de las lecturas que puedan ser debatidas en equipos de trabajo o por toda la clase, pues los enfoques y puntos de vista diferentes, pueden enriquecer el acto de leer, que de individual pasa a colectivo.
- ...

De creación libre

- Escritura por parte de los estudiantes de artículos, diarios, cuentos y novelas cortas, obras de teatro, poemas...con el fin de promover y aceptar la crítica...

Siempre que hacemos estas propuestas son bien aceptadas, incluso cuando comentan en clase sus recuerdos en torno a la literatura vivida en su familia y en la escuela, los mediadores entre el niño y la lectura, o reviven el primer libro que recuerdan haber leído, que en general, algunos recuperan y lo vuelven a leer y comentar, por supuesto desde una perspectiva diferente.

Con este tipo de trabajos ponemos en práctica la teoría de la *recepción literaria*, que tiene muy en cuenta que la actividad del lector es una participación colaboradora en la construcción de significados del texto.

Dos experiencias lectoras significativas: prensa literaria y cine y literatura

Prensa Literaria

Partimos de los artículos de opinión de Consuelo Hernández Carrasco y su hermano Antonio que se encuadran en el denominado *periodismo literario*, que antes de informar pretende formar, instruir y deleitar al lector. Sus autores se introducen en la prensa para criticar y comentar aspectos relevantes de la sociedad de su tiempo, sin restar amenidad a lo escrito, por lo que son bien acogidos entre los lectores.

A través de algunos de estos artículos, nuestros alumnos se transformaron en receptores activos de una lectura, que les dio la posibilidad de ser escritores y de darse cuenta de que para ello su prosa ha de reunir las propiedades de claridad, coherencia, cohesión y expresividad requeridas.

La experiencia, que se llevó a cabo durante un mes, se tituló *Del título al texto* (nos fue sugerida por la profesora Carmen Agulló Vives a través de otra que ella tituló *Del texto al título*). Seleccionamos artículos de los libros citados, en un principio solo les dimos los títulos (“Gracias por saludar” en *Contracorriente*, p.31, “Queridos y rechazados drogadictos” y “Descontrol de sonido” en *Mis artículos con La Verdad*, págs.79 y 25 y “Tíos y tías” en *Artículos con flash*, p.146), a partir de los cuales, ellos escribieron su propio artículo. Ante la imposibilidad de reproducir los testimonios completos, incluimos algún fragmento de cada uno (Morote, 2004:340-345).

Carmen Vidal Bataller de 2º curso de Magisterio de la especialidad de Educación Primaria escribe:

Gracias por saludar. Esto dicho así no significa nada, pero hay que ver cómo te alegra la mañana cuando te levantas y oyes un ¡buenos días de la gente que vive a tu alrededor, de los compañeros de clase, de los profesores...esto no es un simple saludo, es una manera de relacionarse, una forma de hacerle ver a otra persona que te alegras de volver a verla...

Del título Queridos y rechazados drogadictos, Ricardo Requena Muñoz.

¡Queridos y rechazados drogadictos! ¡Qué paradoja!, ¿verdad? La droga con suerte tan solo es un problema de nuestra sociedad, de nuestras ciudades y de nuestras calles, pero no con tanto azar, se puede convertir en un problema de nuestra casa, de nuestra, de nuestra familia. Un hijo, un padre, un cuñado, una hermana, un marido...

Sobre *Descontrol de sonido*, Dolores López Cuadros escribió lo siguiente.

Llega el fin de semana y con él, las ganas de ver a tus amigos. Los llamas, quedas con ellos...

-Y ¿dónde vamos? Pregunta uno de nosotros.

Al final optamos por una cafetería. Al entrar vemos que hay mucha gente, algunos jugando al parchís, otros a las cartas...

[...] El ruido, ese era el problema en cuestión de aquel sitio...¿pero cómo se puede llegar a tal extremo? La verdad es que no teníamos más que escuchar. En aquel ambiente no podíamos hablar...

Con el título *Tíos y tías* Laura Ivars escribió:

Esto no es cosa de familia. Tío y tía ya no se concibe como un término para designar una relación familiar, hermano o hermana de los padres, sino que ha pasado a formar parte del mundo de las muletillas; es una palabra que se repite demasiado.

Cuando somos adolescentes, empezamos a decir ¿qué pasa, tío?, ¿de qué vas, tío?, ¿cómo va esto, tío?...

Las muletillas definen nuestra personalidad: dime qué muletillas utilizas y te diré cómo eres. Pues eso, que si quieres estar a la onda, ya sabes, tío, tu decides, incluso en el terreno familiar ¿cómo va eso, tío, tío

La segunda parte de la experiencia consistió en proporcionar a los alumnos los artículos originales completos para que los compararan después con los suyos.

Cine-Literatura

Esta experiencia la llevamos a cabo con 35 alumnos de 2º de Magisterio de la especialidad de Educación Primaria en la Universidad de Valencia. Tratamos de relacionar el cuento de Clarín *Avecilla* con el corto televisivo del mismo cuento, en la serie *La voz humana* emitido el 28 de enero de 1987 y de nuevo el 3 de julio de 1991.

Escogimos *Avecilla* porque nos impresionó en el relato la grandeza del personaje literario, pleno de resonancias quijotescas que los estudiantes no detectaron. La estructura del trabajo se planificó para que primero leyeran individualmente el relato y posteriormente visionaran y fueran comparados entre sí; aunque se determinó un plazo de un mes para la lectura, se comprobó que ninguno la había llevado a cabo porque recordaban haber leído del mismo autor y por obligación, *La Regenta* cuando estudiaban el bachiller, en plena crisis de adolescencia; fue una experiencia lectora negativa y la obra no fue comprendida ni disfrutada por la mayoría, quizá condicionados por sus propios factores personales de tipo cultural y lingüístico o por la escasez de motivación por parte del profesor.

El primer acercamiento al texto literario partiendo del fílmico se realizó con la técnica denominada *torbellino de ideas*. Respecto a la psicología de los personajes, los adjetivos y frases caracterizadoras fueron un acierto; de don Casto dijeron: *es un imbécil, es un engolado, es ridículo, es insignificante pero se cree grande, no piensa más que en sí mismo, es un egoísta redomado, es un pobre hombre...* las alumnas se sintieron muy cercanas a doña Petra y la consideraron *más lista que su marido, de mucho sentido común, demasiado sometida a don Casto, muy prudente...* Respecto a la hija, Pepita, casi todos coincidieron en que *era muy fantasiosa, romántica, ingenua, bondadosa, incapaz de rebelarse ante la autoridad paterna...* y llegaron a la conclusión de que ni en el relato ni en el corto había quedado bien dibujado su carácter.

De la aproximación oral pasamos a la recreación escrita con cartas y poemas a los personajes, finales diferentes a los del autor, etc. En algunos, la perspectiva temporal del lector cambió en la de una persona del siglo XXI que enfocaba los problemas como si se estuvieran viviendo hoy.

Nuevos espacios de lectura: proyecto *espere leyendo*

Leer es una actividad, humana, social, individual y dialogada, pues en toda lectura se entabla, como pensaba Laín Entralgo, un silencioso coloquio entre el autor y el lector que no termina hasta que el lector comprende todo lo que el autor nos quiere decir. Cada vez que un lector se opone a una idea de un escritor, cada vez que piensa que el libro que tiene entre sus manos podría ser escrito de otra forma o lo acabaría de manera diferente, o la psicología de algún personaje no termina de convencerle, o por el contrario, se entusiasma por la lectura hasta tal punto que no puede dejar la obra, hasta acabarla, en cierto modo, está dialogando con el autor.

Enfrentarnos al fomento de la lectura literaria en el ámbito universitario es cada vez más dificultoso; en los actuales planes de estudio la lectura tiene un papel disminuido. Muchos estudiantes solo se acercan a los libros de texto o a los que hay que consultar para la realización de trabajos. Internet, en tantos aspectos imprescindible, conduce a muchos jóvenes a abandonar la lectura o a seleccionar solo aquellos párrafos o capítulos de su interés sin completar la totalidad del libro o documento.

Parece que se están promocionando otras formas de leer que conciben el libro como un simple objeto decorativo. Algunos profesores de lengua no se dan cuenta de que todos los referentes lingüísticos los podemos hallar en la literatura clásica o moderna; los registros, desde los coloquiales a los cultos están en las obras literarias, por lo que podríamos afirmar que la gramática más completa la encontramos en la literatura.

Está claro que si se motiva desde la niñez la afición por la lectura, puede llegar a convertirse en la eterna compañera de la vida, porque el que empieza a leer pronto, lee siempre aunque le reste tiempo para otras cosas. Toda lectura supone un esfuerzo que nos conduce a interpretar desde nuestros puntos de vista y a percibir unos significados, sin los que ninguna lectura tendría razón de ser, porque toda lectura es un proceso de pensamiento y descubrimiento, para el que se requiere la presencia de un lector activo y competente ante el texto que se enfrenta.

En ningún nivel de la formación de los individuos se debe escatimar el tiempo y la ocasión para el fomento de la lectura, sin olvidar que todo lector ha de querer leer y poder hacerlo. Todo ello, nos ha hecho plantearnos una serie de objetivos de acercamiento a la lectura en un contexto universitario (Universidad Politécnica de

Valencia) para fomentar una actividad lectora continuada, estimular una lectura placentera y voluntaria que favorezca el juicio crítico ante lo que se lee y promueva el gusto por la lectura.

Para conseguirlo, proponemos nuevos espacios de lectura, que junto a las bibliotecas estén presentes en lugares públicos, donde científicos, personal docente y de servicios, visitantes, etc. puedan ver y tener en sus manos una serie de lecturas que en momentos de espera sirvan también de mecanismo y estrategia que contribuya a la apertura de su imaginación, al incremento de su espíritu crítico y al gusto por la lectura. Todo esto y mucho más es lo que nos ha hecho promover, a través de la Red de Universidades Lectoras, un proyecto físico de fomento de la lectura como *Espere leyendo*.

Proyecto *Espere leyendo*

La profesora Labrador, en la Universidad Politécnica de Valencia, está llevando a cabo este proyecto, dentro de la *Red de Universidades Lectoras*, cuyo objetivo general es crear nuevos espacios de lectura para fomentarla en toda la comunidad universitaria (PDI, PAS, alumnos, visitantes, personal temporal, etc.).

Se han establecido dos fases:

- Primera fase: fomentar la lectura en los espacios habituales de espera dentro de la universidad, concretamente: Gabinete médico, Centro de Formación de Posgrado (CFP), zonas de administración y entradas a Escuelas y Facultades.
- Segunda fase: una vez analizados los primeros resultados, se estudia extenderlo a otros espacios: deportes, institutos, etc.



Imagen 1. Punto de lectura

Los recursos que se han utilizado para poner en marcha el proyecto han sido:

- Expositores con buzón de sugerencias y encuestas (véase imagen 1).
- Carteles y marca páginas. El diseño ha consistido en imágenes de personas leyendo, más el lema *espere leyendo* (véase imagen 2).
- Un becario encargado de la distribución de carteles, libros, revistas, recoger las encuestas, etc. Así como de reponer o cambiar el material cuando ha sido necesario.

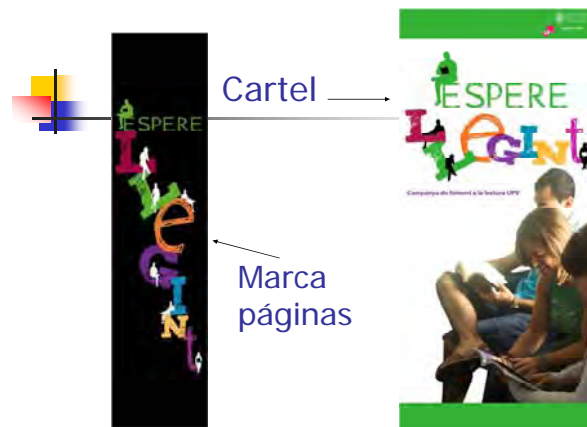


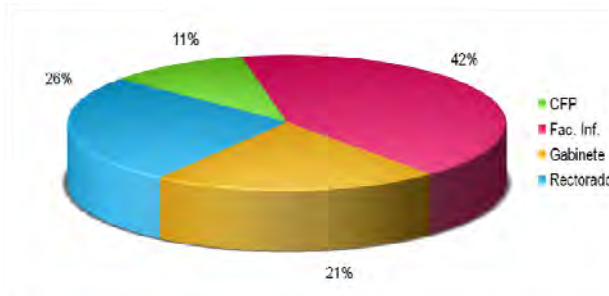
Imagen 2. Cartel y marcador

Evaluación del proyecto

Para la evaluación se han tenido en cuenta los siguientes aspectos:

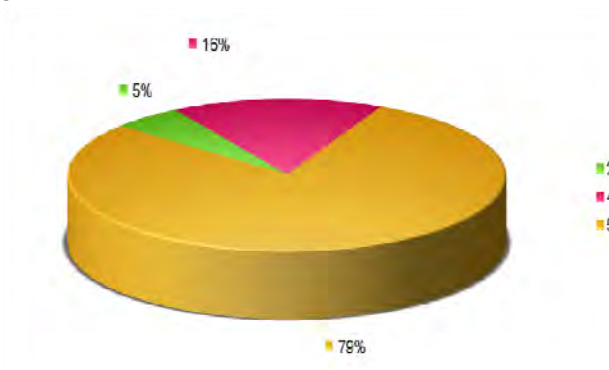
- Resultados de las encuestas breves que se han colocado en los puntos de lectura.
- Consultas realizadas en la dirección de correo.
- Control del número de libros desaparecidos y su posible relación con la evaluación.

Aunque las encuestas no han sido muy numerosas sí que nos ha permitido evaluar el proyecto desde algunas perspectivas. Mostramos a continuación algunos de los resultados:

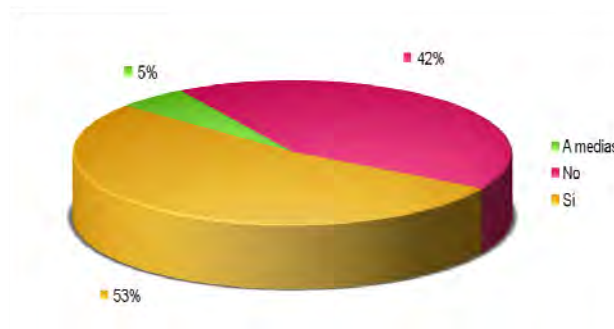


Gráfica 1. Origen de las encuestas

Como se observa no siempre el personal está dispuesto a rellenar encuestas por muy breves que sean, en esta ocasión el alumnado de Informática es el que más ha participado

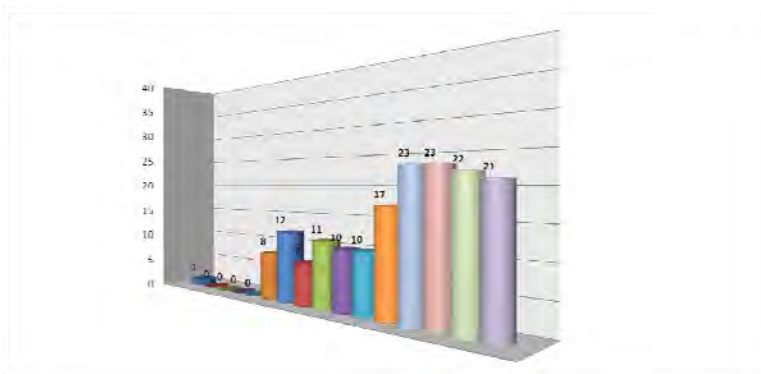


Gráfica 2. Valoración de la iniciativa



Gráfica 3. Adecuación de los textos

La iniciativa ha sido valorada de forma muy positiva; en cuanto a la adecuación de los textos aunque un 53% los valora como adecuados, la valoración no tan positiva de los textos queda reflejada en las sugerencias que aportan las encuestas, por ejemplo, añadir libros en otras lenguas.



Gráfica 4. Existencias semanales Facultad de Informática

También se ha analizado el número de existencias semanales en cada punto de lectura. Este aspecto, al comienzo de la iniciativa, fue muy preocupante al comprobar que desaparecían casi todos los libros, fundamentalmente los ubicados en escuelas, mientras que en el Gabinete médico apenas era perceptible. Esto se ha ido subsanando poco a poco concienciando al alumnado e incluyendo una pegatina en la portada con el lema *“este libro pertenece a la Universidad Politécnica de Valencia”*.

Actualmente está en desarrollo la segunda fase del proyecto donde un alumno Licenciado en Documentación realiza un análisis para implementar nuevas formas de espacios de lectura a través de nuevas tecnologías.

Conclusiones

La lectura literaria y la escritura basada en la literatura convierten en actitudes comunicativas las experiencias lectoras, conectadas, en ocasiones, a la visión actual del mundo.

Leer creativamente es ser un receptor activo que comprende e integra en el texto recreado, el producido por los estudiantes, las voces de otros lectores,

quienes al considerar el texto como una obra abierta, quizás puedan detectar en el las huellas de otros escritores o las marcas del propio texto, lo que ayuda a conformar el intertexto lector. La lectura creativa, cuyo motor es un autor clásico contribuye al desarrollo del pensamiento y del sentido crítico, posiblemente para siempre. La lectura y la recreación literaria nos conducen a la utilización de la palabra; no para agredir e insultar, sino para que en el transcurso de nuestra vida seamos nosotros mismos junto a los otros.

Desde el punto de vista didáctico, hay que concluir que la elección de las obras literarias es fundamental para el trabajo creador, por lo que recomendamos que los libros sean sugerentes y atractivos, tengan calidad literaria y humana, riqueza expresiva y fluidez de ideas.

El enfoque intertextual en la enseñanza de la literatura es imprescindible, pues unos textos se vinculan a otros no solo desde la literatura sino desde la relación de la obra literaria con las artes.

Las TIC tienen múltiples posibilidades para fomentar la lectura, los profesores tendrán que hacer nuevas propuestas de espacios de lectura y seleccionar lo más adecuado en cada momento.

El proyecto *Espere leyendo* ha sido calificado de gran interés por la institución puesto que no implica solo a la comunidad universitaria sino que se extiende a todo el personal que visite la universidad, según el lugar de ubicación (profesores, empresarios, profesionales, personal de servicios, proveedores...). Actualmente se está estudiando la fase de ampliación de nuevos espacios de lectura a través de un trabajo final de carrera, cuyos resultados se harán públicos el próximo año.

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Educação em Línguas: práticas e orientações em contextos de educação de adultos – o estudo de um caso

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1. Introdução

O presente texto tem como finalidade principal apresentar e analisar as concepções de três sujeitos (Coordenador, Formador e Formando) envolvidos em processos de Educação/Formação de Adultos na instituição *Apolo*.

A *Apolo* é uma instituição de solidariedade social do distrito de Braga, sem fins lucrativos e de utilidade pública. Acolhe crianças e jovens desinseridos do meio familiar ou em situação de risco. Tem actualmente em actividade um curso de Educação e Formação de Adultos de nível B3 (conferindo equivalência ao 9.º ano de escolaridade), com dupla certificação, escolar e profissional, em “Instalações Eléctricas”. Os cursos EFA de nível básico (B3) desenvolvem-se a partir das competências previamente adquiridas pelo formando e aferidas durante um processo de Reconhecimento e Validação de Competências (RVC).

Assim, tendo como objecto de estudo o microcontexto apresentado, procuraremos estudar as circunstâncias em que emerge um curso de Educação e Formação de Adultos, evidenciando as concepções e as práticas que, no âmbito concreto da educação em línguas, lhe dão corpo, procurando daí tirar dados que esclareçam formas de produção, reinterpretação e reprodução do ensino da língua materna a formandos adultos.

2. Enquadramento Teórico

As rápidas transformações, nem sempre devidamente documentadas e analisadas, nas políticas da língua, em particular, ao nível das circunstâncias e modos da sua produção em contextos de formação e desenvolvimento locais, sugerem que ainda há muito a investigar, sobretudo ao nível das metodologias utilizadas, dos recursos mobilizados, da selecção dos grupos e da (in)formação dos educadores/professores/formadores. Há, pois, razões importantes para reflectirmos sobre as múltiplas possibilidades que, a propósito do ensino da língua em contextos não formais, se oferecem no quadro de projectos que são exemplos de preocupação comunitária com as práticas de literacia, como o comprovam os trabalhos de investigação que têm elegido como objecto estas iniciativas; anote-se, entre outros, os projectos *Educação de Adultos Popularmente Iniciada*

(Guimarães, Silva e Sancho, 2006) e *Literacia(s) em Contexto de Trabalho. Investigação e Educação/Formação* (Castro et al., 2004).

Em Portugal, as dinâmicas surgidas a partir do ano 2000 no âmbito da educação de adultos, inicialmente assumidas pela ANEFA (Agência Nacional de Educação e Formação de Adultos), nomeadamente através da OEFA (Oferta de Educação e Formação de Adultos) e dos CRVCC (Centros de Reconhecimento, Validação e Certificação de Competências), embora se apresentassem de difícil articulação com os movimentos associativos, dado o facto de assumirem as vertentes escolar e profissional como privilegiadas dentro da lógica de produção de certificações, não impediram que se continuasse a valorizar “fortemente a tradição associativa como potencial factor de desenvolvimento e de mobilização da educação popular de adultos” (Lima, org., 2006: 17). Com o despacho Conjunto n.º 1083, publicado a 20 de Novembro de 2000, regulamentando a criação de cursos EFA (Educação e Formação de Adultos), com dupla certificação, escolar e profissional, direccionados para jovens com idade igual ou superior a 18 anos que não possuam a escolaridade mínima, ou com baixa qualificação profissional, surge, entretanto, um conjunto de iniciativas de diferentes entidades formadoras (autarquias, empresas, associações, etc.) que, depois de devidamente acreditadas, inicialmente pelo Instituto para a Inovação na Formação (INOFOR), na actualidade pela Direcção-Geral do Emprego e das Relações de Trabalho (DGERT), promovem cursos de educação e formação de adultos, fora da rigidez do ensino formal.

Estes cursos EFA de nível básico (B3) articulam-se em torno de duas componentes essenciais:

- 1) Formação de base, desenvolvida de acordo com temas de vida geralmente seleccionados pelos formandos, nas áreas correspondentes ao Referencial de Competências-Chave, nomeadamente: LC (Linguagem e Comunicação), MV (Matemática para a Vida), TIC (Tecnologias da Informação e Comunicação) e CE (Cidadania e Empregabilidade).
- 2) Formação profissionalizante nas áreas previamente definidas de acordo com o grupo de formandos a que se destina.

No final de toda a formação, os formandos recebem um documento comprovativo de todas as competências que lhes foram validadas e certificadas, assim como daquelas onde tal não tenha acontecido.

O conceito de educação e formação de adultos engloba hoje uma grande diversidade de contextos, de tempos e de espaços. Este entendimento exprime também a preocupação em assegurar oportunidades de acesso à educação/formação a todos aqueles que, por qualquer motivo, deixaram a escola formal e passaram a exercer uma profissão e/ou passaram a assumir tarefas e responsabilidades na sociedade onde estão inseridos. Nesta circunstância, a

aprendizagem da leitura e da escrita enquanto práticas de linguagem e comunicação é um tema de interesse actual, e não apenas circunscrito ao âmbito escolar. De facto, nos últimos tempos tem aparecido um conjunto de programas e de medidas que se orientam para a recuperação ou construção das competências literárias daqueles que, por motivos diversos, não alcançaram os níveis de desempenho desejados.

Estes programas e medidas, por um lado reflectem uma preocupação crescente com as questões da leitura e da escrita, visível não apenas no campo social, mas também no campo académico, designadamente nas áreas da psicologia, da psicolinguística, da sociolinguística e da teoria da comunicação, entre outras. Por outro lado, aqueles programas e medidas, nomeadamente ao nível da promoção da literacia, com a criação e desenvolvimento de iniciativas, destacando-se por exemplo, entre outras, o Plano Nacional de Leitura (www.planonacionaldeleitura.gov.pt), procuram minorar os fracos resultados obtidos pelos nossos alunos e adultos activos, assemelhando-se fortemente ao conjunto de reformas desenvolvidas na Grã-Bretanha durante os últimos anos da década de 1980 e o princípio dos anos 90. Este é, indubitavelmente, um paralelismo interessante, sobretudo se considerarmos que, tal como em Portugal, também na Grã-Bretanha, citando Poulson (2005: 26), “era também evidente uma profunda preocupação com o desenvolvimento de uma economia baseada no conhecimento, assente no desenvolvimento de uma força de trabalho portadora de competências especializadas.”

É hoje “evidente que o progresso social que a invenção da língua escrita implicou não fez senão acelerar-se com o surgimento de novos códigos de representação da realidade que, em vez de se excluírem, diversificam os usos e se inter-relacionam fortemente” (Colomer, 2003: 160). A expressão usada por James Gee, *New people in new Worlds*, exprime o aparecimento de novos contextos educativos, formais ou não formais, que buscam uma articulação entre competências diversas que, por um lado, assegurem algum tipo de especialização e, por outro lado, assegurem uma formação diversificada de modo a melhor responderem às necessidades e exigências do mundo do trabalho. Nesta linha, quando actualmente em Portugal se fala em cursos de Educação e Formação de Adultos, fala-se em áreas de competência com critérios de evidência e, nesta perspectiva, “uma abordagem por competências implica, assim, a valorização do saber como o reflexo das aprendizagens de vida dos adultos, sobretudo em contextos informais e não-formais, pelo que se deixarão de lado as noções conteudísticas, entendidas como somatórios de objectivos a alcançar em contextos

formais de aprendizagem” (Referencial de Competências-Chave para a Educação e Formação de Adultos – Nível Básico, 2002: 151).

A área de competência de Linguagem e Comunicação (LC), considerada como sendo uma das quatro áreas nucleares do Referencial de Competências-Chave dos cursos EFA – Nível Básico, pela importância dada à experiência de vida do adulto formando ao longo de todo o processo formativo, assume particular importância, uma vez que envolve um considerável conjunto de instrumentos linguísticos, cujo objectivo central é a Comunicação. Nesta circunstância, entende-se que a língua, no espaço educativo, possa ser entendida como um lugar passível de exploração não apenas do ponto de vista formal do seu uso, mas também do ponto de vista crítico, ou seja, enquanto instrumento de usos variados e aplicados a diversos contextos, a diferentes “comunidades de prática” (Wenger, 1998) ou discursos (Gee, 1990). Se olharmos para tudo aquilo que se passa à nossa volta, verificamos que ler e escrever são tarefas que fazem parte do dia-a-dia de todas as pessoas, seja nos seus postos de trabalho, em casa, nas repartições públicas ou em lazer, tudo gira à volta de um cenário comunicativo fundamental para a aquisição e cruzamento de aprendizagens. É através da leitura e da escrita que o ser humano acede ao conhecimento, à cultura. Como refere Lomas (1999):

“(…) leer, comprender y escribir son acciones lingüísticas, cognitivas y socioculturales cuya utilidad trasciende el ámbito de lo escolar y de lo académico al insertarse en los diferentes ámbitos de la vida personal y social. De ahí la radical diversidad de las formas del decir del discurso escrito y de ahí también los diferentes usos sociales de la lectura y de la escritura en nuestras sociedades: desde la lectura y de los textos escritos habituales en la vida de las personas (noticias, crónicas, catálogos, instrucciones de uso, reportajes, entrevistas, anuncios...) hasta el disfrute del placer de la lectura literaria, desde el uso práctico de la escritura (avisos, cartas, contratos, informes, instancias...) hasta los usos más formales (informes, ensayos, esquemas...) o artísticos de los textos escritos (escritura de intención literaria, ejercicios de estilo...)” (pp. 319-320)

Neste sentido, e atendendo a todas as reflexões anteriormente feitas, procuraremos analisar as práticas e as orientações assumidas por esta entidade aqui objecto de estudo, orientados pela questão: *Como se ensina e como se aprende a língua materna em contextos não formais?* O campo de ensino e aprendizagem das línguas é caracterizado como sendo *poliparadigmático*; Sawyer & Van de Ven (2006: 5) consideram a existência de quatro paradigmas dominantes na história do ensino da língua materna: o *académico*, o de *desenvolvimento*, o *comunicativo* e o *utilitário*.

O primeiro dominou durante o século XIX, com o ensino da língua mãe a assumir um papel preponderante no currículo, sobrevalorizando o ensino da escrita, particularmente ao nível da gramática, com a reprodução das normas literárias e gramaticais (currículo fechado).

O segundo paradigma, o de desenvolvimento, ganhou força na primeira década do século XX e enfatizava a importância do estímulo e do desenvolvimento do uso da linguagem nas crianças, que deixa de ser uma “written collective” para passar a ser uma “spoken individuality” (currículo semi-aberto). Com este segundo paradigma, o ensino das regras normativas da gramática é substituído por reflexões descritivas (“descriptive language reflections”).

O paradigma comunicativo surgiu na Europa Central nas décadas de 60 e 70 e enfatiza a importância da comunicação para a vivência em sociedade. É, portanto, um paradigma centrado na sociedade, com um currículo aberto, dando espaço à experiência e ao conhecimento dos alunos que, com este paradigma, têm oportunidade para falar sobre as suas reais necessidades, uma vez que a aprendizagem da leitura e da escrita é feita com base em situações reais de usos da língua.

Por último, o paradigma utilitário ganhou força a partir de 1980, com a perda de domínio da perspectiva comunicativa e a recuperação da perspectiva normativa. A comunicação é agora definida como “transactional use of language”, ou seja, o ensino da língua materna tem em vista o contributo do aluno para o desenvolvimento económico. Com este paradigma, o currículo volta a ser mais fechado e centrado numa abordagem mais global da linguagem com a formação de competências de leitura e de escrita enquanto ferramentas de comunicação transaccional. Os textos criativos, exploratórios e de ficção deixam de ter tanta importância e passam a ser substituídos por outros de interesse patrimonial e nacional.

Em suma, ao ensino e à aprendizagem das línguas são associadas diferentes perspectivas que reflectem as transformações que o nosso mundo vem sofrendo. A multiplicidade de processos e de sentidos que rodeiam a concepção e as práticas de literacia possibilitam que hoje se fale em *multiliteracias*. Cope & Kalantzis (2000) referem-se ao conceito para designar a multiplicidade de usos da linguagem, de estratégias e de habilidades envolvidas neste novo processo de produção de sentidos:

“(…) ‘multiliteracies’ – a word we chose because it describes two important arguments we might have with the emerging cultural, institutional, and global order. The first argument engages with the multiplicity of communications channels and media; the second with the increasing salience of cultural and linguistic diversity” (p. 5).

O prefixo ‘multi’ de multiliteracias refere-se não só à diversidade de vivências e às múltiplas formas de linguagem, mas também à multimodalidade da comunicação onde se interconectam a linguística, o espaço, o áudio, o gestual e o visual. Assim, usando a expressão de Cope & Kalantzis (2000: 160), a produção de

texto nos tempos modernos é uma “complex orchestration”, onde se conjugam um conjunto diversificado de modalidades comunicativas.

3. O Estudo

3.1. Instrumentos de recolha de dados

Para a realização do estudo, recorreremos à realização de inquéritos por entrevistas a três intervenientes no processo formativo (Coordenador, Formador e um Formando). O inquérito procurou determinar, no caso do Formador, entre outros aspectos, as dificuldades sentidas, nomeadamente ao nível da formação recebida, das estratégias, das metodologias e das práticas utilizadas no ensino da língua, procurando descrever, evidenciar e analisar concepções assumidas, recursos utilizados e modalidades de avaliação adoptados. Ao nível do Formando, o inquérito procurou, sobretudo, analisar as questões relacionadas com as relações e interações entre as práticas de literacia informais presentes no dia-a-dia dos mesmos e as práticas de literacia formais presentes na instituição de Educação e Formação frequentada, nomeadamente através das concepções que produzem sobre o ensino da língua ao nível das suas funções e conteúdos. Relativamente ao Coordenador do curso estudado, damos um maior enfoque às questões relacionadas com o enquadramento, nomeadamente ao nível dos princípios/objectivos orientadores do curso, produção de material didáctico e promoção de estratégias de abertura das actividades à comunidade.

Embora os Formadores e os Formandos sejam a parte mais visível em qualquer processo formativo, o certo é que cabe aos Coordenadores a função de configurar os aspectos organizacionais e estruturais, inerentes a qualquer projecto deste tipo, uma tarefa, portanto, não menos importante, pois dela pode depender o sucesso ou insucesso do projecto.

3.2. Dados da investigação

3.2.1. Um *olhar* sobre as práticas de literacia

Indubitavelmente, como já atrás referimos, Formandos e Formadores ocupam o lugar central de qualquer processo formativo. Contudo, o sucesso ou insucesso das suas aprendizagens e das suas práticas está sujeito a um conjunto de factores materiais, espaciais, pedagógicos ou até vocacionais que condicionam o processo de ensino-aprendizagem. Nem sempre os Formadores têm ao seu dispor ferramentas que lhes possibilitem o sucesso dos seus Formandos, sobretudo se a prática pedagógica se desenvolver num espaço/instituição pouco aberto às reais necessidades de cada Formador e, no caso concreto dos cursos de Educação e Formação de Adultos como o que aqui analisamos, de cada área de competência.

No nosso estudo, centraremos a nossa atenção na área de Linguagem e Comunicação por ser, como já referimos, aquela que serve de base à nossa investigação.

O primeiro aspecto que julgamos merecedor da nossa atenção prende-se com o facto de estarmos perante uma Instituição que, apesar de reconhecer algumas carências a este nível pois, por exemplo, dispõe de uma mediateca e de uma biblioteca ainda pouco direccionadas para os “EFA’s”, coloca todo o material didáctico e todos os recursos “à disposição dos formandos”, disponibilizando tudo o que “seja necessário para trabalhar.” Este facto é também mencionado por Formadora e Formando que reconhecem o esforço feito pela instituição em proporcionar ao grupo as melhores condições de trabalho possíveis. Como refere a Formadora “coloca tudo à nossa disposição, a nível de materiais, de instalações”. Verifica-se, então, a existência de espaços de literacia que, embora ainda pouco vocacionados para o público adulto, demonstram já algumas preocupações dentro da própria instituição com a existência de locais destinados às práticas de usos da língua. Esta preocupação acentua-se com a ênfase e a importância que o Coordenador dá à ortografia na avaliação das práticas de escrita, visível quando se refere, por exemplo, ao facto de ser “importante não deixar passar um erro ortográfico (...) os formadores devem trabalhar o aspecto ortográfico e de leitura com eles”, facto também visível no discurso da Formadora que valoriza as regras normativas “(...) primeiro reconhecimento e identificação da regra e depois aplicação dessa mesma regra”. A valorização do erro e das regras normativas (*paradigma académico* de Saywer & Van de Ven, 2006) podem servir também de pretexto para a colaboração no jornal interno, para onde os formandos são convocados pela coordenação a “produzir algum artigo”.

Os três entrevistados reconhecem a importância da oralidade nos contextos social e profissional (*paradigma comunicativo* de Saywer & Van de Ven, 2006), nomeadamente enquanto meio de resolução das dificuldades sentidas aquando dos usos da escrita. O Formando entrevistado deixa clara esta importância, ao referir “optei pelo verbal em vez do escrito”. O uso oral da língua aparece assim como um meio mais *atingível* e *fácil* de acesso a um determinado objectivo de comunicação. A própria Formadora sobrevaloriza a oralidade ao referir que valoriza esta modalidade de comunicação “de início ao fim”, embora esta manifestação seja imediatamente a seguir *inferiorizada* na frequência do seu uso quando refere que “a leitura e a escrita, sem dúvida, que vão ser as duas ferramentas que eles vão utilizar mais”. Há, de facto, uma notória superiorização do verbal em detrimento do não-verbal, nomeadamente nas práticas adoptadas. Como refere a entrevistada:

(...) que eu trabalho um bocadinho mais a linguagem não-verbal, no final, quando eles já têm outros conteúdos um bocadinho mais sedimentados para fazerem, no fundo, a tal reflexão, a tal crítica. O ler de uma forma um bocadinho mais pessoal. De todos, acho que é o conteúdo mais difícil de trabalhar, a linguagem não-verbal, até porque, por exemplo, idas ao cinema, ao teatro, assistir a concertos de música, ver exposições de pintura, grande parte deles nunca foi. (Formadora)

As práticas e as metodologias adoptadas no espaço de sessão são escolhidas e planificadas em função dos indivíduos formandos no seu conjunto, mas e também no individual. Daí que a formadora valorize o Referencial de Competências-Chave da sua área de competência enquanto elemento orientador do processo formativo, nomeadamente no referente aos objectivos, aos conteúdos e às metodologias que propõe, mas não enquanto instrumento estanque de seguimento obrigatório:

Eu tenho os objectivos como linha orientadora (...) eles não se coadunam com a realidade que nós temos (...) é muito complicado eu seguir aquilo à risca. Interessa-me mais que eles saiam daqui com as competências que lhes permitam desenvolver um trabalho, consigam desenvolver uma conversa com alguém, consigam expressar-se verbalmente de forma correcta, escrever correctamente. (...) cada grupo é um grupo e as metodologias, tal como lá estão propostas, eu entendo-as como linhas orientadoras, que poderão funcionar em determinados grupos. Este grupo, em especial, é um grupo diferente (...). Há determinadas actividades que, para eles, não faziam sentido. (Formadora)

A repetição e o treino são, pelo discurso da Formadora, as metodologias adoptadas e privilegiadas [“escrita, reescrita (...). Lêem sempre duas vezes (...)”] para corrigir o erro e superar dificuldades. O Formando reconhece a exigência da Formadora enquanto característica potenciadora de evolução e de autonomia (“estou mais autónomo a escrever”) ao nível do domínio dos usos da língua, nomeadamente no que se refere à correcção do erro, à diversidade de materiais e de conteúdos trabalhados e produzidos, potenciadores de diferentes usos da língua em diferentes contextos, com diferentes discursos (*paradigma comunicativo*):

(...) estivemos a rectificar. (...) Ela é muito exigente (...) chama-nos logo à atenção e tenta que nós percebamos onde errámos para corrigirmos, só quando nós não conseguimos é que ela dá uma ajuda, mas primeiro temos de tentar sozinhos. (...) Escrevemos muitos textos (...) resumos (...) relatórios (...) as cartas e os convites, (...) o inquérito (...) para pôr num PowerPoint (...) trabalhamos muito em grupo. (Formando)

O discurso deste adulto demonstra interesse pelas actividades e aprendizagens desenvolvidas e adquiridas em LC, reconhecendo a relevância destas na transformação de usos da língua:

(...) antes de acabar uma frase já vejo onde meto uma vírgula, um ponto final (...) já tenho mais cuidado (...). Temos aqui os dicionários em cima da secretária da formadora e quando temos dúvidas, às vezes há palavras que

*uma pessoa não percebe, vamos ver o significado. Depois já não há dúvidas.
(Formando)*

Este Formando não hesita em estabelecer uma comparação com os seus tempos de “criança”, é a concepção das aprendizagens em LC como um regresso à escola, “voltei um bocadinho a ser criança (...) uma reciclagem daquilo que, com o tempo, perdi”.

Para finalizar, triangulando as respostas dadas pelos três intervenientes, há um conjunto de afirmações presentes nas entrevistas que nos remetem para práticas de literacia sensíveis ao quotidiano dos formandos, facto que deixa transparecer práticas abertas para uma cultura heterogénea, com propostas educativas variadas, flexíveis e contextualizadas para cada caso. A existência de diferentes contextos espaciais (de notar que os formandos foram a duas bibliotecas públicas) e de diferentes recursos materiais são elementos potenciadores e motivadores de diferentes usos da língua em função de diversas situações / diversas necessidades. Ao nível da aprendizagem da língua, nota-se, indubitavelmente, uma valorização das regras gramaticais e da leitura crítica/reflexiva.

Uma “comunidade de leitores” (Dionísio, 2000) só se pode formar através da criação de contextos onde a leitura desempenhe um papel social diverso, indo de encontro aos interesses dos sujeitos que a formam e, neste sentido, parece-nos que a leitura é valorizada no discurso da Formadora e do Formando enquanto prática e enquanto processo de literacias numa diversidade de contextos e recorrendo a uma diversidade de recursos. Os entrevistados são coerentes quando referem o recurso a “textos diferentes”.

No plano formativo, a formadora de LC, licenciada em Ensino do Português e com experiência na Educação de Adultos, “trabalho com adultos desde que iniciei o meu percurso no Centro de Formação Profissional, aliás, porque eu comecei com os antigos cursos de qualificação (...) depois vieram os EFA's (B2 e B3)”, dá importância à formação, nomeadamente dentro da sua área de competência, embora confesse que “na área específica de LC não tive formação.” Curioso é o facto de, apesar de nunca ter tido formação na sua área específica, sentir necessidade de a ter, pois, como refere:

*(...) sinto necessidade de refrescar, de estar com pessoas, com outras colegas da minha área, de trabalhar outros aspectos porque, entretanto, nós envolvemo-nos tanto com a concepção de materiais, com o resolver este problema e aquele que, às vezes, deixamos um bocadinho para trás a nossa própria formação (...) a formação que tenho recebido tem sido muito direccionada para aquilo que é mesmo muito relativo aos EFA's, que é o que eu estou a fazer, mais para o trabalho de grupo de uma forma geral.
(Formadora)*

Nota-se aqui, de facto, uma lacuna no referente ao investimento em formação dentro da área específica de leccionação, apesar do reconhecimento da necessidade de “refrescar” (termo usado pela formadora quando questionada sobre a necessidade de formação).

4. Conclusões

Uma instituição como a que aqui foi objecto de consideração, com preocupações de natureza social, embora tendo já uma estrutura orgânica definida e montada para dar resposta aos imprevistos e necessidades que o seu objecto central (crianças e jovens desinseridos do meio familiar ou em situação de risco) exige, não está, à partida, preparada para dar respostas imediatas aos problemas de construção, concepção, planificação e aplicação que um curso EFA impõe, contudo tal não foi problema para este Coordenador que, embora reconhecendo as fragilidades e inseguranças da instituição nesta área particular da Educação de Adultos [“(…) é a primeira vez que estamos a ter um curso EFA.”], não hesitou em confessar o apoio que encontrou na legislação existente, assim como nos documentos à disposição em organismos como a “DREN ou do catálogo da ANQ ou do IEFP”, não mostrando, no entanto, qualquer tipo de inquietação ao manifestar que “quando não há documentos modelo produzimos nós os nossos”. Esta necessidade de apoiar as suas práticas nos documentos já existentes e produzidos pelos organismos directamente tutelados pelo Ministério da Educação coexiste com a exploração de “quando não há”, como o próprio Coordenador refere, serem os mesmos a construir e a produzir os seus próprios documentos internos.

Relativamente ao plano formativo, a falta de aposta na formação por parte da Formadora de LC, dentro da sua área de competência específica, poder-se-á atribuir, em grande parte, à carência de oferta formativa direccionada especificamente para cada uma das diferentes áreas de competência que constituem o plano curricular da formação de base dos cursos EFA, muito mais direccionada para a formação de valência mais generalista, como a própria formadora referiu, direccionada para o “grupo de uma forma geral”.

No campo específico do ensino da língua, retomando os quatro paradigmas apresentados por Sawyer & Van de Ven (2006) e já abordados anteriormente neste texto, podemos concluir que: embora haja uma valorização das regras normativas da gramática que nos levam a posicionar as práticas aqui assumidas no paradigma académico, consideramos que há uma maior valorização da dimensão comunicativa do oral (“a communicative paradigm”), ou seja, os interesses dos Formandos são considerados como ponto fulcral no processo formativo, facto visível pela adaptação do ensino da leitura e da escrita a situações de uso

quotidiano, que tenham “a ver com funcionalidades do dia-a-dia”, recorrendo a diferentes tipos de textos e de recursos que vão de encontro aos interesses e necessidades dos formandos, dando-lhes voz em todo o processo de ensino e aprendizagem.

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Literatura na infância: a recepção e o uso do acervo do PNBE/2008 no contexto da educação infantil

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1. Introdução

No Brasil, refletir sobre leitura não se restringe meramente a analisar práticas pedagógicas e institucionais. Essa questão vai ao encontro de um problema de ordem pública. De acordo com Soares (2008), são escassas e precárias as bibliotecas públicas no país, o que pouco ou nada favorece a formação de leitores. Isso implica que muitos dos alunos só terão acesso à leitura literária por intermédio da escola. Nesse contexto, o PNBE, *Programa Nacional de Biblioteca na Escola*, iniciativa pública promovida pelo Ministério da Educação, surge em 1997 com a preocupação de formar leitores e de democratizar a leitura, promovendo desde o ano em questão a distribuição de livros literários de qualidade para as escolas públicas do país.

O PNBE/2008, alvo da proposta da presente pesquisa, apresentou caráter inovador. Pela primeira vez, livros literários com adequação temática e lingüística destinados ao segmento da Educação Infantil foram avaliados. O acervo selecionado se dirigiu às escolas públicas e pretende-se verificar e analisar sua recepção e uso no âmbito escolar. Os novos acervos literários foram adquiridos em 2007 e distribuídos entre abril e maio de 2008. Na educação infantil, objeto da presente pesquisa, as obras selecionadas foram destinadas a 5 milhões de alunos de 85 mil escolas. Já no ensino fundamental, beneficiaram-se 127 mil escolas com 16 milhões de estudantes.

2. Método

A pesquisa de campo que orienta a análise da recepção e do uso do acervo do PNBE/2008 é realizada em uma escola municipal (UMEl) de Belo Horizonte, localizada em zona de vulnerabilidade social

A escolha por se concretizar a pesquisa nessa cidade se deveu, fundamentalmente, pelo fato de que a capital de Minas Gerais assistiu, nos últimos anos, ao ingresso em massa de indivíduos aos quais era negado o direito à educação. Essa ampliação do acesso à escola ocorreu devido a inúmeros fatores, dentre os quais se salienta a seguir o de maior relevância para a presente pesquisa.

A decisão por essa escola (UMEI) não se deu de forma aleatória. Intenta-se que a instituição esteja localizada em zona de vulnerabilidade de social. Essa escolha encontra-se ancorada na discussão de Magda Soares, já explicitada anteriormente, sobre a necessidade da literatura para a plena democracia cultural. Ora, o PNBE tem como principal objetivo a democratização do acesso à leitura. E democratizar a leitura literária implica não negar o acesso a esse bem simbólico (literatura) a ninguém, independentemente de sua origem social. Já se pressupõe que educandos de camadas mais elevadas da sociedade mantém contato com textos literários, principalmente em seu ambiente familiar. Por sua vez, o alunado da periferia, por, possivelmente, não ter herdado esse capital cultural de seus familiares, encontra na escola a possibilidade de aquisição do mesmo. Posto isso, ao se concretizar a pesquisa em instituições com essas características, será possível problematizar como as práticas pedagógicas estão se delineando no cotidiano escolar e se elas estão sendo construídas na direção da proposta do PNBE.

A pesquisa baseia-se, essencialmente, no enfoque metodológico das pesquisas qualitativas, que “não admitem regras precisas e aplicáveis a uma ampla gama de casos. Além disso, as pesquisas qualitativas diferem bastante quanto ao grau de estruturação prévia, isto é quanto aos aspectos que podem ser definidos já no projeto (Alves e Mazzoti, 2002, p. 147)”.

O estudo de caso será a modalidade de pesquisa empregada. Com este procedimento se supõe que se pode adquirir conhecimento do fenômeno estudado a partir da exploração intensa de um único caso.

Segundo Gil (1995), o estudo de caso não pressupõe um roteiro rígido para a sua delimitação. Entretanto, em linhas gerais, contempla quatro fases. São elas: a) delimitação da unidade-caso; b) coleta de dados; c) seleção, análise e interpretação dos dados; d) elaboração do relatório.

A proposta de pesquisa se utiliza dos seguintes procedimentos metodológicos, sujeitos à mudança ao longo do trabalho: observação das aulas, registro no diário de bordo, acompanhamento da rotina da escola e, em especial, da sala de aula.

Primeiramente, as observações a serem realizadas pretendem ser estruturadas e sistematizadas e elas se referem, sobremaneira, às práticas pedagógicas e aos comportamentos realizados pelos professores no uso do acervo.

Para se obter informações de valor científico, na medida do possível, é preciso usar metodologias adequadas, a fim de evitar a identificação de fatores que têm pouca ou mesmo nenhuma relação com o comportamento complexo que se deseja estudar (Vianna, 2003, p.10)

A pesquisa cumpre a exigência de sistematização e os registros das observações realizam-se por meio de áudio e vídeo, para que transcrições posteriores permitam análises mais aprofundadas desses registros. Com o intuito de se sistematizar o registro das observações, realiza-se um diário, intitulado diário de bordo, que serve para registrar as reflexões sobre a prática pedagógica dos professores em relação ao uso do acervo do PNBE/2008, os episódios de aula mais significativos, as dificuldades sentidas pelos professores quanto ao uso desse acervo e o feedback dos alunos diante das atividades orientadas pelos professores.

3. Resultados

O programa, instituído em 1997, tem como objetivo central a democratização do acesso a obras de literatura brasileiras e estrangeiras infanto-juvenis e materiais de pesquisa e de referência a professores e alunos das escolas públicas brasileiras. Viabilizado pelo Fundo *Nacional de Desenvolvimento da Educação* (FNDE), juntamente com a *Secretaria de Educação Básica do Ministério da Educação*, teve com foco diferentes ações ao longo dos anos.

Nos anos de 1998 até 2000, os títulos literários selecionados destinaram-se às bibliotecas escolares. Já nos anos de 2001 até 2003, a meta se baseou em permitir que os alunos detivessem o livro para uso pessoal, ou seja, as coleções foram encaminhadas para as suas casas, o que justifica a intitulação dessas edições como *Literatura em minha casa*. Então, em 2005, após discussões que envolviam Seb/Mec, decidiu-se por destinar as obras novamente às bibliotecas escolares. Nesse ano, em específico, o público-alvo atendido foram crianças de 1ª a 4ª séries do ensino fundamental. Dando seguimento à valorização da biblioteca, como um espaço de fomento à leitura, em 2006, o atendimento se direcionou para alunos de 5ª a 8ª séries. Por fim, no ano de 2008, o programa contemplou escolas das séries/anos iniciais do ensino fundamental e instituições de educação infantil.

A seguir, eis os dados estatísticos que comprovam a magnitude do programa e que revelam que a política pública em questão cresce ano a ano:

PROGRAMA	ALUNOS BENEFICIADOS	ESCOLAS BENEFICIADAS	QUANTIDADE DE LIVROS	FINANCEIRO
PNBE 1998	19.247.358	20.000	3.660.000	29.830.886,00
PNBE 1999	14.112.285	36.000	3.924.000	24.727.241,00
PNBE 2000 *		18.718	3.728.000	15.179.101,00
PNBE 2001	8.561.639	139.119	60.923.940	57.638.015,60
PNBE 2002	3.841.268	126.692	21.082.880	19.633.632,00
PNBE 2003	18.010.401	141.266	49.034.192	110.798.022,00
PNBE 2004 **				
PNBE 2005	16.990.819	136.389	5.918.966	47.268.337,00
PNBE 2006	13.504.906	46.700	7.233.075	46.509.183,56
PNBE 2008 (Acervos – Educação Infantil)	5.065.686	85.179	1.948.140	9.044.930,30
PNBE 2008 (Acervos – Ensino Fundamental)	16.430.000	127.661	3.216.600	17.336.024,72
PNBE 2008 (Acervos – Ensino Médio)	7.788.593	17.049	3.956.480	38.902.804,48

Fonte: http://www.fnde.gov.br/home/index.jsp?arquivo=biblioteca_escola.html#dadossesta

Estando a pesquisa ainda em andamento, opta-se por não apresentar resultados conclusivos sobre o tema. A priori, salientam-se as questões expostas a seguir. A pesquisadora teve grande dificuldade em encontrar a escola onde seria realizada a pesquisa de campo. Isso deveu, fundamentalmente, ao não conhecimento por parte da escola e, especialmente, por parte dos professores, do que se trata o programa governamental PNBE, apesar de sua magnitude e de sua existência remontar dez anos.

Além disso, em algumas escolas, o material não se encontra acessível para os alunos. Muitos diretores, inclusive, não sabiam informar o destino do acervo.

4. Discussão

A pesquisa insere-se no contexto da atual tendência educacional e de políticas públicas que se preocupam com a formação de leitores e com a democratização da leitura. Consoante Martins e Versiani (2008), em um momento em que as matrículas escolares crescem consideravelmente e que a tecnologia favorece a produção de livros, as práticas pedagógicas atuais que envolvem a leitura na escola e que requerem a utilização do espaço da biblioteca escolar merecem um novo *olhar acadêmico e governamental*.

O programa do governo PNBE vem confirmar a propensão social, acadêmica e política à valorização da leitura, ao dedicar-se, nos últimos anos, ao incremento do acervo literário na escola. E, especificamente no ano de 2008, esse programa buscou contemplar o público-alvo de 0 a 6 anos pela primeira vez, o que fomentou a presente pesquisa, que pretende verticalizar esse novo *olhar acadêmico*, permitindo um estudo exploratório que busca a descrição e análise das práticas pedagógicas que se referem à recepção e ao uso desse novo material.

Desenvolver e socializar pesquisas que visam problematizar essas práticas de formação de leitores vai ao encontro das atuais reflexões, em pauta no meio acadêmico, sobre a relação entre leitura e democracia cultural, essa “entendida como distribuição eqüitativa de bens simbólicos, considerados estes como aqueles que são fundamentalmente significações só secundariamente mercadorias” (Soares, 2008, p.18).

Ao se abordar especificamente a literatura na pesquisa e não a leitura, de forma geral, intenta-se reforçar a importância e especificidade das obras literárias, que constituem material indispensável para que se aflore a criatividade e se amplie a possibilidade de múltiplas leituras de mundo. Ainda sobre esse assunto, Soares (2008) afirma:

(...) O pressuposto foi que, para pensar relações entre leitura e democracia cultural, e sendo necessário restringir o sentido polissêmico de leitura, a opção mais adequada seria pela leitura que é escolha livre do indivíduo, e

não obrigação, necessidade – democracia não é apenas distribuição eqüitativa das possibilidades de ter e fazer o que é necessidade, obrigação, dever, mas é também e talvez, sobretudo, distribuição eqüitativa das possibilidades de ter e fazer o que é gosto e prazer. (Soares, 2008, p. 28)

Como o gosto literário dos alunos pode ser desenvolvido? Qual é o papel do professor e do espaço da biblioteca escolar nesse processo? Seria temerário, no momento, tecer qualquer reflexão conclusiva sobre essa questão. Por hora, pode-se dizer que se sabe que a biblioteca da escola quase sempre é pequena e com acervo desatualizado e que funciona, muitas vezes, como depósitos de livros. Essa condição vai de encontro à plena *democracia cultural* (ver estudos de Soares, 2008). Sabe-se, ainda, que a escola convive com dois tipos de escolarização: a adequada, que “seria aquela (...) que conduzisse eficazmente às práticas de leitura literária que ocorrem no contexto social e às atitudes e valores próprios do ideal de leitor que se quer formar”; e a inadequada, que “deturpa, falsifica, distorce a literatura, afastando, e não aproximando, o aluno das práticas de leitura literária, desenvolvendo nele resistência ou aversão ao livro e ao ler” (Soares, 2008, p.47).

Essas proposições iniciais parecem sugerir que a biblioteca escolar com acervo adequado ao público-alvo e atualizado pode permitir que os alunos se habituem a freqüentar com prazer esse espaço. Além disso, os mediadores da leitura, principalmente os professores, ao escolarizarem adequadamente o livro literário, dão mostras de que favorecem o letramento dos educandos. É nesse contexto, que o PNBE/2008 se enquadra.

Embora, como mencionado anteriormente, o PNBE tenha sido criado em 1997, apenas dez anos depois as crianças de 0 a 6 anos foram contempladas pelo programa, o que pode revelar uma mudança significativa de paradigma e uma preocupação atual e real das iniciativas públicas que pretendem inserir a criança em um universo que lhe é próprio. Nesse sentido, a pesquisa tende a fomentar análises produtivas e aprofundadas no que se refere ao desenvolvimento das práticas pedagógicas no cotidiano escolar, a partir do recebimento e da utilização do acervo destinado à educação infantil.

Os livros literários infantis sobremaneira imagéticos, com pouca ou sem linguagem verbal, ganham progressivamente espaço na produção brasileira. Trata-se de um instrumento eficaz para desenvolver um leitor-intérprete competente, possibilitando que as crianças tenham contato com a leitura antes mesmo da alfabetização. O livro de imagem é fundamental na formação do educando. A criança em contato com esse tipo de obra, quantitativamente significativa no acervo selecionado pelo PNBE, descobre no livro seu próprio mundo e a sua voz, desenvolvendo reflexões sobre o que é possível na história, transformando-se em

uma narradora e desenvolvendo um processo de significação por meio da linguagem visual, o que propicia múltiplas interpretações e estímulos à imaginação.

Ainda hoje há questionamentos que envolvem a presença da literatura na escola. Revela-se pensamento inoperante, no entanto, o fato de haver críticas severas à escolarização na leitura literária. Ambas as instâncias, escola e literatura, encontram-se intrinsecamente ligadas: não há como pensar em escola sem atribuir-lhe valor de sistematização e formalização de conhecimentos, sejam eles literários, artísticos ou conteudistas. Por conseguinte, a discussão não se baseia na legitimidade da escolarização da literatura e sim, em como promover uma escolarização do saber literário de forma adequada, ou seja, em como os alunos, em especial as crianças, têm sido orientadas e incentivadas no seu percurso de aprendizado literário.

Nesse sentido, a concepção pedagógica da escola no que tange à função da literatura infantil mostra-se primordial para o aprendizado contínuo do educando a partir da utilização de livros literários. Nessa pesquisa, pretende-se, pois, avaliar como as práticas escolares estão sendo desenvolvidas no cotidiano escolar, tendo em vista o acervo recebido do PNBE/2008 e se elas contemplam a especificidade que a literatura e a própria criança exigem.

Ora, com o acervo do PNBE/2008 propõe-se justamente a aproximar a literatura da criança, por meio da seleção de um acervo com alta qualidade textual e gráfica e da escolha de obras com temática condizente com a faixa etária a que se destina. Pressupõe-se que essas obras, ao se inserirem em ambiente escolar, sejam trabalhadas de forma autônoma, isto é, com o contato direto da criança com o livro ou de forma mediada, ou seja, com o auxílio do professor, que ganha especial responsabilidade de construir relação profícua entre livro literário e criança.

Assim, refletir sobre as práticas pedagógicas na Educação Infantil configura-se um meio para se discutir como têm sido aplicados procedimentos que se propõem a formar um leitor literário infantil. Essa discussão pode enriquecer as estratégias utilizadas, propiciando ao pequeno leitor a experiência do valor estético da literatura, além de incentivá-lo a realizar um intercâmbio entre os gêneros literários e outros gêneros de textos escolares.

Nesse sentido, a presente pesquisa encontra espaço promissor para o seu desenvolvimento, visto que propiciará a análise de uma inédita iniciativa governamental e buscará averiguar se e como os acervos destinados à Educação Infantil estão sendo trabalhados no ambiente de sala de aula.

Baseando-se nas discussões de Freire (1998), pode-se afirmar que as práticas pedagógicas podem se orientar em direção a duas concepções de educação. Na primeira, chamada de educação bancária, cabe ao educador a

transmissão de conteúdos, os quais se encontram fragmentados, descontextualizados e sem significação para o aluno. Nesse sentido, a visão bancária de educação tende a anular a criatividade e a postura crítica do aluno, já que ele ocupa a função de receptor do saber, sobre o qual nada realiza para transformá-lo e resignificá-lo. As reflexões em torno dessa concepção sugerem que ela reforça a prática de dominação, tendo em vista que mantém a ingenuidade dos educandos, o que os torna reprodutores da ideologia vigente.

Por outro lado, na educação problematizadora, verifica-se que o educador mantém diálogo constante com o educando e ambos se educam, exercendo sobre o saber uma postura crítica e construtiva, propondo um pensar crítico sobre o mundo, construído a partir da interação professor-aluno. Nessa visão, educadores e educandos aprendem juntos e o professor deixa de se apresentar como mero transmissor do saber. Este novo espaço que se abre para o papel social do professor permite nova visão sobre o processo de educação, em que professores e alunos superam a relação mecanicista com o conhecimento.

Ao se democratizar a educação e a relação entre professor e aluno, democratizam-se também práticas que envolvem a leitura e, mais especificamente, a leitura literária, que quando pautada na liberdade e diálogo entre educandos e educadores, permite múltiplas leituras e a experimentação do mundo, estimulando questionamentos e reflexões, bases construtoras do sujeito crítico.

A liberdade da educação e da própria literatura vai de encontro, muitas vezes, a estudiosos tradicionalistas da educação que apenas legitimam práticas estritamente científicas para o exercício profissional dos professores. Assim, os demais saberes que são mobilizados nas práticas pedagógicas, por não deterem status científico, tendem a ser desvalorizados. Entretanto, essa visão tem cedido lugar à outra em que o professor ocupa a função não só de profissional, mas também de um ser sócio-histórico, capaz de transformar experiências pessoais em saberes experienciais. Assim, além de deterem conhecimentos teóricos os quais sustentam parte de sua prática pedagógica, os professores conseguem desenvolver habilidades necessárias à vivência em sociedade. O profissional reorganiza os saberes escolares e os que transcendem os conhecimentos acadêmicos, apropriando-se deles de maneira singular. Essas experiências, ora oriundas de discussões dentro do meio profissional, ora originadas de lembranças da leitura na infância do professor ou da própria prática presente, permitem a construção de uma visão de mundo que lhe é própria. E essa visão do professor fornecer-lhe-á subsídios para que ele possa exercer com autonomia as escolhas dentro da literatura infantil e as decisões sobre que currículo elaborar, tornando

esse professor também um sujeito social, e desvinculando-o da imagem de um profissional meramente tecnicista.

O que se propõe, portanto, é “pensar uma educação que, em vez de se burocratizar e normatizar friamente, rompe e revoluciona, se expande autocontroladamente, garantindo a autonomia” (Carvalho, 2004, p. 28). Essa maneira de se conceber a liberdade no processo educativo deve permear a relação entre professor e aluno, ao estabelecerem entre si uma relação dialógica; a literatura, ao possibilitar uma multiplicidade de sentidos; e a prática pedagógica, ao instrumentalizar o professor, teórica e empiricamente, para exercer sua prática com uma autonomia consciente e responsável.

Atualmente, portanto, são pertinentes reflexões que giram em torno dos professores, de suas práticas pedagógicas e suas escolhas no que tange à utilização de obras infantis. Entende-se que os docentes podem se orientar no sentido de não incorrer aos mesmos equívocos do passado e de hoje ainda, ao “pedagogizarem inadequadamente” a literatura, fornecendo-lhe caráter moralizante e aprisionador. Essas práticas tradicionais podem, muitas vezes, reiterar a educação bancária, tendo em vista que tendem a formar crianças passivas, seguidoras de modelos e de normas, o que confronta às exigências de formação de um sujeito crítico na atualidade. Então, faz-se necessário verificar as práticas pedagógicas e em que medida elas apresentam caráter verdadeiramente formativo, contribuindo para o crescimento e a identificação pessoal da criança. Nesse contexto, a literatura infantil mostra-se solução possível frente à necessidade de diálogo entre alunos e educadores. Esses últimos, cuja prática pedagógica pode interferir na formação de educandos, podem estabelecer intercâmbio produtivo com a literatura, já que, através de uma realidade ficcional construída pelo escritor, a criança passa a conhecer o mundo e sua condição dentro desse universo, além de construir, progressivamente, estratégias para atuar sobre a realidade e, conseqüentemente, transformando-a.

Retomando-se a questão sobre a influência das práticas pedagógicas em torno da leitura na formação dos educandos, reflete-se agora sobre o artigo de Batista (1998), segundo o qual o professor, na atualidade, vê-se obrigado a carregar a representação social de não-leitor, o que explicaria, em parte, o péssimo desempenho dos alunos frente à cultura legítima e, mais especificamente, à leitura. Essa discussão se revela crucial para a pesquisa, tendo em vista que permeia um dos aspectos mais importante a serem observados ao longo do período da pesquisa de campo: o modo com que o professor se apropria do conceito literatura, como ele seleciona os livros a serem trabalhados em aula e o que o educador entende como necessidade da literatura no contexto da educação infantil. Todos

esses fatores devem influenciar o modo como os livros literários são trabalhados em sala de aula.

Consoante o autor, não condiz com a realidade afirmar que os docentes são não-leitores. De fato, os professores atuais, por serem, em grande parte, os primeiros membros da suas famílias a obterem a titulação em curso superior, não detiveram, em seu processo de socialização, práticas que envolvessem de forma constante a cultura da leitura e da escrita. Esse modo de aquisição do *capital cultural*, por intermédio quase exclusivamente da escola, dá-se mediante mobilização de esforços e de maneira consciente e, portanto, menos descontraída e desenvolva.

A leitura, muitas vezes, torna-se, portanto:

(...) um instrumento de aprendizagem: a dimensão educativa do ler na escola se encontra em algo que não na leitura mesma, mas no “conteúdo” educativo dos textos lidos (nos valores e aspectos instrutivos que pode transmitir) ou em sua linguagem (que exemplifica valores lingüísticos ou conhecimentos literários). (...) as práticas escolares se constroem em nome da não-gratuidade (...). (BATISTA, 1998, págs. 42 e 43).

Assim, professores, muitas vezes, tendem a direcionar leitura e retirar a autonomia do educando diante do texto lido. Posto isso, questiona-se como os professores têm trabalhado com a literatura infantil, a partir da recepção e do uso do acervo do PNBE/2008, que se propõe ser leitura lúdica e libertadora, justamente características essas opostas ao controle e ao direcionamento, sancionados por muitas práticas pedagógicas.

Essas práticas, longe de exemplificarem que os professores são não-leitores e, portanto, não mantém contato profícuo com o material escrito, representam a *inclusão relativa dessa classe*. Suas experiências familiares não propiciaram um contato mais natural com a leitura e sua posterior formação acadêmica não promoveu uma suficiente relação com as leituras entendidas como legítimas. Assim, para se compreender melhor o processo de leitura construído pelos professores que advém dessa condição, deve-se ter em mente que a mobilidade social e cultural por eles vivida ofereceu-lhes certo modo de apropriação da leitura, que é, sobremaneira, uma leitura escolarizada e utilitária.

Partindo do pressuposto que grande parte dos professores de escola pública pertence a essa realidade (proposta pelo artigo em questão), pergunta-se: estão as propostas pedagógicas que envolvem o uso do acervo do PNBE/2008 reforçando a leitura escolarizada e utilitária ou afastando-se dela, propondo-se a formar leitores literários?

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La promoción social de la lectura y la escritura en España o el telar de Penélope

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Quizá más de uno entre los asistentes pueda sentirse extrañado por la asociación que aparece en el título de esta conferencia: la lectura y la escritura y el telar de Penélope.

Así, cualquiera que asocie la labor de la heroína por cuyo amor Ulises regresó a Ítaca como símbolo del hacer y del deshacer, de un tejer y destejer continuo, de los cambios continuos sin avanzar significativamente en un determinado sentido, podrá pensar –y por ahí viene la intención buscada por este conferenciante– si eso no sucede también con la promoción social de la lectura y la escritura.

La razón de esa duda, o de esa asociación de imágenes que les propongo desde el título elegido, reside en el hecho que voy a tratar de sintetizar a continuación. Es indudable que el desarrollo del aprendizaje, dominio y perfeccionamiento de la lectura y la escritura como práctica social cuenta con una importante atención, que podemos comprobar traducida en las más diversas publicaciones. Así es frecuente encontrar artículos de opinión en diarios y revistas, firmados por personalidades de bien distinto perfil desde el escritor afamado que gusta de recordar sus primeras lecturas, hasta el profesor especialista que busca la divulgación de aspectos didácticos. Y no son menos frecuentes las más variadas ediciones de estudios teóricos, de propuestas didácticas o de investigaciones, junto con notables tesis doctorales dedicadas a los más diversos aspectos implicados en el desarrollo de las prácticas lectoras y escritoras. Pero permítanme que plantee la siguiente cuestión con claras intenciones polémicas: Tan copiosa y extraordinaria bibliografía, ¿ha aportado avances proporcionales a esos esfuerzos y significativos en el ejercicio eficaz de la lectura y la escritura? ¿Han sido tan notables los cambios en los modos de aprender, dominar y desarrollar los mecanismos de la lectura y de la escritura que tenía la infancia a finales del siglo XIX y los que utilizan ahora nuestros niños y niñas?

Acerca de esta última cuestión, es indudable que, en los últimos veinte años, se ha producido un innegable avance del constructivismo en estos planteamientos didácticos. Sin embargo, no hace mucho tiempo, en septiembre de 2006, leíamos una noticia acerca de que Francia se planteaba la vuelta a una metodología

tradicional, de carácter sintético y basado en la estructura silábica de nuestras lenguas occidentales.

Pasemos ahora a un plano más general en lo que cabe considerar como atención social hacia la lectura y la escritura. Y de nuevo recurro a la imagen del telar de Penélope para animarles a considerar el siguiente hecho: La propia sociedad, en mi opinión, descuida ofrecer mejores ejemplos, promover iniciativas más eficaces o, tan siquiera, consolidar otras ya existentes. Desde luego, y esto sí que es fácil de constatar, que este mismo Congreso responde a ese interés social, pero que no es el primero, ni tampoco será el último en ocuparse de estos mismos asuntos, refrendando así que la tarea aún está por hacer a la hora de conseguir una óptima, o tan solo satisfactoria, promoción social de la lectura y de la escritura.

De la misma forma, esa atención social genera las más diversas iniciativas gubernamentales, desde el ámbito internacional más amplio hasta las acciones más locales propias de los gobiernos municipales. A propósito de iniciativas internacionales, recordaré como la declaración del 2005 como Año Iberoamericano/Internacional del Libro y la Lectura, aunque eso de los años o días “oficiales” nos deja el temor de que la fuerza de ese foco de atención pierda luminosidad con el cambio de fecha y su sustitución por otros temas y preocupaciones sociales no menos nobles.

La labor propia de los gobiernos, como encargados de asegurar el bienestar y el desarrollo de sus ciudadanos, suele traducirse en acciones legislativas, como las que estamos viviendo, seguramente, cada uno de nosotros en nuestros respectivos países. Un ejemplo de ello lo hemos vivido en España, cuando nuestro Rey sancionaba, en junio de 2007, la Ley de la Lectura, del Libro y de las Bibliotecas (BOE, 23 junio 2007), aprobada por las Cortes Generales¹. Entre otras precisiones de los redactores de la ley en torno a los conceptos de la lectura, de la promoción de la lectura y de las bibliotecas –¡incluida la biblioteca escolar!–, buena parte del texto legal se orienta a los problemas del precio fijo en la venta de los libros con sus numerosas excepciones, mientras que sólo sus incumplimientos eran contemplados en las disposiciones finales.

A modo de ejemplo revelador de esta atención gubernamental, voy a comentar una iniciativa institucional recogida por la prensa en el ámbito que mejor conozco, la Comunidad de Madrid, una de las diecisiete comunidades autónomas en las que está estructurado en la actualidad mi país, y cuyos gobiernos y parlamentos pueden legislar en estas materias gracias a sus competencias plenas en materias educativas.

El pasado 7 de julio, los diarios madrileños se hacían eco de que la Presidenta de la Comunidad, doña Esperanza Aguirre, había inaugurado la XIII

Campaña de Fomento de la Lectura “Libros a la calle”. A lo largo de los últimos trece años, esta iniciativa –promovida por la Asociación de Editores de Madrid, interesada, como es lógico, más por la venta de libros que de fomentar la lectura, aunque ambos aspectos vayan asociados– se ha ocupado de acercar a los lectores del Metro de la ciudad fragmentos literarios de distintas obras, de distintos autores y de distintas épocas, por medio de pegatinas de un tamaño aproximado de dinA4 situadas en las paredes de los vagones de tren que circulan por las líneas de este medio de transporte, además de los autobuses urbanos e interurbanos y de los trenes de la red de Cercanías². En esa pegatina, y como complemento del texto recogido e ilustrado por un artista actual, figura también un lema o eslogan de claro tono publicitario con el evidente propósito de reforzar esa incitación hacia la lectura³

La misma información situaba esta campaña dentro de las alternativas que el Gobierno de la Comunidad de Madrid pone al alcance de sus ciudadanos para “acceder a cualquier título literario de manera gratuita”, – frase engañosa, de mejor sonido que contenido, pues no solo las bibliotecas ofrecen obras literarias – y que cuenta con una Red de Bibliotecas Públicas de la Comunidad de Madrid, con un total de 260 bibliotecas y centros de lectura, más 13 bibliobuses para una población que supera los seis millones de habitantes, con 179 municipios y 801 localidades menores. Creo que estos datos numéricos sitúan en su justa realidad el posible triunfalismo de medidas como la comentada y debería servir para el debate sobre las necesidades primarias a la hora de realizar inversiones económicas como la dedicada a esta Campaña.

Otras iniciativas institucionales o gubernamentales que se han desarrollado en los últimos quince años atienden al desarrollo de los denominados Planes de Lectura o Planes de Fomento de la Lectura. De ellos podemos encontrar numerosas referencias con la ayuda de cualquier buscador de recursos en Internet. Incluso, en esta misma sesión de este Foro Iberoamericano, contamos con la participación de la Dra. Isabel Alçada, Comisaria del Plan Nacional de Lectura, en Portugal.

Y desde el máximo respeto hacia este tipo de iniciativas, para responder al título de mi presentación, me gustaría invitarles a una cierta visión crítica de las actividades planificadas, generalmente, en estas iniciativas gubernamentales. En primer lugar, ¿cuál es, realmente, la eficacia de estas campañas o planes? ¿Se pueden medir, de forma fiable, sus resultados?

A este respecto, y dado que hablamos de hábitos, permítanme una pequeña broma o disgresión humorística. Ojalá fuesen tan eficaces las normas y campañas oficiales o gubernamentales para promover la lectura entre amplias capas de población, como lo están resultando aquellas otras, generalmente impositivas,

incluso penalizadoras, ocupadas en la noble erradicación del hábito de fumar, incluso entre los que vienen o venimos disfrutando de algo que, lejos de perniciosos excesos, puede constituir un auténtico placer. Sin olvidar, las campañas para la prevención de accidentes en la carretera que se llevan a cabo en España, dando lugar privilegiado a impactantes películas publicitarias con el fin de concienciar a los conductores. A ellas, hay que unir una política “coercitiva” o penalizadora, con fuertes sanciones a los que infringen ciertas normas de conducción. Pero cuando se llega al análisis de las encuestas, no queda muy claro si el efecto reductor es consecuencia de esas medidas o, en cambio, de una notable mejora en la construcción, diseño y mejora de la red viaria. Es decir, ¿publicidad y coacción, o mejores carreteras y más seguras?

Quizá la base para hablar de efectividad en la promoción social de la lectura, y en su enseñanza y aprendizaje, estribe en algo que ya acertó Daniel Pennac a definir, idea con la que muchos de los que nos ocupamos de promocionar hábitos lectores participamos con una fidelidad inquebrantable: “El verbo leer no soporta el imperativo”⁴.

Así mismo creo que acierta el profesor de la Universidad de Granada, Juan Mata, a la hora de señalar los errores básicos de estas campañas oficiales de promoción de la lectura cuando afirma:

No sé para otros menesteres, pero para el porvenir de la lectura me parece que la eficacia de los carteles callejeros y los anuncios en los periódicos, la radio y la televisión es más bien dudosa. Pienso que la urgencia y el simplismo de la publicidad son incompatibles con el aliento de una afición que demanda días y serenidad. Los eslóganes no han dejado sin embargo de sucederse, sin que los ciudadanos se hayan sentido fulminados por las palabras que los reclamaban para los libros. La cuestión es determinar si las instituciones públicas pueden en realidad interceder en una decisión esencialmente íntima y libre. Aunque las campañas públicas en favor de la lectura se fundan en la creencia de que todas las personas sienten un irresistible deseo de acercarse a los libros y únicamente esperan una tentadora invitación para hacerlo, los mecanismos por los que alguien llega a amar los libros son en realidad muy complejos. Uno se hace lector como consecuencia de azares y determinaciones personales, pero también como resultado de largos procesos educativos.

Otra cuestión a plantear en los Planes de Lectura es la base para las acciones que se planteen en su seno. Antes de animar a una determinada población hacia la lectura y los libros, debe garantizarse que en el caso de que esos mecanismos animadores funcionen, sean eficaces, los nuevos y ávidos lectores encuentren los materiales lectores necesarios con la suficiente accesibilidad. Dicho de otro modo, ¿no habría que plantearse la exigencia de que, antes de las campañas de publicidad, la creación de bibliotecas y las mejoras en la distribución y comercialización de los libros y de cualquier otro soporte para el desarrollo y fomento de la lectura?

Lo cierto es que, sobre el papel, cualquier Plan de Lectura o Plan de Fomento de la Lectura, planteado por cualquier gobierno nacional o local, pone el mayor cuidado en una amplia consideración de todos los complejos aspectos implicados. De nuevo recurriré al ejemplo del Plan elaborado por la Comunidad Autónoma de Madrid, con un plazo de 12 años en sus actividades y con estos seis ejes principales para el desarrollo correspondiente:

1. La lectura en la escuela
2. El Plan Estratégico de Bibliotecas
3. Los Servicios que acercan la lectura al ciudadano
4. Acciones para la imbricación de la lectura en la realidad social
5. Apoyo al sector del libro
6. Plan de sensibilización hacia la lectura para los no lectores⁵.

Como es lógico, el aspecto más interesante desde mi perspectiva de docente encargado de la formación de otros docentes, es el primero de los enumerados: La lectura en la escuela.

Para el desarrollo de las acciones vinculadas a este gran eje del Plan de Fomento de la Lectura, la CAM reguló, por medio de la Orden 2199/2004, el horario semanal de las enseñanzas en la Educación Primaria y, al mismo tiempo, establecía “El Plan para el Fomento de la Lectura y el Desarrollo de la Comprensión Lectora y las medidas de apoyo y refuerzo en dicho nivel educativo”, aprovechando para estas disposiciones algunos resquicios en el juego de competencias estatales y autonómicas.

Ese Plan ocupaba el Anexo III de la Orden y se iniciaba con unas consideraciones teóricas a las que es difícil oponer nada, pues se insertan en las generalizaciones habituales a la hora de hablar de la lectura. No obstante, aparecían ya errores graves en la idea de lo que debe ser el tratamiento de la lectura en el aula. Así, en primer lugar, se decía que “el cuento ocupa un lugar importante en la formación literaria de los alumnos de Educación Primaria”. Sí, pero ¿y la poesía? ¿Y el teatro y la dramatización? Estos géneros se citan a propósitos de los últimos cursos de Educación Primaria, dejando bien clara una concepción alejada de lo que es la realidad del niño en sus relaciones con la lírica y con el teatro.

Es de reconocer como acertada la importancia de “una planificación que estimule una labor coordinada, sistemática y cohesionada del profesorado para el fomento de la lectura”, pero se incurre en un grave olvido, desde mi punto de vista. En lugar de crear la figura del bibliotecario escolar, se descarga la responsabilidad como Coordinador del Plan, en la figura del Jefe de Estudios del Centro, quien, “en colaboración con los maestros del centro, elaborará un sencillo y práctico Plan de

acción para alumnos y maestros, que, una vez aprobado, se incorporará a la Programación General Anual de centro”.

No sólo se determinan unas funciones del Coordinador que parecen más propias de la necesaria e imprescindible figura del Biblioteca Escolar, sino que se le encarga, junto con el resto de maestros, seleccionar los textos que “deberán ser comprendidos por los alumnos al final de cada ciclo”. Y en el apartado de “Aspectos curriculares”, se especifica que los alumnos, a lo largo de la Educación Primaria, deberán “Haber leído y resumido (de forma oral o por escrito), al término de cada ciclo, al menos diez libros, así como diferentes tipos de textos de extensión variable, tanto por indicación del maestro como por iniciativa propia”.

Sin duda, estos textos convertidos así en disposición obligatoria para los centros escolares de la CAM no han sido redactados con especial acierto por alguno o algunos de los numerosos asesores que funcionan en cualquier gobierno local, autonómico o nacional. Y prueba de ello es que, en el último apartado dedicado a “Seguimiento y evaluación”, se recomiendan como actividades adecuadas y útiles para la comprobación del grado de comprensión de los textos “los resúmenes, las redacciones y las respuestas a preguntas acerca de lo leído”.

Insisto en que estas referencias al Plan de Fomento de la Lectura en la CAM son, más bien, ejemplos posibles de los diversos aspectos que tratan de atender los casi innumerables Planes de Lectura que existen en la actualidad, con mayor o mejor fortuna. Pero el fondo, lo que nadie debe olvidar o ignorar es que, en realidad, la formación del lector es una aventura y conquista personal, que se escapa a fáciles sistematizaciones o recomendaciones.

Ese largo proceso educativo abarca, en mi opinión, todo el proceso vital de cada individuo, con un papel importante e indudable en ese desarrollo para la escuela, cuya labor debe estar encaminada a la cimentación de unos hábitos sin los que no puede tener una necesaria continuidad cualquier tarea encaminada a la promoción de la lectura en las distintas capas de la sociedad.

Pero además, la responsabilidad de formar lectores hábiles, competentes o modélicos no es competencia ni única ni exclusiva de la escuela, sino que entre los cooperadores de ese aprendizaje, esencialmente personal, hay que atender a las aportaciones posibles, tanto desde la familia como desde otras instituciones sociales: las bibliotecas, los organismos gubernamentales, o los propios medios de información y de comunicación.

Llegados a este punto de la responsabilidad social, quiero destacar que en los últimos años, en España, se han creado distintas fundaciones privadas que están desarrollando una extraordinaria labor en este ámbito de la formación de lectores y escritores: la Fundación Germán Sánchez Ruipérez, la Fundación Alonso

Quijano, la Fundación Marcelino Botín (Santander), la Fundación Santillana y la Fundación SM.

De ahí que dedique esta parte final de mi intervención a presentarles una iniciativa institucional, nacida de las posibilidades de la relación entre las fundaciones privadas y la Universidad para el desarrollo y la promoción de la lectura y la escritura entre los ámbitos profesionales implicados en esta tarea: la Cátedra Telémaco, fruto de una colaboración, por desgracia no muy frecuente entre las empresas culturales y la Universidad, cuando desde esta institución se trabaja en actividades “no muy rentables” desde criterios estrictamente económicos.

Así aparece en escena Telémaco, otro personaje homérico, y veremos si es capaz de aportar algo importante a ese tejer y destejer que ocupa a Penélope para evitar el asedio de unos pretendientes no estimados y deseosos de ocupar el sitio del ausente Ulises.

La Cátedra Telémaco y la colaboración entre Fundación SM y UCM

La Cátedra Telémaco ha sido creada por convenio suscrito entre la Universidad Complutense de Madrid y la Fundación SM, con fecha 15 de marzo de 2007. Inscrita en el seno de la Facultad de Educación – Centro de Formación del Profesorado, de la Universidad Complutense de Madrid, está dirigida por quien ahora les habla, como catedrático de Didáctica de Lengua y Literatura en dicha universidad.

Tal como especifica el citado convenio, el término “Cátedra” ha de entenderse como foro para la ejecución de actividades docentes, académicas e investigadoras afectas a los campos del saber vinculados con la lectura y la escritura.

El objetivo básico de la Cátedra se centra en el análisis de la especial significación y relevancia estratégica de una mejora en los procesos implicados en el aprendizaje, desarrollo y promoción de la lectura y escritura en la sociedad actual.

A partir de ese objetivo básico, las actividades de la Cátedra Telémaco están orientadas a la promoción, tanto de las tareas investigadoras, como de las actividades docentes, relacionadas con la realidad, problemática y perspectivas del proceso de adquisición, desarrollo y promoción de la lectura y la escritura. Con el patrocinio de la Fundación SM, el programa anual de actividades de la Cátedra contempla la organización de seminarios, ciclos de conferencias, realización de proyectos de investigación, tesis doctorales, cursos de formación para el profesorado, bibliotecarios, animadores y técnicos de gestión socio-cultural en el ámbito iberoamericano. De todo ello, cualquier persona interesada puede acceder

a las correspondientes informaciones a través de la página web: www.ucm.es/info/telemaco

Aún no hemos cumplido los dos años de existencia. Pero nuestros primeros pasos, con la impericia propia de tales momentos, han dado lugar a iniciativas que comienzan a consolidarse. De ellas, y por interés que puede tener para cualquier interesado en estos temas, quiero resaltar el Premio Télemaco para Publicaciones Científicas sobre Lectura y Escritura. Aspecto antes no atendido en el amplio elenco de galardones y premios existentes en la actualidad, al menos, en mi país. Su convocatoria contempla tres modalidades: Libro de divulgación, artículo en revista científica y tesis doctoral realizada en un departamento de una universidad española, y con el galardón, un importe económico modesto, pero gratificante para cualquier que conozca las dificultades para la promoción y difusión de este tipo de trabajos académicos y científicos.

Les recomiendo la consulta de los trabajos premiados, disponibles en nuestra página web, dado que para esta promoción y difusión de actividades sobre lectura y escritura queremos aprovechar, de algún modo, las posibilidades más sencillas y asequibles de los nuevos recursos propios de la era audiovisual.

Así, los dos artículos premiados hasta el momento, en las convocatorias de 2008 y 2009, se han abordado algunos de los aspectos educativos de las nuevas tecnologías. Primero, "Tunear los libros: series, fanfiction, blogs y otras prácticas emergentes de lectura", de Eloy Martos Núñez, publicado en *Revista Ocnos*, núm. 2, 2006, y, segundo, "Lectura i escriptura a secundària: una wikilibreta de vacances", de Xavier Fontich Vicens, publicado en la revista *Articles de didàctica de la llengua i la literatura*.

También las obras ganadoras en la modalidad de libros de divulgación inciden en nuevas perspectivas sobre la lectura y la escritura, y la denominada animación para la lectura: *Tras las líneas. Sobre la lectura contemporánea*(2007), de Daniel Cassany, y *10 Ideas Claves. Animación a la lectura. Hacer de la lectura una práctica feliz, trascendente y deseable*, del ya citado Juan Mata.

Voy a terminar con la siguiente reflexión. Más allá de los aspectos metodológicos que han de dominar y emplear con eficacia, los maestros y las maestras, los profesores y las profesoras, o cualesquiera de otros promotores o animadores adultos, han de convertirse en eficaces cooperadores de esa conquista de sus alumnos y alumnas, de esos niños y jóvenes, contagiándoles para ello una pasión, una positiva actitud vital hacia lo que constituye en sí mismo el acto de leer y de escribir como fuente de placer y de enriquecimiento personal.

Se trata de que, además de ser profesionales eficaces, sepan transmitir e impulsar unas actitudes y habilidades mediante un disfrute compartido de las posibilidades que nos ofrece el dominio del código escrito.

En suma, que inviten, más que impongan, a participar de ese extraordinario medio de comunicación, de información y de diversión que es, en sí mismo, el lenguaje escrito. Seguro que si participan de estas actitudes sabrán aprovechar mejor todos los medios, recursos y conocimientos que la propia sociedad ponga a su alcance y encontrarán caminos gratificantes para su tarea. Dejemos los lamentos. Exijamos apoyos e impliquemos a todos los órganos sociales. Pero no perdamos nunca la pasión por nuestro trabajo: cooperar en uno de los aprendizajes que proporciona a cada ser humano las mejores posibilidades para su desarrollo personal.

Notas

¹ Ese texto legal es un claro ejemplo de las intenciones legisladoras y de los modos de enfrentar la problemática real del complejo mundo que entraña la lectura y la formación de auténticos lectores. En el extenso preámbulo de la Ley, son numerosas las valoraciones expuestas como justificación de los propósitos últimos de esa disposición. Tantas, y a veces tan prolijas, que merecieron en su momento diversos comentarios críticos, no muy favorables en cuanto a esa aportación legislativa. Así, en la sección “En primera instancia”, del suplemento “El cultural” del diario *El Mundo* (Madrid, 19 de julio de 2007), Rafael Reig calificaba el texto de la Ley como “un galimatías pretencioso, con párrafos cursis, rimbombantes y a veces vacíos de sentido”. En una Mesa Redonda, celebrada el 29 de abril de 2008, en el marco de la Feria del Libro de Valladolid, con la participación, entre otros, del Director General del Libro, Archivos y Bibliotecas, el escritor Constantino Bértolo la calificaba como ley neoliberal, ley semántica, ley de buenas intenciones, para terminar su intervención de esta forma: “Ni ley de lectura, ni ley del libro, ni ley de bibliotecas. Ley de precios y canon con calzador”.

² La información precisaba que en esta XIII edición se distribuirán 21.000 nuevos adhesivos de 15 modelos, destinando 9.000 de ellos al Metro, 6.000 a Cercanías RENFE y otros 6.000 a autobuses de la EMT e Interurbanos. Adicionalmente, se harán llegar 200 juegos con los 15 textos (lo que suma un total de 3.000 carteles) a librerías de Madrid y otras 1.300 carpetas con todos los modelos (es decir, 19.500 unidades) en centros escolares y bibliotecas. Esta campaña cuenta con una subvención de la Comunidad de Madrid de 50.000 euros y la colaboración del Ayuntamiento de Madrid, la Asociación de Editores de Madrid, el Gremio de Libreros de Madrid y el Centro Español de Derechos Reprográficos (CEDRO).

³ “Ni un día sin poesía”, “Si quieres saber, pregúntale a los libros”, “Leer es saber”, “Si el vértigo te atrae, asómate a los libros”, “Usa la imaginación, lee”, “Leer nos hace libres. Y más felices”, “Esto es sólo una página, busca en el libro todas las demás”, “Ya has hecho lo más difícil, empezar un libro, ¿por qué no lo acabas?”, “No te quedes en la primera página, continúa en tu librería” y “Multiplica tu imaginación, lee”.

⁴ Daniel Pennac, *Como una novela*. Trad. de Joaquín Jordá. Barcelona: Anagrama/Círculo de Lectores, 1993, p. 11.

⁵ Santiago Fisas (Consejero de Cultura y Deportes de la Comunidad de Madrid), “Plan de Fomento de la Lectura en la Comunidad de Madrid”, en rev. *Cuenta y razón*, núm. 143. Disponible en http://www.cuentayrazon.org/revista/pdf/143/Num143_002.pdf

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O perfil editorial brasileiro em três tempos: premiações, categorias e traduções

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O presente texto discute o perfil editorial brasileiro, no contexto do processo de avaliação e premiação da produção literária destinada a crianças e jovens no Brasil, conduzido pela Fundação Nacional do Livro Infantil e Juvenil – FNLIJ. Este trabalho é um segmento do projeto de pesquisa “Produção literária para crianças e jovens no Brasil: perfil e desdobramentos textuais e para-textuais” do Grupo de Pesquisa do Letramento Literário –GPELL, que integra as atividades do Núcleo de Formação Permanente de Professores do Ceale¹ e é um dos votantes² da FNLIJ. O Grupo tem, nos últimos dez anos, se dedicado a pesquisas voltadas para a formação de leitores literários. Interessam ao Grupo as práticas sociais de leitura e escrita presentes em instâncias de circulação de livros.

A Fundação Nacional do Livro Infantil e Juvenil foi instituída em 1968, como seção brasileira do International Board on Books for Young People – IBBY³. Este último criado em meio à devastação do pós-guerra, pretendia divulgar os textos infantis de qualidade por todo o mundo, rompendo a barreira da língua com a ajuda de um centro de traduções.

O Brasil ingressou nessa ampla rede literária na década de 60 através de um convite da seção Espanhola do IBBY para participar em Madri de um dos congressos da associação. Do primeiro contato, através da carta-convite enviada ao Brasil, até se consolidar como fundação, a FNLIJ passou por um processo que durou quatro anos. Anualmente, a Fundação recebe das editoras as primeiras edições dos livros publicados para análise e seleção. Depois de lidos, os livros considerados de melhor qualidade, em cada uma das categorias⁴ avaliadas, são selecionados para fazer parte do Acervo Básico da FNLIJ. Desse acervo surge a seleção de livros Altamente Recomendáveis e posteriormente os Premiados⁵ constituindo importante referência para a composição de acervos de bibliotecas no país.

A proposta desta comunicação é, portanto, a apresentação e a discussão de um dos eixos da pesquisa citada, o perfil editorial brasileiro, a partir de três

dimensões de análise: o estatuto conferido pelo campo editorial a essa premiação, por meio da produção inscrita no processo da FNLIJ; a internacionalização de grupos editoriais brasileiros e a produção na categoria tradução e, por fim, a discussão das fronteiras etárias das categorias predominantes: criança e jovem.

Embora a relação entre campo editorial e campo educacional tenha sido durante muito tempo vista como um processo neutro e desinteressado, sabe-se hoje que a aproximação desses dois campos resulta, na maioria das vezes, em conflitos. Geralmente há interesses e divergências entre diferentes grupos e agentes sociais na definição do tipo de literatura que deve circular na escola e nas suas formas de apropriação. Esses conflitos se manifestam no momento em que se seleciona aquilo que deve ser consumido na escola ou mesmo fora dessa instância. Tendo em vista a existência desses dois campos: editorial e o educacional, aprofundaremos adiante a discussão acerca das propostas que desencadearam esse trabalho.

A análise do estatuto conferido pelo campo editorial à premiação da FNLIJ

Ao se abordar o universo da literatura infanto-juvenil, observa-se que essa, como meio de divulgação da cultura e da arte, ao lado de seu impacto cultural e educativo, relaciona-se também a interesses industriais, comerciais e econômicos próprios do setor editorial.

No contexto brasileiro, podemos constatar que a função editorial interfere diretamente no objeto livro, nos critérios de criação do autor e na oferta destinada ao mercado consumidor. São os editores que fazem a seleção de textos originais e do domínio público, são eles que escolhem as obras dos autores consagrados e dos novos, além de definir a tradução de livros estrangeiros e a construção de catálogos. Eles ainda editam, ou seja, publicam, interferem nos textos, negociam com autores, diagramadores e ilustradores; tudo isso com o objetivo de conquistar os leitores. Chartier (1996) apreende o significado do ofício do editor, quando descreve a inexistência do texto fora de um suporte e afirma ser o livro um objeto resultante de dispositivos culturais e econômicos, emergente de uma visão de gosto e de tino comercial dos profissionais envolvidos.

Contudo, não se trata apenas de gosto pessoal, as decisões geralmente são tomadas tendo em vista um mercado potencial. No caso do Brasil, existem dois mercados principais para os quais os editores dirigem uma maior atenção – um constituído pela escola e o outro pelo governo. Dentro desse contexto, o editor confronta-se com duas realidades: editar com qualidade e comercializar. Logo ele se apóia na avaliação da FNLIJ para dar visibilidade à qualidade de suas produções através das premiações concedidas por essa entidade legitimada.

A fim de verificar a quantidade de editoras que se submetem à avaliação da FNLIJ, tomamos como base o número de livros que foram recebidos para serem avaliados pelo GPELL nos anos de 2005 a 2007⁶. Os dados da tabela abaixo representam as inscrições em todas as categorias da Fundação:

Tabela 1
Quantidade de livros recebidos pelo GPELL no processo avaliativo da FNLIJ

ANO	2005	2006	2007	Total geral
LIVROS	434	976	827	2.237

Alguns dos objetivos traçados pela FNLIJ, como identificar e dar publicidade aos melhores títulos editados para crianças e jovens, assim como criar uma base referencial de qualidade, permanentemente atualizada, sobre literatura infantil e juvenil, e ainda a seleção de obras para participarem do catálogo de livros e/ou ilustradores brasileiros da Feira de Bolonha, podem explicar a adesão de uma grande parcela das maiores editoras brasileiras no processo de avaliação da FNLIJ. Percebemos a valorização dessa adesão quando constatamos o número de editoras que inscreveram suas publicações, já que em todo o período analisado, 111 editoras participaram. Na tabela 2, podemos verificar a participação editorial específica de cada ano.

Tabela 2
Quantidade de editoras inscritas no processo de avaliação da FNLIJ

QUANTIDADE DE EDITORAS INSCRITAS		
2005	2006	2007
60	84	79

Todos os editores inscritos nesse processo buscam uma oportunidade de colocar suas obras em evidência; são conscientes de que poucas serão escolhidas, por isso, quanto mais livros inscreverem, maiores serão as chances de premiação. A tabela 3 apresenta os dados das editoras, em sua maioria de grande porte, que inscreveram acima de cinquenta obras no processo de avaliação da FNLIJ.

Tabela 3
Quantidade de livros inscritos por editora no processo de avaliação da FNLIJ no período de 2005 a 2007

No	EDITORA	2005	2006	2007	Total geral
1	MELHORAMENTOS	20	60	45	125
2	EDIÇÕES SM	20	45	44	109
3	ROCCO	14	42	48	104
4	ÁTICA	27	38	37	102
5	GLOBAL	24	35	21	80
6	ESCALA EDUCACIONAL		41	38	79
7	SALAMANDRA	30	29	17	76
8	CIA DAS LETRAS	22	34	19	75
9	EDITORA MODERNA	18	23	33	74
10	FTD	16	31	25	72
11	DCL	13	40	18	71
12	PAULINAS	7	31	30	68
13	CORTEZ	6	26	36	68
14	CIA DAS LETRINHAS	17	21	24	62
15	SCIPIONE	19	26	13	58

É importante destacar que as obras premiadas recebem um selo da FNLIJ que vem destacado na capa do livro. É o que mostramos nas figuras abaixo:



Figura 1 – Capa do livro “A mãe da minha mãe”



Figura 2 – Capa do livro “O menino marrom”



Figura 3 – Capa do livro “Sua Alteza a Divinha”



Esses selos configuram-se como “capital simbólico” (Bourdieu, 1996), presente nas relações de valor entre editor e mercado. Eles dão visibilidade a uma premiação concedida apenas aos melhores no “campo” literário (Bourdieu, 1983) reconhecidos por um grupo legitimado.

Os editores também procuram valorizar essa premiação destacando-as em seus catálogos. Sabemos que os catálogos de publicações para criança possuem características peculiares, dependendo de cada editora, mas baseiam-se de uma forma genérica nas mesmas regras para sua elaboração. Diante das características mais ou menos fixas em todos os catálogos, destacam-se as premiações que as obras receberam. Nas figuras abaixo podemos ver como cada editora busca chamar atenção para qualificação atribuída à sua publicação.

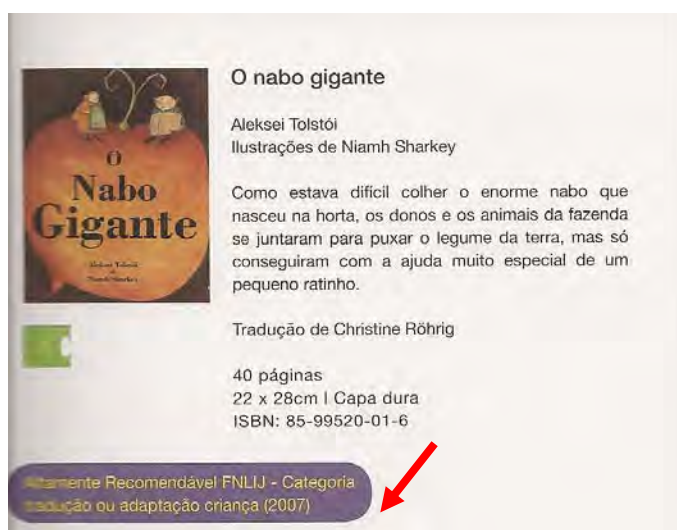


Figura 4 – Catálogo da Editora Girafinha (2009, p.9)



Figura 5 – Catálogo da Editora Mazza (2009, p.14)



Figura 6 – Catálogo da Editora RHJ (2009, p.14)

É fato que a literatura quando concebida nos moldes da indústria editorial está comprometida, desde a produção literária até a confecção do livro, com os retornos financeiros e midiáticos do investimento. Voltada para o grande público, ela depende das informações que circulam na imprensa de largo alcance que, por sua vez, tendem a reforçar as tendências ditadas pelo marketing editorial. No entanto, quando essa produção é destinada prioritariamente ao consumo escolar, o catálogo da editora constitui-se no principal veículo de divulgação dos títulos em

oferta. Frente a esse fato, a atitude dos editores é a produção de catálogos que expressem, de forma clara, as demandas escolares, isto é, apresentar aos profissionais da escola um produto capaz de arrebatar as atenções no primeiro impacto através da sedução de seus produtos. Cientes da disputa acirrada por esse mercado, as editoras contam com uma série de recursos como aliados na corrida em direção ao leitor escolar.

Logo, contar com o apoio de uma instituição como a FNLIJ garante ao editor a sua afirmação no mercado. Quando a editora é premiada, passa a ocupar posição de destaque no campo editorial e adquire recursos simbólicos do poder relativo conferido por essa Fundação.

Dessa forma, após analisarmos o reconhecimento da avaliação realizada pela FNLIJ pelo mercado editorial, que tem como consequência o grande interesse das editoras nesse processo avaliativo, examinaremos no tópico seguinte, em plano ainda elementar, uma possível relação entre o mercado editorial brasileiro e as publicações de tradução para crianças e jovens.

Livros traduzidos para crianças e jovens: o lugar no mercado editorial brasileiro

Como mencionado na introdução, o nascimento da literatura infantil brasileira foi marcado pela tradução dos clássicos europeus e um dos pioneiros desse tipo de publicação foi Carl Jansen, responsável pela tradução de clássicos como *Robinson Crusóé* (1885), *As viagens de Gulliver* (1888), *As aventuras do Celeberrimo Barão de Munchhausen* (1891) e *D. Quixote de La Mancha* (1886); outro pioneiro foi Figueiredo Pimentel⁷ que seguindo os passos dos irmãos Grimm, publicou os *Contos da Carrochinha* (1894) com histórias de fadas européias, narrativas de origem portuguesa e também aquelas contadas pelas escravas que educavam as crianças no século XIX.

No entanto, apesar da literatura infantil brasileira ter surgido em meio a publicações de traduções, a categoria de premiação “Tradução” foi criada na FNLIJ apenas em 1988, quatorze anos após a instituição da primeira categoria (criança-1974), e isso se deve ao fato de anteriormente a produção de livros traduzidos não ser suficiente para se criar uma categoria⁸. Mas, atualmente, a produção desse tipo de publicação já se configura de maneira muito diferente, como veremos adiante.

Estudos recentes do Institute Ramon Llull em Barcelona apontam que no Brasil, aproximadamente 90% dos livros publicados são tradução. Em cenário diferente encontra-se o Reino Unido onde apenas 2% de suas publicações seriam traduções. Esses números promovem uma reflexão:

Que país tem uma melhor escolha, o Reino Unido em que apenas 2% dos livros estão traduzidos de outras literaturas, ou Brasil, onde traduções representam quase 90% dos livros publicados? Nenhum desses extremos parece desejável. Os leitores ingleses vivem em um país em que é muito difícil encontrar obras traduzidas e têm poucas chances de descobrir uma cultura estrangeira. Por outro lado, os brasileiros lêem autores de vários países, mas os seus próprios escritores não são traduzidos em muitas línguas estrangeiras. Apesar dos progressos realizados, é provável que essa mútua ignorância dure muito tempo ainda. Podemos, portanto, dizer que a necessidade de tradução literária é tão grande como nunca e, em alguns casos, é uma necessidade imperativa. (Allen, 2007, p. 43)

Azenha (2008) assinala que há um volume considerável de publicações de tradução para o público infantil e juvenil brasileiro, já que “cerca de 19% dos livros publicados para jovens e crianças são traduções” (Azenha, 2008, p.105).

Tendo em vista as considerações apresentadas sobre as publicações de traduções, vislumbramos a importância de investigarmos o espaço alcançado e o perfil dessa produção no mercado editorial brasileiro atual. Assim, tomando como base os dados das listas dos livros a serem avaliados pelo GPELL no processo da FNLIJ, no período de 2005 a 2007, buscamos, por meio da categoria “Tradução”, evidenciar alguns aspectos a respeito do mercado editorial que “gere” essas publicações para crianças e jovens no Brasil. Inicialmente verificamos que das 111 editoras presentes no processo, 48 se inscreveram nessa categoria, o que corresponde a 43%. Além disso, dos 2.237 livros, 612 eram obras traduzidas, ou seja, 27% dos livros inscritos. (cf. tabela 4)

Retomando os dados do total de livros recebidos para avaliação em cada ano analisado e contrastando-os com aqueles referentes à categoria “tradução”, percebemos que o volume de títulos inscritos nessa categoria se manteve entre 25% e 30% do total, considerando que há outras dez categorias para premiação: Criança; Jovem; Imagem; Informativo; Poesia; Teórico; Literatura em Língua Portuguesa; Livro Brinquedo; Teatro e Reconto, constatamos que esse percentual é bastante significativo e demarca o importante lugar conferido as obras traduzidas nas publicações infantis e juvenis no mercado editorial brasileiro.

Tabela 4
Quantidade de livros inscritos no processo de avaliação da FNLIJ no período de 2005 a 2008

LIVROS	ANO			
	2005	2006	2007	Total geral
Total de livros inscritos no processo de avaliação da FNLIJ	434	976	827	2.237
Livros inscritos na categoria Tradução	107	290	215	612

A categoria Tradução se encontra subdividida em outras categorias, são elas: Ed. Renovada/Trad. Adapt.-Criança; Ed. Renovada/Trad. Adapt.-Jovem; Reedição /Tradução Adapt.-Criança; Tradução/Adapt.-Criança, Tradução/Adapt.-Informativo; Tradução/Adapt.-Jovem, Tradução/Adapt. -Poesia, Tradução/Adap.-Reconto, Tradução/Adapt.-Teatro.

Ao observarmos as obras inscritas, percebemos uma maior concentração de livros nas subcategorias jovens e crianças, o que nos leva a questionar se isso decorre do fato de essas subcategorias abarcarem um maior número de gêneros literários. Também verificamos a limitação de inscrição na subcategoria tradução/teatro, pois encontramos apenas o livro *Os títeres de porrete e outras peças* da Edições SM, no ano de 2007. Os dados referentes às inscrições em todas as subcategorias podem ser encontrados na tabela a seguir:

Tabela 5.
Quantidade de livros inscritos nas subcategorias da tradução

CATEGORIA	Total
Ed. Renov/trad. Adapt. - criança	12
Ed. Renov/trad. Adapt. - jovem	28
Reed/trad. adapt - criança	5
Tradução/adaptação - criança	264
Tradução/adaptação - informativo	77
Tradução/adaptação - jovem	196
Tradução/adaptação - reconto	29
Tradução/adaptação - teatro	1
Total geral	612

Dentre as 48 editoras presentes na categoria tradução, as que se destacaram em relação a quantidade de títulos, tendo inscrito nessa categoria mais de 20 obras, foram: Rocco, Edições SM, Cia das Letras, Melhoramentos, Martins Fontes, Ática, Salamandra, Brinque-book, Girafinha, Cia das Letrinhas e Cosac Naify. Tendo em vista que a Cia das letrinhas é um selo editorial da Cia das Letras, essa editora (Editora Schwarcz LTDA) se destacou na inserção de obras traduzidas a que o GPELL teve acesso. Apesar da Cia das Letras não explicitar em seu site institucional a sua grande inserção no mercado de tradução, acessando a página de lançamentos da mesma, é possível observar o grande número de títulos traduzidos existentes. As demais editoras mencionadas também apresentam um perfil editorial que privilegia as traduções, como por exemplo, a editora Rocco, que é brasileira, sediada no Rio de Janeiro, mas que possui como uma de suas metas “trazer para o leitor brasileiro as principais tendências literárias do pensamento mundial”. A Rocco oferece em seu catálogo uma infinidade de obras de autores estrangeiros, e de best-sellers internacionais como Harry Porter, de J. K. Rowling.

As edições SM, que pertencem ao Grupo empresarial espanhol SM, também demarcam a intenção de uma projeção internacional por meio de suas publicações, como destacado no seguinte trecho da apresentação sobre o grupo: “Sempre atento a sua missão de respeitar e fortalecer a diversidade cultural e lingüística de diferentes povos e a identidade própria de cada lugar, o Grupo SM contribui para a educação de mais de 135 milhões de pessoas, por meio da grande variedade de propostas e serviços educativos que oferece”. A editora Martins Fontes surgiu com a publicação de uma tradução⁹ e também se destaca nas publicações dessa ordem. A Editora Cosac Naify, apesar de ser brasileira, é dirigida pelo empresário estadunidense Michael Naify em sociedade com o empresário brasileiro Charles Cosac.

Podemos considerar que o perfil editorial apresentado por essas editoras, referente a grande publicação de obras traduzidas, ultrapassa os objetivos e a missão de levar os leitores ao conhecimento de uma cultura universal, mas está também inter-relacionado ao perfil do mercado editorial brasileiro e mundial que passa por uma crescente internacionalização de suas editoras, o que vem sendo percebido através das aquisições, parcerias e fusões entre essas grandes editoras e grupos internacionais.

Grande parte das editoras citadas como as que mais enviaram obras traduzidas para a FNLIJ fazem parte do processo de internacionalização do mercado editorial brasileiro. Assim, precisamos levar em conta que apesar dessa internacionalização aquecer economicamente o mercado editorial brasileiro, a concentração no negócio editorial pode ter reflexos negativos em termos de qualidade e diversidade de publicações, como o acontecido nos EUA, onde “63 dos 100 livros de maior vendagem entre 1986 e 1996 foram escritos por apenas seis autores (...), ou seja, as empresas apostaram na edição e na divulgação de um time cada vez mais concentrado - e comercial - de bambas.” (Moura, 2001)

Enfim, com esse tópico pudemos demonstrar que a publicação de tradução para as crianças e jovens no Brasil já tem o seu lugar demarcado no campo editorial, e que, paralelamente, os grupos editoriais que privilegiam essas publicações são influenciados direta ou indiretamente pelo mercado editorial internacional, até mesmo através da aquisição de suas editoras. Além disso, evidenciamos que analisar o perfil e o lugar das publicações das traduções da literatura infantil e juvenil no Brasil é mais do que conhecer as características intrínsecas das obras publicadas, mas buscar elementos em uma cadeia de produção do livro, que, permeada por questões econômicas, muitas vezes em detrimento dos aspectos estético-literários, influenciam diretamente as editoras em suas escolhas de publicação.

Foi possível observar nos dados obtidos e apresentados acima que as categorias Criança e Jovem destacam-se pelo número de obras recebidas pelo GPELL na categoria Tradução no processo de avaliação da FNLIJ. Os dados indicam, ainda, que essas duas categorias são privilegiadas pelas editoras que inscrevem seus livros para a avaliação. É por esse motivo, pelo destaque que recebem e pela discussão que promovem quanto às fronteiras etárias entre criança e jovem, que no tópico abaixo analisaremos mais de perto essas duas categorias.

As interfaces das categorias Criança e Jovem da FNLIJ

O que pretendemos a partir de agora é apresentar algumas características que aproximam e/ou distanciam os livros publicados para crianças e jovens. Sendo o corpus de nossa pesquisa muito amplo, abarcando um total de 2.237 obras inscritas no processo de avaliação da FNLIJ, decidimos ser necessário estabelecer alguns critérios com o intuito de selecionar um corpus menor para uma análise mais detida acerca de determinadas características.

Uma vez que estamos falando da Fundação Nacional do Livro Infantil e Juvenil resolvemos utilizar os livros que foram premiados nessas duas categorias destacadas desde que ambas foram criadas. Assim, nossa análise engloba os 67 títulos premiados pela FNLIJ em ambas as categorias até o ano de 2008.

De acordo com Cunha (1998), não existem regras expressas para se distinguir o livro infantil do juvenil. O autor apresenta quatro critérios que considera necessários para que uma obra infantil seja considerada de qualidade: um bom livro é aquele que aposta na inteligência da criança; o livro infantil deve ser literatura, ou seja, arte ante de mais nada; a boa literatura infantil tem que tratar a criança sem paternalismo, sem condescendência e, por fim, nenhum livro tem obrigação de ser ousado ou inovador, “mas de forma geral, os melhores livros infantis, os que marcam, são aqueles que revelam uma preocupação do autor (e do ilustrador) em fugir ao óbvio, ao corriqueiro” (Cunha, 1998, p.62).

A partir de algumas considerações feitas pelo autor, e outras tecidas por nós, passemos agora à análise do acervo selecionado. A primeira comparação que fazemos e que mais nos chama a atenção diz respeito à imagem. Por ilustração, podemos entender toda imagem que acompanha um texto. Pode ser desde um detalhado desenho técnico até uma foto, desenhos artísticos ou pinturas, contanto que complemente o texto.

Ao examinarmos os títulos premiados, podemos afirmar a importância dada à imagem nos livros em geral. Na categoria Criança, temos 100% dos títulos ilustrados, enquanto na categoria Jovem, dos 32 livros premiados, temos 23, ou

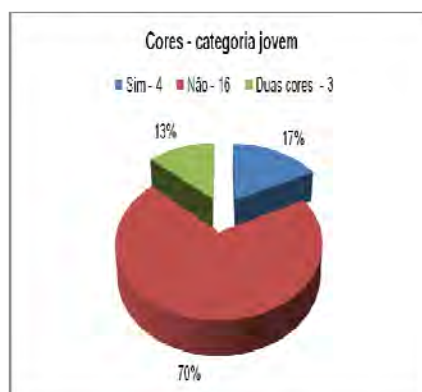
seja, 72% são ilustrados, o que consideramos bastante significativo, se retomarmos o que foi dito por Cunha (1998).

A ilustração e a associação da cor ocupam papel importante no ensino-aprendizagem da leitura. Além disso, dá à criança o prazer do jogo visual, despertando a sua curiosidade. A preocupação com a ilustração colorida nos textos infantis se confirma com os dados levantados, pois dos 35 livros premiados na categoria criança, 21 são coloridos, o que representa 60% do total, dois títulos apresentam apenas duas cores: verde e preto e vermelho e marrom respectivamente, o que representa 6% dos títulos (cf. gráfico 1). Já na categoria Jovem, acontece o contrário: dos 23 títulos ilustrados, 70% estão em preto e branco, apenas 7 são coloridos, ou seja, 17%, sendo que dentre eles, 3 possuem apenas duas cores sendo preto e marrom, azul e laranja e preto e azul (cf. gráfico 2).

Gráfico 1



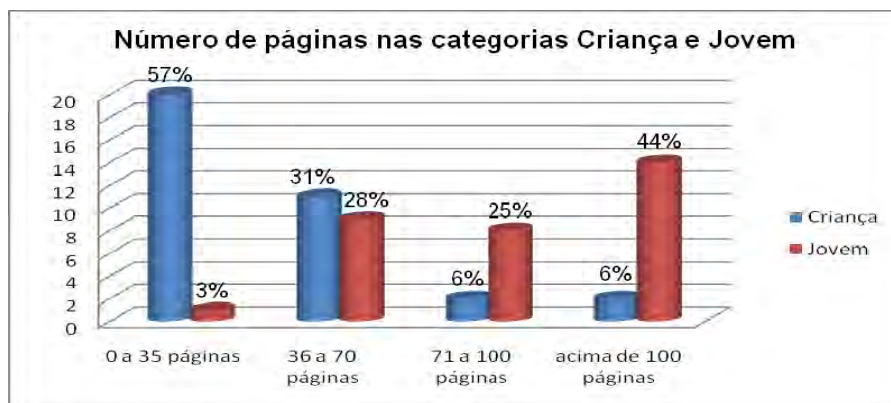
Gráfico 2



Cunha (1998) afirma que geralmente o texto para o jovem é mais extenso que o texto infantil e com a fonte menor, e a partir disso fizemos um levantamento do número de páginas dos livros pesquisados e criamos quatro categorias: 1ª - 0 a 35 páginas; 2ª - 36 a 70 páginas; 3ª - 71 a 100 páginas e 4ª - acima de 100 páginas.

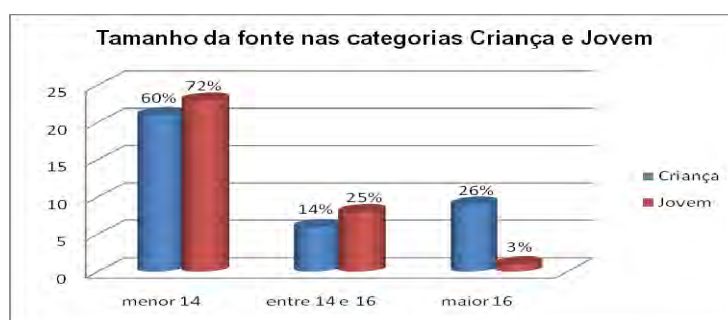
Percebemos, ao analisar o gráfico 3, que 57% dos livros infantis se enquadram na primeira categoria, o que está representado na 1ª coluna. Ao contrário disso, 44% dos livros juvenis se inserem na 4ª categoria, ou seja, possuem mais de 100 páginas. O inverso é recíproco, pois acima de 100 páginas temos apenas 6% dos livros para criança, enquanto que na primeira categoria (0 a 35 páginas) encontramos apenas um livro juvenil (3%).

Gráfico 3



O tamanho da fonte é outro critério importante a ser discutido e para isso nos apoiamos nas seguintes referências: fonte pequena (menor que 14), fonte média (entre 14 e 16) e fonte grande (maior que 16). Corroborando a fala de Cunha, constatamos que 72% dos livros juvenis possuem fonte pequena e 3%, ou seja, apenas 1 livro tem a fonte maior que 16. Com os livros da categoria criança, entretanto, não acontece o esperado. Apesar de encontrarmos uma porcentagem maior de livros com a fonte grande entre os premiados nessa categoria (26%), foi grande também o número de títulos com a fonte pequena, representando 60% do total. Esses dados nos levam a refletir se os editores estão se preocupando de fato com o público para o qual tais obras são destinadas.

Gráfico 4



Outro dado analisado, que nos chamou bastante atenção é a diversidade de autores que tiveram seus livros premiados. Apesar dessa diversidade, os autores que tiveram mais de uma obra premiada são hoje considerados autores com uma trajetória consolidada e público cativo, por exemplo: Ana Maria Machado, Angela Lago, Bartolomeu Campos Queirós, Graziela Bozano, Jorge Miguel Marinho, José Paulo Paes, Lygia Bojunga, Marina Colassanti, Mary & Eliardo França, Odilon Moraes e Sylvia Orthof. Além disso, é interessante ressaltar que encontramos alguns autores presentes tanto na categoria Criança quanto na Jovem, como por exemplo: Adriana Falcão, Ana Maria Machado, Bartolomeu Campos Queirós, Daniel Munduruku, Joel Rufino dos Santos, Luciana Sandroni e Lygia Bojunga.

A intenção deste trabalho foi, primordialmente, oferecer aos leitores um panorama do mercado editorial brasileiro através de dados armazenados pelo grupo do qual fazemos parte, o GPELL, por meio da discussão do estatuto conferido pelo campo editorial à premiação da FNLIJ, da internacionalização do mercado de livros brasileiros e, por fim, da problematização das fronteiras etárias entre categorias Criança e Jovem.

Não é difícil encontrar trabalhos que dissertem sobre o mercado editorial no Brasil. O Sindicato Nacional dos Editores e a Câmara Brasileira do Livro estão sempre encomendando pesquisas para acompanhar o desenvolvimento desse mercado, no entanto, são profissionais da área da economia e afins que tomam a frente desses trabalhos. Raros são os trabalhos sobre esse mesmo mercado com o olhar de pesquisadores da língua e da linguagem. Neste sentido, a tentativa do grupo foi, com um olhar de promovedoras da ampliação do acesso ao livro e de sua qualidade literária, apresentar este estudo como revelador de práticas sociais de leitura em nossa sociedade.

Notas

¹ Centro de Alfabetização, Leitura e Escrita. <http://www.ceale.fae.ufmg.br/>

² Os votantes são especialistas em literatura, professores e bibliotecários. A seleção dos melhores livros para crianças e jovens é feita a partir da avaliação de votantes que representam 11 estados brasileiros e o Distrito Federal.

³ Internacional Board on Books for Young People é uma instituição sem fins lucrativos, composta por associações e pessoas de todo o mundo comprometidas com a idéia de propiciar o encontro entre os livros e a infância.

⁴ Hoje a Fundação conta com diversas categorias: Criança (1974); Jovem (1978); Imagem (1981); Tradução criança, Tradução jovem, Tradução informativo, Tradução reconto (1988); Informativo (1990); Poesia (1992); Revelação escritor (1992); Revelação ilustrador (1993); Projeto editorial (1993); Melhor ilustração (1994); Livro brinquedo (1997); Teatro (1997); Teórico (1999); Reconto (2000) e Literatura de Língua Portuguesa (2005).

⁵ O prêmio pode ser considerado um dos responsáveis pela visibilidade e prestígio que a literatura brasileira para crianças e jovens alcançou. Tem também contribuído para promover a melhoria da qualidade da literatura infantil e juvenil produzida no país.

⁶ As editoras não têm a obrigação de enviar exemplares dos livros a serem avaliados para todos os votantes. Portanto, os dados levantados pelo GPELL não representam a totalidade dos livros inscritos no processo de avaliação da FNLIJ, mas apenas os recebidos pelo grupo no período de 2005 a 2007.

⁷ Brasileiro (1869-1914) e militante na imprensa.

⁸ Para maiores informações sobre a FNLIJ, ver "Literatura premiada entra na escola? A presença dos livros premiados pela FNLIJ, na categoria criança, em bibliotecas escolares da rede municipal de Belo Horizonte" Cristiane Dias Martins da Costa (2009).

⁹ A primeira obra publicada foi o infantil *Arthur e os minimoys*, primeiro da série *Arthur*, de Luc Besson.

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Anexo

Tabela 5. Quantidade de livros inscritos por editora na categoria Tradução

No	EDITORA	2005	2006	2007	Total geral
1	ROCCO	7	22	29	58
2	EDIÇÕES SM	8	28	22	58
3	CIA DAS LETRAS	15	19	16	50
4	MELHORAMENTOS	6	27	14	47
5	MARTINS FONTES	7	17	7	31
6	ÁTICA	8	10	13	31
7	SALAMANDRA	4	18	8	30
8	BRINQUE-BOOK	4	14	10	28
9	GIRAFINHA		15	12	27
10	CIA DAS LETRINHAS	9	10	8	27
11	COSAC NAIFY	5	9	13	27
12	ESCALA EDUCACIONAL		9	11	20
13	FTD	6	7	6	19
14	LAROUSSE		15	3	18
15	SCIPIONE	4	7	6	17
16	CALLIS		12	4	16
17	EDIURO	4	12		16
18	RECORD	2	6	2	10
19	EDITORA 34		3	5	8
20	NOVA FRONTEIRA	1	3	4	8
21	GLOBAL	5		3	8
22	DCL	3	3	1	7
23	PIXEL		5		5
24	BIRUTA			5	5
25	SALESIANA		3	1	4
26	PRESTÍGIO EDITORIAL	2	2		4
27	PANDA BOOKS		2	2	4
28	CIA. EDITORA NACIONAL		3		3
29	PAULINAS		1	2	3
30	ARTES E OFÍCIOS EDITORA			2	2
31	IMPALA		2		2
32	PEIRÓPOLIS	2			2
33	OBJETIVA	1		1	2
34	SESC/SC	1			1
35	ATUAL EDITORA			1	1
36	EDITORA MODERNA		1		1
37	MANOLE EDITORA			1	1
38	NOVA ALEXANDRIA	1			1
39	GERAÇÃO			1	1
40	LANDY	1			1
41	EDITORA ZEUS		1		1
42	RELER		1		1
43	RELUME DUMARÁ		1		1
44	REVAN		1		1
45	BERTRAND BRASIL	1			1
46	EDITORA JOVEM			1	1
47	JORGE ZAHAR			1	1
48	LETRAS BRASILEIRAS		1		1
49	TOTAL GERAL	107	290	215	612

Programa Nacional Biblioteca da Escola: análise descritiva e crítica de uma política de formação de leitores

Aparecida Paiva

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É possível dimensionar os impactos de uma política pública de formação de leitores, a partir da constituição e distribuição de acervos de literatura para bibliotecas escolares da escola básica da rede pública de um país? De um país de dimensões continentais como o Brasil? Seria essa distribuição em larga escala, garantia de acesso e uso, por professores e alunos, desse bem cultural, o livro?

A resposta a essas questões não é simples nem fácil. A nosso ver, aliás, constitui um conjunto de problemas, aberto à investigação, reflexão e propostas. Seu entendimento, além disso, também não é rápido ou tranquilo, especialmente quando se tem em vista, por exemplo, a amplitude da política e suas etapas de execução e implementação. Nesse sentido, nossa proposta neste texto, é apresentar e discutir o processo de avaliação e seleção de obras de literatura no contexto das três últimas edições (2006, 2007, 2008) do Programa Nacional Biblioteca da Escola; em funcionamento desde 1997, coordenado pela SEB – Secretaria de Educação Básica – do Ministério da Educação – MEC – pelo qual se responsabilizou o CEALE – Centro de Alfabetização, Leitura e Escrita da Universidade Federal de Minas Gerais.

Esse Programa destina-se à composição e distribuição de acervos para as bibliotecas das Escolas Públicas brasileiras que atendem aos segmentos da Educação Básica – Educação Infantil, Ensino Fundamental e Ensino Médio. Além de constituir cada acervo com diferentes categorias de livros e diferentes gêneros de textos, os processos de seleção se pautaram por três critérios básicos: a qualidade textual, que se revela nos aspectos éticos, estéticos e literários, na estruturação narrativa, poética ou imagética, numa escolha vocabular que não só respeite, mas também amplie o repertório lingüístico dos leitores da faixa etária correspondente a cada uma das edições do Programa; a qualidade temática, que se manifesta na diversidade e adequação dos temas, no atendimento aos interesses dos leitores, aos diferentes contextos sociais e culturais em que vivem e ao nível dos conhecimentos prévios que possuem; qualidade gráfica, que se traduz na excelência de um projeto gráfico capaz de motivar e enriquecer a interação do leitor com o livro: qualidade estética das ilustrações; articulação entre texto e ilustrações e o uso de recursos gráficos adequados aos leitores.

Para responder, ou melhor, para enfrentar essa questão, de modo reflexivo e crítico, este texto se estrutura, examinando os seguintes aspectos:

(1) Descrição sucinta das políticas e ações de incentivo e promoção da leitura que antecederam o atual programa;

(2) Descrição das edições do PNBE até o momento, evidenciando o investimento que tem sido feito;

(3) Apresentação, um pouco mais detalhada, dos dados das três edições em análise;

(4) Proposição de algumas análises críticas sobre o desenvolvimento dessa política; e, ainda, algumas reflexões sobre os possíveis usos desses acervos nas escolas.

Assim, pretende-se contribuir com a divulgação desse Programa, sugerindo, de algum modo, possibilidades de acesso e uso dos textos literários disponíveis nas bibliotecas escolares, além de indicações de possíveis pistas de pesquisa que contribuam para um maior aprofundamento sobre os impactos dessa política. Estes quatro aspectos agregam e organizam as principais questões sobre a temática, propostas aqui como reflexões iniciais.

1. Políticas e ações que antecederam o PNBE

O MEC vem desenvolvendo, desde sua criação em 1930, ações de promoção e acesso à leitura. Entretanto Custódio (2000) relata em sua pesquisa que apenas a partir dos anos 80 a questão da formação de leitores foi colocada na pauta das políticas públicas de forma mais específica, embora não de forma prioritária; foram iniciadas algumas ações com foco nas bibliotecas escolares e no incentivo à leitura e à formação de leitores literários. Essas ações, no entanto, tiveram um caráter assistemático e restrito, pois atendiam a escolas com determinadas faixas de matrícula e esse parâmetro era definido ano após ano. Desse modo, apenas algumas escolas eram atendidas e o atendimento em um ano não era garantia de atendimento no ano seguinte, além de perceber-se uma descontinuidade das políticas públicas que se alteravam de acordo com as prioridades e concepções da administração vigente. Custódio (2000) apresenta um histórico de algumas dessas políticas desenvolvidas pelo MEC no período de 1930-1994. Dentre algumas iniciativas, a autora analisa as seguintes:

Programas de incentivo à leitura anteriores ao PNBE			
Programa Nacional Sala de leitura – PNSL	Proler	O Pró-leitura na Formação do Professor	Programa Nacional Biblioteca do Professor
1984 a 1987	1992	1992 a 1996	1994 a 1997
Foi criado pela Fundação de Assistência ao Estudante – FAE e seu trabalho era compor, enviar acervos e repassar recurso para ambientar as salas de leitura. Foram distribuídos livros de literatura para os alunos e periódicos para alunos e professores. Era realizado em parceria com as Secretarias Estaduais de Educação e com universidades responsáveis pela capacitação dos professores.	Em vigência até os dias atuais, foi criado pela Fundação Biblioteca Nacional, do Ministério da Cultura, e tinha como objetivo possibilitar à comunidade em geral, em diversos segmentos da sociedade civil, o acesso a livros e a outros materiais de leitura. O MEC participava desse programa de forma indireta, com repasse de recursos por meio do Fundo Nacional de Desenvolvimento da Educação – FNDE	Foi criado através de uma parceria entre o MEC e o governo francês. Pretendia atuar na formação de professores leitores para que eles pudessem facilitar a entrada de seus alunos no mundo da leitura e da escrita. Inserido no sistema educacional, o Pró-Leitura se propunha a articular os três níveis de ensino, envolvendo, em um mesmo programa, alunos e professores do Ensino Fundamental, os professores em formação e os pesquisadores. O programa aspirava estimular a prática leitora na escola pela criação, organização e movimentação das salas de leitura, cantinhos de leitura e bibliotecas escolares.	Criado com o objetivo de dar suporte para a formação de professores das séries iniciais do Ensino Fundamental, buscava desenvolver duas linhas de ação: a aquisição e distribuição de acervos bibliográficos e a produção e difusão de materiais destinados à capacitação do trabalho docente. Esse programa foi extinto com a instauração do Programa Nacional Biblioteca da Escola – PNBE pela Portaria 652 de 16/09/97

2. Descrição das edições do PNBE

O PNBE foi instituído em 1997 e teve como objetivo principal democratizar o acesso a obras de literatura brasileiras e estrangeiras infanto-juvenis e materiais de pesquisa e de referência a professores e alunos das Escolas Públicas brasileiras. O programa é executado pelo Fundo Nacional de Desenvolvimento da Educação – FNDE – em parceria com a Secretaria de Educação Básica do Ministério da Educação.

Ao longo da história do programa, a distribuição dos livros de literatura tem sido realizada por meio de diferentes ações:

- 1998, 1999 e 2000 os acervos foram enviados para as bibliotecas escolares;
- 2001, 2002 e 2003 o objetivo era que os alunos tivessem acesso direto a coleções para uso pessoal e também levassem obras representativas da literatura para seus familiares, por isso essas edições do programa ficaram conhecidas como Literatura em Minha Casa.

No ano de 2001, o PNBE atendeu alunos de 4ª e 5ª séries. Em 2002, apenas alunos da 4ª série. Em 2003, os livros foram distribuídos mediante seis ações específicas:

- 1) *Literatura em minha casa – 4ª série*: distribuição de uma coleção, composta de cinco volumes de obras de literatura de gêneros variados para cada aluno.
- 2) *Literatura em minha casa – 8ª série*: distribuição de uma coleção composta de quatro volumes de obras de literatura de diferentes gêneros para cada aluno.
- 3) *Palavra da gente – EJA – (Educação de Jovens e Adultos)*: distribuição de uma coleção, composta de seis volumes de obras de literatura, para cada aluno da última série da EJA.
- 4) *Biblioteca Escolar*: distribuição de 144 títulos de ficção e não ficção com ênfase na formação histórica, econômica e política do Brasil, para as bibliotecas das 20 mil escolas com maior número de alunos de 5ª a 8ª séries.
- 5) *Biblioteca do professor*: distribuição de dois livros para cada professor da rede pública das classes de alfabetização e de 1ª a 4ª séries do Ensino Fundamental, escolhidos de uma lista de 144 títulos de ficção e não-ficção.
- 6) *Casa da leitura*: distribuição de bibliotecas itinerantes para o acesso comunitário nos municípios. Essas bibliotecas foram entregues às prefeituras para que dinamizassem o acervo, contendo 154 livros de 114 títulos diferentes das 24 coleções do acervo das ações *Literatura em minha casa* e *Palavra da gente* (<http://portal.mec.gov.br/seb/> Acesso em: 24/04/2009)

Todas essas coleções eram compostas por diversos gêneros literários, como: antologias poéticas brasileiras, antologias de contos brasileiros, antologias de crônicas, novelas ou romances brasileiros e estrangeiros (adaptados ou não), obras clássicas da literatura universal (traduzidas ou adaptadas), peças teatrais brasileiras, ou estrangeiras, obras ou antologias de textos de tradição popular brasileira, ensaios ou reportagens sobre um aspecto da realidade brasileira, biografias ou relatos de viagens.

Nas edições anteriores do Programa *Literatura em Minha Casa*, os livros distribuídos eram editados especialmente para o programa, com capa colorida e miolo impresso em preto e branco e formato padrão. Na edição de 2005, houve uma alteração gráfico-editorial: os livros escolhidos foram de diferentes formatos, tamanhos e com ilustrações coloridas, de acordo com o projeto gráfico-editorial original da obra, possibilitando, desse modo, a proximidade dos alunos das Escolas Públicas brasileiras com uma obra de qualidade.

Na edição de 2003, foram beneficiados uma grande quantidade de alunos, professores, escolas e municípios, conforme indicam os dados apresentados na tabela abaixo:

Tabela 1
Ações do PNBE/2003

Ações do PNBE/2003	Beneficiados
Literatura em Minha casa – 4ª série	3,4 milhões de alunos
Literatura em Minha Casa – 8ª série	2,9 milhões de alunos
Palavra da Gente - EJA	463 mil alunos
Biblioteca do Professor	724 mil professores
Biblioteca Escolar	20 mil escolas de 1ª a 4ª séries
Casa da Leitura	3,6 mil municípios

Fonte: FNDE

http://www.fnde.gov.br/home/index.jsp?arquivo=/biblioteca_escola/biblioteca.html

[Acesso em: 24/04/2009]

Em 2003, em todas as seis ações do PNBE, 27 editoras foram contempladas para compor os acervos do programa. Essas ações mobilizaram todo o mercado editorial, já que a escolha de uma editora garante uma alta produtividade que abrange todo o território nacional. Acompanhando algumas publicações do site da Associação Brasileira de Editores de Livros, foi possível perceber um envolvimento diário das editoras nas decisões assumidas pelo FNDE/MEC, envolvimento esse que exigia sempre que um maior número de editoras fosse contemplado na seleção de livros pelo MEC. Houve críticas por parte das editoras ao verificarem essas escolhas e, também, ao constatarem que a maioria das editoras contempladas eram as mesmas dos dois anos anteriores, 2001 e 2002.

Tais críticas parecem ter repercutido no MEC e, em 2005, uma equipe de especialistas em literatura e em educação da Universidade Federal do Rio de Janeiro (UFRJ) selecionou os trezentos títulos para compor os acervos do Programa, contemplando no processo de seleção 60 editoras. Essa ampliação do número de títulos e editoras contempladas tornou mais democrático o acesso ao mercado de produção de livros de literatura, apesar de ser ainda recorrente a maior seleção de títulos de editoras de maior renome e estrutura no mercado.

A partir de 2005, após inúmeras discussões coordenadas pela SEB/MEC, o PNBE retomou a distribuição de livros de literatura para as bibliotecas escolares, e nesse ano, com foco nas Escolas Públicas dos anos iniciais do Ensino Fundamental. Tal ação significou a retomada da valorização desse espaço, a biblioteca, como promotor da universalização do conhecimento e, também, da universalização do acesso a acervos pelo coletivo da escola. Nesse ano, também, a SEB descentralizou o processo de avaliação e constituição dos acervos, convocando universidades brasileiras - por meio de edital - a se candidatarem a condução desse processo; tendo sido selecionada, nesse ano, a Universidade Federal do Rio de Janeiro.

A distribuição de livros de literatura do PNBE 2005 beneficiou todas as Escolas Públicas brasileiras que oferecem as séries iniciais do Ensino Fundamental, disponibilizando 15 diferentes acervos, com 20 títulos cada um, para

a escolha das unidades escolares, na seguinte proporção: um acervo para escolas com até 150 alunos; dois acervos para escolas com 151 a 700 alunos e cinco acervos para escolas com mais de 700 alunos. Foram beneficiadas: 136.934 escolas, atingindo 16.990.818 alunos de 1ª a 4ª série do Ensino Fundamental público brasileiro, com 3.575.160 livros distribuídos.

Em grande parte dos documentos sobre o PNBE/2005, enfatiza-se a importância de investir na capacitação de mediadores de leitura que propiciem práticas e eventos de leitura visando a formação de novos leitores. Estabelecer algumas ações nesse sentido foi um dos pontos importantes discutidos nos seminários realizados em 2005 e resultou na proposição de uma parceria entre estados e municípios para a formação de agentes escolares envolvidos nesse processo de formação de leitores. O Pró-Letramento, curso da Rede de Formação Continuada de Professores da Educação Básica, e outros cursos voltados diretamente para a questão da leitura, foram apontados como possibilidades para que sejam alcançados os objetivos de formação de mediadores de leitura.

Para que se tenha uma idéia da magnitude do Programa, apresentamos a seguir um quadro com os principais dados estatísticos do PNBE, abrangendo o período de 1998 a 2007, contendo a quantidade de acervos, livros e coleções distribuídos, e os recursos financeiros investidos. No entanto, no que pese esse grande número de livros distribuídos, se pensarmos no tamanho do nosso País, na carência das nossas Escolas Públicas e na quantidade de alunos que elas atendem, sempre haveremos de reivindicar um aumento de volume de investimento.

Dados estatísticos do PNBE no período de 1998 a 2007

Programa/ano	Distribuição	Quantidade			Valores
		Acervos	Coleções	Livros	
PNBE/98	1999	20.000			17.447.760,00
PNBE/99	2000	36.000			23.422.678,99
PNBE/2000	2001			577.400	15.179.101,00
PNBE/2001	2002		12.184.787		50.302.864,88
PNBE/2002	2003		4.216.576		19.523.388,68
PNBE/2003	2003		8.169.082		36.208.019,30
PNBE/2003 - Casa de Leitura	2004	41.608			6.246.212,00
PNBE/2003 - Biblioteca Escolar	2004	22.219			44.619.529,00
PNBE/2003 - Para professores	2004			1.448.475	13.769.873,00
PNBE/2005	2005/2006	306.078			47.273.736,61
PNBE/2006	2007	96.440		7.233.075	46.300.000,00
PNBE/2007 - Educação Infantil	2008	97.407			9.044.930,30
PNBE/2007 - Educação Fundamental	2008	160.830			17.336.024,72
PNBE/2007 - Ensino Médio	2008	24.728			38.902.804,00
PNBE/2008 - Ensino Fundamental	2009	* quantidades ainda não fornecidas			ND
PNBE 2008 - Ensino Médio	2009	* quantidades ainda não fornecidas			ND
TOTAL DO PERÍODO					385.576.922,48

3. Descrição das três edições do PNBE (2006, 2007, 2008)

A partir de 2006, a Universidade Federal de Minas Gerais, através de seu órgão complementar, CEALE - Centro de Alfabetização, Leitura e Escrita da Universidade Federal de Minas Gerais - assumiu a condução do PNBE e por ele se responsabiliza até o momento. A seguir, um resumo de como ocorreu o processo em cada ano:

3.1 PNBE 2006

O PNBE/2006 teve como meta a avaliação e seleção de obras de literatura para a constituição de acervos para as bibliotecas das Escolas Públicas de séries finais do Ensino Fundamental. Foram constituídos três acervos diferentes com 75 títulos cada, totalizando 7.233.075 livros para distribuição a todas as Escolas Públicas brasileiras que têm turmas das séries finais do Ensino Fundamental, da 5ª a 8ª série (6º ao 9º ano); foram beneficiadas 46.700 unidades de ensino e 13.504.906 alunos.

Participaram 145 editoras, sendo que 70 delas tiveram livros selecionados. O total de obras inscritas foram 1718 e deste total, foram selecionados 225 livros.

O PNBE/2006 foi dividido em cinco categorias de gêneros. A categoria conto, crônica e texto da tradição popular, foi a que teve mais livros inscritos e por sua vez, maior quantidade de obras selecionadas. A categoria de livros de imagens e livros de história de quadrinhos contou com a menor quantidade de obras inscritas e também com o menor número de livros selecionados.

A avaliação das obras inscritas, nessa edição do programa, e a constituição dos acervos previstos; coordenado pela primeira vez pelo CEALE, teve como especificidade a descentralização do processo avaliativo. Além de contar com a participação de avaliadores de um dos seus grupos de pesquisa, o GPELL – Grupo de Pesquisas do Letramento Literário¹, contou, também, com avaliadores de diferentes Universidades do Estado de Minas Gerais, São Paulo, Rio de Janeiro, Rio Grande do Sul, Bahia e Brasília.

3.2 PNBE 2007

O PNBE/2007 teve como foco a avaliação e seleção de obras de literatura para a constituição de acervos para as bibliotecas das instituições de Educação Infantil e Escolas Públicas que atendem séries iniciais do Ensino Fundamental. Na Educação Infantil, os livros selecionados foram agrupados em 3 diferentes acervos contando 20 títulos cada. Foram beneficiadas 85.179 unidades de ensino e 5.065.686 alunos que receberam um total de 1.948.140 livros.

Para as séries iniciais do Ensino Fundamental foram constituídos 5 acervos, com 20 títulos cada, totalizando 3.216.600 livros distribuídos para as Escolas Públicas que atendem a essa faixa etária, beneficiando 16.430.000 de alunos em 127.661 unidades de ensino.

Houve uma ligeira elevação do número de editoras participantes, no entanto o número de editoras que tiveram obras selecionadas diminuiu em relação ao PNBE/2006. Por outro lado, considerando que o número de livros selecionados foi reduzido de 225 para 160, houve melhor equilíbrio na distribuição de livros selecionados por editora.

As obras foram segmentadas em três grandes grupos:

- texto em prosa;
- texto em verso;
- livros de imagens e livros de história em quadrinhos.

O texto em prosa, que agrupa livros de pequenas histórias, novelas, contos, crônicas, textos de dramaturgia, memórias e biografias, foi o que teve a maior quantidade de obras inscritas e conseqüentemente de obras selecionadas.

Como no ano anterior o processo de avaliação e seleção de obras de literatura, continuou a ser realizado de forma descentralizada, contando com a participação de avaliadores de vários Estados do País.

3.3 PNBE 2008

O foco primordial do PNBE/ 2008 foi a avaliação e seleção de obras de literatura para a constituição de acervos para as bibliotecas das Escolas Públicas que atendem séries finais do Ensino Fundamental e Ensino Médio. Como a distribuição dos livros está sendo feita durante o ano de 2009, ainda não estão disponíveis os quantitativos de livros distribuídos, escolas e número de alunos beneficiados. As obras selecionadas foram subdivididas em 3 acervos de 100 livros cada, tanto para o Ensino Fundamental como para o Ensino Médio.

O PNBE/2008 contou com uma maior participação de editoras e do número de livros inscritos, em relação aos anos anteriores. Houve um significativo acréscimo do número de editoras que tiveram pelo menos uma obra selecionada. Foram selecionados 600 livros, representando uma elevação 275% em relação ao ano anterior.

No PNBE/2008 os livros foram seccionados em seis gêneros, sendo que o gênero “conto, crônica, teatro e texto da tradição popular” foi o que teve o maior número de obras inscritas assim como selecionadas. O gênero “história em quadrinhos” foi o que menos teve obras inscritas e selecionadas.

No processo de avaliação ampliou-se a descentralização dos avaliadores, fator que possibilitou maior agilidade ao processo.

Para finalizar a abordagem dos últimos três anos, apresentamos a seguir duas tabelas contendo o resumo dos dados apurados nas três últimas edições do PNBE.

Visão Geral Das Edições Do Pnbe 2006 – 2007 – 2008

	2006	2007	2008
Foco	Séries finais do Ensino Fundamental	Educação Infantil e Escolas Públicas que atendem séries iniciais do Ensino Fundamental	Escolas Públicas que atendem séries finais do Ensino Fundamental e Ensino Médio
Editoras inscritas	145	148	161
Editoras selecionadas	70	66	116
Livros inscritos	1718	1735	2085
Livros selecionados	225	160	600
Número de acervos	3	<ul style="list-style-type: none"> • 3 para Educação Infantil • 5 para Ensino Fundamental 	<ul style="list-style-type: none"> • 3 para séries finais do Ensino Fundamental. • 3 para Ensino Médio
Livros por acervo	75	20	100

Obras inscritas e selecionadas por gênero

	Gênero	Inscritas		Selecionadas		% de selecionadas
		Quant.	%	Quant.	%	
2006	Poesia	175	10,2	33	14,7	18,9
	Conto, crônica, teatro, texto de tradição popular	612	35,6	81	36,0	13,2
	Romance	557	32,4	66	29,3	11,8
	Memória, diário, biografia	216	12,6	28	12,4	13,0
	Livro de imagens e livro de história em quadrinhos	158	9,2	17	7,6	10,8
	Total	1718		225		13,1
2007	Texto em verso	342	20	40	25,0	11,7
	Texto em prosa	1227	71	100	62,5	8,1
	Livro de imagens e livro de história em quadrinhos	166	9,6	20	12,5	12,0
	Total	1735		160		9,2
2008	Poema	199	9,5	66	11,0	33,2
	Conto, crônica, teatro, texto de tradição popular	690	33,1	209	34,8	30,3
	Romance	659	31,6	201	33,5	30,5
	Memória, diário, biografia e ensaio	325	15,6	47	7,8	14,5
	Obras Clássicas	141	6,8	54	9,0	38,3
	História em quadrinhos	71	3,4	23	3,8	32,4
Total	2085		600		28,8	

4. Reflexões iniciais

Raramente, em nossas pesquisas sobre os acervos de bibliotecas escolares, a recepção e o uso de livros de literatura distribuídos pelos programas de incentivo à leitura são considerados. Essa omissão precisa ser enfrentada, já que o governo é - por meio do FNDE – Fundo Nacional de Desenvolvimento da Educação, o responsável pelo maior volume de compras de livros e materiais didáticos no país, respondendo por 43,7% das aquisições. (Gorini; Branco 2000, p.6)

Por outro lado, são escassas as ações governamentais que visam ultrapassar a distribuição pura e simplesmente desses materiais. Ocorrem com menor frequência, ainda, as ações que viabilizam a formação de professores e de profissionais que atuam nas bibliotecas escolares para o reconhecimento do potencial do material disponibilizado e suas possibilidades educativas no cotidiano escolar, em especial, na sala de aula e na biblioteca. A partir dessa perspectiva, eximem-se todos – os pesquisadores e formadores de docentes inclusive -, de uma ação essencial, no bojo dessa política de distribuição e acesso a bens impressos para o ambiente escolar. Quando não se investiga a visibilidade, o grau de conhecimento, a capilaridade dessas políticas no chão da escola, desconsiderando em que medida e de que maneira esses materiais são recebidos, e usados pelos profissionais da escola, esvazia-se uma ação que poderia repercutir enormemente no processo de formação de leitores. Desse modo, nossa primeira iniciativa deveria/deve ser a divulgação da política e a insistência cotidiana para que os profissionais responsáveis pelo processo de formação de leitores, dela se apropriem.

Para as nossas reflexões, embora tenha sido exaustivamente reiterada nos últimos anos, faz-se necessário considerar a informação de que grande parte da população brasileira tem no ambiente escolar a única possibilidade de acesso a livros (didáticos e literários) e, também, de que a maioria perde frequentemente o contato com obras quando encerra o processo de escolarização. Essa constatação deve nortear a ação dos profissionais da escola. Ela deve orientar as ações no contexto escolar para o uso constante e consciente dos materiais disponibilizados para a escola – sala de aula e biblioteca -, vinculando-os aos processos de ensino-aprendizagem que se desenvolve no contexto escolar, operando em sintonia com as ações de disponibilização desses bens culturais.

Tentar, portanto, analisar a repercussão de uma política pública de distribuição de livros de literatura com o objetivo de formar leitores no espaço escolar é tarefa urgente e necessária. Muitas crianças brasileiras só têm, ou terão, acesso a livros de literatura através da escola. Segundo Soares (2004), o Brasil é um país de raras bibliotecas públicas e raras e precárias bibliotecas escolares;

aquelas que existem, quase sempre funcionam como depósitos de livros e possuem um acervo desatualizado. Sendo assim, não operam como centros de informação e de formação de leitores. Além disso, o Brasil é considerado um país com poucas livrarias, onde os livros são caros para uma população, em sua maioria, de baixa renda.

Verifica-se, então, que os obstáculos para a democratização da leitura são inicialmente de natureza estrutural e econômica. Desse modo, a distribuição de livros de literatura para as escolas se justifica por representar uma tentativa de ampliar o acesso ao livro. A possibilidade de leitura e o acesso a ela são condições necessárias para uma plena democracia cultural, sendo essa democracia entendida como uma distribuição equitativa de bens simbólicos.

A primeira garantia que se deve ter, portanto, é a de acesso, a possibilidade de o aluno poder olhar e manusear esse objeto, complementada, e não menos importante, pela constituição de espaços literários (bibliotecas bem organizadas e equipadas com acervos atualizados e de qualidade) e pela qualificação do mediador dessa formação literária que, no espaço escolar, se define prioritariamente por bibliotecários, auxiliares de biblioteca e/ou professores.

Em grande parte dos documentos sobre as várias edições do PNBE, enfatiza-se a importância de se investir na capacitação de mediadores de leitura que propiciem práticas e eventos de leitura visando à formação de novos leitores. Estabelecer algumas ações nesse sentido, por exemplo, foi um dos pontos importantes discutidos nos seminários promovidos pelo MEC, realizados em 2005, que resultou na proposição de uma parceria entre estados e municípios para a formação de agentes escolares envolvidos nesse processo de formação de leitores. A realização desses seminários, por sua vez, foi uma tentativa de resposta ao questionamento feito pelo Tribunal de Contas da União, em seu relatório de 2002, onde se constatou que os acervos distribuídos não estavam sendo usados e que mediadores de leitura precisavam ser formados, já que como o Censo Escolar de 2000 indicou “apenas 27,6% das escolas que receberam os acervos do PNBE em 1998 e/ou 1999 declararam participar do programa”.

Ainda assim, é consenso, entre pesquisadores e docentes que atuam na educação básica, que as medidas tomadas pelos dirigentes do Programa não têm conseguido alcançar os profissionais que serão os responsáveis por lidar com esses acervos e que deveriam ser os mediadores entre o livro, o professor e o aluno, para que ocorressem efetivas ações de promoção à leitura e à formação dos leitores. No entanto, como esperar que profissionais que desconhecem o programa, sua dimensão e seus objetivos se engajem em prol dessa questão?

Por outro lado, uma política de formação de leitores que busque atingir uma grande parcela da população que possui baixos rendimentos financeiros, com poucas condições de manter e adquirir bens que são indispensáveis para sua própria sobrevivência, deve garantir o acesso a esse bem cultural que é o livro, da forma mais abrangente possível. Apesar de pesquisas constatarem uma diversidade de elementos que justificam, ou seja, são constitutivos da problemática da “falta de hábito de leitura do povo brasileiro”, não se pode negar que a dificuldade de acesso ao livro é uma das raízes desse problema. Ao longo dos dez anos de existência do PNBE percebemos a preocupação com a ampliação da distribuição e acesso ao livro, seja através da busca por atender todas as escolas da rede pública brasileira, independente do número de matrículas existentes em cada uma delas, seja por tentar atender um maior número de alunos, distribuindo acervos para uso coletivo nas bibliotecas escolares, não se limitando apenas a enviá-los para determinadas séries e para uso pessoal, como apresentadas nas edições *Literatura em Minha Casa*. Essa preocupação pode ser percebida nos discursos oficiais, que apontam que

Uma ação pública de incentivo à leitura, como parte da política educacional, tem por princípio proporcionar melhores condições de inserção dos alunos das escolas públicas na cultura letrada, no momento de sua escolarização. Constitui, ainda, no contexto da sociedade brasileira, uma forma de reverter uma tendência histórica de restrição do acesso aos livros e à leitura, como bem cultural privilegiado, a limitadas parcelas da população (Brasil, MEC, 2008, p. 7).

Sabemos que sem os livros não há leitura; entretanto, não basta distribuir livros às camadas sociais como se houvesse por parte dessas camadas um desejo consciente de tê-los. Por isso, nos últimos anos os programas do governo revelam em seu discurso a importância não apenas da disponibilização do objeto-livro, mas da criação de espaços e de situações de dinamização da leitura. Segundo Colomer (2007), as linhas de atuação desses programas da sociedade atual podem ser sintetizadas nos seguintes pontos: “destinar recursos para aumentar a presença quantitativa e qualitativa no entorno infantil; atender a formação leitora dos professores e outros mediadores; incrementar a presença da leitura literária na escola” (p. 105).

Nos documentos oficiais do programa encontramos, por diversas vezes, a citação da importância do desenvolvimento de um trabalho na escola que alcance os alunos através da exploração dos acervos enviados. Por isso, a perspectiva do Ministério da Educação é trabalhar com uma política de formação de leitores, acreditando que essa política “é condição básica para que o poder público possa atuar sobre a democratização das fontes de informação, sobre o fomento à leitura e à formação de alunos e professores leitores” (Brasil, MEC, 2008, p. 7).

Entendemos que a eficácia das políticas públicas de promoção à leitura no Brasil, no caso em análise, o PNBE, depende do estabelecimento de ações articuladas entre governo federal, por meio do Ministério da Educação, e os demais entes federados. É nessa perspectiva que um dos objetivos da Política de Formação de Leitores expressa a importância desse canal constante de interlocução entre as instâncias federal, estadual e municipal. Ainda assim sabemos, como observa Yunes, que “políticas de leitura não têm uma receita acabada, mas de todo modo, faz-se necessária a constituição de uma rede de ações assumidas coletivamente em cada comunidade, com decisões que acolham as iniciativas e projetos para apoiá-los e expandi-los até que as práticas se tornem correntes na experiência de cada sujeito cidadão.” (Yunes, 2005, p. 5).

O importante é que o professor, ou o profissional da biblioteca, ao manusear os livros desses acervos distribuídos pelo governo através dessa política pública, perceba que eles representam diferentes níveis de dificuldade, de modo a atender a crianças em diferentes níveis de compreensão dos usos e funções da escrita e da aprendizagem da língua escrita, possibilitando formas diferentes de interação com o livro: a leitura autônoma pelo aluno e a leitura mediada pelo professor, ou por outro mediador de leitura que atue no contexto escolar.

O mais importante é que os profissionais envolvidos nos processos de mediação de leitura, de formação de leitores, ao entrarem em contato com os acervos, atentem para os critérios de qualidade que norteiam sua avaliação e procurem exercitar a análise crítica de cada obra selecionada, quando essa for posta em circulação, em uso e recepção nos espaços escolares. Esses critérios de qualidade podem ser resumidos aqui, de forma breve, na intenção de abrir caminho para reflexões futuras. São eles: *a qualidade textual*, que se revela nos aspectos éticos, estéticos e literários, na estruturação narrativa, poética ou imagética, numa escolha vocabular que não só respeite, mas também amplie o repertório lingüístico dos alunos; *a qualidade temática*, que se manifesta na diversidade e adequação dos temas, no atendimento aos interesses dos alunos, aos diferentes contextos sociais e culturais em que vivem e ao nível dos conhecimentos prévios que possuem; *a qualidade gráfica*, que se traduz na excelência de um projeto gráfico capaz de motivar e enriquecer a interação do leitor com o livro.

Enfim, seja na sala de aula e/ou na biblioteca, os profissionais que nesses espaços atuam desempenham o papel de mediadores da leitura realizada pelos alunos. Cabe a eles, na maioria das vezes, escolherem o livro que será lido, e *conduzir* a prática de leitura literária. O que isso significa? Qual é a melhor forma de realizar essa mediação? Que histórias e/ou gênero escolher? Isso vai depender do contexto, da formação, do investimento coletivo que for feito. Entretanto, com

todas as críticas que possam ser feitas ao Programa Nacional Biblioteca Escolar, que certamente contribuirão para seu aperfeiçoamento, os acervos estão chegando nas escolas e a melhor maneira de refletir sobre o seu potencial, e a sua adequação, é colocá-los em uso, da maneira mais consistente e problematizadora possível.

Notas

¹ Grupo criado em 1994 e que desenvolve pesquisas em torno de temas como: formação de leitores, leitura literária, biblioteca escolar, entre outros.

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O autor da literatura para jovens: um corpo esquartejado para a academia suturar?

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I – Morte e renascimento do autor

No contexto estruturalista dos anos 60, vários pensadores questionaram a história e a crítica literárias que se voltavam para aspectos biográficos de autores, seguindo a tradição do século XIX. O pensamento estruturalista deu outra perspectiva à linguagem enquanto construção não necessariamente ligada a um referencial externo, mas como sistema capaz de construir seus próprios referenciais. Os estudos de Ferdinand de Saussure (1916) já haviam sinalizado a importância da cadeia significante (posicionamento que permite, por exemplo, o diálogo com a psicanálise lacaniana), enquanto o pensamento do círculo bakhtiniano (década de 20), ao insistir no caráter dialógico e polifônico da linguagem, impedia a circunscrição do discurso a um autor como se dele fosse a posse do texto.

Assim, chegamos aos anos 60 com instrumentais de posições sobre linguagem que permitiram a dissociação entre a figura do autor empírico e a de livros por ele assinados. Tal posicionamento se fortalece com as contribuições de Roland Barthes (1968) e de Michel Foucault (1969), que tratam do fenômeno a que se daria o nome de “morte do autor”. Ainda seria necessário considerar o surgimento da Análise do Discurso francesa com sua ortodoxia marxista, que nega o sujeito empírico como sujeito discursivo, atribuindo a este uma existência heterogênea, descolada da realidade não discursiva, embora assujeitado a uma ideologia inconscientemente internalizada. Todo esse movimento que ocorre na França – incluindo as contribuições de Julia Kristeva que, na mesma década de 60, faz ressurgir o posicionamento de Bakhtin sobre o caráter intertextual do discurso – se espalha pelos países europeus. Está ligado indiretamente, por exemplo, ao pensamento da chamada Escola de Constança, na Alemanha, onde Hans Robert Jauss, em 1968, pronunciou sua famosa conferência em defesa de uma história da literatura na perspectiva dos leitores e não mais dos autores.

A preocupação maior de Roland Barthes não era exatamente com leitores, mas com a textualidade. No ensaio “A morte do autor” (1968), Barthes começa referindo-se à novela *Sarrasine*, de Balzac, em que o narrador deixa brotar a voz

feminina, espantando o leitor, que é levado a perguntar: quem está com a palavra? O autor, o narrador, a personagem? A resposta de Barthes é radical:

Será para sempre impossível sabê-lo, pela boa razão de que a escrita é destruição de toda a voz, de toda origem. A escrita é esse neutro, esse compósito, esse oblíquo, para onde foge o nosso sujeito, o preto-e-branco aonde vem perder-se toda a identidade, a começar precisamente pela do corpo que escreve. (Barthes, 1968, p. 49)

O ensaio segue com reflexões sobre diferenças de tratamento da voz de origem que, na Antiguidade, ora é analisada como mediador, ora como recitador, nunca como o gênio autor, o que só viria a ocorrer na modernidade ocidental. Afirmando que o autor “reina ainda nos manuais de história literária, nas biografias de escritores, nas entrevistas das revistas, e na própria consciência dos literatos” (*op. cit.*, p. 49), Barthes critica a cultura “tiranicamente centrada no autor, na sua pessoa, na sua história, nos seus gostos, nas suas paixões (...)” (*op. cit.*, p. 50).

Após essa recusa à tirania autoral, chamada de “império do autor”, o ensaísta constrói uma rápida história dos questionamentos anteriores a essa situação, colocando à margem dela Mallarmé, Valéry, Proust e todo o Surrealismo, além da Linguística, que mostra ser a enunciação um processo que não precisa ser preenchido pelos interlocutores empíricos. Brecht seria exemplo de um distanciamento mais radical do autor, como fato histórico ou como sujeito de um ato de escrita. Conforme observa Barthes, escrever, para esse dramaturgo defensor do distanciamento contrário à ilusão identificatória, “já não pode designar uma operação de registo, de verificação, de ‘pintura’ (como diziam os Clássicos)” (*op. cit.*, p. 51).

Roland Barthes, ao recusar a figura de um Autor-Deus, defende a escrita como espaço de dimensões múltiplas, inevitavelmente diversificado, repleto de citações “saídas dos mil focos da cultura” (*op. cit.*, p. 52). Chega a inverter o processo que leva o autor ao texto ao afirmar que “a vida nunca faz mais do que imitar o livro, e esse livro não é ele próprio, senão um tecido de signos, imitação perdida, infinitamente recuada.” (*op. cit.*, p. 52). Assim, se vê negada a voz do Autor, e qualquer tarefa crítica de decifração do que este queria dizer. Não há decifração possível, não há algo para se descobrir como se fosse um segredo que o autor passaria a seu texto. Trata-se de uma atitude que o próprio Barthes chama de contra-ideológica e de revolucionária, pois “recusar parar o sentido é afinal recusar Deus e as suas hipóstases, a razão, a ciência, a lei” (*op. cit.*, p. 52).

Mais radical ainda é a forma como o ensaísta termina seu texto, afirmando que a negação do autor é condição para uma outra escrita, em que o sujeito é o leitor:

O leitor é o espaço exato em que se escrevem, sem que nenhuma se perca, todas as citações de que uma escrita é feita; a unidade de um texto não está na sua origem, mas no seu destino, mas este destino já não pode ser pessoal: o leitor é um homem sem história, sem biografia, sem psicologia; é apenas esse *alguém* que tem reunidos num mesmo campo todos os traços que constituem o escrito (...) o leitor, a crítica clássica nunca dele se ocupou; para ela, não há na literatura qualquer outro homem para além daquele que escreve. (...) sabemos que, para devolver à escrita o seu devir, é preciso inverter o seu mito: o nascimento do leitor tem de pagar-se com a morte do autor. (Barthes, 1968, p. 63)

Michel Foucault, em 1969, apresentou uma comunicação à Sociedade Francesa de Filosofia, com o título “O que é um autor?”. Em um ensaio que seria seguido de debate, o filósofo justifica a interrogação presente no título de sua exposição, assumindo sua estranheza diante de uma valorização da figura do autor enquanto sua intenção seria outra: procurar explicitar as condições de funcionamento de algumas práticas discursivas. Em diversas sociedades, inclusive na nossa, alguns discursos são desprovidos da “função autor”, como ocorre com piadas, narrativas orais, relatos do cotidiano, enquanto outros dela necessitam para circular e serem legitimados, como é o caso dos textos da literatura moderna. Por isso, caberia indagar, não quem é o autor, mas que função discursiva tem essa categoria.

Foucault confessa ter já utilizado diversas vezes nomes de autores e sente necessidade de justificar as implicações desse comportamento em sua conferência. Acaba tratando da questão do autor, numa perspectiva crítica que logo se anuncia:

A noção de autor constitui um momento forte da individualização na história das ideias, dos conhecimentos, das literaturas, na história da filosofia também, e na das ciências. Mesmo hoje, quando se faz a história de um conceito, de um gênero literário, ou de um tipo de filosofia, creio que tais unidades continuam a ser consideradas como recortes relativamente fracos, secundários e sobrepostos em relação à unidade primeira, sólida e fundamental, que é a do autor e da obra. (Foucault, 1969, p. 33)

Pedindo emprestada a Beckett a formulação do tema “Que importa quem fala?”, Foucault reconhece nessa indiferença o princípio ético que caracteriza a importância do modo como se fala ou como se escreve, no sentido de uma prática social que mostra como a escrita da época se libertou da expressão, referindo-se a si própria, num “jogo ordenado de signos, que se deve menos ao seu conteúdo significativo do que à própria natureza do significante.” (op. cit., p. 35)

Foucault continua destacando o parentesco da escrita com a morte. A narrativa clássica incluía a morte do herói porque era através da própria narrativa que ele passava a ser imortal. O pensador faz também referência às *Mil e uma noites* como exemplo de narrativa que tem como motivo e tema adiar a morte. Contrapondo-se a essa tradição, a narrativa moderna muda seu tema, ligando-o ao sacrifício, ao apagamento voluntário da personagem que se transfere para a

existência do escritor. A narrativa moderna tem o direito de matar, embora desse modo assassine também seu autor, já que este se torna ele próprio o que escreve, retirando de si os traços individuais, particulares, e deixando suas marcas na escritura. Assim, o privilégio do autor seria substituído pelo próprio jogo da escrita. Como disse Flaubert, “Madame Bovary c’est moi.”

Foucault radicaliza, afirmando que já se tornou óbvia tanto a morte de Deus quanto a morte do homem e a morte do autor. Sem querer repetir o óbvio, ele parte para uma pergunta que busca localizar “o espaço deixado vazio pelo desaparecimento do autor” (*op. cit.*, p. 41). Evidentemente, o pensador se refere a tarefas deixadas para a crítica literária e para os leitores: localizar os vazios, “seguir de perto a repartição das lacunas e das fissuras e perscrutar os espaços, as funções livres que esse de desaparecimento deixa a descoberto” (*op. cit.*, p. 41).

Tais funções se distribuem por quatro características que o autor aponta como próprias de discursos portadores da função autor:

1) são objetos de apropriação, isto é, relacionam-se a direitos de autor, a propriedades pessoais;

2) são vinculados a uma autoria, no sentido jurídico e econômico, que faz necessário o jogo de encontrar o autor, com sua situação e contextos;

3) resultam da construção do autor, como um conjunto de estratégias da crítica textual, especialmente a literária;

4) contêm marcas linguísticas/estilísticas do autor, localizáveis entre diferentes eus discursivos.

O filósofo termina sua conferência com perguntas que simultaneamente reinstalam o que chama de função autor num âmbito filosófico mais amplo e deixam permanecer a negação de uma identidade individualizada numa sociedade gerenciada por poderes que ultrapassam o nível da subjetividade:

Como, segundo que condições e sob que formas, algo como o sujeito pode aparecer na ordem dos discursos? Que lugar pode o sujeito ocupar em cada tipo de discurso, que funções pode exercer e obedecendo a que regras? Em suma, trata-se de retirar ao sujeito (ou ao seu substituto) o papel de fundamento originário e de o analisar como uma função variável e complexa do discurso. (Foucault, 1969, p. 70)

A recuperação contemporânea de uma individualidade social na noção de autoria, a partir da chamada “cultura dos indivíduos”, tal como a define o sociólogo Bernard Lahire (2006), se faz através de um outro olhar para as singularidades antes negadas. Tais singularidades se recuperam entre poderes e limites da legitimidade cultural hegemônica. Embora tenha crescido, desde os anos 70, o número de pesquisas quantitativas que insistiram sobre os determinantes sociais das desigualdades e de suas reproduções, hoje é possível propor, num quadro também fundamentado empiricamente, “diferenças internas de cada indivíduo”, de

modo que combinações múltiplas podem compor os sujeitos em quaisquer grupos sociais, em dissonâncias e consonâncias que se explicitam através de práticas e comportamentos, inclusive discursivos (Lahire, 2006, p. 16).

A função autor, nessa perspectiva, não estaria necessariamente desvinculada de seus componentes individuais, como defenderam Roland Barthes e Michel Foucault. Ela estaria vinculada a comportamentos culturais heterogêneos, a relações sociais ambivalentes, enfim, a influências sociais de vários tipos, que modificam disposições determinadas nos sujeitos sem que estas necessariamente condicionem suas produções culturais.

Não se trata mais de separar características individuais como se fossem origem de ações e discursos. Não se trata também de “matar o autor” enquanto sujeito. Como afirma Lahire:

Não se trata mais de renunciar a classificação dos indivíduos em grupos ou em categorias em razão de um pretense “desaparecimento” de grupos ou classes (...) trata-se menos ainda de acrescentar uma voz adicional ao coro, já bastante forte, que entona regularmente o canto do individualismo contemporâneo. (...) Trata-se primeiro de ordenar as práticas e os produtos de acordo com o seu grau de legitimidade cultural. Em um segundo momento, reconstruir perfis culturais mais ou menos matizados ou homogêneos do ponto de vista da legitimidade cultural. Com isso foi possível evidenciar indivíduos com práticas e preferências culturais muito dissonantes (...) medianamente dissonantes ou mistos (...) ou particularmente muito consonantes. (Lahire, 2006, p. 24)

Não há, pois, uma volta possível à idealização do autor, como proprietário do seu discurso, como voz original e solitária, tal como foi construída no mito romântico. O que se percebe é uma retomada das diferenças, sem que a linguagem se desprenda das vidas pessoais e das injunções sociais. Não se trata, para o leitor, de atravessar as páginas do livro para apertar a mão do autor. Trata-se de levar a página em consideração como construção simbólica, social, mas ao mesmo tempo vislumbrar, através dos vazios da própria linguagem, vestígios de condições de produção em suas dimensões tanto coletivas quanto individuais.

Em alguns espaços da Educação que se voltam para a literatura destinada a crianças e jovens ainda se vive o mito do autor colado à obra. Este trabalho pretende mostrar como se pode traçar perfis de autores que publicaram (em 2006, no Brasil) livros para jovens, numa perspectiva de análise que leva em consideração dissonâncias e consonâncias para com a cultura legitimada. Não se trata de voltar ao mito do autor-origem nem de deixar apagada a relação dialógica que se estabelece entre as instâncias de produção e recepção dessa literatura, com quaisquer adjetivos que se queira qualificá-la.

II – As marcas textuais de dois autores de literatura: entre o social e o subjetivo

Neste trabalho, partimos de uma base de dados com 538 títulos publicados na instância de literatura dirigida a crianças e jovens da pesquisa “Produção literária para crianças e jovens no Brasil: perfil e desdobramentos textuais e para-textuais”, desenvolvida pelo Grupo de Pesquisa do Letramento Literário – GPELL, do Centro de Alfabetização, Leitura e Escrita – CEALE da Faculdade de Educação de Minas Gerais, a partir de livros recebidos pelo Grupo, um dos avaliadores de obras a serem premiadas pela Fundação Nacional do Livro Infantil e Juvenil. Foi feito um levantamento de 538 obras das quais 417 eram de autores que foram inscritos com apenas uma obra, o que demonstra a fragmentação autoral, aparentemente apontando para um universo discursivo em que a figura do autor não poderia guiar a análise. São autores que tentam escrever para um público específico, tarefa que parece mais fácil que escrever para adultos literariamente letrados. As obras de literatura para crianças e jovens são compradas aos milhões pelo governo brasileiro para as bibliotecas escolares. Nossa atenção se voltou, por isso, para autores que demonstrassem certa constância no tipo de escrita focalizado.

Dos 538 títulos analisados – publicados em 2005 e 2006 –, identificamos 352 como produções em prosa. 417 autores, a maioria, produziu apenas um livro dirigido ao público-alvo infanto-juvenil. 17 autores foram inscritos com três livros para a premiação. O total de inscritos com mais de três obras, reduziu-se a apenas 5 autores, dentre eles Ruth Rocha, responsável pela publicação de 11 diferentes obras. Por isso, optamos por uma análise qualitativa, selecionando dois dos 17 autores que foram inscritos com duas obras. Entre esses autores, encontram-se os nomes de Toni Brandão e Bartolomeu Campos de Queirós. Procuramos, então, demonstrar como esses dois autores, a partir dos livros *Bagdá, o skatista* e *Antes do depois*, respectivamente de autoria de Toni Brandão e Bartolomeu Queirós, e ambos publicados em 2006, apresentam-se como significativos para essa tipologia de escritor de livros para jovens: de um lado, aquele que busca atender demandas mercadológicas, procurando aproximar-se do seu público-alvo através de uma linguagem que mimetiza a fala do adolescente urbano contemporâneo, e de outro, aquele escritor em busca de uma maturidade literária, de certa maneira à revelia das demandas mercadológicas imediatas.

Numa observação rápida dos nomes de escritores que podem ser enquadrados no primeiro grupo, percebe-se que muitos são originários da comunicação social: são roteiristas de televisão, jornalistas e publicitários que investem na literatura para crianças e jovens. Passemos às observações específicas sobre duas obras desses autores.

O título da obra de Toni Brandão, *Bagdá, o skatista*, grafado na vertical, num livro de tamanho padrão, já revela uma certa proximidade com o leitor. O desenho sugere uma manobra radical de um jovem desportista. A configuração do livro também revela o seu público-alvo: o predomínio do vermelho, a ilustração de pés de um jovem calçados com tênis rotos e a silhueta de um *skate*. A quarta capa traz o título da coleção: “Galera radical” e uma espécie de glossário, onde se afirmam coisas como “valeu é obrigado; insano é bom; irado é ótimo” e por aí vai. Ao abrir o livro o leitor depara com o traçado branco em fundo vermelho, com a figura de jovens skatistas, ônibus e lata de lixo. Logo à frente, o contraste com páginas pretas, com o mesmo glossário da quarta capa em letras brancas e, mais uma vez, sob o fundo preto agora, as linhas brancas apresentam jovens skatistas em ação. Com vinhetas espalhadas pelas páginas e algumas ilustrações que remetem a grafites, o exemplar se parece com um livro de banca de revistas. Com letras grandes e espaçamento entre linhas que tornam mais fácil a leitura, a narrativa segue em tempo cronológico, a partir de uma entrevista entre a jornalista recém-formada Monalisa e o “rapaz cor de jambo Bagdá”, que dá título à novela. Tanto os diálogos como a voz do narrador se aproximam bastante do adolescente deste início de milênio:

Além de Tiago estar quase convencido de que Bagdá é um bom garoto, o bom garoto Bagdá está quase convencido de que Tiago, por baixo daquela casca moldada nos supinos de academias de ginástica mais caras da cidade, também é um cara legal.

- E aí, Bagdá, beleza?

- Beleza.

- Desculpa o meu atraso, cara... ” (p. 67-68)

Os diálogos entre os adolescentes personagens do livro têm normalmente entre três e quatro palavras em cada turno, palavras essas que muitas vezes se repetem, em gírias ou expressões típicas, como o “tô ligado” ou “valeu”.

Todo o projeto gráfico-editorial intenta dialogar diretamente com o leitor adolescente, visando aproximar-se do universo típico do adolescente urbano – as representações das personagens Bagdá, Tati, Beta, Tiago e Monalisa constituem estereótipos de adolescentes contemporâneos, sejam os dos bairros mais periféricos de grandes cidades, sejam os dos meios mais favorecidos.

Temas polêmicos como Aids e sexualidade aparecem na narrativa. Tati, a irmã do protagonista, é representada como uma menina com comportamento mais masculino, o que faz com que a mãe de sua amiga Bethânia reclame da amizade entre sua filha e ela, sob suspeita de que as duas sejam namoradas. O irmão de Bethânia é soropositivo, mas o tema é muito pouco desenvolvido na narrativa, o que parece indicar que a inclusão de uma personagem soropositiva na trama é apenas para compor um quadro que represente uma comunidade contemporânea.

Identifica-se ainda a presença de triângulos amorosos que envolvem núcleos ricos e pobres da narrativa, à semelhança com outros produtos culturais contemporâneos, como telenovelas. Não é por acaso que o autor do texto também é roteirista de televisão. Ainda uma vinheta nas páginas ímpares, que vão da página 19 a 77, permite ao leitor brincar com o livro, simulando uma animação, em que um skatista faz uma de suas manobras. Mais uma vez, observamos a semelhança com outros produtos culturais, como revistas para jovens.

A narrativa tem pouca fluência, apresentando um ritmo frouxo. Apesar de tentar reproduzir a linguagem rápida, com diálogos curtos, cheios de expressões como “se liga” e “valeu”, típica do adolescente brasileiro urbano contemporâneo, o texto é pouco empolgante. A linearidade cronológica é às vezes quebrada pela inserção de uma cena ou um diálogo, como se fosse um corte de uma novela de TV, em que se desloca de um núcleo para outro da trama. Porém, nem sempre isso é feito de maneira convincente para o leitor. Na página 164, por exemplo, a personagem principal vai até uma *lan house*, onde recebe um *e-mail* anônimo com fotos de uma suposta traição de sua namorada. A situação é completamente solta dentro da narrativa, não há um indício sequer que justifique a entrada do adolescente na *lan house*.

Bagdá é apresentado ao leitor como um adolescente de uma região periférica de São Paulo, bonito e paquerado pelas garotas do bairro. Vive sozinho com a mãe e não conhece seu pai. Bagdá tem seus princípios, procurando, por exemplo, não se vender para um patrocinador do seu esporte, nem se encantar com as possibilidades de ganhar mais dinheiro que o garotão classe média Tiago lhe oferece. Na narrativa, Bagdá consegue um galpão meio abandonado do bairro para criar uma espécie de centro cultural e assim ajudar os adolescentes da sua região a se livrarem de situações de risco social.

Desse modo, o livro possibilita um uso didático, pois se aproxima dos Parâmetros Curriculares Nacionais, que propõem o trabalho com os chamados temas transversais, como ética, pluralidade cultural, saúde, orientação sexual e temas locais. Parece ter sido feito sob encomenda, simultaneamente do público-alvo e do sistema escolar brasileiro.

No outro polo dos perfis de escritores para jovens da literatura brasileira contemporânea, situam-se autores como Bartolomeu Campos de Queirós. Com um nome cada vez mais legitimado academicamente, o escritor já teve cerca de 10 dissertações de mestrado e teses de doutorado sobre sua obra, defendidas em grandes universidades, com diferentes abordagens: psicanálise, educação, recepção, semiótica. Já recebeu também importantes prêmios nacionais e

internacionais, diferentemente do outro autor, que, a despeito do nome divulgado pela mídia, não tem a mesma legitimidade no campo acadêmico.

O livro *Antes do depois*, de Bartolomeu Campos de Queirós, é uma narrativa de 46 páginas e tem um projeto gráfico-editorial sóbrio e delicado. A ilustração da capa é feita sobre uma gravura do século XIX, de autoria do inglês Robert John Thorton (Temple of Flora, Cupid inspiring the plants with love). A vinheta de cupido escrevendo aparece em todas as páginas ímpares, além de mais outras reproduções dessa imagem, em tamanho maior, nas páginas iniciais.

O jogo de palavras é o elemento que mais se ressalta na leitura do texto. O próprio título já aponta para isso, ao se apresentar com uma referência paradoxal com relação ao tempo, no uso dos dois advérbios antagônicos. A epígrafe da obra, de autoria do próprio Bartolomeu Queirós, é “Não me lembro mas não quero esquecer”.

A obra é uma espécie de continuidade das narrativas de caráter memorialístico do autor, publicadas no final do século passado (*Indez*, 1985; *Por parte de pai*, 1995; *Ler, escrever e fazer conta de cabeça*, 1996), além da retomada de um breve texto intitulado “Das saudades que não tenho...”, publicado na antologia *O mito da infância feliz*, de Fanny Abramovich.

Trata-se de recordações da infância e da adolescência de um narrador não nomeado, em idas e vindas de suas lembranças, conforme podemos observar pelo excerto abaixo:

Mas tudo depende da minha memória. Há dias em que estou mais para esquecer e outros para mais lembrar. Tem instantes em que nem existo. Sou algodão-doce. Em outros, eu existo demais, sou chumbo! Não conheço borracha para apagar memória. É uma boa coisa para a gente inventar e ficar rico. (p. 10-11)

A narrativa, assim como outras do autor, tematiza o universo infantil e familiar, numa perspectiva poética, bem como também se volta para uma reflexão sobre o próprio ato de escrever, que tem um sentido simultaneamente existencial e estético, o que parece afastá-lo do universo mais superficial do leitor adolescente. Trata-se de outra visão do mundo desse jovem, que não apenas se atira em aventuras rápidas e passageiras, mas pode também ser despertado para outras dimensões de sua existência pessoal e social.

A obra ultrapassa questões referentes à legalidade, ao registro meramente judicial de um sujeito que se percebe mais que isso, especialmente quando se liga à escrita literária:

Na certidão estão registrados os nomes do meu pai, da minha mãe, dos meus quatro avós, dos meus padrinhos. Todos já partiram sem deixar o endereço. A data do batizado continua errada. Nasci com 57 anos. Sou a soma de 34 com 23. Quando olho para o papel, amarelado pelo tempo, eu cismo em nascer de novo. Então brinco de faz-de-conta e escrevo. (p. 46)

Retomando as marcas textuais de autoria, tanto no sentido individual quanto social, percebemos uma dispersão que se associa a uma aglutinação de direcionamentos no que diz respeito à produção literária para jovens. Os autores se diferenciam em seus jogos e estratégias de linguagem, de construções de narrativas, de opções estilísticas e nisso evidenciam suas singularidades. Por outro lado, se aproximam na busca de um leitor jovem que, sendo o mesmo, não é igual, pois este jovem pode desejar reconstruir a proximidade para com seu próprio mundo, sua linguagem, ou pode buscar outros mundos e outras linguagens, bem diferentes dos seus.

Se hoje já não parece fora do jogo o autor empírico, quando tentamos reunir vários deles, mesmo quando se dirigem ao um mesmo tipo de leitor, sentimos a dificuldade acadêmica de suturar tantas imagens, tantas representações, tantas diferentes estratégias discursivas de sujeitos que até hoje se mostram, se não mortos, pelo menos intangíveis, o que nos lembra uma estrofe de nosso poeta Carlos Drummond de Andrade:

*As coisas tangíveis
Tornam-se insensíveis
À palma da mão
Mas as coisas findas,
Muito mais que lindas,
Essas, ficarão. (p. 252)*

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O ponto é começo... o ponto é vida

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1. Introdução

O pequeno borrão arredondado, que definimos por ponto, constituiu-se no princípio de um projecto que pretendeu desenvolver a leitura, a escrita e o pensamento crítico, numa perspectiva integrada e integradora de saberes. O “ponto”, sendo um vocábulo polissémico, remete-nos para uma pluralidade de significados e de imagens, em que a contextualização determina o seu sentido. Não foi propósito fazer uma análise do conceito ou conceitos a ele subjacentes, recorreremos apenas à sua simbologia enquanto mancha que poderia determinar o início da explicação dos enigmas que envolvem o mundo. O “ponto” ganhou vida, movimentou-se, transformou-se e permitiu visualizar outras formas, que desafiaram a criança na procura de respostas relacionadas com o corpo humano. O “ponto” passou por sucessivas metamorfoses até se apresentar com um rosto e um corpo. A continuidade das descobertas conduziu-nos à exploração do conto “Aquiles o pontinho”, de Guia Risari. O corpo é objecto de curiosidade e mistério, uma vez que cada uma das áreas do conhecimento humano nos oferece explicações de diferentes perspectivas. Neste sentido, o “ponto” permitiu às crianças seleccionarem e explorarem um dos órgãos vitais do corpo humano.

Para o desenvolvimento deste projecto de cooperação e participação da criança, estabeleceram-se os seguintes objectivos:

- (i) Enriquecer a linguagem escrita e oral a nível do vocabulário, pronúncia e construção de frases;
- (ii) Evidenciar os meios e as técnicas próprias para despertar e desenvolver as competências literárias da criança;
- (iii) Equacionar o papel e a importância atribuída à arte e às ciências para o desenvolvimento de competências meta linguísticas;
- (iv) Descobrir soluções criativas e inovadoras na resolução de problemas.

Em equipa, adultos e crianças, foram estimulados a pensar e a criar alternativas para solucionar questões que iam surgindo durante o desenvolvimento das actividades.

Somos conscientes de que desafiámos os limites das representações das crianças e que desencadeámos diálogos que lhes permitiu investigar, descobrir e criar. Percebemos que as crianças utilizavam a oralidade, a leitura e a escrita na sua omnifuncionalidade e que o desenvolvimento de novos *insights* acerca de um sistema convencional de leitura e escrita, associado ao pensamento crítico, lhes possibilitou a apropriação de códigos literários e um crescente desenvolvimento da sua consciência fonológica, porque lhes facultámos a descoberta de novos mundos.

2. Projectos integradores no desenvolvimento da acção educativa

Actualmente, a metodologia de projecto, é um assunto conhecido em contextos de reflexão das práticas didáctico-pedagógicas, sobretudo no âmbito de estudos ligados à criança, isto porque nos permite perceber o seu sentido teórico-prático (Hernández & Ventura, 1998; Hernández, 2000).

Não nos sendo possível esmiuçar todos os significados do que é um projecto, tecemos algumas considerações sobre a própria palavra, disseminando alguns dos seus conceitos. Segundo Perrenoud (2001), um projecto, mesmo que considerado canónico, suscita “hesitação perante obstáculos inesperados e conduz à descoberta de novas facetas da cultura” (p. 114). Na esteira de Cortesão, Leite e Pacheco (2002) “o conceito de projecto está ainda associado ao reconhecimento de que a qualidade do ensino e a capacidade de corresponder aos problemas do dia-a-dia passa pelo envolvimento das escolas e dos seus agentes em planos que trabalhem esses problemas” (p. 23), sendo também, segundo Nogueira (1999) “uma acção de investigação que poderá propiciar a interacção do sujeito aprendiz com o meio e com o objecto de conhecimento, gerando por consequência pesquisa, criação, elaboração, depuração, (re)elaboração e múltiplas aquisições” (p.20). Na verdade, “o facto de esta metodologia se centrar na resolução de problemas introduz uma dinâmica integradora e de síntese entre a teoria e a prática” (Leite; Malpique & Santos, 2001, p. 77).

Neste enquadramento, e analisando as citações apresentadas, verifica-se que está implícito que trabalhar por projectos proporciona (re)aproximação dos conteúdos educativos às vivências de vida da criança, favorecendo momentos de interacção, cooperação, pesquisa, discussão, investigação e descoberta. Também se torna perceptível que um projecto conduz a um conjunto de tarefas onde todos

os agentes se devem envolver favorecendo aprendizagens que se afiguram numa ou mais áreas curriculares.

Os projectos, *per si*, são integradores e proporcionam à criança a descoberta de temáticas abrangentes e interligadas. A perspectiva interdisciplinar, inerente ao conceito de projecto, possibilita resolver problemas do conhecimento de uma forma integrada e relacional. Por tal, pensamos que o desenvolvimento de projectos deverá começar nos primeiros anos e fornecer bases sólidas sobre as diferentes áreas curriculares (formais e não formais), e deverão ser atractivos para cativar as crianças.

3. Desenvolvimento do projecto

O desenvolvimento do projecto integrador “O ponto é começo... o ponto é vida” em contexto do 1.º ano do 1.º Ciclo do Ensino Básico teve como principal objectivo possibilitar às crianças oportunidades de expressão diversificadas e significativas, de modo a que transpusessem as suas emoções, fantasias e memórias pessoais. O desafio expresso ao longo do desenvolvimento do projecto, caracterizou-se pela exploração de técnicas de escrita criativa, de leitura e de dinâmicas interactivas para o aperfeiçoamento da expressão oral, bem como para a construção de uma literacia científica no sentido de romper com a rotina e com a acomodação de práticas pedagógicas meramente transmissivas, estimulando intencionalmente o questionamento contínuo sobre as diferentes possibilidades que se colocam à disposição da criança e na crescente procura da sua cultura social e de si mesma, onde a criança se assumiu como um ser com *agência*. Partiu-se do pressuposto de que a participação activa da criança no seu processo de aprendizagem permite que esta desenvolva competências literácicas através de vivências pessoais, em interacção com o outro (crianças e adultos). Isto, por acreditarmos que a partir da abordagem construtivista emergem significados e significantes que podem ser transformados em conhecimento holístico.

Então! O que se pode fazer através de uma só palavra? A palavra *ponto* significa, neste projecto, o início de tudo... a partir dela desenvolveram-se um conjunto de actividades que enformaram os problemas ligados ao surgimento da vida no seu geral e, em particular, ao desenvolvimento do corpo humano: como é por fora? O que terá por dentro? Como o podemos associar à vida em sociedade? Estas e outras questões foram trabalhadas a partir de uma história que retrata o enquadramento de um ponto e, posteriormente, todo o trabalho se desenvolveu em torno da história “Aquiles o pontinho”. Desenvolvimento esse que também passou por um trabalho de pesquisa, por tempos de planificação, negociação e intervenção com a finalidade de adequar os meios e os recursos que possuíamos para

atingirmos os objectivos propostos. Finalizando, obviamente, com a avaliação realizada pelas crianças e adultos envolvidos.

As actividades foram organizadas em função das experiências, motivações, expectativas e interesses das crianças, integrando uma abordagem das diferentes áreas curriculares. As 22 crianças do 1.º ano constituíram-se as principais participantes, quer a nível do desempenho experimental, quer na fase de registos orais e escritos,

O projecto desenvolveu-se em várias sessões de trabalho que se sintetizam no Quadro I.

Quadro I – Sinopse das actividades realizadas por sessões de trabalho

Sessões	Síntese das Estratégias Implementadas
Sessão 1	Discussão sobre a palavra <i>ponto</i> . Apresentação de um PowerPoint sobre o enquadramento do ponto. Estabelecimento de relações entre o ponto enquanto borrão arredondado e formas encontradas na sala de aula, obras de arte e natureza. Leitura (colectiva e individual) e interpretação do texto “O João e o ponto”. Escrita no quadro das palavras que as crianças recordassem após terem colocado o texto ao contrário. Recorte, em revistas, de imagens e palavras que se pudessem associar a pontos.
Sessão 2	Descoberta de palavras numa “Sopa de letras” relacionadas com o ponto. Escrita de um texto colectivo “Final o que é o ponto?” a partir das palavras encontradas na sopa de letras.
Sessão 3	Apresentação e observação de 32 telas pintadas em acrílico (20cmx20cm) que representavam as páginas do livro “Aquiles o pontinho” que se encontravam distribuídas pelo espaço da sala de aula. Exploração das telas para que as crianças retirem inferências. Construção de uma história a partir das telas observadas (cada criança escreveu sobre uma tela e, no final, juntaram-se as frases).
Sessão 4	Apresentação do livro “Aquiles o pontinho”. Leitura da história acompanhada da observação das telas. Diálogo sobre a história. Distribuição de excertos da histórias às crianças para que estas, depois de os lerem, os colocassem junto da tela correspondente. Distribuição do texto da história completa, pelas crianças. Leitura da história em pequenos grupos e individualmente, de acordo com os excertos que lhe foram distribuídos anteriormente. Identificação e escrita, junto ao excerto, dos nomes das crianças que efectuaram as leituras. Leitura colectiva da história.
Sessão 5	Apresentação de uma situação problema “Melhora o corpo humano”. Resolução da situação através de desenho e construção de frases. Apresentação de trabalhos.
Sessão 6	Exploração do corpo através de jogos dramáticos e música. Descrição do interior do corpo humano através de desenho e da respectiva explicação. Construção de um painel através da expressão “Eu sei o que há no corpo humano”.
Sessão 7	Pintura de uma tela a partir de um ponto vermelho. Construção de palavras e frases a partir das imagens que vão surgindo na tela.
Sessão 8	Pesquisa em enciclopédias, Internet e livros sobre o corpo humano. Seleção de um órgão do corpo humano para investigar. Escrita de frases sobre o órgão seleccionado.
Sessão 9	Observação dos órgãos do corpo humano e comparação com a representação icónico-gráfica feita pelas crianças. Exploração do órgão seleccionado com a orientação de uma especialista da área de Ciências da Escola Superior de Educação. Execução de descrições escritas sobre o observado e sua representação icónico-gráfica.
Sessão 10	Avaliação do projecto através do diálogo, da escrita e do desenho.

4. Resultados: na voz das crianças

As considerações que se tecem sustentam-se na análise realizada aos suportes escritos e icónicos que as crianças realizaram no término do projecto.

Quando lhes foi proposto a descrição do que sentiram, através de palavras e do desenho, da actividade prática onde observaram (utilizando o maior número de sentidos possíveis) o coração de um animal, cuja fisionomia é a mais idêntica à do ser humano (porco), nota-se que a vivência desta experiência resultou muito significativa como podemos aferir nos seguintes discursos:

Eu gostei de ver um coração verdadeiro. Gostei de vestir o avental para fazer a experiência. Eu vi o sangue e mexi no sangue com umas luvas. O sangue estava preto porque o sangue seco fica preto. A professora abriu o coração e explicou como funcionava o coração. (Criança J, 6 anos)

Eu de manhã vi um coração verdadeiro. Eu gostei de ver o coração de um porco. A professora veio de manhã mostrar. Eu vi o coração que parecia um círculo. Eu vi o coração de um porco e a professora disse que era parecido com o nosso. Fizemos corridas e ouvimos o coração bater. A professora deu aula e eu gostei dela e de mexer no coração. (Criança R, 6 anos)

Eu gostei muito de tocar no coração do porco. Eu gostei muito da aula de Língua Portuguesa. Eu mexi no coração do porco. Eu ouvi o meu coração bater. Eu vi um coração a sério. Eu ouvi muita coisa sobre o coração. Eu gostei muito quando o meu coração estava a bate. (Criança A, 6 anos)

Eu vi o coração de um porco. Eu apalpei o coração do animal. O coração é um músculo. Eu gostei de apalpar o coração. A professora abriu o coração. O Miguel fez uma corrida. O coração parecia um círculo. Vimos um coração verdadeiro. (Criança F, 6 anos)

A significância das aprendizagens realizadas também se expressa através dos registos icónicos realizados, como podemos observar nas figuras seguintes:



Fig. 1 – Desenho da Criança J, 6 anos



Fig. 2 – Desenho da Criança R, 6 anos



Fig. 3 – Desenho da Criança A, 6 anos



Fig. 4 – Desenho da Criança F, 6 anos

Numa análise realizada ao teor das respostas que justificam a avaliação final do projecto feita pelas crianças verificámos que mais importante do que gostarem ou não das actividades realizadas foram os argumentos apontados, dos quais se destacam os seguintes registos:

Eu gostei muito deste projecto. Neste projecto fizemos actividades bonitas. Eu gostei muito da actividade do coração. Eu gostei muito da actividade sobre o ponto. eu gostei mais ou menos de rasgar pontos. Eu gostei muito quando eu e os outros meninos pintámos e desenámos. Eu gostei muito quando estudámos muito e quando dançámos muito. Eu gostei muito quando lia textos. Eu gostei muito da história do cabritinho Zonzo. Eu gostei muito quando eu vi um coração a sério. (Criança R, 6 anos)

No projecto fizemos fizemos muitas coisas sobre o ponto. Nós recortámos e rasgámos pontos e palavras de revistas. Lemos textos e histórias. Nós escrevemos frases e histórias a partir de telas. Nós acrescentámos ao nosso corpo partes. A professora trouxe as telas para nós e desenhámos nelas. A Diana viu um coração a sério. Eu gostei de ver o coração verdadeiro. A diana gostou de mexer no coração. A Diana teve aula do coração. A professora cortou o coração do porco. (Criança D, 6 anos)

Eu gostei de todo este projecto. Eu gostei da história do Aquiles e o pontinho. Nós vimos muitas telas. Vimos muitas imagens. Nós rasgámos palavras e pontos. Nós aprendemos muitas coisas. Eu gostei de fazer um poema. Nós lemos uma história O João e o ponto. Nós lemos a história do Cuquedo. Nós transformámos o nosso corpo de maneira a fazermos coisas que não podemos fazer da maneira como somos [através do desenho]. (Criança L, 6 anos)

No projecto vi muitas coisas. O ponto é começo... o ponto é vida. Eu ouvi a história dos animais. Eu desenhei uma borboleta. Eu desenhei um coração. Eu gostei da aula das marionetas. Eu gostei da aula da borboleta. Eu gostei da aula do João. Eu gostei da aula do coração. Eu gostei da aula do Cuquedo. Eu adorei a aula de brincar à felicidade. (Criança S, 6 anos)

Numa análise global à generalidade dos escritos das crianças pudemos verificar que a actividade que lhes foi proporcionada, mais valorizada, foi a do contacto directo com o coração. Decorrido um ano após a realização do projecto inquirimos as crianças sobre o mesmo e verificámos, através de leituras flutuantes aos seus discursos (agora em fase de análise), que continua a manter-se nas suas memórias, quer o projecto na sua globalidade, quer a actividade prática de observação do coração. Com isto pensamos poder inferir que é importante que se

pense colectivamente sobre a necessária implementação de projectos integradores, ajustados aos tempos, espaços e interesses pedagógicos, proporcionando aprendizagens significativas às crianças cuja formação é da nossa responsabilidade.

5. Síntese final

Com este projecto pudemos confirmar que o conhecimento científico se constrói através de um processo de interacção da criança com os objectos do conhecimento, da partilha e da negociação de representações pessoais, e que tanto a experiência como a razão desempenham um papel decisivo na sua construção. Pensámos que não é presunção afirmar que estas actividades, para além de despertarem o interesse da criança, activaram a curiosidade e a vontade de descobrirem cada vez mais o mundo que as rodeia. Pudemos, ainda, constatar que a partir do momento em que há a participação activa e afectiva da criança no processo da aprendizagem, se bem orientada, pode criar e reinventar, através das palavras, várias maneiras de falar do seu mundo... até porque pôde ver um ponto muito especial e verdadeiro, tocar e experimentar diferentes batimentos do ponto que dá a vida – o coração. Neste sentido, também inferimos que a educação em ciências nos primeiros anos, interligada a outras áreas, é fundamental para o desenvolvimento integral da criança constituindo-se como um instrumento enriquecedor para o exercício da sua cidadania. As ciências, a matemática, a língua portuguesa, tal como os restantes saberes, não se devem converter num saber elementar geral e compartimentado, mas sim num saber holístico, que nos permita, na sua complexidade progressiva, atingir níveis de informação mais elevados. Partiu-se, assim, do pressuposto de que as áreas disciplinares devem ser exploradas na pluralidade dos seus contextos e funções, envolvendo a palavra como instrumento de expressão, dando forma a experiências individuais e colectivas. Consideramos que esta proposta educativa contribuiu para que as crianças respondessem de forma criativa às interrogações do mundo de hoje.

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Do diário ao blog: um percurso da escrita íntima¹

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1. Introdução

A Internet promoveu uma revolução social, levando as pessoas a se adaptarem aos novos usos do computador: bancos *on-line*, compras pela Internet, consultas em quiosques de *shoppings*, enfim, uma variedade de situações do dia a dia passou a incorporar a grande rede virtual na execução das mais simples tarefas.

Além disso, a Internet também causou uma revolução linguística. A forma linear de leitura, em busca do todo, foi desmontada pelo hipertexto², que promove uma ruptura na ideia de completude, aproximando-se do pensamento humano. Ler um hipertexto é como usar uma enciclopédia com referências a outros assuntos, remetendo o leitor a outras seções em busca de mais informações. O espaço virtual da Internet é considerado um grande hipertexto e saber lê-lo ou, na linguagem dos internautas, *navegar por ele*, é um aprendizado amplo e variado.

A Internet traz consigo a velocidade de transmissão de informações, levando a mais uma revolução – a da comunicação. Ao lado dessa velocidade, um outro item da revolução linguística se faz presente: a escrita digital. A necessidade de escrever mais rápido, usando recursos que simulam uma conversa em tempo real, fez com que os internautas desenvolvessem uma variante da língua repleta de reduções, abreviações e símbolos, sempre com o intuito de agilizar a digitação de palavras, frases, textos.

Em decorrência dessa revolução linguística e do uso cada vez mais intenso de computadores e Internet, surgem gêneros de escrita pertinentes ao meio digital. Em outras palavras, gêneros textuais já convencionados pela sociedade são transportados para o novo meio de comunicação – a Internet – sofrendo algumas adaptações relativas ao espaço virtual.

2. Gêneros textuais: uma questão de nomenclatura

De acordo com as diferentes situações de uso, os enunciados vão sendo organizados e agrupados em tipos, conforme a finalidade da comunicação. Para Bakhtin (1997), quando um indivíduo utiliza a língua para se comunicar, sempre o faz por meio de um tipo de texto, conscientemente ou não. Nesse sentido, a língua se realiza por enunciados, orais ou escritos, previamente dominados pelo indivíduo. Caso não fosse assim, a comunicação se tornaria praticamente inviável.

Os enunciados são utilizados – de maneira organizada e agrupada – em toda atividade humana. Essas atividades caracterizam-se por objetivos específicos e por condições especiais de uso, fazendo com que os enunciados emitidos pelos indivíduos tornem-se relativamente estáveis, passando a ser comumente associados a elas. Os enunciados, mesmo variando em extensão, conteúdo e estrutura, conservam características comuns, sendo denominados por Bakhtin de gêneros do discurso. Em dado momento, o termo gênero ficou relacionado aos estudos literários, surgindo a expressão gênero textual. A partir dessa compreensão, passou-se a analisar e classificar os variados tipos de enunciados, para que melhor se compreendesse o processo de comunicação entre os indivíduos.

Os tipos de enunciados ou tipos textuais são definidos por seus traços linguísticos predominantes: aspectos lexicais, sintáticos, tempos verbais, relações lógicas. Por isso, um tipo textual é dado por um conjunto de traços que formam uma sequência e não um texto. De acordo ainda com Marcuschi (2002:27), “quando se nomeia um certo texto como ‘narrativo’, ‘descritivo’ ou ‘argumentativo’, não se nomeia o gênero, mas o domínio de um tipo de sequência de base.”

Em virtude da extensa variedade de nomenclatura existente na literatura a respeito da classificação dos textos, para este trabalho, será utilizada a terminologia adotada por Oliveira (2007), que coloca os textos descritivo, narrativo, argumentativo, expositivo, enunciativo e injuntivo dentro do grupo “modos de organização do texto”. O segundo grupo, de acordo com Oliveira, é denominado “domínios discursivos” e classifica os textos em jornalístico, literário, publicitário etc. Cada domínio discursivo se subdivide em “gêneros”. De todas as nomenclaturas criadas por estudiosos dos gêneros textuais, esta parece ser a mais adequada e de mais fácil entendimento.

A classificação dos textos analisados neste trabalho seguirá o quadro abaixo:

Modo de organização do texto	Domínio discursivo	Gênero
Narrativo	Confessional	Blog; Diário íntimo; Agenda de adolescentes; Confissão; Memórias; Autobiografia; Oficial; Diário feminino; Diário de classe; Diário de bordo; Diário de guerra; Diário de viagem; Diário de adolescente; Diário de escritor; Diário de anotações; etc.

Classificação do *blog* como gênero do domínio discursivo confessional do modo narrativo

3. O gênero diário

O instinto autobiográfico é tão antigo quanto o ato de escrever, já que se constitui a partir de um dos atos de fala básicos que é a narração. Contar histórias é tão antigo quanto a existência do homem. De acordo com Villanueva (1991), narrando

acontecimentos, o homem explica seu passado e seu presente; aventura-se pelo futuro; justifica seus atos; é verdadeiro ou mentiroso; responsável ou não, sempre com força ilocutiva e intencionalidade perlocutiva, isto é, exercendo sobre o outro, através da palavra, um determinado efeito persuasivo.

Rosa Meire Oliveira (2002) diz que os diários eram, em sua origem, manifestações públicas e comunitárias. Objetivavam narrar acontecimentos relativos a um grupo social ou feitos históricos de personagens marcantes de determinada comunidade: diários de bordo, diário de guerra, diário de classe. Os diários passam a ter caráter mais íntimo com os protestantes ingleses, que faziam anotações sobre suas condutas e trocavam uns com os outros para analisarem a possibilidade de salvação dos pecados:

Conforme ressalta Lejeune (1971), a literatura centrada no sujeito já aparece nas cantigas de amor e de amigo da lírica portuguesa medieval, do século XII. O discurso íntimo, na tradição da literatura ocidental, manifesta-se bem mais tarde que o ato narrativo. Somente quando a sociedade burguesa se estabelece no século XVIII, a noção de indivíduo começa a tomar corpo, ou seja, quando o homem se convence de sua existência. O marco dos diários íntimos é atribuído ao escritor inglês Samuel Pepys (1633-1703), que durante dez anos escreveu suas memórias em escrita taquígrafa. Em seus diários, publicados somente em 1825, depois de descobertos e decifrados, Pepys narra sua vida como homem importante da corte inglesa, fazendo reflexões a respeito da sociedade e sobre si mesmo.

A partir do final do século XVIII e início do XIX, com a publicação dos diários de outros autores ingleses, é que os diários íntimos ganham força e popularidade. Com as descobertas de Freud sobre o consciente e o inconsciente, os diários íntimos tornam-se instrumentos de reflexão sobre si mesmo. Além disso, em sua maioria, são produções de escrita feminina.

Partindo-se da definição de Lejeune (1973, nota 9) para autobiografia – relato retrospectivo em prosa que uma pessoa real faz de sua própria existência, dando ênfase à sua vida individual e, em particular, à história de sua personalidade –, constata-se que o gênero diário íntimo se enquadra perfeitamente nessa definição. O relato retrospectivo, dia a dia, da própria existência, enfatiza a história e a personalidade do diarista³ que, na realização do projeto autobiográfico, recompõe a vida através do tempo. O diário íntimo diferencia-se, entretanto, da autobiografia em relação à perspectiva de retrospectão, pois a distância temporal e espacial entre o eu vivido e seu registro é menor naquele. Como o diário é uma escrita privada, não comporta o pacto pré-estabelecido entre autor e leitor, como na autobiografia, deixando o gênero sem obedecer a qualquer modelo, pois ao narrar o que fez, o diarista está na verdade em busca de dizer quem ele é através da linguagem.

De acordo com Maciel (2004:85), a narrativa no modelo diário

inclui-se entre as formas autobiográficas por ser uma escrita voltada para um “eu” que se revela e difere das demais formas confessionais por ser escrita à medida que os fatos vão acontecendo, ou melhor, por relatar os fatos também retrospectivamente, mas num espectro de tempo muito menor. Os diários são também um retorno ao passado, mas a um passado recém acabado, sem um objetivo preciso de buscar nada além do que a vontade determina.

O diário é um relato fracionado, que procura contar um passado recente (na verdade, com lapso de tempo aproximado de um dia) num registro em que um "eu", com vida própria e extratextual, comprovada ou não, anota periodicamente e com auxílio de datas, um conteúdo muito variável, “mas que singulariza e revela, por escolhas particulares, um eu-narrador sempre muito próximo dos fatos” (*ibid*, p.86)

O diário, de um modo geral, cria a ilusão da espontaneidade e do imediatismo por meio tanto das fragmentações e das elipses, quanto do pacto entre autor e leitor. Deve-se considerar o diário como um registro de experiências pessoais e observações passadas, identificado como um documento pessoal, em que o sujeito que escreve inclui interpretações, opiniões, sentimentos e pensamentos, sob uma forma espontânea de escrita, com a intenção de falar para si mesmo. O diário é, portanto, um retrato de quem o escreve, já que o diarista registra, praticamente no momento em que vive, uma experiência, captando as disposições do espírito e os pensamentos mais íntimos.

Ainda que se destine ao próprio diarista (já que é manifestação íntima e privada), a escrita de diários mantém a característica de ato comunicacional, pois apresenta um diálogo entre o primeiro destinatário – o próprio diarista, o “eu sujeito” – e o “eu objeto”, representado pelo diário propriamente dito, o que explica a presença de elementos de comunicação como saudação, vocativo e despedida.

Para Remédios (1996:2), a literatura confessional atrai o leitor justamente por ter essa característica de retratar o autor, aproximando os dois:

Diários íntimos, autobiografias, relatos pessoais, confissões, tornam-se produto de consumo corrente, marcados pela crença no indivíduo, pela atitude confessional e pelo objetivo de preservar um capital de vivências e recordações de fatos históricos. Por que se lê um diário íntimo ou uma autobiografia? Quais as razões que movem o leitor? a curiosidade? a identificação de problemas com o autor? a procura de uma consolação? a admiração por um herói, por um artista, por uma pessoa qualquer? A literatura confessional é aquela que mais se aproxima do leitor, porque fala de um eu, de uma pessoa viva que ali se encontra e que diante do leitor desnuda sua vida, estabelecendo-se, então, uma perfeita união entre autor e leitor.

Tanto a escrita quanto a leitura de um diário estão diretamente ligadas à necessidade que ambos – autor e leitor – têm de conhecer a si mesmos, da busca interior. Há uma projeção natural do leitor naquele personagem-autor do diário, e

vice-versa. A presença de um leitor, mesmo que imaginário, leva o autor, também movido pela curiosidade, a desnudar sua vida.

O diário, durante muito tempo, não foi considerado um texto literário por causa de seu caráter confessional e não ficcional. Era tido como um gênero menor, sem utilidade social. A escrita reflete a vivência de um eu que se confessa, sem preocupação com a busca da perfeição literária. As palavras revelam um outro que, no fundo, é o eu-narrador, centralizado no sujeito narcísico com uma função, muitas vezes, catártica – uma possibilidade de o diário representar uma espécie de alter-ego do diarista.

Nesse sentido, considera-se o diário como uma busca interior do eu espelhado em um outro materializado no papel e no registro do próprio eu. O diarista convida o leitor (no caso de haver um) à cumplicidade e à empatia, visto que o caráter confessional instiga curiosidade, e a estrutura do diário projeta no possível leitor o outro, espelho de si.

4. Do diário à agenda

Os diários de papel costumavam formar-se basicamente pelo texto escrito. Seu antecessor, o diário de bordo, apresentava, quando muito, alguns desenhos ou mapas das regiões visitadas. Com o tempo e a modernidade, fotografias e outros recursos não-verbais foram sendo incorporados aos diários para enriquecer os relatos.

Na década de 1980, muitos jovens passaram a “fazer agenda”. Utilizavam agendas como um diário, aproveitando-se da data já impressa em cada página. O que as agendas traziam de diferente dos diários, entretanto, era seu conteúdo, o “recheio”. O texto escrito, característica marcante dos diários tradicionais, foi em grande parte substituído por imagens, fotografias, papéis de bombom, ingressos de cinema ou teatro e outros pequenos objetos repletos de recordação, acompanhados de frases curtas, como legendas. Conforme mostra a figura 1, sua autora colocou papéis de doces e confeitos, um desenho que ganhou de uma prima, além da passagem de ônibus interestadual utilizada naquele dia.

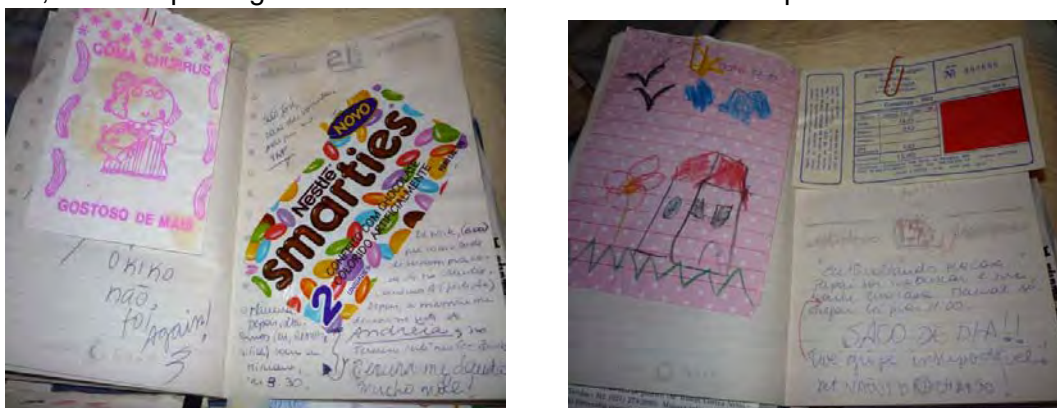


Figura 1: páginas de agenda com elementos ilustrativos

Além disso, outro fator importante marcou a diferença entre o diário tradicional e a agenda: a presença de interlocutores. Nas agendas, era permitido escrever frases elogiosas, comentários e lembretes para seu dono. O círculo de amigos e de parentes participava de sua construção. Apesar de manter características próximas às do diário íntimo, a agenda era, em contrapartida, publicizada. A figura 2 retrata uma página de agenda que revela bilhetes deixados por dois amigos-leitores:



Figura 2: agenda com bilhetes de amigos-leitores

Pode-se perceber pela figura 2 que a agenda não deixou de ter sua função básica – anotar compromissos e lembretes do dia a dia –, visto que a autora escreveu “Niver da Luciana” e “Dia da Bandeira” para não esquecer-se de tais atividades.

5. Da agenda ao blog

A agenda perde a popularidade com a chegada dos computadores e da Internet. Em 1994, o diário íntimo ganha o espaço virtual. Sites pessoais surgem nos Estados Unidos e começam a se espalhar por todo o mundo. Segundo Oliveira (2002:122), os americanos Justin Allyn Hall⁴ e Carolyn Burke⁵ teriam sido as primeiras pessoas a manterem um diário *on-line*.

O fenômeno da primeira onda teve início há sete anos quando pessoas comuns começaram a realizar um ritual que foi ficando cada vez mais frequente: construir um site pessoal e nele, diariamente, depositar o diário ou jornal íntimo *on-line*. Em 1994 quando começaram a surgir, as *homepages* de diaristas podiam ser contadas na rede. Atualmente isso não é mais possível.

As *homepages* pessoais contavam um pequeno número provavelmente por dois motivos: era necessário conhecimento de programação para colocar uma página no ar; a ideia de publicizar a própria intimidade ainda não tinha muitos adeptos, o que não impediu que a rede fosse invadida por páginas pessoais.

Com o crescimento dos *sites* pessoais, em 1999, criaram-se ferramentas para facilitar a publicação dessas páginas na Internet. De acordo com Oliveira (idem:137),

o principal diferencial da nova ferramenta é que ela trouxe velocidade na criação, postagem e atualização dos ciberdiários, democratizando o acesso de não-especialistas em linguagens como *html*, *ftp*, dentre outras, à construção e manutenção das páginas pessoais. Com isso, qualquer pessoa que domine noções básicas de inglês pode ter um *weblog* ou *blog*, como passaram a ser chamados os diários criados com este modelo de ferramenta que se assemelha a um editor de textos.

Os *blogs* tomaram conta do ciberespaço. Fáceis de usar, gratuitos, sem censura, os *blogs* podem ser criados por qualquer pessoa, seguindo um passo a passo simples disponibilizado pela própria ferramenta. Além disso, todos aqueles adereços que recheavam as agendas de adolescentes migraram facilmente para o meio digital e acrescidos de *links* para outros *sites* e *blogs*, tornando o recheio maior ainda.

No início, os *blogs* eram essencialmente voltados para a escrita íntima. Com o tempo, por causa da facilidade de utilização da ferramenta, os *blogs* passaram a apresentar temática variada de acordo com sua finalidade. Hoje são muito utilizados por jornalistas, por exemplo, que encontraram no *blog* uma forma de ampliar suas reportagens e permitir a comunicação com seu público leitor.

Blogs são diários eletrônicos ou diários virtuais divulgados na Internet. O termo é uma corruptela de WEBLOG (WEB – a rede de computadores mundial – e LOG – tipo de diário de bordo). São como *sites* com temas específicos e desenvolvidos por qualquer pessoa com algo a contar. Utilizam o texto escrito como base, mas permitem outras mídias como sons, imagens, pequenos vídeos. São eventos multimídia e muito difundidos pela Internet.

Existem variados tipos de *blogs*. Classificam-se a partir de diferentes características, como assunto principal tratado pelo *blog*, quantidade de autores, tipos de mídias utilizadas, sua finalidade, entre outras. O autor de um *blog* é livre para escolher seu rumo. Jornalistas os utilizam como fontes alternativas de informação e opinião pública; educadores os vêem como ambientes para troca de conhecimento; pessoas de um modo geral os criam para expressar-se e falar sobre sua vida particular. Os *blogs*, enfim, ganharam espaço amplo na Internet, deixando de ser apenas uma manifestação de escrita íntima.

Os diários, na sua “forma de papel”, constituem material particular e, muitas vezes, secreto. Já o *blog*, na “forma virtual”, se contrapõe àquele justamente por ser um texto público e permitir não só a leitura como a interferência por meio de comentários de outras pessoas. O *blog* é um diário público interativo, ou seja, o

leitor é também autor interferindo no texto com seus comentários. Por isso sua vasta utilização para diversas finalidades.

De acordo com Marcuschi (2006:24), “os gêneros são rotinas sociais de nosso dia a dia”. Cabe dizer, portanto, que são manifestações verbais de uso coletivo da língua situadas social e historicamente. O diário e também o *blog* se enquadram nessa definição. Marcuschi (2006:27) salienta, ainda, que “novos gêneros surgem como desmembramento de outros, de acordo com as necessidades ou as novas tecnologias”. É o caso do *blog*, um derivado dos diários de bordo ou dos diários íntimos. Isso acontece em decorrência da dinamicidade dos gêneros e de sua adaptação às necessidades do usuário da língua.

Bakhtin (1997) diz que há tantos gêneros textuais quantas atividades humanas houver para a enunciação. Nesse sentido, os gêneros são hipoteticamente ilimitados. A Internet surge como mais um suporte para a criação de gêneros. Em relação ao *blog*, pode-se dizer que acontece uma transmutação de gêneros, já que a produção escrita na Internet não deixa de ser uma transposição de gêneros escritos em papel para o novo suporte, com novas características para se adaptarem à tecnologia existente.

Bakhtin também aponta para a existência de uma “esfera da comunicação” em que se tem a língua como o lugar de interação humana. Os gêneros textuais dão suporte a essa interação. A princípio, teríamos as esferas da oralidade e a da escrita. Atualmente, podemos incluir também a esfera da linguagem digital, que engloba tanto a linguagem escrita como a oral, além de uma esfera da linguagem não-verbal, representada por imagens, vídeos, sons, enfim, um aparato possibilitado pelo meio digital. Os *blogs* constituem uma esfera de comunicação digital já que, para o autor, a interação se dá entre indivíduos organizados socialmente. Para ele (1997:279), “todas as esferas da atividade humana, por mais variadas que sejam, estão sempre relacionadas com a utilização da língua.”

O *blog* caracteriza-se como gênero digital, principalmente por ser um hipertexto. Traz marcas do diário tradicional de papel, mas incorpora outras características pertinentes ao suporte em que se encontra, como a navegabilidade, a inclusão em uma esfera de comunicação digital, os aspectos semióticos.

Por ser uma ferramenta digital, o *blog* oferece vantagens que o diário de papel não permite: além dos objetos, músicas, filmes, animações são inseridos com facilidade. Um *blog* passa, assim, a um somatório de elementos dispostos ao lado do texto escrito, sem uma limitação aparente. Na figura 3, há um vídeo que, ao ser executado, toca uma música, ao lado do vídeo há uma foto com um texto produzido pela autora do *blog*. Abaixo do texto há um espaço denominado ‘Pensamentos diferentes’ com *links* para outros *blogs*. Enfim, o *blog* apresenta, somente neste

pequeno recorte, foto, vídeo, som e texto, ressaltando seu caráter hipertextual e multimídia.



Figura 3: Blog Anja de Asa Insana

Diferentemente do diário tradicional, no entanto, o *blog* não se pretende como um registro particular e secreto, restrito a seu autor ou a um seletivo grupo de leitores. Por apresentar como suporte a Internet, o *blog* é um registro aberto, público, que tem como leitor qualquer pessoa que acesse o endereço digital dessa expressão diarista e, por isso, carrega características próprias, distinguindo-o de outras espécies de diários.



Figura 4: Blog com janela de comentários

A ferramenta de construção do *blog* conta com um recurso que possibilita a escrita de textos por qualquer pessoa que o acesse, comumente denominado “comentários” (Figura 4). Janelas se abrem para que o leitor-navegante se manifeste, comentando o texto original do blogueiro (autor do *blog*). Isso traz um caráter de conversa, permitindo a troca de informações e a interação entre os participantes dessa comunidade criada pelo *blog*.

6. Quadro comparativo entre as categorias do diário íntimo, da agenda de adolescente e do *blog* pessoal

Dessa forma, podemos fazer uma comparação entre os três gêneros do modo confessional, elencando suas categorias, para notar as que são pertinentes a cada um deles, com suas variações em função do meio em que são publicados.

Categorias	Diário íntimo de papel	Agenda de adolescentes	Blog pessoal
Forma (datação, vocativo, despedida)	Datação escrita à mão; vocativo e despedida carinhosos e dirigidos ao próprio diário	Datação impressa; vocativo e despedida dirigidos à agenda	Datação automática (o programa faz); vocativo dirigido à comunidade leitora; assinatura eletrônica e automática
Tema (escrita sobre si)	Confissões, segredos, inquietações; diálogo interior; escrita hermética	Confissões; relato do dia a dia	Confissões, histórias do cotidiano; diálogo com os leitores
Linguagem (uso de 1ª pessoa; vocabulário informal; coloquialismos; prosa narrativa)	Texto prolixo, volumoso; caligrafia como marca pessoal e emoção	Caligrafia como marca pessoal e emoção; coloquialismo; texto curto	Coloquialismo mais acentuado, presença de gírias e palavras; abreviações; economia vocabular; emoção marcada por símbolos
Tempo (assíncrono)	Resgate da memória diária; registro feito geralmente ao final do dia	Registro diário como resgate de momentos mais significativos	Sincronia relativa; simulação de conversa em tempo real
Interlocutor	O próprio diálogo com o diário. Leitor imaginário ou eventualmente amigos muito íntimos ou familiares autorizados; interlocutor materializado no diário	Diálogo com a agenda. Alguma presença de leitores do círculo de amizade que deixam seus registros	Leitor com autoria, comenta a leitura e interfere. Pode ser qualquer pessoa com acesso à Internet; leitores do círculo de amizade; comunidades virtuais; interlocutor real
Suporte	Papel; caderno; livro; suporte com valor secreto, com privacidade	Agenda impressa	Digital; suporte com valor público, sem privacidade
Interatividade	Praticamente inexistente; leitor não interfere	Presença de comentários com autorização do autor	Facilidade de acesso, presença de comentários; existência de comunidades virtuais
Hipertextualidade	Praticamente inexistente; estrutura linear	Praticamente inexistente; estrutura linear	Convivência de variados blocos de informação; estrutura não-linear; presença de <i>links</i>
Recursos multimídia	Praticamente inexistente	Presença de imagens, fotos; variados elementos, como papel de bala, ingresso de cinema, bilhetes	Marcas de subjetividade na escolha de recursos como música, vídeos, fotografias, textos
Arquivamento	Cadernos guardados em armários e gavetas	Agendas guardadas em armários e gavetas	Arquivamento virtual constituindo banco de dados; facilidade de acesso aos <i>posts</i> antigos; dinamicidade na busca de informações

Comparação entre as categorias do diário de papel, da agenda e do *blog* pessoal

Percebe-se com o quadro anterior que muitas categorias existentes no diário de papel se repetem tanto na agenda como no *blog*. As categorias que sofrem mais alterações, ou que não se apresentavam no gênero antecedente, comportam-se assim em função do suporte e da presença do interlocutor materializado em um leitor que faz comentários por escrito. No entanto, a maioria das categorias permanece a mesma, garantindo a finalidade à que se propunha, levando a crer que o *blog* pode, de fato, ser considerado um diário íntimo da Internet, definição a que muitos autores se opõem.

Considerações finais

Se levarmos em conta que as classificações dos textos remontam a Aristóteles com seus três grupamentos – lírico, épico, dramático – e que hoje tendemos ao infinito quanto ao número de gêneros existentes, constataremos o que Bakhtin afirma: os gêneros são tantos quanto as atividades humanas. Com o advento da Internet, outros gêneros surgiram e uns tantos se transmutaram para adaptar-se ao novo suporte. Foi assim com o diário, com a carta, com o telefonema, enfim, com vários gêneros discursivos. O *blog* também se enquadra nesse grupo.

A passagem do diário de papel para o diário digital – o *blog* – se deu efetivamente pela agenda, que já demonstrava certo caráter multimídia. Com a facilidade de utilização da ferramenta, o *blog* passou a ocupar o lugar do diário de papel por ser, então, um facilitador de postagens de diversas mídias. Isso não quer dizer que o diário de papel tenha sido abandonado por seus seguidores, mas que vários outros praticantes da escrita sobre si apareceram em função da facilidade que o meio digital proporciona.

Notas

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² Para Xavier (2002:110), hipertexto é um modo de enunciação digital que engloba texto, imagem e som. Para Lévy (2000:56), hipertexto é um texto estruturado em rede. Para ele, uma enciclopédia é um hipertexto. Os textos da Internet são hipertextos, pois são constituídos por nós e *links* que permitem uma leitura não-linear.

³ O termo “diarista” é amplamente utilizado por estudiosos do gênero diário e será adotado aqui também. Refere-se ao autor ou escrevente de diários.

⁴ *Justin's Links* (<http://www.links.net>). Justin escreve em sua página pessoal desde Janeiro de 1994, quando tinha 19 anos. Hoje, com 33, Justin ainda mantém um *site* em que publica diversas informações a seu respeito.

⁵ *Carolyn Diary Museum* (<http://diary.carolyn.org/>). Carolyn manteve sua página na Internet em forma de diário de Janeiro de 1995 (aos 30 anos) a maio de 2002. Atualmente ela publica cartas esporadicamente para deixar seus leitores a par do que tem feito.

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Biblioteca Infantil: um espaço em construção

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Esta apresentação analisa parte dos resultados da pesquisa *A infância, a cultura contemporânea e a literatura nos espaços de Educação Infantil*, desenvolvida na Universidade Federal do Rio de Janeiro (Brasil). O objetivo da pesquisa foi conhecer e analisar ações, interações e produções que o texto literário provoca nas relações entre adultos e crianças, no interior de cinco instituições: duas escolas da rede pública municipal (E2 e E3), duas da rede privada – uma lucrativa, que atende crianças das camadas abastadas (E1), e outra comunitária, sem fins lucrativos, que atende crianças das camadas populares (E4) –, e um centro cultural comunitário, localizado numa favela carioca, onde funciona uma biblioteca infantil (E5).

Para a análise aqui apresentada foram eleitas: i) entrevistas semi-estruturadas realizadas com 5 professoras, focalizando suas memórias com os livros e leituras na infância, a presença da literatura na formação profissional e suas práticas de leitura literária nas instituições onde trabalham; ii) fotografias dos espaços destinados ao livro e a leitura nas instituições pesquisadas. O objetivo foi cotejar as experiências das professoras com a literatura na infância, no processo de formação e em suas práticas docentes, reveladas nos discursos e nas fotografias.

O trabalho tem como pressupostos teóricos os estudos da linguagem de Mikhail Bakhtin e Walter Benjamin, que sustentam não só as concepções de linguagem como as de sujeito e de pesquisa; da literatura infantil (Lajolo, Zilberman) e da sociologia da infância (Sarmiento, Corsaro). Entendemos que as vozes das professoras entrevistadas são tecidas por fios de diversos discursos que trazem experiências pessoais e singulares e também relações sociais, institucionais e políticas. As análises a seguir são um *excedente de visão* possível a partir dos registros de campo, tendo em vista que o conhecimento do outro exige *exotopia* (Bakhtin, 2004), ou seja, um lugar exterior que permite que se veja do sujeito algo que ele próprio nunca poderá ver.

Nesta perspectiva nos questionamos: como a infância e a leitura literária aparecem nos discursos das professoras entrevistadas? Como concebem o trabalho de leitura literária que realizam junto às crianças? O que as fotografias dos espaços institucionais dos livros revelam das relações das crianças com o livro e a leitura?

Narrativa e experiência

Benjamin (1993), filósofo e crítico da modernidade, concebe a narrativa como forma artesanal de comunicação, uma possibilidade de intercâmbio de experiência, de rompimento com a finitude do presente, já que o fato narrado ganha continuidade ao ser passado ao outro. A narrativa é também uma forma de dar conselhos, sendo que *aconselhar é menos responder a uma pergunta que fazer uma sugestão sobre a continuação de uma história que está sendo narrada* (ibidem, p. 200).

O autor postula que a arte de narrar está em extinção, o que aponta para uma pobreza de experiências e a perda do dom de ouvir, da comunidade de ouvintes e de seus elos de coletividade. Com isso, a informação como forma de comunicação passa a predominar. Na informação, ao contrário da narrativa que não está interessada em transmitir o puro em si da coisa narrada, os fatos são o seu propósito e por isso vêm acompanhados de explicações, deixando pouco espaço para a liberdade de interpretação.

Benjamin considera os contos de fadas o primeiro conselheiro das crianças porque sobrevive na narrativa. *O conto de fadas ensinou há muitos séculos à humanidade e continua ensinando hoje às crianças que o mais aconselhável é enfrentar as forças do mundo mítico com astúcia e arrogância* (ibidem, p.215). Na relação artesanal com o narrador, o mundo dos sonhos, ou das idéias, era atingido através de símbolos e alegorias. Essa dimensão humana presente na literatura era apresentada às crianças através dos contos tradicionais. Nessa via, as crianças eram iniciadas ao mundo dos valores, entrelaçando a ética à estética.

Benjamin (1993) faz uma crítica à pedagogização da literatura infantil alertando para o fato de que as crianças exigem dos adultos explicações claras e inteligíveis, mas não explicações infantis (...). *A criança aceita perfeitamente coisas sérias, mesmo as mais abstratas e pesadas, desde que sejam honestas e espontâneas e, por isso, algo deve ser dito a favor daqueles velhos textos* (ibidem, p.237). Também alerta para o fato de que as crianças são inventivas e não precisam dos artifícios dos adultos para se sentirem atraídas pelo que está ao seu redor. Constroem a partir das sobras das oficinas e são capazes de colocar os detritos em uma relação nova e original. Os contos de fadas, juntamente com as fábulas e as canções, são como uma dessas criações compostas de detritos com as quais as crianças lidam de modo soberano, construindo seu mundo com esses contos ou os utilizando para ligar seus elementos (ibidem, p.238).

O esforço de atrair as crianças para novos produtos culturais não deveria perder o conteúdo ético que dava dignidade a antigas experiências, traduzidas pela literatura oral e que depois migrou para os livros. Contudo, Benjamin chama a

atenção para o fato de que cada época produz determinados bens culturais, imprimindo neles seus valores. Muito do que vemos hoje no mercado editorial já estava presente em sua época, e sua crítica a certos livros para crianças que perderam a aura das narrativas arcaicas ainda é atual: *A cumplicidade secreta entre o artesão anônimo e a criança desaparece; escritores e ilustradores se dirigem cada vez mais à criança através da mediação ilegítima das suas próprias preocupações e modas predominantes* (Benjamin. 1993, p. 242).

A crítica de Benjamin atinge não só os textos, mas as formas de ler e de narrar, uma vez que o narrador impõe sua marca no texto narrado, trazendo seus acentos e se abrindo à intersubjetividade, já que a narrativa como conselheira sugere possíveis diálogos. Resta investigar se na contemporaneidade ainda há lugar para o diálogo sobre experiências, a partir das narrativas e dos textos que se dirigem às crianças, ou se algo se perde irremediavelmente neste processo histórico. Quanto à qualidade dos textos, esse autor permite-nos considerar a dicotomia entre narrativa e informação a partir da maior ou menor possibilidade de se estabelecer pontes entre experiência e leitura. Estas questões ganham destaque quando consideramos as formas de escolarização da leitura literária, que muitas vezes se valem de bons textos para atividades inócuas, correndo o risco de abdicar do conselho, da conservação do que foi narrado, *desensinando* ou *prestando um desserviço* à literatura (Lajolo. 1993, p. 51).

A criança e o livro

Os estudos do campo da sociologia da infância se articulam às idéias de Benjamin sobre as crianças concebidas como agentes sociais plenos, portanto, que não se limitam a reproduzir passivamente valores, crenças, pautas de conduta nas suas interrelações com os adultos. Para Sarmento (2008) as crianças dão suas próprias interpretações sobre o mundo, gerando juízos, interpretações e condutas infantis que contribuem para configuração e transformação das formas sociais. Deste modo, não são apenas os adultos que intervêm junto às crianças, mas elas também intervêm junto aos adultos. *As crianças não recebem apenas uma cultura constituída que lhes atribui um lugar e papéis sociais, mas operam transformações nessa cultura seja sob a forma como a interpretam e interagem, seja nos efeitos que nelas produzem a partir de suas próprias práticas* (ibidem, p.29).

Partindo do pressuposto de que a criança é *sujeito que tem uma produção simbólica diferenciada, produzida na interlocução com a cultura mais ampla, produção que define uma cultura infantil com identidade própria* (Sarmiento & Gouvêa, 2008, p. 11), procuramos perceber as concepções de criança e de infância que estão subjacentes às falas das professoras entrevistadas ao rememorarem

suas infâncias, ao falarem sobre suas experiências com a literatura, e às fotografias dos espaços onde estas professoras trabalham.

Nos relatos das professoras, encontramos lembranças de livros que habitaram suas infâncias. Tanto a professora da E1, como da E3 lembram-se de livros com ilustrações articuladas, o que hoje se denomina livro-brinquedo: *Eu lembro de um que era de fantasia, que tinha a boneca, e a cabecinha da boneca articulava* (E1). *É um livro da “Chapeuzinho Vermelho”, que guardei (...) já eram daqueles livros que você muda a imagem, que você movimenta* (E3). A professora da E2 lembra-se de ter acesso a livros, não necessariamente livros-brinquedo, mas os que ela e sua irmã podiam manipular livremente. Em um dos relatos a escola foi lugar do primeiro encontro da professora com o livro, predominando, nesse caso, uma atitude tutelada pelo adulto: *Não tinha livros em casa, só entrei em contato com eles quando entrei na escola, já no ensino fundamental e de maneira mais sistemática* (E4).

O contraste entre emancipação e tutela na relação das crianças com os livros foi também percebido nas formas como os espaços dos livros são organizados. Em todas as instituições há espaços para o livro, mas chama a atenção a forma como são expostos:

E1:



E4



E 3



E 5



Nestas instituições percebemos uma preocupação em dar acesso às crianças aos livros, através do uso de estantes baixas, de classificação dos livros por cores e de caixas que podem ser deslocadas para facilitar a escolha e leitura dos livros pelas crianças, favorecendo sua autonomia. A presença de certos artefatos (como mobiliário adequado, além de personagens-bonecos, fantoches e caixas de

histórias) revela que os espaços são organizados para receber crianças e as inserir no mundo das histórias. Essa organização resulta de um olhar para a criança como sujeito em interação com o ambiente.

Entretanto, na E2 a desordem do espaço, por motivo de re-estruturação, assim como o excesso e acúmulo de materiais convivendo no mesmo lugar, revela um ambiente pouco facilitador das interações entre as crianças, os livros e as histórias:

E2



O espaço, entendido como mediador do acesso ao livro, recebe tratamentos diferenciados, podendo refletir concepções de infância e também a forma como se idealiza o acesso das crianças ao livro. Caixas fechadas, livros classificados nas estantes por temas (E3), por cores (E4), por cores e gênero (E5), por coleções (E1), estantes de livros recomendados por crianças que já os leram (E1 e E5): são muitas as formas como os livros circulam nas salas de leitura/bibliotecas das instituições pesquisadas, revelando maior ou menor tutela dos adultos sobre as crianças.

Mediações, intersubjetividade, linguagem e oralidade

Encontramos em Bakhtin (2004) uma análise da relação entre signo, significação e ideologia possível de fazermos dialogar com a perspectiva de emancipação das crianças. Para o autor tudo que é ideológico é um signo. Converte-se em signo aquilo que reflete e refrata, numa certa medida, outra realidade. *Ali onde o signo se encontra, encontra-se também o ideológico (...) é seu caráter semiótico que coloca todos os fenômenos ideológicos sob a mesma definição geral* (ibidem, p.32). A própria consciência só pode se manifestar na encarnação material de um signo: a compreensão é uma resposta ao signo através de outros signos e se dá como um elo de natureza semiótica. Os signos emergem nas relações entre consciências, na intersubjetividade. Foi na tentativa de perceber elos e relações entre as memórias da infância e da experiência na formação das professoras e suas práticas atuais, que percebemos a entrada de diferentes mídias na transmissão das narrativas, antes feita de forma artesanal, como vimos em Benjamin. Não só o livro entra no

fluxo da transmissão das histórias, como vídeos, discos e outros meios de comunicação.

Nas memórias das professoras entrevistadas, as relações com os livros e com a literatura, mediadas pelos adultos, falam mais de histórias transmitidas oralmente, seja por um adulto familiar, seja pela mídia como os discos que são suportes de gravações de leituras de histórias. Essa relação entre narrativas e outras mídias diferentes dos livros também aparece nas fotos das instituições. Os espaços dos livros contam com aparelhos de som, televisão, computador. Em duas destas instituições a sala de leitura é também sala de vídeo.

A professora da E4 tem muitas lembranças de pessoas que lhe contavam histórias, sem precisar lê-las em livros. Tanto a mãe quanto suas tias contavam histórias, sendo que uma lhe marcou a ponto de procurar até hoje um livro que contenha a narrativa do “Rei Corvo”: *mas nunca encontrei esse livro, eu não sei se ela inventou, mas é uma história que eu lembro muito bem* (E4). O depoimento desta professora contrasta com de outra entrevistada que não se lembra de alguém lhe contar histórias na infância: *Tinha meus avós, e eu não lembro deles contarem histórias, sentar com eles e ouvir histórias, não tenho essas lembranças assim não. Também não tenho muitas lembranças de professores contando histórias na minha escola* (E2).

A professora da E1 não se lembra da mãe ou de outra pessoa lhe contar histórias, mas sim da cartilha utilizada em sua alfabetização: *Lembro, foi o tão falado “Sonho de Talita”* (E1). Ela refere-se a uma cartilha muito popular no Brasil nos anos 1970, que tinha personagens que participavam de situações, entrelaçando no livro didático, ficção e exercícios de alfabetização.

Lembro assim, minha mãe nunca foi de contar histórias, mas sempre tinha vídeo em casa (E2). A presença de outras mídias, como vídeos e discos que trazem narrativas literárias é associada à iniciação ao universo da literatura, como a professora da E3 nos informa: *Não sei se você pegou isso, mas era um LP que tinha várias histórias. A capa eu me lembro bem, eram quatro figuras, do “Peter Pan”, da “Branca de Neve” e não sei se da “Moura Torta”. Eu ouvia muito, em geral eram os contos de fada* (E3).

O contato inicial com a literatura aparece nos depoimentos tanto através da oralidade como em diferentes suportes, revelando uma cultura na qual o livro para a criança não é percebido em sua especificidade, enquanto suporte de texto, objeto de leitura de histórias. A iniciação ao universo literário é feita pela oralidade, pelo vídeo ou pelo disco e nem sempre tem o texto escrito como sua porta de entrada. Algo escapa na relação com o específico do texto impresso, do livro e da leitura da palavra escrita. Contudo, quando a transmissão oral perde espaço para outras

mídias, o que se esgarça são as relações interpessoais, já que a continuidade da narrativa fica sem a interlocução entre ouvinte e narrador, mas também reflete novas interrelações sociais. Alguns depoimentos trazem as marcas da narrativa benjaminiana, com histórias contadas na trama das relações familiares, e não na escola. A professora que traz boas recordações destas histórias, algumas como situações que aconteceram de fato na família, mas que ganharam tom de ficção em seu relato, traz para a sua prática cotidiana a contação de histórias, mais do que a leitura.

Não necessariamente numa perspectiva linear da história, mas através das interrelações pessoais e materiais, a narrativa antes acompanhada da conversa e da voz do narrador, se faz presente em outras materialidades. Numa leitura bakthiniana, percebemos que nesse processo novas ideologias cercam a relação com as histórias narradas, e o que era desigual se aproxima: o contato estreito entre as pessoas cede espaço para a relação com a narrativa mediada por aparelhos e imagens. Cabe questionar: como se dá o trabalho de formação de novos leitores em termos da constituição de consciência, do desenvolvimento e da formação das crianças quando as memórias relacionadas a experiências fundadas na oralidade são confrontadas pela presença cada vez maior das mídias contemporâneas.

O trabalho com a literatura

Compreender a realidade constituída na esfera semiótica, como fato *sócio-ideológico* (Bakthin, 2004), *sígnica*, implica num questionamento permanente do que é literatura. No Brasil, os livros destinados às crianças começam a ser escritos e publicados por brasileiros no final do século XIX. Nasce uma indústria cultural voltada para atender aos interesses da classe média urbana de maior liberdade política e novas oportunidades para a educação (Zilberman, 2005). Nesse início, embora muitos textos sejam marcados por forte apelo didático, moral e cívico, outros tantos registram a narratividade arcaica originária da tradição oral. Apesar dessa mistura de características, intenções e funções textuais, os títulos destinados às crianças acabam sendo classificados dentro da grande categoria “literatura infantil”. Com o tempo, essa classificação vem sendo esmiuçada, e os livros produzidos para as crianças são reagrupados em subgrupos, ou gêneros específicos, como contos de fadas, poesias, mitos universais, folclore, informativo etc. Nesse percurso, autores, ilustradores e editores se dedicam ao público infantil, trazendo originalidade aos livros destinados às crianças. Esse movimento pressupõe mudanças tanto do mercado cultural como da visão de infância.

A polêmica sobre o que é literatura não se encerra à esfera dos textos e livros dirigidos à infância. Eagleton (2003) ao discutir o que seria literatura, remete a existência de toda uma rede de afirmações discursivas de categorias de valores que em última instância oculta a relação da literatura com a ideologia. Contudo, há certa recorrência em se afirmar que o texto literário é aquele que promove um estranhamento em relação à linguagem comum, e que pode transformar o mundo cotidiano em algo não familiar.

Procurando perceber como a literatura aparece nas instituições pesquisadas, encontramos na E5 uma preocupação em classificar os livros de acordo com o universo da literatura, considerando gêneros, combinando legendas a números e cores. Os livros são marcados de acordo com as legendas, gerando autonomia das crianças para selecioná-los, pegá-los e guardá-los, respeitando os critérios estabelecidos, pois, para este fim, as cores são um facilitador. É considerada a capacidade da criança de entrar no campo da literatura pela via do acesso ao livro organizado por categorias como narrativas curtas e longas, contos de fadas etc:



Já, quando as professoras entrevistadas falam de suas práticas com livros e leituras com crianças, há predominância de uma visão utilitarista da literatura, que serve como pretexto para ensino dos temas curriculares. A literatura se transforma em informação ou fonte para a informação: *Sempre que tem um conteúdo para ser lançado, eu procuro lançar com alguma história para tornar mais significativo para eles (E2). Durante o projeto, dependendo do tema, a gente pega livros, leva para sala para eles [os alunos]. Deixa na sala também, ali a gente trabalha em cima deles. Quando termina o projeto, a gente traz para cá (para a sala de leitura da escola, onde os livros são guardados) (E3).*

A professora da E1, que trabalha na biblioteca infantil concebida para as turmas de Educação Infantil, procura diferenciar o trabalho da sala de aula com o realizado na biblioteca:

O espaço é uma diferença. A biblioteca é o único espaço onde a criança tem essa quantidade de livros, onde os livros estão arrumados de determinada forma, onde ela pode escolher, não é o professor que escolhe. (...) Aqui ela tem um tempo para escolher o livro que ela quiser. Tem sempre uma rotina, a gente sempre faz uma roda, eu tenho uma história para contar, depois tem um tempo para fazer brincadeiras. A gente tem muitos brinquedos aqui, todos relacionados a histórias. (E1)

Entre as práticas associadas aos livros que consideram a criança como sujeito produtor de cultura, vemos a presença da brincadeira com os livros e com outros objetos da cultura contemporânea relacionados ao universo da literatura: *São brinquedos literários (...) têm uma relação com as histórias da biblioteca (E1)*. As fotos dos espaços dos livros revelam a presença de algum tipo de brinquedo, na maioria das vezes relacionados às narrativas literárias:

E1



E2



Embora haja uma produção do mercado que relaciona livros e brinquedos, observamos que na maioria das escolas pesquisadas os brinquedos são artesanais e até mesmo improvisados. Os relatos das professoras sobre a escolarização da leitura literária apresentam vários nuances entre a emancipação e a tutela. Há aquelas que se referem à literatura como pretexto para ensinar conteúdos e organizam seu trabalho *em cima do livro*, ao lado de relato das produções e transgressões infantis:

Na hora em que eles vão brincar, ou na hora de fazer dramatização, na hora em que eles estão brincando com a história, aí que você vê as diferentes leituras que eles fizeram da história, e como eles vão interagindo. Então você vê que uns ficam totalmente presos à história, tem todo aquele jeito que a história foi contada, outros não, outros querem exatamente mudar a história, fazer diferente. (...) eles vão mudando e até transgredindo as histórias. (...) na hora da brincadeira eles mostram o que estão entendendo daquilo (...) Então a gente tenta ter vários brinquedos e elementos das histórias para que eles possam estar brincando e algumas vezes a gente coloca todos juntos, e eles misturam as histórias (E1).

Retomando Benjamin (2003) e considerando que não basta definir o texto como literário uma vez que é preciso perceber as relações que se estabelece entre experiência e literatura, que estão imbricadas nas formas de ler e do fazer a partir da leitura, podemos considerar que nos discursos das professoras entrevistadas,

ainda que haja uma visão utilitarista do livro de literatura para crianças, há práticas escolares com livros que respeitam a linguagem da brincadeira como forma de experiência da leitura. Essa experiência cultural difere da relatada pelas professoras quando se referem à presença dos livros em sua infância, pois em suas memórias não há referência a uma criação posterior à leitura.

Durante a formação profissional, na área da Educação, todas as professoras nos relatam que não houve contato com literatura, nem infantil nem para adultos, mas basicamente leitura teórica: *No momento da faculdade eram os periódicos, os livros relacionados ao assunto que eu estava cursando... livros acadêmicos (E1). Não precisa gostar de ler tudo. Eu precisei entrar para a faculdade de Pedagogia para descobrir isso. E, por acaso, eu adorei ler pedagogia. Adorei História da Educação. Eu estava com diploma, mas eu não tinha a menor noção do que fazer para dar aula. Eu só sabia o que se fazia na escola porque eu fui aluna (E3).*

A predominância de leituras de cunho informativo na formação pode estar relacionada ao fato de encontramos uma visão do trabalho com a literatura mais tutelada e colonizadora, voltada para a transmissão de conteúdos. A pouca vivência com a literatura como discurso descolado do mundo utilitário e cotidiano, está imbricada com uma prática profissional que visa a conteúdos a serem transmitidos, indicando uma valorização do acesso à informação em detrimento da experiência literária. As memórias do tempo da formação das professoras revelam uma semelhança com as práticas que algumas propõem em seu trabalho: o predomínio do trabalho de caráter informativo.

Considerações finais

Percebendo a literatura infantil como fenômeno social, de ordem intersubjetiva, imbricado com juízos de valor que por sua vez estão em relação dialética com a ideologia, na medida em que pode gerar um estranhamento em relação ao mundo cotidiano e familiar ao agenciar o imaginário propondo novas formas de apreender o mundo, a análise aqui apresentada sobre literatura e formas de leitura nos trouxe pistas para pensar as práticas relacionadas aos livros para as crianças que estão em instituições sociais a elas destinadas, como as escolas de Educação Infantil e centros culturais.

A pesquisa nos leva a considerar que o texto só é vivenciado como experiência literária se considerarmos as práticas de leitura. Quando as crianças são tomadas como sujeitos ativos na relação com os livros, podendo criar novas experiências com a linguagem, seja através da brincadeira seja pela possibilidade de escolha do livro, há uma dimensão ideológica que pressupõe a possibilidade de uma reinterpretação por parte das crianças, o que aproxima sua experiência com a

literatura como linguagem para além do cotidiano, morada do estranhamento do familiar, liberada da tutela e do controle que constitui a informação na ideologia contemporânea.

Todas as instituições pesquisadas têm espaços destinados aos livros. Contudo, a organização muitas vezes não favorece o acesso da criança a eles. Mesmo quando os adultos promovem o livro, muitas vezes eles definem as relações das crianças com a leitura e com os espaços dos livros como pretexto para ensinar conteúdos, transmitir informações. As formas de circulação dos livros inscrevem novas formas de exclusão social e cultural a medida que o trabalho com a literatura é reduzido à informação, não favorecendo à criança a oportunidade de criar a partir do imaginário.

Ainda que se considere o livro na sua especificidade de suporte de texto, com seus protocolos de leitura, o debate sobre alfabetização, leitura e literatura não pode prescindir dos questionamentos sobre as práticas de leitura na formação dos professores e sobre a escolarização da literatura. Não basta os livros estarem nas escolas, nem as professoras se apropriarem deles nas suas práticas pedagógicas em sala de aula para transmitir conteúdos. É preciso considerar que o específico da literatura passa pelas formas de apropriação do texto. Sendo a biblioteca infantil um espaço em construção, a discussão sobre a presença do livro, das diferentes mídias, e de outros bens de consumo nos espaços dos livros das instituições destinadas às crianças, deve considerar que a leitura literária tem sua especificidade, tecida na possibilidade do diálogo, da criação e de novos acabamentos para além da tutela do professor.

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O desbaste da colecção: um adjuvante da leitura?

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O texto aqui apresentado decorre de um trabalho de investigação desenvolvido no âmbito do mestrado em Gestão da Informação e Bibliotecas Escolares, ministrado na Universidade Aberta. Esse trabalho concretizou-se numa dissertação de mestrado, da autoria da agora Mestre Maria Clara de Oliveira Póvoa, e foi desenvolvido sob a minha orientação.

A comunicação agora passada a escrito contempla a componente empírica do trabalho que se traduziu num estudo relativo à prática do desbaste das colecções nas bibliotecas escolares portuguesas, com recurso à aplicação de um inquérito por questionário. Sublinhando a importância e o valor do estudo que aqui se apresenta, não será demais repetir que o desbaste é uma prática essencial também na promoção da leitura, já que uma biblioteca com uma colecção adequada aos interesses e necessidades dos seus utilizadores, e livre de materiais espúrios, é, sem dúvida, uma biblioteca que terá mais facilidade em desenvolver acções conducentes à promoção do livro e da leitura.

O desbaste, acção prevista e obrigatória na própria avaliação da colecção, é uma tarefa nem sempre vista de forma positiva, já que muitas vezes, embora erradamente, é tida como sinónimo de “abate”. Na verdade, o desbaste é simplesmente o processo pelo qual se decide qual o destino a dar aos materiais que perderam o seu valor, lugar ou condição, no âmbito daquela colecção.

Sabemos hoje tratar-se de uma etapa tão importante como a própria selecção de recursos, sendo até referida na literatura da especialidade como “selection in reverse” ou “deselection”, um acto de reavaliação dos recursos da colecção que poderá ter, como consequência, acções diversas: depósito (interno ou externo), restauro do documento, transferência de suporte, substituição por edição mais recente ou o próprio abate, implicando este último a saída do documento da colecção e conduzindo ou à sua destruição física por reciclagem ou à sua venda/oferta a outra instituição.

Vejamos então como é que uma acção como o desbaste, tão importante, sublinhamos, para que se mantenha uma colecção actualizada (exigência básica dadas as sucessivas alterações dos *curricula* nacionais, bem como do Projecto

Curricular de cada Escola), viva e atraente para os utilizadores (o que é particularmente relevante no caso das bibliotecas escolares em que o público-alvo principal são crianças, adolescentes e jovens que estão a criar/ desenvolver hábitos de leitura), é encarada e praticada por quem tem a responsabilidade máxima dentro das bibliotecas escolares: os professores coordenadores.

Este estudo procurou conhecer o modo como se procede ao desbaste da colecção das Bibliotecas das Escolas Secundárias integradas na Rede de Bibliotecas Escolares (RBE), tendo em vista a sua actualização, de forma a responder às necessidades dos utilizadores.

Foram estabelecidos, como objectivos: verificar se o desbaste era uma prática esporádica e sem regularidade temporal nas Bibliotecas das Escolas Secundárias integradas na RBE; perceber se o desbaste era um processo levado a cabo sem regras bem definidas; descobrir como se procedia ao desbaste da colecção das Bibliotecas das Escolas Secundárias integradas na RBE (identificar os seus intervenientes; determinar a frequência deste; detectar impedimentos do desbaste; identificar os critérios utilizados; perceber que aspectos psicológicos negativos e positivos surgiam associados ao desbaste; identificar referências a esse processo nos documentos de base de Gestão da Colecção de cada Biblioteca Escolar inquirida, da RBE e organismos internacionais responsáveis nesta área; detectar eventuais relações entre o tempo de experiência de coordenação e a prática do desbaste; descobrir se existia uma correlação entre o nível de formação do Coordenador e essa prática; entre a existência de uma Política de Desenvolvimento da Colecção (PDC) ou outro documento elaborado pela Biblioteca Escolar que contivesse critérios de desbaste e a prática efectiva deste; confirmar se o nível de conhecimento da legislação ou de normas/orientações nacionais ou internacionais sobre desbaste tinha influência na prática deste; descobrir se havia uma relação entre o tipo de horário de coordenação (tempo inteiro ou parcial) e a prática do desbaste.

A abordagem metodológica foi essencialmente quantitativa, tendo sido utilizado, como instrumento principal de recolha de dados, o inquérito por questionário, aplicado *online*, através do *SurveyMonkey*, entre Junho e Setembro de 2008, à totalidade do universo em estudo, os coordenadores das BE das Escolas denominadas como Secundárias, do território continental, que integravam a RBE, numa amplitude temporal que abrangeu os 62 Coordenadores em funções em 2007-2008, coincidindo, desta forma, a população da amostra com o universo.

Com base nos 77,4% de respostas, foi feito um tratamento dos dados através de análises estatísticas descritivas e da análise de conteúdo das questões semi-abertas.

As conclusões a que chegámos e que a seguir apresentamos resultam do estudo empírico realizado, cujos resultados confrontámos com a revisão da literatura efectuada.

A primeira hipótese - O desbaste é uma prática esporádica e sem regularidade temporal nas Bibliotecas das Escolas Secundárias integradas na RBE – não se confirmou no que respeita à colecção tangível (impressa e não impressa), uma vez que 89,6% dos respondentes afirmou tratar-se de uma prática generalizada e regular (v. Gráfico 1), embora com intervalos temporalmente variáveis de biblioteca para biblioteca e com o recurso, acima de tudo, a diversas opções de desbaste menos drásticas que o abate/ eliminação de documentos.

Relativamente à colecção digital, os dados obtidos mostram que apesar de 70,8% dos inquiridos afirmar possuir uma (v. Gráfico 2), apenas 6,3% fez desbaste (correspondendo a 3 inquiridos), o que configura uma prática muito esporádica, sendo o volume de itens desbastados simultaneamente muito pouco significativo. A hipótese referente à colecção digital ficou, portanto, provada no que respeita à prática esporádica do desbaste, o mesmo não se verificando quanto à regularidade temporal com que este ocorreu.

Gráfico 1

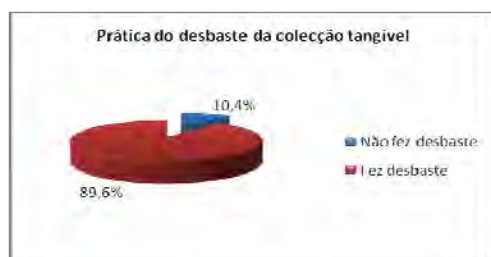
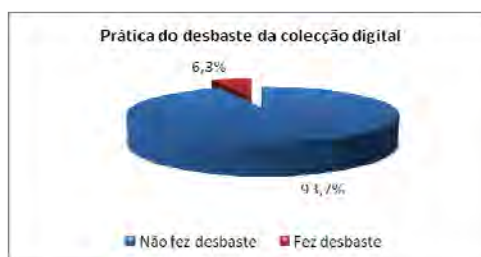


Gráfico 2



No que respeita à segunda hipótese - O desbaste é uma prática sem regras bem definidas – entendendo-se por regras a definição de critérios a seguir no processo de selecção para desbaste, a calendarização, planificação do mesmo e a clarificação de quem eram os seus responsáveis, intervenientes, indicações que deviam estar instituídas em documentos-base da Biblioteca, verificámos que apenas 35,4% dos inquiridos possuía uma Política de Desenvolvimento da Colecção (documento-base que rege esta matéria), o que não indiciava uma grande atenção dada a este processo que se integra na Gestão da Colecção em geral. A existência de Manuais de Procedimentos em 70,8% das Bibliotecas podia ser, no entanto, um bom indicador da presença de orientações sobre desbaste. Apurámos, ainda, que 66,4% dos inquiridos tinha critérios de desbaste explícitos em vários

documentos-base. Face a estes dados, pudemos concluir que a maioria dos inquiridos possuía, de facto, documentos que institucionalizavam os critérios de desbaste, embora a percentagem dos que afirmavam não os possuir fosse ainda muito elevada.

O processo seguiu, como verificámos no estudo, na generalidade, as orientações que constavam da literatura internacional. Quanto ao desenvolvimento deste, vimos que, ao contrário do que julgávamos, tratava-se de uma actividade que se desenvolveu com intervalos de tempo regulares, embora não uniformes, em 72,1% dos casos, recorrendo ao desbaste anual 46,5% dos inquiridos. Quanto ao desbaste da colecção digital, praticado por apenas uma minoria de inquiridos (6,3%) foi feito de forma muito pouco significativa (de 11 a 50 documentos desbastados) seguindo, no entanto, critérios previstos na literatura, ligados ou à adequação às necessidades dos utilizadores ou a aspectos relacionados com a especificidade da *Web*.

Daqui se concluiu, portanto, que a nossa hipótese, no que respeita à colecção tangível, não se verificou, uma vez que existiam regras definidas para a prática do desbaste; quanto à colecção digital, o número de coordenadores que o praticou foi tão reduzido que, sendo difícil retirar conclusões inequívocas, pudemos contudo afirmar que os três inquiridos que o praticaram seguiram critérios referidos na literatura e declararam impor uma certa regularidade no mesmo.

No que respeita à terceira hipótese - Existe uma correlação entre o tempo de experiência de coordenação da Biblioteca e a prática do desbaste – verificámos que essa prática variou, no que respeita à colecção tangível, com o tempo de experiência, uma vez que, como mostra o Gráfico 3, a percentagem de coordenadores que fez desbaste aumentou à medida que o tempo de experiência era maior, atingindo os 100% no grupo com maior experiência de coordenação.

Gráfico 3



Já o mesmo não se verificou a nível da colecção digital: apesar de os coordenadores com mais tempo de experiência terem sido os que afirmaram possuir mais frequentemente colecções digitais, o tempo de experiência de

coordenação não parece estar relacionado com a prática deste tipo de desbaste, como atesta o Gráfico 4, pois apenas 10,3% com experiência média o praticou.

Gráfico 4



Em síntese, podemos afirmar que a hipótese se provou no que respeita à prática do desbaste da colecção tangível, variando este, de facto, com o tempo de experiência de coordenação e aumentando a sua intensidade à medida que o tempo de experiência era superior. No que concerne ao tipo de opção de desbaste seleccionada, dominou a tendência para os coordenadores com maior experiência optarem por soluções mais seguras (depósito, substituição por edição mais recente, restauro), que não eliminam da colecção definitivamente itens em grande escala, mas que os retiram do livre acesso momentânea ou definitivamente, só depois vindo a eliminação ou abate e a mudança de suporte.

No que diz respeito à colecção digital, não se provou que o tempo de experiência influenciasse o desbaste desta, visto que apenas os coordenadores com um tempo médio de coordenação de bibliotecas fizeram desbaste da mesma e em níveis pouco significativos.

No âmbito da quarta hipótese - Existe uma correlação entre o nível de formação do Coordenador na área das Bibliotecas e a prática do desbaste – concluímos que, no que respeita à colecção tangível, este processo variou realmente com a formação, pois nenhum coordenador sem formação o levou a cabo (v. Gráfico 5). Já o tipo de formação (contínua, especializada/ pós-graduação/ mestrado) parece não ter influenciado, em termos práticos, a ocorrência do desbaste, pois as variações foram mínimas (mais 0,4% em quem possuía formação especializada/ pós-graduação/ mestrado).

Gráfico 5



No que respeita à colecção digital, constatámos que o único coordenador inquirido sem formação em BE não possuía colecção digital, não tendo procedido, consequentemente, ao desbaste da mesma. Quanto aos restantes, no grupo com formação contínua (38 coordenadores), 76,3% possuía colecção digital (v. Gráfico 6), mas apenas 7,9% procedeu ao seu desbaste (3 inquiridos); no grupo com formação especializada ou superior (12 coordenadores), 66,7% tinha colecção digital, mas nenhum a desbastou.

Gráfico 6



Assim, concluímos que no âmbito da colecção digital, apenas três coordenadores com formação contínua praticaram o desbaste, com valores pouco significativos, pelo que não consideramos provada essa correlação.

No que respeita à quinta hipótese - Existe uma correlação entre a existência de critérios de desbaste explícitos na Política de Desenvolvimento da Colecção (PDC) ou noutro documento da Biblioteca e a prática deste – verificou-se uma correlação entre o facto de os coordenadores possuírem uma PDC e procederem ao desbaste, pois os que a não possuíam praticaram-no, a nível da colecção tangível, em menor percentagem (83,9% em vez de 100%). No âmbito da colecção digital esta correlação não se verificou, pois de entre os que tinham PDC, apenas

5,9% fez desbaste a este nível, o que contrasta com os 6,5% dos que a não tinham e que procederam ao mesmo, embora com níveis pouco significativos.

Quanto à correlação entre a existência de critérios explícitos na PDC e/ ou noutros documentos de base da Biblioteca e a prática do desbaste da colecção tangível, vimos que a diferença entre quem o levou a cabo possuindo critérios não foi significativa relativamente a quem os não tinha (89,7% para 89,5%). O mesmo se pode afirmar sobre o que se passou relativamente à intensidade da prática deste. Concluimos, portanto, que esta correlação não se verificou.

No que respeita à colecção digital, verificou-se uma maior percentagem de desbaste em quem tinha critérios, no entanto, com um valor muito pouco significativo (10,3% contra os 0% de quem não dispunha destes). Pudemos concluir, então, que a correlação parecia existir, pois ter critérios explícitos influenciou a prática do desbaste da colecção digital; no entanto, os valores de desbaste, em si, eram muito pouco significativos.

A nível da sexta hipótese - Existe uma correlação entre o nível de conhecimento da legislação ou das orientações nacionais e internacionais sobre desbaste e a prática deste – concluimos que o conhecimento das orientações da RBE sobre Gestão da Colecção e desbaste influenciou, de facto, a prática deste, sendo claro que entre quem desconhecia e quem conhecia (mesmo que de forma incompleta) o documento, a diferença foi grande a nível da colecção tangível. Já no que respeita à colecção digital, não sendo muito claras as diferenças, entendemos que a correlação não ficou, conseqüentemente, provada.

No âmbito da sétima hipótese - Existe uma correlação entre o tipo de horário e a prática do desbaste – verificámos que, dos 62 coordenadores inquiridos, 11 encontravam-se nessas funções a tempo inteiro e 100% destes praticou o desbaste da colecção tangível. Por outro lado, dos 32 coordenadores a tempo parcial, apenas 86,5% levou a cabo esse processo (v. Gráfico 7). Pudemos concluir que a prática do desbaste variou (a nível não só da frequência, mas também da intensidade) com o tempo de permanência semanal do coordenador na Biblioteca.

Gráfico 7



No que respeita ao desbaste da colecção digital, constatámos o seguinte: dos 37 coordenadores a tempo parcial, 73% possuía uma colecção digital, havendo apenas 2 que a desbastaram, ou seja, 7,4%; dos 11 coordenadores a tempo inteiro, 7 afirmaram possuir uma colecção digital (63,6%), mas apenas um a desbastou, o que correspondeu a 14,3% desse grupo (v. Gráfico 8). Assim, concluímos que o desbaste da colecção digital variou pelo facto de os coordenadores se encontrarem a tempo inteiro; no entanto, estes foram ultrapassados, em termos de intensidade de desbaste, pelos de tempo parcial, mas nunca com valores muito significativos.

Passamos, agora, a apresentar as principais conclusões globais que retirámos deste estudo empírico.

Em primeiro lugar, a necessidade de formação dos responsáveis e equipas na área da Gestão da Colecção, de forma que possam levar à prática um processo contínuo e cíclico de análise, avaliação e selecção não só para aquisição como para desbaste da colecção, de modo que esta responda, cada vez mais, de forma eficaz, às necessidades dos seus utilizadores. Há que destruir fantasmas criados, desmistificar conceitos e clarificar e instituir práticas que, como dizia Villard (1993), tornem as Bibliotecas fontes de água viva e não tanques de águas estagnadas.

Em segundo lugar, afigura-se-nos urgente a clarificação, por parte do ME/RBE, das leis que regem o Património do Estado, visto que o desbaste, para ser feito com segurança, necessita de ter bases sólidas. Para que os coordenadores não tenham receios, é urgente esclarecer, sobretudo, as regras que regem o abate e gestão dos bens culturais existentes nas BE, os quais estão sob a alçada do Estado Português. Só suprimindo, a nível central, esta lacuna legislativa e clarificando-a complementarmente, através da publicação de Linhas Orientadoras de Desbaste, se poderá levar os responsáveis das BE a encetar este processo, com os pés assentes em terra firme, seguros de que não estão a cometer qualquer ilegalidade.

Em terceiro lugar, por analogia com a Portaria 1310/2005 de 21 de Dezembro, que rege o Arquivo das Escolas Básicas e Secundárias, contemplando a existência de três patamares - arquivo corrente, intermédio e definitivo ou histórico - e com base numa nova realidade que está a surgir (redes concelhias em expansão e catálogos colectivos em construção, os quais possibilitam uma Gestão colectiva dos recursos, como preconiza também o PNL), deveria ser estudada a possibilidade de criar um sistema integrado de depósitos em que os documentos desbastados seriam deslocados, inicialmente, para um depósito (na Escola e na Biblioteca Pública), acessíveis se requisitados e, caso se verificasse, após dois anos, que nunca circulavam, seguiriam para um segundo depósito concelhio ou distrital (se ainda cumprissem os requisitos mínimos), onde se juntariam aos

documentos desbastados das Bibliotecas da Rede de Leitura Pública, integrando um depósito colectivo para empréstimo inter-bibliotecas. Este depósito garantiria, assim, a existência de um exemplar do documento, permitindo, conseqüentemente, um desbaste mais seguro nessas bibliotecas. Os exemplares mais raros ou valiosos seriam enviados para bibliotecas universitárias ou especializadas, para melhor preservação.

Em quarto lugar, como se verificou no estudo empírico, o tipo de horário de coordenação influenciou a prática do desbaste, pelo que a existência de coordenadores a tempo inteiro nas Bibliotecas possibilitará o desenvolvimento deste processo dentro do que está previsto teoricamente, com toda a exigência que uma actividade tão específica e simultaneamente tão exigente e incompreendida implica.

Em quinto lugar, afigura-se-nos necessário institucionalizar rapidamente o processo de desbaste através, por um lado, da aprovação da Política de Desenvolvimento da Colecção; por outro, da definição clara da missão da Biblioteca Escolar no Regulamento Interno e Projecto Educativo de Escola, que assente numa visão dinâmica da Gestão da Colecção, virada mais para a actualização que para a guarda de um tesouro. Estes são, na nossa opinião, dois factores determinantes na criação de uma cultura de biblioteca e de escola aberta à novidade, em constante renovação e com uma capacidade infinita de adaptação a novos contextos e constrangimentos futuros.

E é com a imagem do escultor que trabalha paciente e continuamente a pedra, que encerramos este trabalho, pois o professor bibliotecário terá de aprender a esculpir, também ele, a colecção, retirando um excesso aqui, acrescentando algo acolá, de modo a criar uma *obra* que possa suscitar emoções, prazer e descobertas nos leitores.

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A escrita na escola: transgressões e significados construídos pelos adolescentes

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INTRODUÇÃO

O presente texto tem por objetivo analisar três eventos de letramento, considerando os gêneros textuais produzidos em sala de aula por adolescentes de uma escola pública de Belo Horizonte/Brasil. Trata-se de uma pesquisa realizada em 2007 que acompanhou o trabalho desenvolvido por uma professora e 42 adolescentes, com idade entre 12 e 16 anos. A partir da observação participante, foram organizados e analisados eventos de letramento, também foram realizados grupos focais e entrevistas.

Para nortear a análise, algumas questões foram levantadas: como os adolescentes interagem com os diversos gêneros textuais propostos pela professora? De que modo estes gêneros foram (re) apropriados pelos adolescentes em sua própria produção escrita? Considerando a natureza das questões, optou-se pelo uso da observação participante como ferramenta metodológica, que por sua vez se insere em uma abordagem etnográfica aplicada ao campo educacional. Uma das características da etnografia é que ela não permite a elaboração de sistemas de categorias fechados, nos quais todas as variáveis a serem observadas são definidas a priori. Mas, faz-se uso de sistemas abertos que adotam certas formas de registro do fluxo da atividade ou interação que podem ser revisitadas posteriormente, visando “dar visibilidade às práticas diárias, comumente invisíveis, de um grupo cultural, além de fazer com que essas práticas familiares ou ordinárias se tornem estranhas (isto é, extraordinária)” Green, Dixon e Zaharlick (2005, p.29).

Antes de descrever e analisar os eventos de letramento, é importante apresentar os conceitos de letramento, gêneros textuais, eventos e práticas de letramento e suas possíveis articulações. Segundo Miranda (2007), os estudos sobre letramento podem ser definidos a partir de duas vertentes, a primeira interessava-se pelas consequências cognitivas, históricas e culturais atribuídas à escrita, ou seja, interessa-se pelos efeitos universais do letramento (Goody e Watt, 2006). A segunda vertente interessa-se pelas “práticas locais ou situadas” de letramento, uma corrente que se autodenomina Novos Estudos sobre Letramento – *New Literacy Studies* (NLS). Para uma melhor

compreensão dessas duas vertentes será apresentado um breve esboço, visando também justificar a utilização, nesta pesquisa, do referencial analítico dos NLS.

Goody e Watt (2006), no livro “As consequências do letramento”, estão interessados em discutir as implicações da aprendizagem da escrita para o indivíduo e para a sociedade.

Os autores apresentam vários exemplos de culturas não letradas em que o conteúdo da tradição social é armazenado na memória, como, por exemplo, a cultura dos esquimós. Então, a memória e o esquecimento apresentam funções sociais importantes nessas culturas, aquilo que é relevante socialmente fica armazenado na memória e o restante é esquecido. Assim, na visão dos autores, nas culturas não letradas o indivíduo tem pouca percepção do passado, ou seja, não há conhecimento histórico. E nas culturas letradas os indivíduos não sofrem dessa amnésia histórica.

No capítulo intitulado “tipos de escrita e seus efeitos sociais”, os autores iniciam o texto com a seguinte frase: “A confirmação do passado, então, depende de uma sensibilidade histórica que dificilmente começa a operar sem registros escritos permanentes; e a escrita introduz mudanças de outros itens do repertório cultural” (p. 23). Nessa passagem fica nítida a visão dos autores sobre os efeitos da escrita no desenvolvimento social e cultural das sociedades. Em seguida, apresentam os diferentes tipos de escrita elaborados em diferentes épocas e por diferentes culturas, bem como as influências entre eles. Na apresentação da história da escrita, os autores acabam por imputar uma visão de que a escrita alfabética é mais democrática e seus efeitos no desenvolvimento cognitivo, nas inovações culturais e na estrutura social são inquestionáveis. Segundo Gnerre (1987, p.56), os autores “pensaram somente as consequências da escrita nas sociedades como totalidades e não como grupos sociais privilegiados que controlavam o poder de uso da escrita.”

Em contrapartida a essa visão evolucionária, linear e simplificada, que coloca o letramento associado ao desenvolvimento, ao crescimento e ao progresso, desenvolveu-se, nos anos de 1990, estudos a partir de uma perspectiva social e etnográfica sob a denominação de New Literacy Studies. As obras *Ways with words*, de Shirley Heath (1983), e *Literacy in theory and practice*, de Brian Street (1984), podem ser consideradas as mais influentes dessa vertente, cujos estudos voltam-se para uma perspectiva etnográfica das práticas sociais da escrita.

Segundo Soares (2003), Street elaborou os conceitos de modelo autônomo e modelo ideológico de letramento, retomou e desenvolveu os conceitos de práticas e eventos de letramento, sendo que o conceito de prática de letramento apareceu como unidade de análise em Scribner e Cole (1981). E o conceito de eventos de letramento foi proposto inicialmente por Heath (1982 e 1983). Os desdobramos de conceitos

dentro da vertente dos NLS, revelam a faceta complexa do conceito de letramento, acrescentando-se a eles os termos letramento social e letramento escolar.

Considerando que a presente pesquisa filia-se a vertente dos NLS, iniciaremos, então, pelo conceito de eventos de letramento proposto por Heath (apud Soares, 2003, p.105), que “designam-se as situações em que a língua escrita é parte integrante da natureza da interação entre participantes e de seus processos de interpretação”. Trata-se de uma situação mediada pelo texto escrito, seja através da interação face a face ou da interação em que o interlocutor está ausente.

Kleiman (1996) deixa claro o significado de evento de letramento, quando apresenta o seguinte exemplo:

Uma criança que compreende quando o adulto lhe diz: “olha o que a fada madrinha trouxe hoje!” está fazendo uma relação com um texto escrito, o conto de fadas: assim, ela está participando de um *evento de letramento* (porque já participou de outros, como o de ouvir uma estorinha antes de dormir); também está aprendendo uma *prática discursiva letrada*, e portanto essa criança pode ser considerada letrada, mesmo que ainda não saiba ler e escrever. Sua oralidade começa a ter as características da oralidade letrada, uma vez que é junto à mãe, nas atividades do cotidiano, que essas práticas orais são adquiridas. (p.18)

Dessa forma, os sujeitos que participam dos eventos de letramento não têm que dominar necessariamente a tecnologia da escrita, mas precisam compreender o contexto no qual a escrita está sendo usada. Então, são diversos os contextos em que a leitura e a escrita aparecem e também diversas as práticas de letramento.

Segundo Heath (1982, apud Miranda, 2007),

O evento de letramento é uma ferramenta conceitual utilizadas para examinar, dentro de comunidades específicas da sociedade moderna, as formas e funções das tradições orais e letradas e as relações coexistentes entre a linguagem falada e escrita. Um evento de letramento é qualquer situação em que um suporte torna-se parte integrante de uma interação entre participantes e dos seus processos interpretativos. (p.07)

Com relação às *práticas de letramento*, estas podem ser consideradas como os comportamentos exercidos pelos participantes num evento de letramento, considerando os contextos sociais e culturais, que configuram e determinam sua interpretação e dão sentido aos usos da leitura e/ou da escrita naquela particular situação.

Kleiman (1996) discute como um mesmo evento de letramento, o ato de contar histórias para as crianças antes de dormir, pode desenvolver padrões diferenciados para extrair significado da escrita. A autora descreve um estudo etnográfico em pequenas comunidades no Sul dos Estados Unidos, realizado por Heath (1982, 1983). Conforme este estudo, para as famílias com nível de escolarização elevado, os

adultos elaboravam perguntas sobre os livros; a criança era encorajada a inventar histórias e havia uma atitude generalizada de tratar o livro como uma diversão. No grupo de baixa escolarização, o adulto recontava de forma simplificada as histórias, não elaborava perguntas e as crianças não recebiam encorajamento quando inventavam histórias. Isso porque, apenas alguns membros da comunidade exerciam o papel de contadores de histórias, além disso, as histórias valorizadas pela comunidade estavam relacionadas aos relatos factuais que serviam para enfatizar alguma lição moral (p. 43). Assim, as práticas de letramento mudam segundo o contexto.

Nesta perspectiva, Soares (2003, p.106) apresenta exemplos de situações em que um mesmo evento, por exemplo, a leitura de jornal pode gerar interações diferenciadas dependendo do contexto. Quando lemos um jornal em nossa casa com interesse específico de buscar uma informação é diferente de quando levamos esse mesmo portador para a sala de aula para que uma notícia seja lida e interpretada pelos alunos, ou seja, para ensinar a ler e interpretar uma notícia jornalística. O letramento escolar incorpora eventos e práticas de letramento planejados segundo critérios pedagógicos, visando a aprendizagem, resultando em uma *pedagogização do letramento*, conforme nomeado por Street. Evidenciando, assim, as diferenças e interfaces entre letramento escolar e letramento social.

Para uma melhor compreensão das relações entre escrita e estruturas sociais, torna-se necessário lançar mão da teoria da enunciação, elaborada por volta de 1920, que tem como principal representante Mikhail Bakhtin. Esta teoria buscou inspiração no paradigma sócio-histórico e dialético da linguagem, baseando-se no pressuposto de que a língua se realiza, ao mesmo tempo, em um contexto social imediato (microinteração) e mais amplo (estruturas sociais). Para Bakhtin/Volochinov (1988) a língua se realiza por meio de enunciados concretos (orais e escritos), cuja natureza essencial é social. Torna-se relevante discutir os conceitos de enunciação e enunciado, devido a sua estreita vinculação com os conceitos de gêneros discursivos, evento, texto, interação, tema e significação, elementos constitutivos do processo enunciativo-discursivo.

Nos estudos bakhtinianos o enunciado é visto para além dos fatores estritamente linguísticos e, segundo Brait (2007, p.67), “solicita um olhar para outros elementos que o constituem”. A autora, a partir de um estudo de várias obras de Bakhtin, afirma que o termo enunciado aparece substituído ou fundido na idéia de palavra, de texto, de discurso e que não traz nenhum problema à sua compreensão. “O enunciado concreto (e não a abstração linguística) nasce, vive e morre no processo da interação social entre os participantes da enunciação. Sua forma e significado são determinados

basicamente pela forma e caráter desta interação” (Voloshinov, 1997, apud Brait, 2007, p.68). Os elementos que diferem um enunciado concreto de uma abstração linguística estão relacionados ao horizonte espacial comum dos interlocutores (esfera de circulação do discurso), ao conhecimento e a compreensão comum da situação por parte desses interlocutores e a avaliação comum dessa situação.

Para Bakhtin, o conceito de evento está estritamente ligado ao conceito de ato, quando define um evento “como a presentificação, ou apresentação, dos seres à consciência viva, isto é, situada no concreto” (Brait, 2007, p. 26). Um evento, então, inclui vários atos da atividade do homem no contexto de sua vida cotidiana (vida concreta) e ocorre num dado lugar e num dado espaço. São atos para Bakhtin tanto as ações físicas como as de ordem mental, emotiva, estética (produção e recepção), todas elas tomadas em termos concretos e não somente cognitivos ou psicológicos.

Considerando o referencial bakhtiniano e para efeito de análise dos eventos de letramento que serão apresentados neste texto, entende-se os atos como elementos que configuram os eventos, e os gêneros textuais como modos de organização da linguagem em uso, ou seja, os gêneros discursivos são entendidos como instrumentos de usos da linguagem. O estudo dos gêneros discursivos considera, sobretudo, a natureza do enunciado em sua diversidade e nas diferentes esferas da atividade, como enfatiza Bakhtin (2003, p.265), “a língua passa a integrar a vida através de enunciados concretos (que se realizam); é igualmente através de enunciados concretos que a vida entra na língua”.

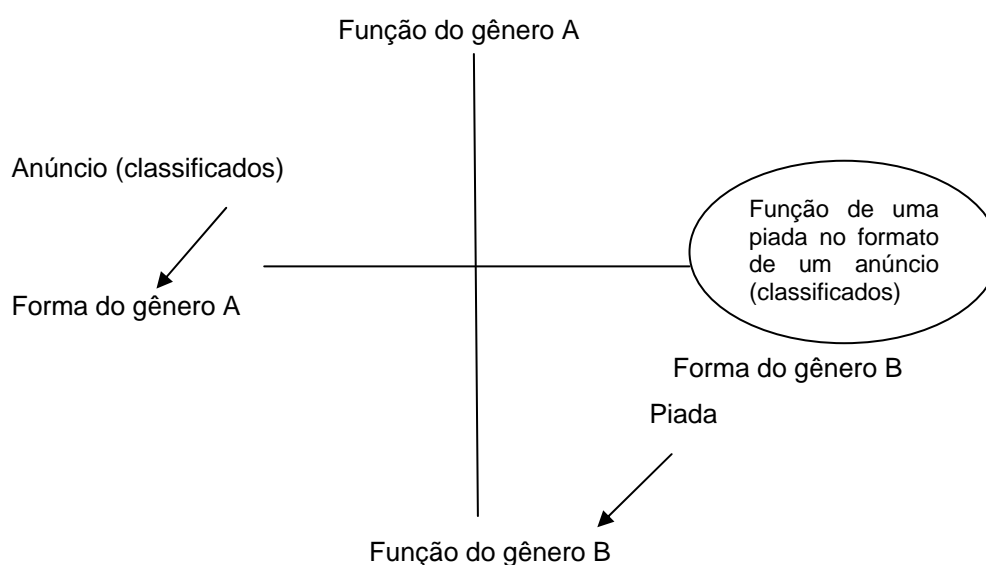
Serão apresentados e analisados três eventos de letramento, focalizando as ações desenvolvidas pela professora e pelos alunos no momento da produção textual, destacando como os gêneros foram lidos e produzidos em sala de aula.

Um toque de humor nos anúncios

A partir da leitura de vários anúncios, em seu portador original, a professora solicitou aos estudantes que produzissem um anúncio. Após a produção, a professora levou-os para casa, fez as correções e devolveu para que os alunos fizessem uma nova versão. A partir da análise de 49 produções, percebeu-se que os alunos respondiam adequadamente à estrutura do gênero anúncio. A principal característica desse gênero está relacionada à intenção persuasiva, ou seja, procura despertar no interlocutor o desejo de comprar algo, seja um produto, uma idéia ou aderir a uma causa. Para alcançar esse objetivo é preciso desenvolver uma competência linguística para elencar traços distintivos do produto ou serviço que se deseja vender, habilidade para seduzir o leitor/cliente de que seu produto é de boa qualidade e indicar o contato.

Na produção dos anúncios, a professora percebeu um toque de humor em alguns textos e propôs a elaboração de anúncios humorísticos. Após a produção dos anúncios que apresentavam características de uma piada, a professora fez a revisão dos textos, devolveu para que os alunos fizessem uma nova versão, tirou cópia e afixou no mural da sala. A leitura desses anúncios pelos alunos, na sala de aula, gerou um ambiente descontraído e agradável. Foi possível constatar, com relação à postura da professora, que, ao invés de desconsiderar ou reprimir as produções dos anúncios que apresentavam um toque de humor e se afastava da função social de um anúncio: vender um produto, ela aproveitou a situação para criar um clima descontraído na sala de aula e modificou a função social do texto, adequando aos interesses dos adolescentes, transformando o gênero anúncio em piada (fig.1).

Segundo Marcuschi (2002) os gêneros textuais são estruturas relativamente estáveis. Para mostrar a plasticidade e dinamicidade dos gêneros, o autor descreve o fenômeno da intertextualidade intergêneros, ou seja, uma configuração híbrida que um gênero textual pode assumir. A intertextualidade intergênero representa a mescla de gêneros, em que um gênero assume a função de outro. Como no caso dos anúncios humorísticos, a estrutura utilizada é a dos anúncios, mas a função é do gênero piada. Por isso, quando se analisa um gênero não devemos focalizar apenas um aspecto, mas considerar o conteúdo, as propriedades funcionais, o estilo e a construção composicional. Marcuschi (2002, p. 31) sugere o seguinte esquema para visualizar a situação da intertextualidade intergêneros:



Com a transformação do gênero anúncio em piada, mesmo que mantendo a estrutura do anúncio, a produção escrita ganhou uma nova significação, uma vez que

passou a fazer sentido para os adolescentes – gerar o riso, a descontração, cumprindo uma função em uma situação comunicativa.

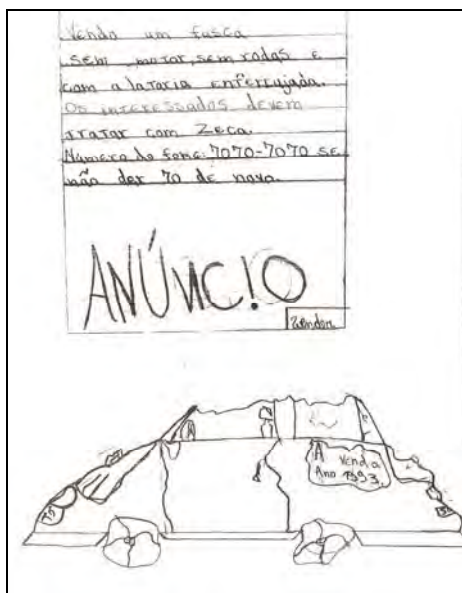


Figura 1

*Vendo um fusca
sem motor, sem rodas e com a lataria enferrujada.
Os interessados devem tratar com Zeca.
Número do fone: 7070-7070 se não der 70 de novo.*

Descrição de um personagem

A professora iniciou a aula com a leitura do livro “Meninas Negras”, que apresentava três personagens: Mariana, Dandara e Luana. Após a leitura, a professora solicitou que os estudantes criassem um personagem, dessem um nome, apresentassem suas características (físicas, gostos, sonhos) e ilustrassem. A professora orientou dizendo que o personagem poderia estar baseado no próprio aluno, em um membro da família ou num colega. A professora informou que o texto seria afixado no mural da sala. As intervenções quanto à estrutura gramatical, ortografia e pontuação foram feitas pela professora de forma individual.

Vale ressaltar que o gênero textual oferecido como modelo para a produção confundiu os alunos, uma vez que se tratava de um texto que contava a história de três personagens, então não ficou claro se era para descrever e contar a história de um personagem ou apenas descrevê-lo. Esta dificuldade ficou evidente no momento em que alguns alunos pediram para consultar e reler o livro para que pudessem entender a atividade. Mesmo explicando novamente a atividade, muitos alunos iniciaram o texto com a expressão “Era uma vez”, que, a partir da revisão feita pela professora, foi retirada, mas sem explicação.

Retomando mais uma vez Marcuschi (2002), com o intuito de compreender as diferenças e interfaces entre gêneros textuais e tipos textuais. Para o autor, os tipos textuais podem ser considerados como “sequências linguísticas” como a narração, argumentação, descrição, injunção e exposição que constituem os gêneros textuais. Então, em um mesmo gênero textual pode-se encontrar um ou mais tipos textuais. No caso da história lida pela professora, ficavam evidentes duas sequências linguísticas ou tipos textuais: a narração e a descrição. Mas, a professora solicitou apenas a descrição de um personagem e não contrastou com a narração, gerando dúvidas entre os alunos, pois, para muitos alunos, descrever um personagem sem contar a sua história parecia algo incompleto e sem uma função comunicativa.

A partir de uma análise entre a primeira versão do texto e a versão final que faria parte do livro da turma, ficou evidenciado que, a maioria dos textos, passou por uma revisão da professora. Essa revisão, muitas vezes, modificava o sentido dos textos, porque alterava sua construção composicional. As alterações realizadas pela professora consistiam em pontuar o texto, corrigir a ortografia da palavra, passar da 1ª pessoa para a 3ª pessoa, substituição de palavras, modificações da estrutura gramatical, alteração do título e do desenho.

Nos exemplos a seguir (fig. 2 e 3), as produções em letra cursiva consistem nas primeiras versões sem a revisão da professora. As produções digitadas são aquelas revisadas pela professora, sendo que os alunos só tiveram acesso a elas quando já estavam encadernadas.

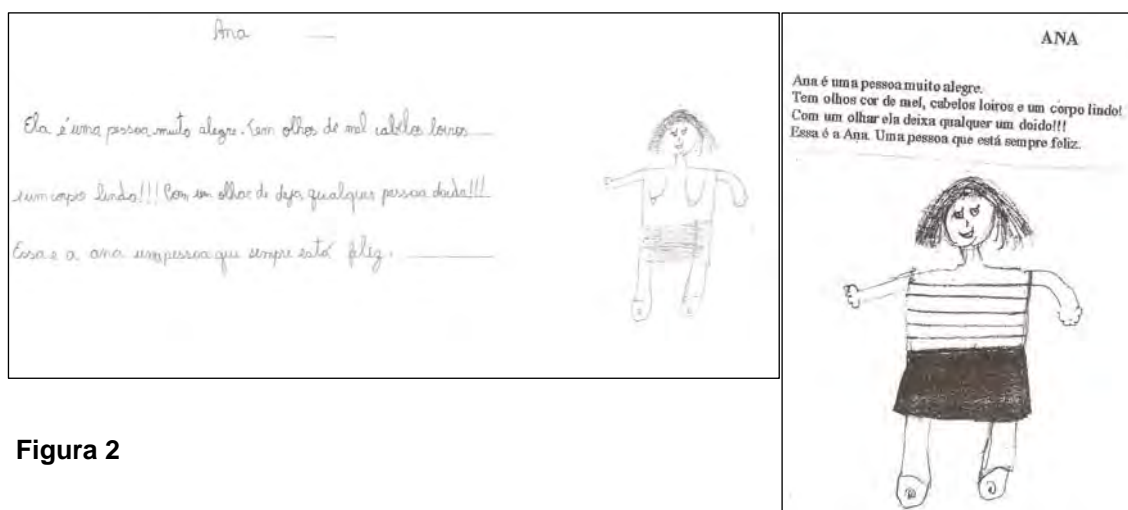


Figura 2

Observe, no exemplo acima, que o interlocutor privilegiado ou leitor-modelo definido pelo adolescente era seus colegas do projeto e da escola, então ele desenhou a sua personagem sem blusa e com peitoral a mostra. Contudo, para a professora os interlocutores dos textos não seriam somente os alunos, mas também professores da escola e da Rede Municipal de Ensino de Belo Horizonte. Desta forma, na visão da

professora, o desenho se mostrou inapropriado, então, a mesma fez uma alteração, forjando uma blusa listrada.

No exemplo abaixo, a professora também ressignifica a produção textual do adolescente. Ao alterar o título de “sonho de criança” para “Rodrigo”, e ao retirar a expressão “era uma vez”, ela modifica o foco dado pelo adolescente e adequa às condições impostas: criar um personagem.

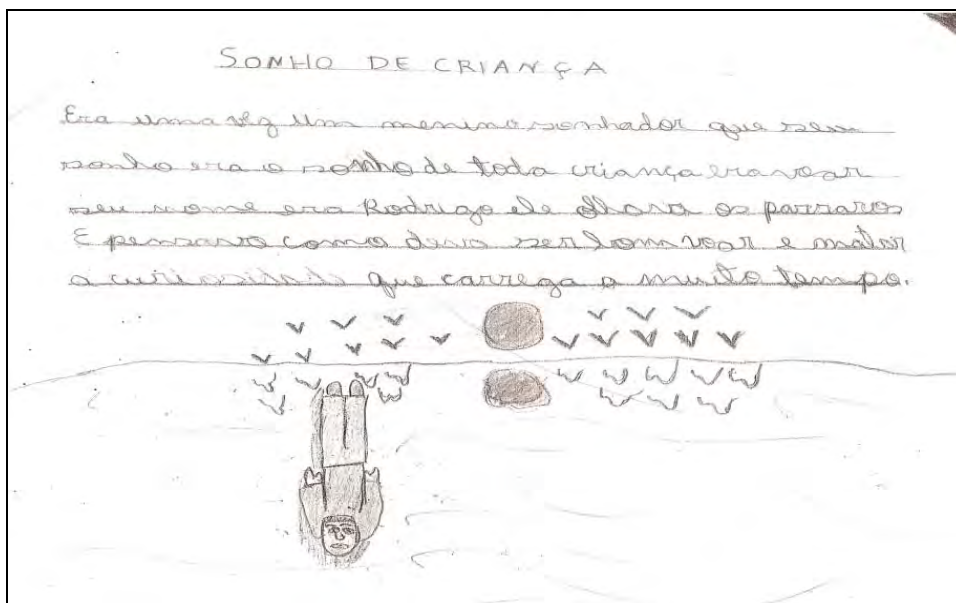


Figura 3

RODRIGO

Rodrigo era um menino sonhador.

Ele, como toda criança, queria voar.

Olhava os pássaros e pensava: como deve ser bom voar e matar essa vontade que carrego comigo há muito tempo.

Escrita de bilhetes para os colegas

A atividade foi construída a partir da seguinte situação: a professora entregou uma folha com a letra da música “ECT (Empresa Brasileira de Correios e Telégrafos), composição de Carlinhos Brown, Marisa Monte e Nando Reis.

Tava com cara que carimba postais/Que por descuido abriu uma carta que voltou/Levou um susto que lhe abriu a boca/Esse recado veio pra mim não pro senhor.../Recebo o crack, colante/Dinheiro parco, embrulhado em papel carbono e barbante/Até cabelo cortado/Retrato de 3x4/Prá batizado distante/Mas isso aqui, meu senhor/É uma carta de amor.../Levo o mundo/E não vou lá.../Levo o mundo e não

vou.../Mas esse cara tem a língua solta/A minha carta/Ele musicou/Tava em casa/ A vitamina pronta/Ouvi no rádio a minha carta de amor.../Dizendo: Eu caso contente/Papel passado e presente/Desembrulhado o vestido/Eu volto logo, me espera/Não brigue nunca comigo/Eu quero ver nossos filhos/O professor me ensinou/Fazer uma carta de amor.../Leve o mundo/Que eu vou já.../Leve o mundo que eu vou...

A professora leu a letra da música e alguns alunos acompanharam a leitura silenciosamente. Em seguida, a professora colocou a música, alguns estudantes cantaram junto, principalmente o refrão. Depois entregou outra folha contendo modelos de vários bilhetes que foram produzidos para o jornal da escola e solicitou a leitura oral, que fora realizada por diferentes alunos. As ações realizadas pela professora e pelos alunos podem ser assim resumidas: entregando a letra da música para os alunos, lendo a letra da música, ouvindo a música, comentando sobre a letra da música, lendo modelos de bilhetes, sorteando os alunos que receberiam os bilhetes naquela aula, reforçando que não poderia escrever nada de mau gosto, escrevendo os bilhetes, sugerindo que fosse ilustrado, ilustrando os bilhetes, postando o bilhete na caixa.

Observa-se que a professora esclareceu o que os alunos deveriam fazer, lembrou os exemplos de bilhetes oferecidos como modelos (“Tipo esses que vocês acabaram de ler”), enfatizando que não poderiam ser copiados (“Só não vale copiar”). Reforçou, também, a questão de que no texto não deveria aparecer brincadeira de mau gosto (“Não vale brincadeira de mau gosto, vale brincadeira saudável”) e ameaça: “Olha aqui, eu vou ler todos os bilhetes, tá certo!? Então ninguém vai escrever nada de mau gosto”. A professora define, então, o que é aceitável do ponto de vista da forma e do conteúdo.

Assim, nos bilhetes produzidos nota-se que os adolescentes procuravam expressar sobre as atitudes do colega que não lhes agradavam (fig. 4), restabelecer relações de amizade (fig. 5) ou enfatizar a importância da amizade (fig. 6). Observa-se que no exemplo da fig. 4 a adolescente coloca a palavra chata entre parênteses, visando amenizar a palavra diante da solicitação da professora de não escrever nada de mau gosto. Como recurso para responder a essa solicitação da professora, alguns adolescentes, principalmente os meninos, interagiam desenho e texto (fig. 7) e outras vezes o desenho era o texto (fig. 8).

Você é muito legal mas quando
você está com os seus primos
você é muito (chata).

Figura 4: de uma aluna para outra aluna (você é muito legal mas quando você está com os seus primos você é muito (chata).

Nós não estamos conversando por motivo
Besta, mas eu te adoro muito.

Figura 5: de uma aluna para outra aluna (Nós não estamos conversando por motivo besta, mas eu te adoro muito.)

Você é uma pessoa especial para mim
todo tempo toda hora você está
perto de mim eu gostaria que você nunca
saia de perto de mim beijo de sua
amiga

Figura 6: de uma aluna para outra aluna (você é uma pessoa especial para mim todo tempo toda hora você está perto de mim eu gostaria que você nunca saia de perto de mim beijo de sua amiga)

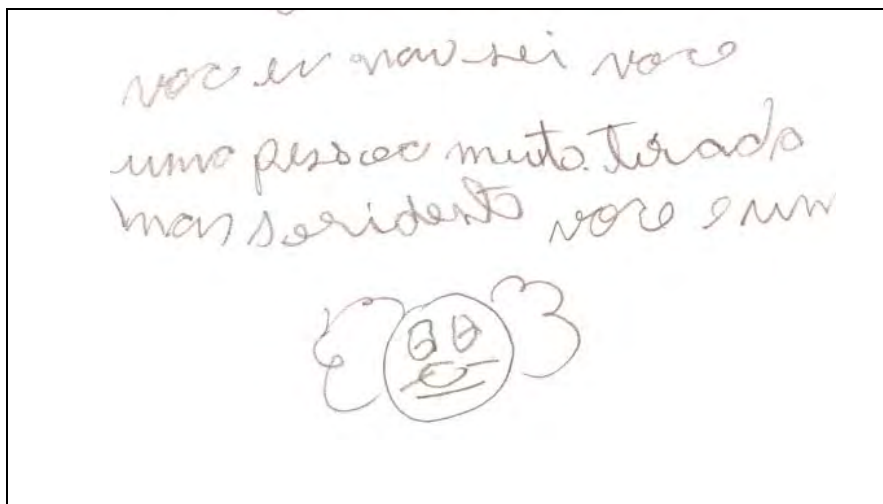


Figura 7: de um aluno para outro aluno (Você eu não sei/você é uma pessoa muito tirada/mas sorridente/você é um)

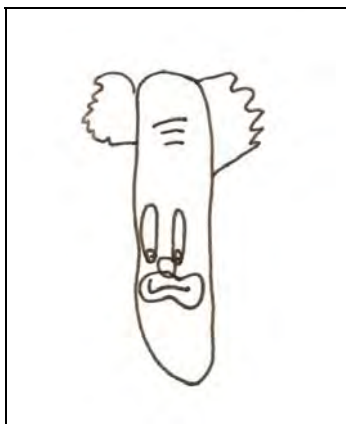


Figura 8: de um aluno para outro aluno

Considerações finais

Ao retomar as questões elaboradas inicialmente e a partir da apresentação e análise dos eventos de letramento, podemos afirmar que os adolescentes procuravam atender às solicitações da professora e concomitantemente significar suas produções escritas, e para isso, às vezes, transgrediam os modelos impostos pela escola. Este fato nos revela que apesar de a escola “pedagogizar” as práticas sociais de leitura e escrita, no sentido dado por Street, estas eram ressignificadas pelos adolescentes.

A análise demonstrou que, na sala de aula pesquisada, escrever e desenhar faziam parte de uma rotina de trabalho, era uma prática valorizada e servia também como mecanismo de aproximação entre professora e alunos-adolescentes, considerando que os adolescentes se sentem atraídos pelo modo icônico, uma vez que prevale o “ver” e não o “ler”. Então, os adolescentes lançavam mão de duas modalidades de letramento: texto e desenho.

Observa-se que o uso do desenho nas produções não pode ser considerado apenas como ornamentação, mas cumpre a função de moldar o plano de significação do texto. Assim, considerando os efeitos do desenho na produção de sentidos, desenho e texto não podem ser separados, mas estão articulados com a intenção de atrair o leitor, ora para provocar o riso ou para demonstrar sentimentos e desejos. O desenho do carro amassado, da menina sem blusa, do menino que voa e do palhaço revelam a criatividade do autor, reiterando a integração entre o plano verbal e não verbal.

Sobre os letramentos multimodais, Miranda (2008) explica como sendo o lugar ocupado por outras modalidades de comunicação, de interação e de produção de sentido, de conhecimento, seja em co-presença com a escrita, seja funcionando de forma autônoma. “O escrito coexiste com o oral, com a imagem, com o gestual, e só faz sentido nesse universo complexo” (p. 17).

Os estudos sobre letramentos multimodais tratam dos meios que temos para a construção de significado e de seus modos de representação, ou seja, das diferentes maneiras de expressar e de moldar o discurso. Para Kress (2003), a passagem de uma perspectiva tradicional de conceber o texto para uma perspectiva multimodal possibilita diversas mudanças na forma como a escola ensina a língua. Relacionar o ensino da língua aos vários modos de sua representação intensifica a criatividade do autor e permite a concepção de textos multimodais ampliando as possibilidades de construção de sentido e um maior engajamento entre textos e as experiências culturais dos adolescentes.

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Ideias circulantes acerca da leitura e da escrita: significações

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Brasil

Este estudo foi idealizado por professoras investigadoras da **UEL**: Universidade Estadual – Londrina, Brasil; da **PUC**: Pontifícia Universidade Católica – São Paulo, Brasil; e da **UA**: Universidade de Aveiro - Portugal, e está sendo desenvolvido com a participação dos respectivos orientandos dessas professoras.

A inspiração para o estudo advém da leitura de Jacques e Éliane Fijalkou (2003): *La lecture: idées reçues*. Têm-se como pressupostos as variáveis: a) existem em circulação no meio acadêmico ideias equivocadas acerca da leitura e escrita - LE; e b) ideias equivocadas a respeito da leitura e escrita contribuem para manter o *status quo* nesses campos.

Definiu-se como problema central da pesquisa encontrar-se resposta(s) para a pergunta: *identificadas e desfeitas ideias equivocadas acerca da LE entre acadêmicos, parte dos obstáculos ao seu ensino e aprendizagem poderá ser superada?*

Os *objetivos* estabelecidos são: *identificar e analisar as ideias circulantes (idées reçues) acerca da LE; avaliar o impacto das ideias circulantes acerca da LE no processo de ensino e aprendizagem; e propor alternativas de superação das dificuldades identificadas.*

A pesquisa, qualitativa e exploratória, de cunho comparativo complementar, terá a duração de 3 anos (até 2010). Na Fase I, ora em andamento (2008-2009), foram coletadas *ideias circulantes* entre professores, alunos, coordenadores e familiares de alunos, acerca da LE.

A *seleção* dos cursos abarca as Ciências Humanas, Exatas e Biológicas. Os cursos foram escolhidos no rol daqueles que são ofertados em comum nas três instituições de ensino, o que deverá permitir maior aproximação no cômputo geral/final dos dados. O *recrutamento* dos participantes da pesquisa foi feito de maneira aleatória, de acordo com a manifestação do desejo do público alvo de participar da pesquisa.

Os dados ora apresentados foram coletados em uma universidade pública estadual do norte do Estado Paraná, Brasil.

No.	curso	professor	aluno	Coorde- nador	família
1	Fisioterapia	4	5	4	5
2	Medicina	4	4	4	4
3	Pedagogia	4	3	4	5
4	Matemática	4	4	4	4
5	Biologia	7	4	0	0
6	Ciências Sociais	2	6	1	0
7	Física	6	10	1	0
8	Letras	5	6	1	0
9	Química	7	8	1	0
Total:	131 participantes	43	50	20	18

Quadro 1: Quantificação dos participantes

Foi solicitado que 4 pessoas de cada grupo selecionado (professor, aluno, coordenador, familiar de aluno) participassem do Projeto. No entanto, em alguns cursos não foi possível se alcançar o número previsto (as pessoas alegaram falta de tempo ou se esquivaram) e em outros, mais pessoas fizeram questão de participar. Pode-se observar no caso dos alunos, que aqueles que participam de projetos são mais participativos, talvez porque já passaram pela experiência de coleta de dados de pesquisa e reconheçam a importância de investigações desta natureza. Como o estudo não é de caráter quantitativo optou-se por aceitar todas as respostas recebidas.

Pediu-se aos participantes para responderem às questões abaixo, de preferência numa frase (*idées reçues*), escolhendo entre a questão 1a e 1b (restringir-se a uma questão) e 2a e 2b (restringir-se a uma questão), conforme acreditam que os estudantes são ou não bons leitores e escrevem ou não escrevem bem. Alguns participantes responderam a mais que duas questões, diferentemente do que fora indicado pelas pesquisadoras (restringir-se a 2 questões no total de 4). As perguntas foram formuladas focalizando os bons e não-bons leitores e escritores, para que não houvesse indução nas respostas. A intenção foi contar com dados a respeito das ideias circulantes referentes à leitura e escrita nos cursos selecionados.

1a - Por quê os estudantes são bons leitores?

1b - Por quê os estudantes não são bons leitores?

(Responder a uma das duas questões acima, conforme sua crença)

2a - Por que os estudantes escrevem bem ?

2b - Por que os estudantes não escrevem bem ?

(Responder a uma das duas questões acima, conforme sua crença)

O que dizem os dados encontrados

Vimos que a maioria dos respondentes é composta pelos alunos (50), seguidos pelos professores (43); os coordenadores de curso e familiares de alunos.

Estes últimos responderam em número aproximado, ou seja, 20 e 18, respectivamente, no total.

À pergunta 1, “Por que os estudantes são bons leitores?” responderam: 6 professores, 14 alunos, 4 coordenadores e 1 familiar de aluno.

À pergunta 2, “Por que os estudantes não são bons leitores?” responderam: 22 professores, 21 alunos, 19 coordenadores e 15 familiares de alunos.

À pergunta 3, “Por que os estudantes escrevem bem?” responderam: 8 professores, 14 alunos, 2 coordenadores e 3 familiares de alunos.

À pergunta 4, “Por que os estudantes *não* escrevem bem?” responderam: 31 professores, 37 alunos, 17 coordenadores e 16 familiares de alunos.

Tem-se, portanto, um quadro em que, predominantemente, professores, alunos, coordenadores e familiares dos discentes acreditam que os estudantes não lêem e não escrevem bem. Destaca-se a porcentagem de 28% de alunos participantes, que acreditam que lêem e escrevem bem. Desses, a concentração dos que acreditam que lêem bem está nos cursos de Medicina, Ciências Sociais, Letras e Química. No que diz respeito a escrever bem, os que assim vêm são alunos dos cursos de Pedagogia e também de Ciências Sociais, Letras e Química, ou seja, os mesmos do quadro anterior, referente a ler bem, com exceção do curso de Medicina.

Quando nossa atenção se volta para as ideias/justificativas que norteiam as respostas às questões feitas, destaca-se em relação à indagação acerca dos graduandos serem bons leitores (questão 1): *os estudantes são indivíduos formadores de opiniões* (Med. A); *há dificuldades de abstração para textos teóricos, mas, em geral, os alunos são bons leitores* (CS. P, CS. A, Let. A, Fís. A); *alunos têm hábito /prática de leitura por ela ser a principal fonte de conhecimentos* (Let. A); *os estudantes lêem bastante, mas sem abranger a idéia textual* (Q. A); *os alunos são acostumados a ler para as provas* (Med. A); *os alunos buscam conhecimentos (leituras) para a prática* (CS. C, CS. A, CS. A[2]); *lêem quando há estímulo de educadores entusiasmados* (Let.P); *os alunos são bons leitores quando são proporcionados trabalho (sic) com textos e significados* (Let. A); *Há estudantes que lêem bem e os que não lêem; leitura é uma atividade contínua que requer prática* (Let. A, CS. A, Mat. C); *Porque quero acreditar que lêem bem* (Q. P); *alunos da área de Humanas apresentam razoável apreensão dos textos acadêmicos* (Mat. C); também afirma algo semelhante a esta última resposta um professor de Biologia.

Das respostas obtidas emergem as ideias de que a leitura precisa ser um hábito, pois requer prática contínua e ser ela a principal fonte de conhecimentos. Quanto ao aproveitamento, precisa ser melhorado, visto que, conforme afirma um

graduando de Química, os alunos lêem bastante, mas sem abranger a idéia textual. Além do mais, como já foi constatado em pesquisa que coordenamos anteriormente (Rezende, 2002), os alunos são acostumados a ler para as provas.

Voltemo-nos, agora, para as justificativas apresentadas à questão 2, que tem como foco os estudantes *não* serem bons leitores. Sete (7) respondentes mencionam o não-hábito de leitura e o fato dela restringir-se ao currículo. Seis (6) outros afirmam que as leituras são feitas em função das provas e se limitam às matérias essenciais. Quatro (4) respostas apontam para as escolas públicas, dizendo que elas estão abandonadas por professores, alunos (!) e governo e este tanto reclama da falta de base escolar. Quatro (4) respostas indicam o não-prazer pela leitura e duas outras alegam haver falta de tempo para ler. A Internet e outros meios de comunicação são mencionados por 7 respondentes como a causa da não-leitura.

Cruzando-se as respostas à pergunta 1 (os alunos são bons leitores) e 2 (não são bons leitores), podemos destacar (*idéias reques*):

Os alunos não têm o hábito de ler (Med. C, F; Ped. F, C [2 x])

Os alunos ressentem-se da falta de método para ler (Med. P; Fís. P [2 x], Med. C; Ped. C; Mat. P; Fís. A; Let. C, Let. P [3 x])

A Internet atrapalha na formação de bons leitores (Med. C [2 x]; Bio. A, Bio. P [2 x]; Q. P; Mat. P)

Os alunos têm pouca base escolar para a leitura (Fís. A, Fís. F, Fís. C, Fís. P [2 x]; Med. P; Ped. F; Mat. C, Mat. P; Let. P; Q. P)

Pais e professores não incentivam os filhos/alunos para a leitura (Med. P, Med. F; Ped. P [3 x]; Mat. A, Mat. C [2x], Mat. F [2 x]; Bio. P [3 x]; Fís. P [2 x], Fís. A [3 x])

Os alunos lêem para as provas e matérias que consideram essenciais (Fís. A; Med. F [2x]).

Passemos, agora, às considerações acerca das respostas à pergunta 3: “por que os alunos escrevem bem?”

Pode-se assim resumir as respostas à pergunta 3 (*idéias reques*):

Quem lê escreve bem (Fís. C, Fís. A, Fís. F, Fís. P; Med. F; Ped. A; Let. P, Let. A [3 x]; Q. A)

Quem lê tem o vocabulário ampliado (Ped. A)

Um ambiente alfabetizador com destaque do valor social da leitura por parte da família e dos professores estimula para a escrita (Mat. F; Mat. C)

Os variados tipos de leituras se articulam (Med. P)

A prática leva à boa escrita (Fís. F; CS. A; Let. A; Q. P, Q. A [2 x]).

Destaca-se o predomínio dos respondentes de Física, Letras, Pedagogia, Matemática e Química nos posicionamentos voltados à afirmação que os alunos escrevem bem.

No que se refere à 4ª. e última questão, “por que os alunos *não* escrevem bem?”, a grande maioria dos respondentes indica a *pouca leitura como causa da*

escrita deficiente (FIS. P, FIS. A [4 x], FIS. E [2 x]; Med. P, Med. C, Med. A, Med. E [2 x]; Ped. E [5 x], Ped. A [2 x], Ped. P, Ped. C [2 x]; Mat. A [2 x], Mat. C [2 x]; Mat. F [3 x]; Mat. P; Bio A [2 x], Bio. P [6 x]; CS. A; Fís. P [2 x], Fís. A [5 x]; Let.P, Let. A [3 x], Let. C; Q. P [2 x], Q.C, Q. A [2 x].

Curso	Professor	Aluno	Coordenador	Família
Física (Fís.)	1 (4)	4 (5)	0 (4)	2 (5)
Medicina (Med.)	1 (4)	1 (4)	1 (4)	2 (4)
Pedagogia (Ped.)	1 (4)	2 (3)	3 (4)	5 (5)
Matemática (Mat.)	1 (4)	2 (4)	2 (4)	3 (4)
Biologia (Bio.)	6 (7)	2 (4)	0 (0)	0 (0)
Ciências Sociais (CS.)	0 (2)	1 (6)	0 (1)	0 (0)
Física (Fís.)	2 (6)	5 (10)	0 (1)	0 (0)
Letras (Let.)	1 (5)	3 (6)	1 (1)	0 (0)
Química	2 (7)	2 (8)	1 (1)	0 (0)
Total/100%:	15 (43)	22 (50)	8 (20)	12 (18)
9 cursos	51,5%	44%	40%	67%
100%				

Números entre parênteses correspondem ao total de respondentes.

Quadro 2: Respostas à pergunta: Quem lê pouco não escreve bem

As maiores concentrações dos que acreditam que *quem não lê* (bem/bastante) *não escreve bem* (não expressa suas ideias com clareza e correção) estão nos quadros de familiares de alunos (67%), seguidos dos professores (51,5%), alunos (44%) e coordenadores de cursos (40%).

Neste item os números mais expressivos dos que acreditam que os alunos não escrevem bem porque não lêem estão nos cursos de: Biologia: 6 do total de 7 *professores* respondentes; Física: 4 de 5 *alunos*, Pedagogia: 2 de 3 *alunos*; Matemática e Biologia: 2 de 4 *alunos*; Física: 5 de 10 *alunos*; Letras: 3 de 6 *alunos*; Pedagogia e Matemática: 2 de 4 *coordenadores*; Física: 2 de 5 *famíliares* de alunos; Medicina: 2 de 4 *famíliares*; Pedagogia: 5 de 5 *famíliares* - há unanimidade, portanto; Matemática: 3 de 4 *famíliares*.

A *linguagem virtual* também aparece como vilã, quando se trata da escrita dos alunos:

A linguagem virtual prejudica a escrita. Falta qualidade e compromisso com a leitura (FIS. A)

Uso excessivo de meios eletrônicos (Med. P)

Má escrita devido a preocupações (distrações) visuais e audiovisuais (Mat. P)

O que fica a desejar são os textos de e-mail com erros de Português, porém nas provas discursivas os alunos de Biologia escrevem bem (Bio. P)

As causas das dificuldades de leitura são especificadas por alguns dos respondentes:

- Leitura realizada sem atenção e prazer resulta em escrita precária (FIS. C)
- Os estudantes só se preocupam em escrever no TCC (FIS. F)
- Falta do hábito de leitura (Med. P)
- Professores com dificuldades de incentivar à (sic) leitura e escrita (Med. C)
- Falta senso crítico (pela falta de leituras) e organização de ideias (escrita) (Med. C)
- Pela falta de hábito de escrever (Med. A)
- Falta experiência (Ped. F)
- Pouca leitura e interpretação de textos (Ped. F)
- Falta de estruturação das habilidades necessárias à ação [de escrever] (Ped.P)
- Falta neste caso incentivo à leitura e permanece a escrita mecânica (Ped.P)
- Leitura é compreensão de mundo, a escrita precisa ser entendida, ter significado (Ped.P)
- Não há prática e nem estímulo na escola, faz-se por obrigação apenas (Mat.A)
- Falta de propostas didáticas para integração da oralidade, leitura e escrita (Mat. F)
- Escrita aligeirada e obrigatória (Mat. P)
- Falta, nos cursos, incentivo às produções sistemáticas (Mat. P)
- Pela escrita exigida ser apenas de descrição de processos (Bio A)
- Formação básica [insuficiente] que prejudicou a escrita (CS. P)
- Devido às demandas de vestibular e mercado de trabalho a escrita torna-se limitada e não expressam (sic) clareza de ideias (CS. P)
- Falta de familiaridade com esse exercício [da escrita]:
 - Pouco treino;
 - Implicações/heranças familiares, culturais, etc, na área de humanas (CS. P)
- Deficiências no colégio (CS. A)
- O ensino básico está uma porcaria, não é possível ver como uma pesquisa possa trazer subsídios pra solução de algum problema. Voltar a um Ensino Médio com Português e Matemática resolvem o problema; de que adianta inserir o inglês se nem o português eles sabem? De que adianta estudar sociologia se nem ler sabem? Deve-se entregar as rédeas do sistema educacional a quem entende, e não estou dizendo os pedagogos (Fís. C)
- Não há cobrança dissertativa nas avaliações; falta leitura; vestibular com questões objetivas e a redação como uma questão apenas (Fís. A)
- Falta entender melhor o que é lido (Fís. A)
- Os estudantes não acreditam que podem expressar suas ideias; não conhecem princípios da textualidade; falta conhecimento do profissional do ensino acerca de motivação e produção de texto (Let.P)
- Faltam conhecimentos gramaticais (Let.A)
- Há quem não saiba escrever nem uma linha; culpa do vestibular que seleciona por provas objetivas (Q. P)
- Não houve cobrança nos ensinos anteriores; há seleção no vestibular dos “melhores”, mas há quem não escreva nem uma carta (Q. P)
- Ensino Fundamental fraco (Q. C)
- Falta o hábito de escrever (Q. A)
- Falta de treino da escrita durante a vida escolar prejudica o desenvolvimento da habilidade da escrita (Q. A)

Essas causas apontadas abrangem a falta de atenção e de hábito de leitura. Alguns dos participantes da pesquisa culpam as dificuldades dos professores em relação ao ensino e esses não terem motivação para a leitura e a escrita; outros, o não incentivo das famílias; ainda outros, os níveis de ensino anteriores ao universitário; e outros mais, o vestibular.

Chamam a atenção uma resposta dada por um professor e outra, dada por um coordenador do curso de Pedagogia:

Há crenças negativas acerca da produção da escrita criada pelos alunos devido a (sic) falta de hábito da leitura (Ped. P)

A cultura acadêmica não favorece a escrita e sim dissocia a leitura da escrita. (Ped. C).

De um lado, a menção de que a produção escrita dos alunos tem carga negativa criada por eles. Não é possível compreender, claramente, se é a escrita deficiente dos alunos que leva a crenças negativas acerca dessa produção, ou se isso é uma crença criada pelos alunos. Por outro lado, a afirmação de que há dissociação da leitura e escrita na cultura acadêmica tem sido feita frequentemente no cotidiano universitário.

Chamou-nos a atenção na leitura dos dados a menção: “Somente bons escritores são bons leitores” (FIS. P). Ela tanto permite entender que os alunos deveriam ser bons leitores para escreverem bem, como que somente bons escritores lêem bem. O que se tem claro é a associação da leitura e da escrita na resposta dada.

As respostas à questão 4 podem ser assim resumidas (**idéias reques**):

Quem lê pouco não escreve bem (vários respondentes, já mencionados)

A Internet atrapalha a leitura e escrita (FIS. A; Med. P; Mat. P; Bio. P)

Ler e escrever requerem prática (Let. A; Q. P, Q. A; Fis. F [2 x]; Med. P, Med. A; Ped. C; Mat. A; Bio. P [2 x]; CS. C; Q. A [3 x])

A cultura acadêmica dissocia a leitura da escrita (Med. C; Mat. F; Mat. P; Let. A, Let. P; Ped. P, Ped. C; CS. A; Fís. A [2 x]).

Ainda que este estudo não seja de cunho quantitativo, ressalta-se que a percepção de *professores e familiares* em relação à escrita dos alunos não ser a desejável porque eles não lêem é manifesta em maior número que a dos *alunos e coordenadores de curso*. Os alunos teriam maior dificuldade em ver-se em outro patamar — mais exigente — de leitura e escrita? Estariam os coordenadores mais distantes da leitura e da produção escrita dos alunos e por isso com um olhar mais benevolente em relação a elas? Outras pesquisas poderão responder a estas questões.

Juntando reflexões e informações coletadas

Numa sociedade complexa, dinâmica e plural, os atos de ler e escrever, integrados que são aos eventos sociais, têm de ser, permanentemente, repensados.

A quantidade de informações que chega às pessoas mostra que o conhecimento, antes mais decorrente da educação formal, hoje também se

beneficia — ou sai prejudicado, dependendo do ponto de vista e da situação — com o concurso de informações permanentes, desordenadas, aleatórias, que chegam por diferentes mídias.

É provável que o excesso de informações provoque superficialidade de conhecimentos, já que o tempo de processamento para que a informação se transforme em conhecimento vem sendo cada vez mais curto, o que exige do leitor um trabalho de seleção e reflexão e, do mediador de leitura, ações capazes de auxiliar ao que se disponibiliza para o ato de ler a discernir entre uma leitura no sentido da apropriação de informações, a ponto de poder assumir que, de fato, houve produção de sentido e de conhecimento e uma leitura apenas superficial, que mais parece uma vista d'olhos sobre o texto, sem nenhuma consequência em termos de produção de conhecimentos.

A capacidade de apreensão na leitura e de expressão textual articula diferentes linguagens e varia segundo as experiências de cada um. Por isso, em geral, as gerações mais jovens, que vivenciam intensamente a mídia em suas diversas manifestações, com mais facilidade lêem informação visual que as gerações mais velhas.

Com efeito, os sistemas gráficos do tipo cartazes publicitários têm, hoje, grande poder de comunicação, provavelmente, maior que os sistemas verbais apenas "lineares". Entretanto, é necessário admitir que o grau de apreensão da informação varia bastante, segundo a experiência de cada um, com diferentes sistemas, o que não diminui o potencial comunicativo dos veículos para esse fim.

Alberto Manguel em entrevista à revista *Veja* (1999, p. 11-15), admitiu que, diferentemente das culturas medievais e renascentistas, fortemente marcadas pela imagética, a cultura atual é superficialíssima nesse campo. Se isso puder ser confirmado, provavelmente, terá como explicação o volume e velocidade de informações dessa natureza, que atingem nossa sociedade. Podem faltar estudos e metodologias de ensino para fazer do leitor de imagens um sujeito mais apto a ler detalhes, a ser crítico; no entanto, não faltam imagens diante das quais o leitor é exposto, o que o obriga a diferentes leituras.

No sistema escolar, como um todo, o impacto da velocidade na produção do conhecimento, responsável por grandes mudanças sociais, vem desafiando professores e alunos diante de práticas, que se mantêm como resistências teimosas. E, no ensino e aprendizagem da LE há fatores intervenientes de várias ordens como, no caso do Brasil, o preço do livro, a pouca importância que, em geral, as famílias dão a esses bens culturais, o frágil papel desempenhado por bibliotecas públicas na facilitação e difusão do livro etc.

Mas, em que pesem esses e outros fatores, que concorrem com a prática da leitura e da escrita, evidenciam-se conceitos, que precisam ser aclarados e esclarecidos; daí, a importância de repensarmos as *ideias circulantes*, que podem criar obstáculos ao ensino e aprendizagem dessas ferramentas essenciais, consideradas matéria-prima nas tarefas escolares/acadêmicas e condição indispensável para a vida do ser humano no século XXI.

Observa-se facilmente o acúmulo de produções de livros, artigos, trabalhos acadêmicos a respeito da LE; no entanto, na prática da sala de aula, na formação dos estudantes, não se têm verificado avanços proporcionais à quantidade de materiais produzidos, ainda que não se questione a importância da leitura e da escrita no meio escolar em todos os seus níveis.

Quando nossos objetos de trabalho são a própria leitura e a escrita, torna-se inevitável a expectativa de encontrar alternativas, que possam ajudar estudantes a se transformarem em leitores e redatores competentes, deixando para trás a leitura que leve apenas à compilação, à repetição do já dito. Em outras palavras, trata-se da busca incansável de meios, que possam transformar leitores acadêmicos em sujeitos capazes de se apropriarem do que lêem, assumirem discursos autônomos e ações que tenham como sustentação a idéia do lapidar da nossa humanidade. É nesse contexto que compreendemos a construção de conhecimentos.

Concluindo

Os dados encontrados podem ser juntados em quatro grupos: o primeiro, diz respeito a modos de ler e à formação do leitor; o segundo, ao vínculo da leitura com a escrita; o terceiro, refere-se à Internet como algo que atrapalha a leitura e a escrita; e o quarto, destaca a importância da família na formação do leitor.

Grupo 1:

- ✓ Os alunos não têm o hábito de ler
- ✓ Os alunos ressentem-se da falta de método para ler
- ✓ Os alunos têm pouca base escolar para a leitura
- ✓ Os alunos lêem para as provas e matérias que consideram essenciais
- ✓ Quem lê tem o vocabulário ampliado
- ✓ Os variados tipos de leituras se articulam

Grupo 2:

- ✓ A cultura acadêmica dissocia a leitura da escrita
- ✓ Quem lê escreve bem/ Quem lê pouco não escreve bem/A prática leva à boa escrita

Grupo 3:

- ✓ A Internet atrapalha na formação de bons leitores/A Internet atrapalha a leitura e escrita

Grupo 4:

- ✓ Pais e professores não incentivam os filhos, alunos, para a leitura/Um ambiente alfabetizador com destaque do valor social da leitura por parte da família e dos professores estimula para a escrita.

Essas respostas apontam para a necessidade de ações, que possam abrir espaços efetivos de auxílio na formação de pais leitores. Órgãos governamentais e não-governamentais, a mídia, escolas e universidades, podem auxiliar tanto no que diz respeito à percepção dos pais e a necessidade de lerem e estarem atentos à leitura dos filhos quanto na abertura de amplas possibilidades para que eles exerçam, continuamente, a leitura.

Outro destaque assinalado refere-se àquilo que deve ser a razão primeira das escolas e universidades, ou seja, as ações voltadas à prática de leitura. Estas carecem de ser mais efetivas e incluir a Internet. Na formação do leitor deve-se ter presente esse veículo de comunicação.

Um terceiro destaque evidenciado na organização dos dados coletados diz respeito à formação de leitores e escritores. Como duas faces da mesma moeda, a leitura e a escrita devem ser igualmente tratadas como matéria-prima no processo de ensino e aprendizagem.

Por último, no entanto não se colocando a questão de maneira a ordená-la, visto que essas ações são complementares, há que se ter aulas de ensinar a ler e escrever ao longo da escolaridade, da vida acadêmica.

Esta é, por ora, a leitura que fazemos da leitura que os sujeitos da pesquisa fizeram. Cabe-nos na sequência ampliar os estudos a respeito das conclusões a que chegamos, o que acontecerá na segunda etapa da pesquisa.

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Este texto apresenta e discute a avaliação de livros didáticos de Alfabetização destinados aos alunos do Ensino Fundamental, no Brasil, no âmbito do Programa Nacional do Livro Didático (PNLD). O processo avaliatório é promovido pelo Ministério da Educação e pelo Fundo Nacional de Desenvolvimento da Educação (FNDE) e tem sido desenvolvido sob coordenação do Centro de Alfabetização, Leitura e Escrita – Ceale- FaE/UFMG desde o ano de 1997. Com o objetivo de analisar e selecionar coleções didáticas a serem compradas pelo Ministério e distribuídas gratuitamente a todas as escolas públicas brasileiras, o Programa apóia-se em metodologia que vem sendo construída desde a primeira avaliação pedagógica de livros escolares, efetivada no PNLD 1997 e fundada numa concepção discursiva da linguagem. Os resultados constatados indicam o impacto positivo do Programa, com ganhos educativos, sociais e políticos, dos quais o mais visível e significativo é a melhoria da qualidade dos livros didáticos presentes nas salas de aula da rede pública em todo o Brasil. Reconhecem-se, entretanto, aspectos políticos e pedagógicos das coleções, a necessidade da presença de outros materiais didáticos na sala de aula e algumas dificuldades dos professores quanto à escolha e ao uso do material avaliado.

Os critérios de avaliação do PNLD

As pesquisas de Batista (2003- 2004) sobre os impactos da política do PNLD na produção editorial de livros didáticos no Brasil analisam como essa política do governo federal passou a se constituir como um importante instrumento de controle e regulação das obras didáticas distribuídas para as escolas e, conseqüentemente, na organização dos currículos da área de Língua Portuguesa. Ao analisar dados sobre a sua implementação e desenvolvimento, podemos situar no ano de 1997 como o período da primeira avaliação de livros de Alfabetização, tendo se orientado, desde então, por critérios de natureza conceitual (as obras devem ser isentas de erros ou indução a erros), política (devem ser isentas de preconceitos, discriminação, estereótipos e de proselitismo político e religioso) e metodológica (as obras devem propiciar situações de ensino-aprendizagem adequadas, coerentes e que envolvam o desenvolvimento de diferentes procedimentos cognitivos).

Com base nas avaliações realizadas, os livros didáticos receberam menções, até 2004, representadas por estrelas, que vão das categorias *Recomendado com Distinção* (três estrelas) , *Recomendado* (duas estrelas) e *recomendado com Ressalvas* (uma estrela) às categorias *Não-Recomendado* (não representada por qualquer estrela e utilizada apenas até a inclusão dos critérios de natureza metodológica) e *Excluído* (para títulos que não podem ser escolhidos pelas escolas, em razão de apresentarem erros conceituais, insuficiência ou incoerência metodológicas ou, ainda, preconceitos e diferentes formas de proselitismo. A partir dos resultados finais dessa avaliação, é elaborado pelo MEC um Guia de Livros Didáticos (1998, 2000, 2004, 2007, 2010), coletâneas de resenhas das obras recomendadas (nas quatro primeiras categorias) e distribuí entre as escolas e redes públicas de ensino para realização da escolha dos livros a serem utilizados. Os livros pertencentes à categoria dos *Excluídos* não podem ser solicitados pelos profissionais das escolas e não constam do Guia.

As solicitações de livros pelas escolas públicas do Brasil e sua avaliação são realizadas de acordo com um cronograma de atendimento (Quadro abaixo), de acordo com o qual se alterna a aquisição de livros para cada um dos segmentos do ensino fundamental do país. Cada atendimento é identificado por meio do ano em que o livro escolhido passa a ser utilizado nas escolas (PNLD 1998, 2000, 2004, 2007, 2010). Como a partir do PNLD 1998, os livros passaram a ser utilizados pelas escolas durante três anos, só se realiza um atendimento universal que visa distribuir livros para o conjunto de alunos de um mesmo segmento de ensino. Entre esse intervalo de tempo realiza-se, anualmente, um atendimento parcial, voltado para a reposição de livros de livros de 1ª série e de Alfabetização, até o PNLD de 2007, e coleções para os dois primeiros anos do ensino fundamental, no contexto de sua ampliação para nove anos de duração.

Quadro 1
Cronograma de atendimento do PNLD, a partir de 1997

<i>PNLD</i>	<i>Atendimento</i>	Abrangência
1997	1ª a 4ª série	Universal
1998	1ª a 4ª série	Universal
2000	1ª a 4ª série	Parcial
2001	1ª a 4ª série	Universal
2002	1ª a 4ª série	parcial
2004	1ª a 4ª série	Universal
2007	1ª a 4ª série	Universal
2008	1ª a 4ª série	Parcial
2009	1ª a 4ª série	Parcial
2010	1ª a 4ª série	Universal

Os livros distribuídos para os primeiros anos de escolarização para as escolas são repostos a cada ano, por serem consumíveis e pelo fato de sempre haver necessidade de complementação de títulos, em decorrência do crescimento da matrícula de alunos nas escolas. Apenas no ano de atendimento universal as escolas realizam a escolha do título a ser utilizado e, nos anos posteriores, a complementação de livros deve repetir as mesmas solicitações já realizadas. A exceção a essa regra ocorreu, até 2003, na reposição dos livros de Alfabetização, uma vez que foi autorizada pelo MEC a possibilidade de escolha de novos títulos a cada ano.

Impactos da avaliação na produção de livros de Alfabetização

As pesquisas realizadas no Ceale (Batista, 2002,2004; Batista e Rojo, 2005; Costa Val e Batista, 2004; Silva, C.S. 2004,2005), apontam para algumas tendências gerais sobre o perfil e a qualidade das obras aprovadas nas avaliações do PNLD (Val, 2005): (a) investimento na qualificação das propostas pedagógicas das obras, em relação ao conjunto avaliado em outras avaliações; (b) uniformização das organizações das propostas didáticas; (c) qualidade gráfico-editorial; (d) adequação das propostas voltadas para a formação cidadã do aluno.

O investimento na qualidade das propostas pedagógicas é evidenciado na comparação das menções classificatórias dos livros de Alfabetização ao longo dos PNLD, como se pode comprovar no quadro1, a seguir. Em 1998 foram adotadas quatro menções: RD - *Recomendado com distinção*; REC - *Recomendado*; RR- *Recomendado com Ressalvas*;EX- *Excluído*; e NR- *Não-recomendado*, intermediária entre a exclusão e a recomendação com ressalvas que deixou de ser utilizada a partir de 2001.

Quadro 2
Distribuição de livros de alfabetização recomendados pelo PNLD

Área: Alfabetização	RD	REC	RR	NR	EX	Total Obras inscritas
Ano de 1998	-	6%	18%	60%	16%	50
Ano de 2001	-	13,8%	78,3%	-	36,8%	36
Ano de 2004	-	26,8%	41,4%	-	31,7%	41
Ano de 2007	-	28,8%	61,5%	-	9,6%	52
Ano de 2010	-	12%	23%	-	67%	58

Analisando os percentuais de obras excluídas e não-recomendadas de 1998, têm-se 66% de livros de Alfabetização não aprovados, 18% recomendados com ressalva e apenas 6% recomendados. Destaca-se a ausência de obras na

categoria de recomendada com distinção. O que mais chama a atenção é a análise do período de 1998 a 2007 que descreve o número de obras não recomendadas. Os dados apontam que ocorre um decréscimo de obras de Alfabetização não aceitas (66% > 36,8% > 31,7% > 9,6%) e evidencia-se um progressivo aumento no percentual de obras aprovadas, ou seja, consideradas com qualificação adequada para serem distribuídas para as escolas do País.

Os resultados das avaliações destacam uma outra tendência crescente até 2007 de obras com menções mais altas (REC), embora também chame a atenção para a ausência de obras qualificadas como RD na área de Alfabetização, o que pode ser compreendido se considerarmos a permanência de uma tradição de ensino nessa área. De uma maneira geral, podemos afirmar que até 2007 as editoras vêm investindo na qualidade das obras que submetem ao processo de avaliação do PNLD, tendo em vista que os critérios de avaliação passam a ser as principais referências para o processo de produção de materiais didáticos.

Contudo, analisados em seu conjunto, os dados evidenciam que no PNLD de 2010 ocorre um recrudescimento da exclusão das obras didáticas, decorrente da mudança nos critérios na avaliação, no que diz respeito a aspectos didático-pedagógicos de caráter geral, pois passa-se a avaliar, pela primeira vez, coleções de alfabetização, em substituição aos livros didáticos composto de apenas um volume. Essas mudanças na avaliação do PNLD são resultados das determinações recentes das políticas públicas para a reorganização do Ensino Fundamental para nove anos - e, em decorrência, para os livros e outros materiais didáticos a ele determinados – esses resultados, embora apresentem números significativos, não surpreendem. Precisamos considerar que no plano da produção de livros didáticos, essa reorganização não poderia deixar de provocar redimensionamento das demandas, o que conduziu a uma nova definição dos critérios de análise das obras voltadas para a alfabetização, com resultados necessariamente diferentes dos anteriores. É, portanto, no âmbito da reorganização do ensino fundamental em que se passa a exigir que as propostas pedagógicas das obras garantam ao aluno, ao longo dos dois primeiros anos (e não mais para apenas o primeiro ano de escolarização), o grau de letramento e de domínio da escrita alfabética necessários ao seu prosseguimento nos estudos e à sua inserção, gradual, mas efetiva, no mundo da escrita. Dessa forma, os critérios de avaliação apontam para novos princípios organizadores dos materiais didáticos, sendo obrigatório considerar nos processos de letramento, alfabetização o desenvolvimento da proficiência oral e escrita, assim como a reflexão, a análise e a construção de conhecimentos lingüísticos básicos decorrentes, devem articular-se e distribuir-se, ao longo dos dois volumes/anos, de forma a constituir-se numa única proposta pedagógica.

Diante dessas novas exigências, não por acaso, destaca-se o alto índice de exclusão (67%) das obras avaliadas. Embora esses índices sejam expressivos, na análise dos resultados gerais da avaliação do PNLD de 2010, verificamos que representam também um alto índice de renovação da produção editorial: entre as 19 coleções aprovadas, oito (42,10%) coleções aprovadas participam pela primeira vez da avaliação e outras duas (10,52%) anunciam-se como bastante remodeladas, num total que supera a metade da amostra. O restante das obras aprovadas, nove títulos representam obras já avaliadas anteriormente que se apresentam associadas a um novo volume produzido para compor a coleção.

Apesar dos dados de 2010 chamarem atenção para rupturas importantes nos critérios de avaliação e, conseqüentemente, impactos na produção de livros didáticos e exigirem a realização de estudos mais aprofundados desse novo contexto de produção, os indicadores da avaliação até 2007 e, de forma particular em 2010, reforçam, evidentemente, a hipótese do investimento na qualidade dos livros didáticos de Alfabetização, ao longo da última década.

Um outro impacto positivo do processo de avaliação das obras no PNLD é o crescente investimento das editoras na renovação dos títulos inscritos. BATISTA (2001) explica que, ao longo dos anos, que a avaliação pedagógica dos livros promoveu uma ampla renovação da produção didática brasileira, evidenciada tanto pela participação de novas editoras a cada PNLD, com a inscrição de novos títulos, quanto pelo surgimento de autores, o que revela, em princípio preocupação crescente da editoras com a adequação dos livros didáticos. Na área da alfabetização, os dados apresentados no quadro 3 mostram como o setor editorial brasileiro investe num crescente na produção de novos livros didáticos:

**Quadro 3:
Renovação dos títulos de alfabetização nos PNLDs**

Área: Alfabetização	Novos	Reinscritos	Total Obras inscritas
Ano de 2001	10 (27,7%)	26 (72,3%)	36
Ano de 2004	22 (53,6%)	19 (46,4%)	41
Ano de 2007	26 (50%)	26 (50%)	52
Ano de 2010	29 (50%)	29 (50%)	58

Considerando para comparação, apenas os PNLD referentes aos anos de 2001 e 2004, verifica-se que em 2004, ocorreu, em relação ao PNLD/2001, um

aumento de cerca de 26% na inscrição de novos títulos. Nos anos seguintes permanece a tendência de equilíbrio entre o número de novas obras inscritas com os títulos bem avaliados nos anos anteriores e, por isso, reinscritos.

Uma terceira característica dos livros didáticos de Alfabetização refere-se ao padrão adotado para a estruturação das suas propostas pedagógicas. Os dados do Quadro 4 apontam para uma tendência de uniformização das obras que se caracteriza pela organização em unidades temáticas.

Quadro 4
A lógica de organização das propostas pedagógicas

ANO	Títulos aprovados	Organização em Lições (foco estudo do sistema alfabético)	Organização em Unidades temáticas e/ou projetos
1998	42	39 (93%)	03 (7%)
2001	22	12 (60%)	09 (40%)
2004	28	06 (21%)	22 (78%)
2007	47	10 (21%)	37(79%)
2010	19	04 (21%)	15 (79%)

A análise comparativa dos resultados das avaliações dos PNLD aponta para a crescente tendência de estruturação das obras aprovadas por unidades temáticas (07%> 40%> 78% 79%), nas quais alguns temas recorrentes e pertinentes aos interesses infantis são tomados como núcleo para a exploração de atividades relacionadas aos conteúdos do ensino da língua escrita (para alfabetização e/ou letramento), bem como para exploração de atividades complementares ou extraclasse. A esse critério dominante, as unidades temáticas também são caracterizadas por outros objetivos de ensino: por gêneros/tipos de textos; por eixos de abordagem do ensino–aprendizagem da língua (leitura, produção de textos, oralidade e outros); por textos avulsos seguidos de atividades diversas (ou seja, não regulados por um critério específico); por projetos temáticos, seguidos de oficinas sobre conteúdos da área. Alguns desses critérios são combinados em certas obras, ora por divisão de suas partes, ora por tratamento simultâneo, como no caso da conciliação entre unidades temáticas e gêneros de textos ou ainda por eixos de ensino-aprendizagem.

A pesquisadora Costa-Val (2005) apresenta os fatores sócio-históricos de estabelecimento “oficial” e efetivo do currículo nas áreas como explicação para essas tendências de uniformização das propostas pedagógicas nas obras avaliadas. Um dos efeitos dos resultados da avaliação na construção do currículo está relacionado ao desenvolvimento articulado dos processos de alfabetização (

estratégias cognitivas de codificação e decodificação da escrita) e letramento (incluindo a compreensão dos usos e funções sociais da escrita). Os efeitos diretos dos critérios da ficha de avaliação do PNLD, nos quais se prevê determinados componentes para o ensino nas escolas (leitura, compreensão de textos, produção de textos orais e escritos e conhecimentos linguísticos) exige que se leve em conta a qualidade da seleção textual, na perspectiva do letramento, considerando o texto como produto cultural específico. Assim, as atividades põem em jogo tanto a identidade cultural do texto – autoria, dados da publicação, título, diagramação, temáticas etc _ quanto sua forma lingüística e seus sentidos. Nesses casos, a seleção textual tende a ser identificada pelo seu agrupamento por temáticas ou gêneros textuais. Além desses fatores, também é preciso considerar a crença dos editores e autores de livro didático na preferência dos professores pelo trabalho articulado por um eixo temático.

O projeto gráfico-editorial de qualidade é outra característica importante dos livros didáticos de Alfabetização produzidos no País. Qualidades como a correção na impressão e revisão, funcionalidade na diagramação, equilíbrio na distribuição das imagens e textos nas páginas e a utilização de linguagens visuais diversas são elementos que se destacam na organização das obras. Vale mencionar que além da boa apresentação visual, as obras têm zelado para o uso de recursos visuais com intenções pedagógicas. Em relação a esse aspecto, destaca-se a observância cada vez maior para o uso de recursos gráficos que auxiliem no desenvolvimento da formação da cidadania. Nessa perspectiva, é cada vez menor os casos de obras excluídas por problemas pedagógicos, identificados, por exemplo, pelo uso de imagens e textos que veiculem preconceitos e levem a discriminações de qualquer tipo, incluindo aí preconceitos contra variedades linguísticas não dominantes (dialetos, registros etc) e veiculem propagandas e/ou doutrinação religiosa ou de qualquer outro tipo.

O último aspecto observado como perfil das obras avaliadas é o que Costa-Val (2005-p.150) denomina de “zelo quanto à contribuição do livro para a formação cidadã do aluno”. Esse “zelo” pode ser interpretado como uma adequação das obras a um dos critérios obrigatório do PNLD que, ao lado da correção conceitual e da pertinência didático-metodológica, é exigido que ocorra a observância de preceitos éticos, legais e jurídicos. Trata-se, portanto, de critérios avaliativos que buscam incentivar obrigatoriamente a construção nas escolas de condições necessárias ao convívio democrático com a diversidade humana e para pleno exercício da cidadania. Essa forma de convivência é traduzida em itens avaliativos que buscam identificar quando a proposta pedagógica das obras estimula (MEC, 2009- Guia de Livros Didáticos/PNLD2010): o convívio social e a tolerância,

abordando a diversidade da experiência humana com respeito e interesse; a construção de valores e atitudes compatíveis, quando a questões éticas envolvidas em textos e ilustrações forem pertinentes para a compreensão e produção de textos.

Na ficha de avaliação dos livros didáticos de Alfabetização, esses critérios se desdobram nos seguintes itens avaliativos: manifestar nos textos e ilustrações – ou ainda reproduzir, em textos e imagens de terceiros e sem discussão crítica – preconceitos que levem a discriminações de qualquer tipo, incluindo-se aí preconceitos contra variedade linguísticas não-dominantes (dialetos, registros etc); constituir-se como instrumento de propaganda e/ou doutrinação religiosa, política ou de qualquer outro tipo; configurar-se como veículo de publicidade e difusão de marcas, produtos ou serviços comerciais.

Diante do peso eliminatório desses critérios de avaliação, ao longo dos últimos anos, todos os livros avaliados no PNLD têm se empenhado em atender, de uma forma mais ou menos explícita, as exigências de abordagem dos problemas e questões decorrentes desses itens avaliativos. Apenas no PNLD de 2010 foi registrado um caso de obra excluída por apresentar preconceito racial, prevalecendo, ao contrário, nos anos anteriores um cuidado dos autores e editores a esses critérios de eliminação. Esse cuidado pode ser identificado principalmente na organização das propostas dos livros didáticos de Alfabetização, por exemplo, na seleção das imagens apresentadas _ principalmente no que se refere a construção de estereótipos_ e na proposição de temáticas que requerem abordagens inter e transdisciplinares, tais como as questões do meio ambiente (desmatamento, poluição, lixo), do no cotidiano da cidade ou do País (moradia, consumo, trabalho) e aos modos de vida de diferentes grupos culturais (indígenas, por exemplo). Contudo, uma característica do trabalho pedagógico refere-se à frequência em que essas temáticas aparecem em cada obra. Isso significa que a exploração das temáticas, de maneira geral, tende a ocorrer de forma assistemática, ou seja, presente de forma eventual em algum dos textos apresentados para leitura ou, situação menos comum, como eixo temático de uma das unidades de estudo da obra. Uma análise comparativa das obras avaliadas nos últimos anos evidencia que nem todas se dispõem a fazer um tratamento sistemático de problemas sociais que demandam reflexão, pois, no conjunto, predominam propostas que se limitam a não veicular preconceitos, deixando de focalizar contradições sociais cujo debate é necessário a formação de cidadãos críticos e informados (Costa Val, 2005, p. 151).

É, portanto, considerando a abordagem metodológica desses tópicos que emerge a necessidade de estudos mais aprofundados sobre os modelos de

atividades propostos, seja no sentido de se levantar as habilidades cognitivas acionadas para a aprendizagem dos alunos, seja na forma de tratamento dado às informações presentes nos textos, particularmente, no desenvolvimento das habilidades de construção de sentido pelo leitor. Uma análise mais superficial das atividades apresentadas nos últimos PNLD aponta que há uma predominância de abordagens genéricas e superficiais, não considerando a possibilidade de desenvolvimento de habilidades de construção de sentido mais complexas dos alunos.

Por outro lado, a análise comparativa das obras aprovadas ao longo dos PNLD, em contraposição a resultados de avaliações anteriores, demonstrou um maior investimento dos autores nos itens que se referem à formação da cidadania, seja na diversidade dos temas abordados, seja na frequência em que são apresentados nas coleções. Esse investimento pode ser identificado, por exemplo, na qualidade da seleção textual tanto na leitura quanto na escrita, por meio da diversidade e variedade de textos e pela inclusão de textos complementares. Consequentemente, pode-se considerar que ao procurar proporcionar ao educando oportunidades de interação com a diversidade da escrita que circula na sociedade, as obras estão favorecendo a formação da cidadania dos alunos, ao possibilitar participação nas práticas sociais letradas e ao abordar temáticas relativas aos problemas sociais e culturais de nossa sociedade.

A combinação destes indícios sobre as propostas pedagógicas dos livros didáticos avaliados nos PNLD de Alfabetização nos possibilita o levantamento de algumas considerações importantes sobre as propostas teórico-metodológicas para o ensino da língua escrita nos primeiros anos de escolarização.

Em primeiro lugar, ao que tudo indica, as avaliações realizadas têm promovido uma redução significativa no número de títulos de livros para a alfabetização no mercado editorial do país. No PNLD/1998, por exemplo, foram inscritos 51 títulos, dos quais, 3 foram recomendados, 9 foram recomendados com ressalvas, 30 foram não-recomendados e 9 títulos foram excluídos. No PNLD/2000, inscreveram-se 36 títulos, sendo que 5 foram recomendados, 17 foram recomendados com ressalva e 14 foram excluídos, o que significa uma redução de aproximadamente 30% do total do ano anterior. Finalmente, em 2010, a redução é de aproximadamente 67%, reforçando ainda de forma mais significativa dessa tendência de redução e renovação das obras avaliadas.

Em segundo lugar, os livros inscritos a partir do PNLD/2000 passam a apresentar um grau maior de homogeneidade, em relação aos inscritos no PNLD/1998, tendo em vista suas tomadas de posição conceituais, pedagógicas, discursivas e editoriais. Essa tendência de homogeneização se acentua até 2010,

passando a predominar propostas que tendem a se autodenominar como propostas sociointeracionistas de alfabetização, marcadas, em maior ou menor grau, pela preocupação em levar os alunos a adquirir tanto o domínio do sistema de escrita alfabético quanto o domínio de habilidades de interação por meio da língua escrita. Tende, também, a predominar uma proposta didática organizada em torno de unidades temáticas (com temas muitas vezes recorrentes, como os animais, as festas juninas, a escola, a escrita, os nomes das crianças, por exemplo) e uma marcada preocupação, particularmente nas unidades iniciais, pela explicitação dos usos sociais da escrita e pela criação de situações de escrita espontânea pelos alunos. Em relação aos aspectos gráfico-visuais, tende a ser recorrente a presença de um projeto gráfico semelhante, que destaca as unidades temáticas e seus constituintes através de recursos bem demarcados, como a introdução de cada unidade por uma fotografia ou um texto para discussão.

Neste contexto, pode-se dizer que redução e homogeneização caracterizam esse processo. Tudo parece indicar que a intervenção do Governo Federal no campo da produção editorial tende a reduzir o espaço para uma diversidade de propostas de ensino. Com a aceitação tácita dos editores e autores, evidenciada pela grau de uniformidade de seus produtos, foi construído um padrão relativamente reconhecido por parte dos atores envolvidos em sua produção (autores e editores) como o padrão legítimo de livro de alfabetização.

Resta-nos investigar como esses fenômenos repercutem nas escolas: estariam as práticas de alfabetização sendo guiadas e orientadas pelas novas propostas dos livros didáticos, como consequência da escolha e uso dos livros didáticos recomendados pelo MEC? A escolha e uso de livros didáticos recomendados significam tendências de mudança nas práticas de ensino e aprendizagem das escolas?

Notas

¹ A utilização de estrelas para classificações as menções da avaliação é abandonada na avaliação de 2004.

² A Lei 11.274/2006 ampliou o ensino fundamental no Brasil para nove anos que passa a receber, no seu primeiro ano, crianças de seis anos, boa parte delas sem qualquer vivência escolar anterior. Nessa nova organização os processos de Alfabetização e Letramento passam a ficar circunscritos aos dois primeiros anos de escolarização.

³ A produção de coleções de alfabetização para as escolas públicas se dá num momento final do processo de ampliação do Ensino Fundamental para nove anos em todo o País, em decorrência da Lei 11.274, de 06/02/2006.

⁴ Por essa razão, as coleções destinadas aos dois primeiros anos devem apresentar propostas e atividades capazes de propiciar ao ensino-aprendizagem escolar: a organização de práticas pertinentes e adequadas de letramento, que levem o aluno a conviver com diferentes funções da escrita e a reconhecer e assimilar características, instrumentos e recursos próprios da cultura da escrita; a compreensão dos princípios que regulam a escrita alfabética, por meio de

atividades de análise e reflexão sobre as propriedades sonoras da fala e sua relação com os recursos gráficos da escrita; o desenvolvimento da fluência na leitura e na escrita (Guia de Livros Didáticos- PNLD 2010).

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Jogos *online* para alfabetização: o que a internet oferece hoje

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1. Introdução

Sabemos que o Brasil ainda apresenta um alto índice de analfabetismo e acreditamos que as novas tecnologias podem ajudar a fazer transformações positivas para o cenário educacional brasileiro. Novas propostas de ensino que utilizam suportes tecnológicos da informação e da comunicação podem encontrar nos jogos uma alternativa interessante para alcançar um número cada vez maior da população e com isso, contribuir para a alfabetização e para o ensino-aprendizagem de modo geral.

Fizemos um levantamento de jogos que visam para auxiliar o processo de alfabetização de crianças disponibilizados gratuitamente na Internet, procurando saber mais sobre o que já está disponível e analisando como esses materiais lidam com os conteúdos da alfabetização e como se utilizam da tecnologia para desenvolver habilidades de leitura e escrita nos jogadores.

Faremos aqui uma exposição das nossas análises desses jogos.

Os jogos, em seus diversos gêneros e suportes, costumam despertar nos jogadores um interesse que vai além da necessidade de aprender. No caso da criança em fase de alfabetização, o ser lúdico, intrínseco no indivíduo dessa idade, é motivado, auxiliando na absorção de idéias e na memorização de regras, imagens, sons e conceitos. Sendo assim, acreditamos que precisamos desenvolver jogos que buscam lidar com o processo de aprendizado como um fator de motivação intelectual e cognitiva, ajudando, seus jogadores a desenvolver habilidades de leitura e de escrita.

Apesar desse potencial dos jogos, nos perguntamos se há jogos de alfabetização na internet e se os professores e alunos podem se beneficiar dos jogos educativos disponíveis. Os jogos disponíveis na internet possuem um caráter educativo suficiente para complementação do aprendizado escolar? Os métodos utilizados na construção desses jogos estão embasados em teorias eficazes? São jogos que desafiam a criança ou simplesmente repetem conhecimentos já adquiridos por ela?

A proposta desse trabalho é justamente analisar os jogos presentes na internet, buscando um verificar o que existe na rede em termos de jogos para alfabetização.

Utilizaremos para essa análise um conjunto de critérios de julgamento, embasados em teorias pedagógicas, lingüísticas e das teorias de jogos, que acreditamos serem pertinentes para análise de jogos disponíveis na *Web*.

2. Sites analisados

Para esse trabalho foram analisados 15 (quinze) sites selecionados por serem gratuitos e facilmente encontrados na internet; por serem sites conhecidos; por não dependerem de programas diferentes dos disponíveis no Windows; por apresentarem *download* rápido e por não revelarem problemas graves de execução. A lista é composta de jogos alocados em diferentes sites disponibilizados por jornais e revistas infantis *online*, provedores, universidades, canais de TV a cabo, dentre outros:

1. <http://drkaos.psico.ufrgs.br/jogos/associacao1.html>
2. <http://www.turminhaquerubim.com.br/jogos.php>
3. <http://sitio.globo.com/Sitio/0,25203,8566-p-240486,00.html>
4. <http://www.kidleitura.com/detona/diversos.htm>
5. <http://www.smartkids.com.br/jogos-educativos/alfabeto/jogo-do-alfabeto-em-portugues-l.html>
6. http://www.terra.com.br/criancas/jogos_palavras.htm
7. <http://www2.uol.com.br/ruthrocha/cruzadinhas.htm>
8. <http://www.monica.com.br/index.htm>
9. <http://senna.globo.com/senninha/jogos.asp>
10. <http://www.cambito.com.br/>
11. www.escaleno.com.br
12. www.discoverykidsbrasil.com
13. <http://iguinho.ig.com.br/jogo-caca-palavras.html>
14. <http://www.alemdeeducar.com.br/jogos/flash/forca/forca.shtml>
15. <http://jogoseducativos.jogosja.com/jogos-educativos-alfabeto.aspx>

3. Critérios de análise dos sites

A fim de verificar como são os jogos para crianças que visam auxiliar o processo de alfabetização, disponíveis na Internet, utilizamos os seguintes critérios:

1. Interface e instruções
2. *Feedback*
3. Concepção de aprendizagem
4. Contextualização
5. Repertório lingüístico
6. Recursos
7. Tarefas
8. Recompensa
9. Desafio
10. Funcionamento do jogo

Apesar de ser uma lista pequena de critérios, acreditamos que eles são suficientes para nos fornecer uma visão da qualidade dos jogos de alfabetização disponíveis na internet. Vejamos a descrição de cada um deles.

Interface e instruções

Acreditamos que a interface em um jogo para crianças em fase de alfabetização deva ser intuitiva e auto-explicativa. Como as crianças em fase de alfabetização ainda não podem contar com o auxílio de informações verbais escritas, as instruções dos jogos precisam utilizar recursos não-verbais (imagens, animações) e sonoros que expliquem para elas o que devem fazer. O ideal é que a criança entenda sem a mediação de um adulto, por si só, o que deve ser feito para jogar.

Feedback

Parece ser fundamental que o *feedback*, ou seja, a resposta dada às ações dos usuários ao final do jogo sobre o seu desempenho com o objetivo de reorientar e/ou estimular as ações do jogador, seja rico o suficiente para colaborar para a aprendizagem do sistema de escrita, ajudando o jogador a refletir sobre seu erro e a descobrir o que fazer para acertar e aprender.

Concepção de aprendizagem

Creemos que jogos educativos devem estimular a aprendizagem ativa, construtiva em que exista mais de uma possibilidade de construção. A situação proposta num jogo que tem como um de seus objetivos auxiliar a aquisição do sistema de escrita deve favorecer a aprendizagem, fornecendo ao jogador informações ou oportunidades de reflexão sobre o sistema de escrita para que o conhecimento seja construído.

Contextualização

Um jogo educativo que vise auxiliar a alfabetização deve trabalhar com a linguagem de forma contextualizada, que permita uma noção do todo, em uma situação (real ou imaginária) significativa no jogo. Espera-se que, em jogos que auxiliem a alfabetização, as palavras, sílabas, os sons sejam trabalhados com um propósito comunicativo especificado.

Repertório linguístico

Um jogo, que tem intenção de ser educacional e fazer com que os usuários aprendam, precisa ter claro em sua concepção as habilidades e os conteúdos que pretende

trabalhar. É preciso haver uma proposta de organização das habilidades e conteúdos que se traduza por meio de um repertório linguístico. Essas habilidades e conteúdos não devem, portanto, ser trabalhados de forma randômica por falta de planejamento ou por falta de uma base teórica que sirva de base a essa organização. No caso da alfabetização, há muitas formas de organizar o repertório linguístico: por complexidade, por nível de dificuldade, por abordagem metodológica, por familiaridade dos usuários com a situação, por campo semântico, dentre outras.

Além de organizado, o repertório linguístico trabalhado no jogo deve ser variado. A repetição constante de um número restrito de situações ou elementos linguísticos trabalhados no jogo pode fazer com que ele se torne repetitivo e, portanto, desinteressante e previsível.

Recursos

Como o ambiente virtual proporciona a construção de jogos interativos e multimodais atraentes e motivadores para crianças, esperamos que jogos *online* explorem recursos da tecnologia como animação, som, *feedback* personalizado e não sejam apenas uma atividade tradicionalmente feita no papel que tenha sido transferida para a tela do computador (cf. Bolter, 2001).

Tarefas

Da mesma forma que o repertório linguístico trabalhado no jogo deve apresentar variações, as tarefas a serem realizadas pelos jogadores também devem variar. Para que o jogo não seja enfadonho pela repetição do mesmo comando, deve haver variação nas tarefas que o jogador precisa realizar, ou seja, é preciso variar o tipo de resposta que se exige dele.

Recompensa e desafio

A recompensa e o desafio são elementos básicos do jogo, funcionando ambos como motivação para o jogador. O usuário precisa ter a sensação de estar aprendendo e de estar sendo recompensado, por isso esperamos que os jogos sinalizem de alguma forma que o esforço do jogador está valendo a pena. Para Falcão (2002) o Behaviorismo acredita que aprimorar o comportamento do sujeito é algo que se consegue melhor quando os comportamentos desejados são recompensados. No entanto, para que a recompensa seja de fato motivadora é preciso que esteja relacionada a alguma necessidade do sujeito. No caso do jogo, a recompensa pode ser dada como pontos ou “vida” para os personagens, acreditando-se que o

comportamento recompensado é aumentado em sua frequência para se alcançar a vitória.

Quanto ao desafio, para que o jogo prenda a atenção dos jogadores é preciso haver desafio crescente. O nível de dificuldade deve aumentar à medida que o jogador é bem sucedido. Ficar sempre no mesmo nível de dificuldade costuma ser desmotivante, tanto no caso de o nível ser fácil demais quanto no caso de níveis muito difíceis. É preciso haver equilíbrio para que o jogador passe rapidamente pelos níveis mais fáceis e desenvolva habilidades para chegar a níveis mais difíceis, sendo capaz de ir aprendendo com o jogo para conquistar estágios mais avançados.

Funcionamento do jogo

Finalmente é importante que o programa no qual o jogo se encontra instalado funcione bem, tenha *download* rápido, tenha boa resposta às interações e não apresente problemas durante a execução.

3. Análise dos jogos *online*

Cada um dos critérios definidos foi examinado com base nos dados coletados que primeiramente passaram por um tratamento quantitativo em que se buscou configurar estatisticamente a presença ou não e/ou como se manifestavam cada um dos critérios definidos para o exame. A partir desse tratamento inicial dos dados foi realizada a avaliação qualitativa dos jogos em que discussões entre o visto e o esperado levantaram reflexões críticas sobre a qualidade da contribuição didático-pedagógica da seleção de jogos *online* livres, gratuitos e destinados às crianças em fase de alfabetização.

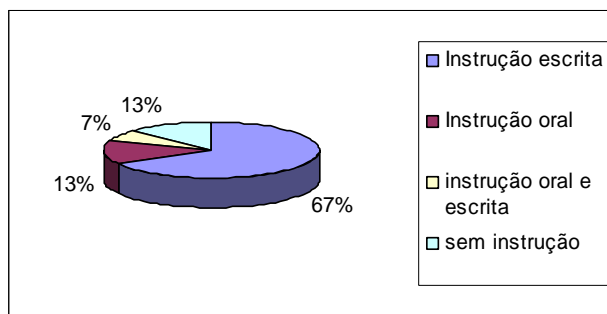
Interface e instruções

As páginas principais dos sites pesquisados eram coloridas e muitas possuíam áudio e animação, recursos digitais que tornam os jogos *online* atraentes e motivadores para o universo infantil.

Na maioria dos jogos examinados, a interface pôde ser considerada intuitiva, ou seja, o jogador tem claramente apresentadas as ações que precisa realizar para começar e finalizar o jogo. Em sua maioria, as interfaces poderiam ser consideradas auto-explicativas, se o jogador fosse alguém que já sabe ler, uma vez que muitos jogos apresentam instruções escritas, que orientaram o usuário na execução do jogo. Como esses jogos têm como público-alvo jogadores em fase de alfabetização, deveriam apresentar suas instruções oralmente ou de uma forma intuitiva para que o jogador não

dependesse das instruções escritas para jogar, já que ele muito provavelmente ainda não tem essa competência. Vejamos na figura 1 a distribuição do tipo de instrução encontrada.

Figura 1 – Tipos de instrução



Pelo gráfico é possível perceber que, 87% (oitenta e sete) dos jogos analisados apresentem instrução, no entanto 67% (sessenta e sete) delas são apresentadas por escrito, o que pode dificultar ou inviabilizar a tarefa do jogador não alfabetizado. Embora a presença de instruções seja importante para orientar o jogador, as interfaces observadas em sua grande maioria não foram consideradas auto-explicativas para as crianças em fase de alfabetização.

Exemplo 1

	<p>As instruções escritas do exemplo 1 representam uma dificuldade para crianças em fase de alfabetização, que vão precisar de um leitor para ler as orientações do jogo.</p> <p>Fonte: http://www.monica.com.br/index.htm</p>
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O emprego de instruções escritas em jogos destinados a usuários em fase de alfabetização precisa ser bem planejado e, provavelmente contar também com recursos não-verbais, de animação ou de som a fim de evitar que a criança não consiga realizar a tarefa. O grau de exigência do conhecimento da escrita para decifrar instruções escritas longas se opõe ao objetivo e ao público-alvo de jogos *online* para crianças que estão construindo conhecimentos sobre o sistema de escrita, pois os

tornam elementar para os que já sabem ler e muitas vezes indecifráveis para os que ainda não são alfabetizados.

Feedback

Encontramos a presença de *feedback* em 87% (oitenta e sete) dos jogos que compõem o *corpus*. Passamos então para a investigação da concepção de aprendizagem que norteia o *feedback* e se este poderia ou não colaborar para a aprendizagem do sistema de escrita.

Verificamos que o *feedback* em 13 (treze) dos 15 (quinze) jogos analisados restringe-se à sinalização de “erro” ou de “acerto” do usuário-jogador, numa abordagem claramente behaviorista, em alguns casos com emprego de recursos de animação e de áudio. Apesar de o sujeito acabar aprendendo por ensaio e erro, em situações de estímulo resposta, esperava-se dos jogos que as respostas dadas às ações da criança ao final do jogo fossem, sobretudo nos casos em que ela errasse, ricas o suficiente para indicar o erro e ajudá-la a refletir sobre o que fez e descobrir o que fazer para acertar e, conseqüentemente, aprender a escrever.

Constatamos que em nenhum dos jogos pesquisados para crianças em processo de alfabetização o *feedback* foi pensado como um retorno que permitisse ao jogador refletir sobre seu “erro” e a descobrir o que fazer para acertar e aprender a construir o saber sem *overteach* por um lado e, por outro lado, sem deixar que o ensaio-erro fosse a única alternativa do jogador.

O exame demonstrou também a necessidade de uma investigação especial para os efeitos na aprendizagem da utilização de sons de tiros, bombas e outros do gênero para sinalizar o “erro” e o som de palmas e o movimento de confetes caindo na tela para o “acerto”. Não podemos negar que a concepção behaviorista inerente aos jogos é fortemente reforçada por essas escolhas.

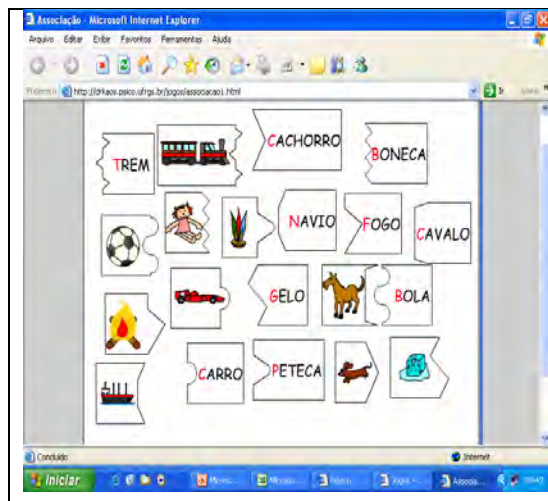
Recursos

Sabemos que o ambiente digital propicia a construção de jogos *online* interativos e multimodais atraentes e motivadores para crianças. Embora os recursos disponíveis sejam muitos, nos jogos examinados constatamos a exploração ainda tímida da multimídia, como no exemplo 2, em que o jogo explora apenas o recurso de movimento para ligar a palavra a sua imagem.

Em muitos deles há imagens, porém em grande parte com função apenas ilustrativa, poucos jogos empregam animação e/ou movimento; no entanto, quase todos empregam o áudio, na maioria das vezes para sinalizar o *feedback*. Em apenas

três jogos, ou seja, 20% (vinte) do *corpus* foram constatados o uso de áudio para leitura das instruções, para a soletração da letra inicial ou da palavra. É importante destacar que o jogo “Detonando os erros” proposto no site Kidleitura utiliza a pronúncia totalmente artificial da vogal final das palavras, numa tentativa forçada de estabelecer correspondência a oralização da palavra e sua representação gráfica convencional.

Exemplo 2

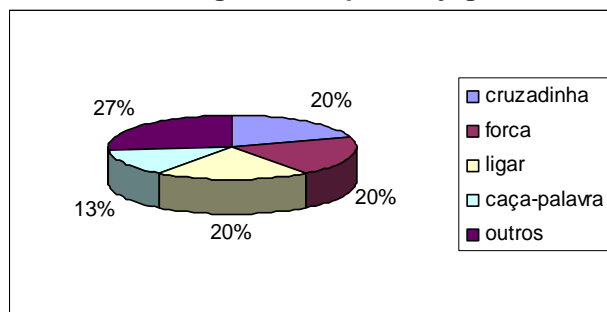


No exemplo 2, apesar do bom funcionamento do site e, principalmente, do jogo, este emprega apenas o movimento como recursos do suporte digital e não explora o som e a animação que poderiam ser particularmente interessantes para este jogo.

Fonte: drkaos.psico.ufrgs.br

A análise do *corpus* revelou que a grande maioria dos jogos analisados não foram desenvolvidos especificamente para o ambiente digital, uma vez que simplesmente reproduzem antigas brincadeiras de diversão existentes na versão escrita tais como cruzadinha, forca, ligar, caça-palavras, etc. – o que pode ser visto da figura 2 - com a diferença de que estas atividades exploram, eventualmente, os recursos da tecnologia como animação, som e, mais raramente, de *feedback* personalizado.

Figura 2 – Tipos de jogos



O exame dos tipos de jogos encontrados nesse *corpus* nos permitiu constatar que a diferença dos jogos impressos para os *online* é pequena e envolve praticamente elementos relacionados à mudança de suporte e algumas habilidades que a interface

do computador requer como clicar, arrastar, entre outras, num claro processo de remediação. O exemplo 4 apresenta um jogo *online* que é uma remediação do caça-palavra, em que a configuração estética e as regras do jogo são as mesmas da versão escrita, a *online* diferencia-se pelo suporte em que está inserida e pela ação designada ao jogador de marcar as palavras encontradas com o arrastar do mouse.

Exemplo 3

No exemplo 3, verificamos a remediação, ou seja, a transposição de uma atividade típica do universo impresso para o digital.

Fonte: <http://iguinho.ig.com.br/jogos.html>



A análise demonstrou ainda que o acesso e o uso dos jogos *online* estão diretamente relacionados ao grau de letramento digital desenvolvido pelo jogador. A busca na internet pelos jogos, a navegação entre as telas, o conhecimento do funcionamento do texto hipertextual, o reconhecimento de ícones, o manuseio do mouse e do teclado para a escrita, a possibilidade de interação *online*, são habilidades necessárias e requeridas aos usuários do ambiente digital.

Repertório linguístico

No que tange a organização das habilidades e conteúdos trabalhados, o *corpus* observado aponta que não há na concepção dos jogos uma preocupação com o desenvolvimento de habilidades e de conteúdos direcionados à aquisição da escrita. Isso se revela no fato de que não há uma proposta de organização identificável deles. Essa diretriz fica clara quando observamos que dos sites examinados apresentam um jogo apenas ou um conjunto muito pequeno deles.

Exemplo 4



O exemplo 4 apresenta parte da tela inicial do site da Cambitolândia disponibiliza jogos que exploram diferentes áreas de conhecimento que passam pelo linguístico, geográfico, musical, dentre outros.

Fonte: www.cambito.com.br

Exemplo 5

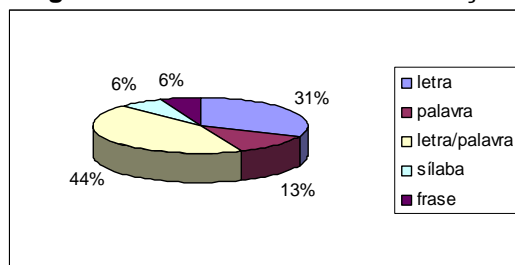


Da mesma forma que o anterior, o exemplo 5 apresenta a tela inicial do site Terra apresenta várias opções de jogos que exploram diferentes conhecimentos e habilidades.

Fonte: www.terra.com.br

No *corpus* examinado, os jogos contemplam a aquisição da escrita por meio de propostas que tomam como unidade a letra, a sílaba e/ou a palavra, chegando ao nível da frase em apenas 6% dos casos.

Figura 3 – Conteúdos de alfabetização



Num levantamento dos conteúdos lingüísticos trabalhados nos jogos, verificamos (figura 3) que a grande maioria deles, ou seja, 88% trabalham com letra e palavra e que os conteúdos trabalhados contribuem para a formação de algumas capacidades necessárias para o processo de alfabetização (cf. LEMLE, 1988): a idéia de símbolo, a discriminação das formas das letras, a consciência da unidade palavra e em menor grau a discriminação dos sons da fala e sua representação no escrito. Vê-se também

que não há uma preocupação com a organização destes conteúdos, uma vez que um mesmo jogo apresenta palavras com diferentes níveis de dificuldade que evidenciam as complicadas relações entre sons e letras (cf. LEMLE, 1988) tais como a mesma letra em diferentes posições na palavra representando diferentes sons, como a letra **l** depois da vogal como em **sol** e antes da vogal como em **mala**; outras que um mesmo som é representado por diferentes letras segundo a posição como o fonema [K] diante das vogais **a**, **o**, **u** representado pela letra **c** como em **casa** e pelas letras **qu** diante das vogais **e**, **i** como em **barquinho**; e letras diferentes que representam os mesmos sons tais como as letras **z** e **x** diante de vogais que representam o fonema [ʃ], por exemplo, nas palavras **peixe** e **chuva**.

A análise demonstrou também que os jogos examinados exploram um universo reduzido de habilidades, as quais são praticamente repetidas em quase todos os jogos.

São elas:

- identificar letras do alfabeto;
- fixar a ordem alfabética;
- reconhecer letras maiúsculas e minúsculas;
- identificar letra inicial das palavras;
- identificar as letras que formam uma palavra;
- identificar sílabas final, inicial e medial de palavras;
- relacionar palavra e imagem;
- associar a palavra ao número de letras;
- identificar sílaba com erro ortográfico;
- diferenciar letras de outros grafismos;
- relacionar som e registro gráfico da palavra;
- dominar a convenção ortográfica das palavras;
- identificar palavra em um conjunto de letras;
- diferenciar letras maiúsculas e minúsculas.
- manusear o mouse;
- manusear o teclado.

As atividades são normalmente de reconhecimento. Não foram encontrados jogos que trabalhassem com habilidades mais complexas tais como estabelecer correspondência entre sílabas orais de uma palavra e a representação gráfica convencional, que trabalhassem a construção do sistema de escrita pela criança ou que explorassem habilidades referentes ao processamento de frases e textos.

O uso repetitivo de uma parte apenas das habilidades essenciais no processo de aquisição da língua escrita leva a um reducionismo verificado na exploração dos conteúdos nos jogos analisados. Os conteúdos são explorados de uma forma muitas


vezes simplória, sem levar em consideração a complexidade de cada aspecto lingüístico e isso se torna visível na repetição de atividades que exploram superficialmente apenas uma pequena parte das habilidades essenciais para a alfabetização.

Não precisamos seguir uma ordenação rígida ou uma única orientação metodológica (fônico ou global, por exemplo), mas, mesmo no caso de oferecer ao aluno várias entradas ao mundo da escrita, é preciso haver gradação no nível das dificuldades apresentadas, a fim de evitar que o jogador desista do jogo por não ser capaz de resolver os desafios ou ficar desmotivado por não encontrar desafio suficiente.

Contextualização

Esperávamos que jogos que buscam auxiliar a alfabetização apresentassem os conteúdos de forma contextualizada para que as palavras, sílabas, os sons tivessem um propósito comunicativo. No entanto, verificamos que nenhum dos jogos analisados apresenta uma situação significativa para o jogo. A única forma de contextualização encontrada é o uso de palavras pertencentes ao campo semântico da temática escolhida para o jogo tal como pode ser visto no a seguir.

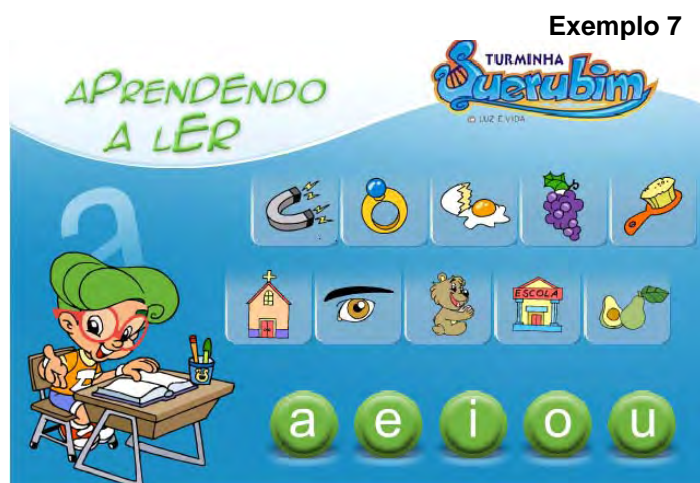
Exemplo 6

	<p>Nesse exemplo, o jogo da forca apresenta contextualização bastante fraca, uma vez que as palavras a serem descobertas têm relação com as histórias e com os personagens do seriado Sítio do Pica-pau Amarelo exibido pela Rede Globo de Televisão.</p> <p>Fonte: www.sitio.globo.com</p>
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Tarefas

Ao observarmos os comandos das atividades, verificamos que os jogos não apresentam variações do que o jogador precisa fazer, ou seja, o jogador tem de repetir sempre a mesma ação, não há variações, mas atividades. Para que o jogo seja estimulante e incentive o jogador, acreditamos que deva haver variação nas tarefas que o jogador precisa realizar. Da mesma forma como as tarefas devem apresentar variações, o repertório linguístico trabalhado no jogo também deve variar (palavras,

expressões, sílabas, letras, etc.). A repetição constante de um número restrito de situações ou elementos linguísticos trabalhados no jogo de repertório limitado torna o jogo desinteressante.



No exemplo 7, a atividade de ligar a vogal inicial a imagem é a única tarefa que deve ser realizada pelo jogador. Além disso o repertório linguístico não varia, há apenas estas dez imagens cujas palavras são soletradas quando o jogador as liga corretamente a vogal inicial.

Fonte:

www.turminhaquerubim.com.br

Recompensa e desafio

O universo dos jogos pressupõe que o usuário do jogo tenha a sensação de estar aprendendo e de estar sendo recompensado e isso não pode ser diferente nos jogos educativos. Por isso acreditamos que os jogos devam sinalizar de alguma forma que o esforço do jogador está valendo a pena. No entanto, verificamos nesta análise que os jogos não oferecem recompensa, ou seja, ao vencer o jogador não ganha vidas, não passa para outro nível, não ganha pontos como acontece em jogos que não têm objetivos explicitamente educacionais.

Para que o jogo prenda a atenção dos jogadores é preciso haver desafio crescente. O nível de dificuldade deve aumentar à medida que o jogador é bem sucedido. É preciso haver equilíbrio para que o jogador passe rapidamente pelos níveis mais fáceis para ele e desenvolva suas habilidades para chegar a níveis mais difíceis, sendo capaz de ir aprendendo com o jogo para conquistar cada vez mais estágios mais complexos do jogo. Como 87% dos jogos do *corpus* examinado não apresentam variação nas atividades propostas, verificamos que o desafio praticamente inexistente nos jogos analisados.

Exemplo 8



No exemplo 8, o jogo de montar as tirinhas consiste em ordenar com coerência e coesão cada uma das três histórias apresentadas. Ao acertar a ordem correta das tirinhas, o jogador recebe apenas uma mensagem que diz: “Parabéns. Você montou a história em quadinhos na ordem correta!”

Fonte:

senna.globo.com/senninha/jogos.asp

4. Considerações finais

A análise empreendida mostrou que a maioria dos jogos ou atividades para alfabetização disponíveis gratuitamente na internet não tem cuidado suficiente com o quesito diversão e deixou muito a desejar no que diz respeito aos critérios que usamos para analisar esses jogos. Podemos dizer que os jogos não atenderam aos seguintes aspectos:

- A concepção de aprendizagem que serve de base à grande maioria desses jogos é behaviorista, e não fornece nenhum *feedback* rico o suficiente para que o jogador compreenda o seu erro ou para ajudá-lo a acertar na próxima vez.
- Não há uma organização das habilidades e conteúdos trabalhados nos jogos e, em sua maioria, esses jogos são apenas uma transposição das atividades tradicionais feitas no papel e transpostas para a tela do computador.
- As interfaces são ruins e pouco intuitivas para quem ainda não é alfabetizado ou não tem familiaridade com o computador.
- Alguns jogos pressupõem a presença de um adulto, pois as instruções escritas não são adequadas para crianças que ainda não sabem ler.
- Muitos jogos são repetitivos, a tarefa não varia.
- O repertório lingüístico (letras, sílabas ou palavras) usado é um muito pequeno e, portanto, repetitivo, não havendo muitas vezes uma organização dos conteúdos em diferentes graus de dificuldade ou que nos permitam perceber os critérios ou concepções lingüísticas que regem as escolhas daquele repertório ou seqüência.
- Não foram encontrados recompensas ou desafios que atraíssem ou motivassem o jogador.

O exame do *corpus* levantou a necessidade de voltarmos ao conceito de jogo. Se consideramos como Gee (2003, p.1) que os jogos se caracterizam pela ação do jogador que “desempenha algum papel como algum personagem movimentando-se em um mundo elaborado, solucionando problemas (violentamente ou não)” verificaremos

que são raríssimos (para não dizer inexistentes) os jogos disponíveis na internet que ajudam os jogadores a desenvolverem habilidades de alfabetização.

Sendo assim, podemos afirmar que não há realmente jogos na internet que envolvam a alfabetização. O que encontramos são atividades didáticas como forca, caça-palavras, palavras cruzadas e algumas atividades de relacionar letras ou palavras com figuras que sofreram simplesmente uma remediação para um novo suporte que possibilita o uso de recursos audiovisuais e de animação. No entanto, é preciso considerar que os jogos virtuais possibilitam a familiaridade do jogador com a máquina, uma vez que ele digita, usa o mouse, acessa sites, dentre outras.

Esperamos que iniciativas que vão além o que encontramos na internet sejam desenvolvidas por equipes interdisciplinares para que as crianças possam encontrar disponíveis na internet jogos que, de forma prazerosa, divertida e motivadora, desenvolvam nelas habilidades importantes para a aquisição do sistema de escrita, funcionando assim, como suporte para a alfabetização ou como agência de letramento complementar à escola.

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O trabalho do leitor na leitura inferencial

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1. Introdução

Instituída nos mais recentes programas escolares, a adopção de estratégias de leitura inferencial, assentes no desenvolvimento da capacidade de “formular hipóteses, construir sentidos”, teima em tornar-se efectiva em contexto de sala de aula. Pode ler-se, no Programa de Português do Departamento do Ensino Secundário, entre outras orientações metodológicas, o seguinte: “A leitura analítica e crítica, porque retrospectiva e reflexiva, cruza observação e interpretação: o aluno procura respostas às questões colocadas inicialmente, aprende a justificá-las, confronta-se com observações de outros, infirma ou confirma as suas hipóteses, compreende o texto e finalmente aprecia a sua singularidade.”

É nosso objectivo apresentar uma experiência pedagógica decorrente de um estudo levado a cabo num seminário do Curso de Doutoramento em Literatura Portuguesa – Investigação e Ensino (2007-2008). Procedemos à operacionalização, em meio escolar, de subsídios teóricos relacionados com a leitura inferencial, com alunos de uma turma de 11º Ano de um Curso Científico-Humanístico (Ciências Socioeconómicas) da Escola Secundária com 3º Ciclo de Pombal, composta por jovens que não elegeram os estudos da língua e literatura como prioritários na sua formação escolar. A leccionação de «*Os Maias* de Eça de Queirós» foi a unidade didáctica escolhida para pôr em prática as coordenadas teóricas subjacentes a recentes investigações no domínio do ensino-aprendizagem da leitura.

A questão que se nos colocou, inicialmente, relaciona-se com a forma como os alunos interpretam um texto. Será que compreendem efectivamente o que lêem? Questões como estas afiguram-se centrais em estudos de Jocelyne Giasson (2000). Enquanto professores de Português, para obtermos índices de maior sucesso no domínio da leitura, compete-nos reforçar/desenvolver as estratégias de leitura emergentes nos nossos alunos.

Apresentaremos percursos que empreendemos, na nossa prática educativa, e que confirmam a importância de um trabalho metódico de aproximação ao texto literário no qual o aluno se sinta verdadeiramente implicado na configuração de sentidos e envolvido num constante questionamento.

2. A tipologia inferencial

Tendo em conta que os dez tipos de inferências apontados por Jocelyne Giasson, com base nos estudos de Johnson e Johnson, podem fornecer uma base sólida para concretizar actividades de inferência na maior parte dos textos estudados, foram contemplados, nesta experiência, diversos excertos do capítulo XVII d' *Os Maias* exemplificativos da referida tipologia (lugar, agente, tempo, acção, instrumento, categoria, objecto, causa-efeito, problema-solução e sentimento-atitude). Fornecemos aos alunos uma ficha de trabalho com esses excertos queirosianos que serviram para trabalhar a tipologia inferencial.

Dada a importância de que se reveste, para nós, a aprendizagem construtiva dos saberes que pressupõe uma auto-questionação constante do conhecimento, cremos que o recurso, em contexto de sala, a actividades deste género pode contribuir, no âmbito de uma aplicação mais alargada e sistemática, para uma “nova racionalidade educativa”.

Colocando questões relativamente a textos escolhidos do capítulo XVII d' *Os Maias*, os alunos vão apontando hipóteses, delineando soluções, num percurso cognitivo e metacognitivo que pressupõe, desta forma, uma maior reflexão e consciencialização relativamente às dificuldades sentidas. Insiste-se, sobretudo, nos “lieux d' incertitude” que Michel Otten contrapõe, no seu estudo «Sémiologie de la lecture», aos “lieux de certitude”, pontos de ancoragem e explícitos.

Num primeiro momento da actividade por nós desenvolvida na ficha de trabalho, foi solicitado aos alunos que registassem todas as questões que se lhes colocavam perante o texto, demorando-se nos chamados *lugares de incerteza* do texto.

Com a aplicação da ficha de trabalho que reúne uma selecção de excertos curtos d' *Os Maias*, são explicitadas diversas etapas que visam o desenvolvimento da compreensão na leitura: indícios, inferências, justificação das inferências. Este material de apoio possibilita o registo do trabalho que vai sendo realizado progressivamente pelos alunos, em interacção e individualmente. Além disso, os alunos interiorizam os mecanismos de leitura estratégica ao mesmo tempo que se verifica a sistematização e consolidação da tipologia inferencial. Os alunos procedem à leitura individual de um dos excertos e registam, na ficha de trabalho, numa primeira fase, as perguntas que se colocam a si próprios. Uma vez realizada esta operação, é proporcionado um espaço para a interacção verbal, com a apresentação e a discussão das diferentes questões propostas.

São contemplados três momentos nucleares na aquisição desta estratégia de leitura. Em primeiro lugar, procede-se ao levantamento de indícios, em seguida são apresentadas as inferências e, finalmente, procede-se à justificação destas últimas.

Sistematizando a informação apresentada por Reutzel e Hollingsworth, podemos representar a estratégia no seguinte esquema:

	Quem põe em relevo o(s) indício(s)	Quem efectua a(s) inferência(s)	Quem justifica a(s) inferência
Texto 1	Professor	Professor	Professor
Texto 2	Professor	Alunos	Professor
Texto 3	Alunos	Professor	Professor
Texto 4	Alunos	Alunos	Professor
Texto 5	Alunos	Alunos	Alunos

Não sendo possível reproduzir, neste contexto, a totalidade da experiência, observemos algumas situações representativas:

“Nessa madrugada, às quatro horas, em plena escuridão, Carlos cerrara de manso o portão da rua de S. Francisco. E mais pungente, apoderava-se dele, na frialdade da rua, o medo que já o roçara, ao vestir-se na penumbra do quarto, ao lado de Maria adormecida – o medo de voltar ao Ramalhetes! Era esse medo que já na véspera o trouxera todo o dia por fora no dog-cart, findando por jantar lugubrememente com o Cruges, escondido num gabinete do Augusto.” (pp. 665)

Foi estudada a questão das inferências relativas a categoria *sentimento-atitude*. Os alunos puderam, com base neste excerto, colocar várias questões de que destacamos as seguintes: Qual é o sentimento que domina Carlos? Porque é que Carlos tinha medo? De quem é que ele tinha medo? Quais as suas atitudes devido ao medo? Porque é que Carlos fechou o portão devagar? De que portão se tratava? Porque é que Carlos tinha saído às quatro horas da manhã?

Constata-se, pelo teor das questões apresentadas, que os alunos não se cingiram apenas a inferências relativas aos sentimentos e às atitudes. De facto, um texto pode ser o ponto de partida para múltiplas inferências relacionadas com a experiência do leitor. Neste caso, os alunos observaram o texto com atenção e questionaram-no efectivamente.

Relativamente ao excerto seguinte, em torno da questão *problema-solução*,

“Quando Ega voltou do cemitério, encontrou Carlos no quarto, rasgando papéis, enquanto o Baptista, atarefado, de joelhos no tapete, fechava uma mala de couro. E como Ega, pálido e arrepiado de frio, esfregava as mãos, Carlos fechou a gaveta cheia de cartas, lembrou que fossem para o fumoir, onde havia lume.” (pp. 677)

os indícios apresentados centraram-se, sobretudo, nos seguintes elementos: “rasgando papéis” e “fechava uma mala de couro”. Quanto às inferências efectuadas pelos alunos, verificaram-se diversos caminhos de leitura: Porque é que Carlos rasgou papéis? Que papéis estava a rasgar? Que cartas é que Carlos estava a rasgar? Porque é que Baptista estava a fechar uma mala? Porque é que Carlos se vai embora? Porque é que ia viajar? O que é que Ega viu ao voltar do cemitério? Porque é que Ega esfregava as mãos? Porque é que quer queimar papéis? Porque é que Carlos pretendia que as suas cartas fossem para o *fumoir*?

Como podemos observar, as inferências foram diversificadas e distanciaram-se da questão inicialmente prevista pela professora (Qual a solução adoptada por Carlos?). Os alunos foram então solicitados a justificar as suas inferências: Ele estava a rasgar papéis porque estava zangado ou queria esquecer alguma coisa... Ele devia estar a rasgar cartas para esquecer o passado... Ele está a rasgar papéis que o podem comprometer... Carlos vai partir para Santa Olávia.

Note-se que nem todos os alunos se aperceberam que a solução adoptada por Carlos consistia em deixar o Ramalhete. Alguns alunos associaram automaticamente os “papéis” a cartas. Outros alunos *leram* que as cartas iam ser queimadas.

Com o excerto que a seguir se transcreve, a abordagem da tipologia inferencial centrou-se, desta vez, no “objecto”:

“Subiu. E pousara apenas a luz sobre a cómoda, quando sentiu ao fundo, no silêncio do corredor, um gemido longo, desolado, de uma tristeza infinita. Um terror arrepiou-lhe os cabelos. Aquilo arrastava-se, gemia no escuro, para o lado dos aposentos de Afonso da Maia. Por fim, reflectindo que toda a casa estava acordada, Ega ousou dar alguns passos no corredor, com o castiçal na mão trémula.” (pp. 680)

Partindo dos indícios que os alunos detectaram no texto (“gemia no escuro”; “aquilo”; “arrastava-se” e “tristeza infinita”), o leque de inferências é mais uma vez diversificado e desdobra-se em várias questões que reflectem diversas leituras: O que é que ele encontrou? De quem é que se tratava? Porque ficou Ega aterrorizado? De quem eram os gemidos? Quem é que sente uma tristeza infinita? Quais as causas dessa tristeza infinita? Quem é que está triste? O que é que se passava? Porque é que Ega sente curiosidade? O que é que se estava a passar nos aposentos de Afonso da Maia?

Respondendo a todas estas questões colocadas, verificou-se uma singular interacção entre os alunos que, enquanto convocavam conhecimentos já obtidos acerca da obra *Os Maias*, defendiam os seus pontos de vista e reflectiam sobre o valor das palavras que compõem o texto. Embora a maior parte dos alunos tenha percebido de imediato que o elemento causador da perturbação de Ega não poderia ser uma pessoa, devido à presença do deíctico “aquilo”, alguns alunos (talvez por terem centrado inicialmente apenas a sua atenção no indício “tristeza infinita”) julgaram que uma outra personagem *humana* d’ *Os Maias* estaria a assustar Ega. Finalmente, infirmada esta suposição, foram verificadas as diversas hipóteses e, remetendo também para a contextualização do excerto na obra, os alunos referiram que era o gato (reverendo Bonifácio) que assim se manifestava devido à ausência de Afonso da Maia.

Ainda com base noutros excertos d’ *Os Maias*, deu-se continuidade ao trabalho desenvolvido ao nível da consolidação de estratégias de leitura. Nesta experiência

pedagógica, a actividade realizada baseou-se na proposta apresentada por Holmes, citada por Jocelyne Giasson.

Segundo Holmes, pode revelar-se eficaz, no treino das inferências, a estratégia de aprendizagem da leitura que pressupõe cinco momentos distintos: 1º - Ler um excerto e fazer uma pergunta de inferência; 2º - Formular uma hipótese; 3º - Identificar as palavras-chave; 4º - Colocar perguntas do tipo “sim-não” e responder e 5º- Fazer uma avaliação final.

Depois da leitura do texto que a seguir se transcreve:

“Nos fins de 1886, Carlos veio fazer o Natal perto de Sevilha, a casa de um amigo seu de Paris, o marquês de Vila Medina. E dessa propriedade dos Vila Medina, chamada La Soledad, escreveu para Lisboa ao Ega anunciando que, depois de um exílio de quase dez anos, resolvera vir ao velho Portugal, ver as árvores de Santa Olávia e as maravilhas da Avenida. De resto tinha uma formidável nova, que assombraria o bom Ega: e se ele já ardia em curiosidade, que viesse ao seu encontro com o Vilaça, comer porco a Santa Olávia.” (pp. 690)

o primeiro momento consistiu, então, na colocação da pergunta de inferência “Qual poderá ser a notícia que Carlos queria contar a Ega?”. É importante recorrer a este tipo de questões para levar os alunos a anteciparem sentidos. Ressalve-se que, neste caso, foi necessário solicitar aos alunos que tinham lido a obra integralmente para não se pronunciarem, já que sabiam, de antemão, a resposta a esta questão. Estes não se mostraram, de forma alguma, afastados do texto, já que puderam comparar a conhecida solução com as intervenções dos colegas.

Seguiu-se, então, a formulação de hipóteses, por parte dos alunos, numa estratégia que optámos por associar, nesta nossa experiência, ao 3º momento da proposta de Holmes. As hipóteses por eles sugeridas foram as seguintes:

- a) *Carlos vai estar fora mais dez anos;*
- b) *Carlos pode ter uma doença;*
- c) *Carlos poderá ter escrito um livro;*
- d) *Carlos poderá ter casado;*
- e) *Terá havido uma reconciliação (amorosa) com Maria Eduarda;*
- f) *Carlos e Maria Eduarda vão fazer algo em conjunto para relembrar o pai;*
- g) *Maria Eduarda poderá ter reconstruído a sua vida;*
- h) *Maria Eduarda teve um filho de Carlos;*
- i) *Maria Eduarda terá encontrado um outro amor;*
- j) *Aconteceu uma desgraça a Maria Eduarda;*
- k) *Carlos vai partir para um novo exílio.*

Com a colocação de perguntas do tipo “sim-não” (4º momento da estratégia), os alunos puderam confirmar a pertinência ou não das suas previsões. Assim, à

questão “Será uma boa notícia, uma “formidável nova” (reproduzindo as palavras de Carlos), o facto de ele poder ter uma doença (hipótese b)? Com a resposta negativa a esta questão, a hipótese b) foi de imediato refutada pelos alunos. O mesmo aconteceu com as hipóteses e), h) e j).

3. Resultados

Esta operacionalização didáctica, realizada na parte final da leccionação da unidade didáctica «Os *Maias* de Eça de Queirós», veio evidenciar uma maior interacção relativamente à que se tinha registado nas aulas anteriores. Verificaram-se, de facto, nas aulas, mais interacções verbais de qualidade, verdadeiramente estimuladas pelo recurso às metodologias adoptadas.

Além das competências estratégicas que podem ser potenciadas através das abordagens da leitura que contemplem uma participação activa do aluno, podemos ainda acrescentar o desenvolvimento da competência relacional. A participação dos alunos foi mais acentuada, fruto também de uma diferente postura relativamente à leitura: observou-se uma maior curiosidade face ao texto que se abria perante eles, repleto de interrogações. Uma atitude de constante questionamento d’ *Os Maias* veio substituir a atitude de indiferença por parte de alguns alunos que encaravam, até então, esta leitura como uma imposição. Cumpriu-se um dos objectivos: desenvolver no aluno a constante procura de sentidos e de auto-avaliação face aos conhecimentos adquiridos através da leitura.

A abordagem do texto de Eça foi activa, pelo que os alunos se sentiram verdadeiramente implicados nas actividades: mostraram-se muito participativos e estiveram mais atentos ao texto. A adopção destas estratégias favoreceu as operações metacognitivas, já que ao formularem hipóteses/questões sobre o texto, os alunos questionaram também o que sabiam em relação à obra e ao mundo. Destaca-se a forma como reagiram positivamente a esta metodologia, tendo evidenciado uma aprendizagem progressiva do processo inferencial: nos últimos excertos da ficha de trabalho, por exemplo, as três etapas foram integralmente realizadas pelos alunos que demonstraram, desta forma, uma maior autonomia.

4. Conclusão

Promover aprendizagens fundamentadas na construção do conhecimento, conduzir os alunos a saberem aplicar estratégias de leitura, seguindo, por exemplo, percursos metodológicos como aqueles que descrevemos ao longo deste trabalho e que conduzem a uma leitura significativa do texto literário, deve ser um dos objectivos do professor de Português. Falamos, assim, de estratégias que têm de ser constantemente equacionadas, avaliadas e reavaliadas.

É urgente que se entenda a aquisição de competências como algo que não está dependente maioritariamente da transmissão, mas que é resultante essencialmente da acção do leitor. O sentido é sempre o produto de uma construção dos leitores, pelo que é necessário que estes sejam capazes de pensar por si próprios e que desenvolvam as suas capacidades de leitura.

Colonização: eis a questão. Reflexões acerca do letramento em História

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1. Introdução

“a leitura do mundo precede sempre a leitura da palavra e a leitura desta implica a continuidade da leitura daquele.”
(Paulo Freire)

Os recentes debates e reflexões no campo educacional sobre os processos de inclusão social nos sistemas de Educação Básica ressaltam o foco no aluno como sujeito aprendiz, participante ativo do processo ensino aprendizagem. E ser um participante ativo no processo ensino aprendizagem, no caso do aluno, significa que ele deve construir conhecimentos e, no caso do professor, favorecer e oportunizar essa construção.

Segundo Soares (2004), o letramento - processo de aprendizagem da leitura e da escrita inserido no ato de ler o mundo - destaca-se com um dos eixos articuladores do ensino e aprendizagem em qualquer disciplina escolar sendo responsabilidade de todos os professores e não apenas dos professores alfabetizadores e/ou professores de português. É condição de quem cultiva e exerce efetivamente as práticas sociais do uso da escrita e ocorre em vários ambientes: igrejas, sindicatos, reuniões, etc. através do acesso a diversidade textual que faz parte do mundo da escrita. Em suma, é compreender o letramento como sinônimo de práticas complexas socioculturais e contextuais de interação verbal e não verbal.

Compartilhando desses pressupostos foi desenvolvido um trabalho junto a alunos do 6º ano escolar (dez e onze anos de idade) do Centro Pedagógico da UFMG objetivando o letramento em história, a partir de um dos conceitos chave da História do Brasil: colonização. Tal trabalho sustentou-se na idéia de que é possível promover a construção coletiva de significados das palavras a partir do movimento dialógico realizado por alunos e professores no espaço escolar.

O problema que motivou a realização desse trabalho foi a percepção de dificuldades dos alunos, especialmente os dos anos iniciais do Ensino Fundamental, em compreender e construir conceitos históricos. Sabemos, ensinar conceitos não é impor o uso abusivo de termos técnicos e definições abstratas,

nem de memorização de palavras e de seu significado, pois a ligação mecânica entre uma palavra e um objeto não é suficiente para a formação do conceito. Muitas vezes as palavras das crianças e dos adultos coincidem quanto aos seus referentes, mas não quanto aos seus significados. Segundo Schmidt (1999), os conceitos podem ser considerados possibilidades cognitivas que os indivíduos têm na memória para auxiliá-los a identificar, a organizar e a interpretar o mundo em que vivem.

Os conceitos da área de História demandam um alto grau de complexidade e abstração; são de difícil compreensão até para o estudante com o domínio do raciocínio operatório formal. Portanto, é imprescindível que os alunos aprendam a desenvolver capacidades de: indagar, explicar, narrar, comentar, argumentar, comparar, relacionar, expor e descrever ações. Nesse processo ressalta-se a importância da verbalização para a produção e socialização do conhecimento, sem, no entanto, descartar a produção escrita. Aliás, esse deve ser um cuidado de todos os educadores que trabalham com dinâmicas discursivas. Nossa intenção foi analisar a correlação entre a fala e escrita para a aprendizagem da História, em diferentes práticas socioculturais.

O relato deste trabalho integrou o Simpósio *Escolas onde a literacia floresce - Leitura e escrita da História: desafios para a pesquisa e prática docente*, coordenado pelas professoras Dra. Lana Mara de Castro Siman (Universidade Federal de Minas Gerais – UFMG / Brasil) e Dra. Maria do Céu Melo Esteves Pereira (Universidade do Minho – Braga/Portugal) durante o 1º Fórum Ibero-Americano de Literacias ocorrido em julho de 2009 em Braga/Portugal.

2. Letrar em História

Mas que quer dizer esse poema? – perguntou-me
alarmada a boa senhora.

— E que quer dizer uma nuvem? – retruquei triunfante.

— Uma nuvem? – diz ela. — Uma nuvem umas vezes
quer dizer chuva, outras vezes bom tempo...

Mário Quintana

De forma bastante sintética, podemos afirmar que, entre outras coisas, letrar em História significa proporcionar às crianças e adolescentes:

- o a apropriação e construção de noções e conceitos básicos da História, tais como sujeito histórico, espaço, cultura, trabalho, sociedade, cidadania e o de temporalidades (passado, presente e futuro, sucessão e simultaneidade, mudanças e permanências) conceitos estruturantes do raciocínio histórico.
- o a utilização adequada de diferentes linguagens (oral, escrita, musical, matemática, plástica, corporal, entre outras) como meio para produzir, expressar, debater, organizar e comunicar idéias.
- o o uso das novas tecnologias de informação e comunicação aplicadas à educação, favorecendo o letramento digital, uma vez que na sociedade atual os textos

podem vir sob diferentes modalidades de materialização(CD-ROM, filmes, textos eletrônicos, por exemplo).

- o a competência na produção de registros de conteúdo histórico, em formas diversificadas como textos escritos, desenhos, cartazes, mapas, roteiros, fotografia.
- o a construção de narrativas históricas com base nos indícios fornecidos por diferentes fontes (orais, escritas, iconográficas, da cultura material etc.).
- o o contato com fontes históricas, de naturezas diversas para o desenvolvimento de habilidades de leitura, interpretação, elaboração de perguntas e tratamento de informações.

É de orientação recente a definição de se trabalhar conceitos articuladores e estruturantes do ensino de História com alunos dos anos iniciais do Ensino Fundamental no Brasil. Estas categorias centrais do pensamento histórico, tais como tempo, cultura, sujeito histórico, sociedade, são de tal forma polissêmicas que demandam um nível elevado de abstração.

Tais objetivos foram norteadores do trabalho desenvolvido com a turma de alunos do Centro Pedagógico que participaram do GTD *Colonização: eis a questão*.

3. O Centro Pedagógico da UFMG

A UFMG é uma das 41 universidades federais do Brasil, vinculada diretamente ao Ministério da Educação (MEC). Situa-se na região sudeste, na capital de Minas Gerais, Estado cuja marca da colonização portuguesa é muito acentuada, principalmente em virtude das raízes deixadas no período do ciclo do ouro (iniciado no final do século XVII e chegando ao seu apogeu em meados do século XVIII). A UFMG possui 7 mil funcionários e 34 mil estudantes.

O Centro Pedagógico (CP) da Escola de Educação Básica e Profissional da UFMG localiza-se no campus Pampulha, ao lado da Faculdade de Educação. Por ser uma escola inserida no contexto universitário tem por objetivo principal constituir-se como campo de pesquisa educacional, de experimentação e renovação pedagógicas e de formação de profissionais que irão atuar no espaço escolar.

O CP oferece o Ensino Fundamental do 1º ao 9º ano, organizado em três ciclos: 1º ciclo (1º e 2º e 3º anos escolares), 2º ciclo (4º, 5º e 6º anos escolares) e 3º ciclo (7º e 8º e 9ºanos escolares). A organização dos tempos e espaços escolares em ciclos de formação humana ocorreu em 1993 substituindo o sistema seriado. Tal alteração demandou mudanças complexas orientadas por concepções de ensino, de aprendizagem e de desenvolvimento que visaram atingir a singularidade de cada sujeito, tendo como pressuposto a compreensão da diversidade humana presente no ambiente escolar. Desde então, a escola rompeu com sistemas classificatórios e mecanismos de seletividade. O ingresso dos alunos

passou a ser feito por meio do sorteio público e o perfil dos alunos do CP se alterou. É significativo o percentual de estudantes procedentes de camadas populares, cuja ocupação dos pais exige apenas o nível médio de escolaridade. Tais alunos são potencialmente público alvo de programas ou ações que objetivam qualificar a permanência dos mesmos na escola.

3.1 GTD – Grupo de Trabalho Diferenciado

Para tentar minimizar as diferenças de desempenho dos alunos e atender às demandas de necessidades específicas de aprendizagem, foram criadas várias estratégias, entre elas o GTD (Grupo de Trabalho Diferenciado). Instituído em 2001, o GTD é uma disciplina escolar incluída no currículo do Centro Pedagógico, ou seja, todos os alunos da escola, de um mesmo ciclo de formação, durante duas aulas semanais, estão reagrupados segundo as suas necessidades de aprendizagem independente do ano escolar que freqüentam.

Nesse formato as turmas são reduzidas e os alunos agrupados segundo demandas detectadas de acordo com o diagnóstico feito pelos professores. Esse processo de formação de grupos tem sido um espaço formador, no qual os alunos têm sido mais ouvidos pelos professores propiciando uma autoconfiança em seu potencial e reorientando a participação deles nas aulas de sua turma de referência. A atuação de monitores, estagiários e professores voluntários convidados oportuniza a exeqüibilidade dos GTDs.

A proposta do GTD *Colonização, eis a questão* foi apresentada e aprovada pela coordenação do 2º ciclo do Centro Pedagógico. As aulas, realizadas às terças-feiras, de 16h às 17h30, tiveram início em março e término em julho.

4. O Conceito de Colonização em foco nas interações de sala de aula

Desde o início a linguagem oral teve primazia, permeando todo o trabalho do GTD *Colonização, eis a questão*, propiciando interações discursivas no processo de construção de sentidos e significados históricos. Sabemos que a comunicação verbal entrelaça-se a outros tipos de comunicação no terreno comum do processo interativo - é sempre acompanhada por atos sociais, não - verbais, gestos, atos simbólicos de rituais, cerimônias, etc.

A vida é dialógica por natureza. Viver significa participar do diálogo: interrogar, ouvir, responder, concordar, etc. Nesse diálogo o homem participa inteiro e com toda a vida: com os olhos, os lábios, as mãos, a alma, o espírito, todo o corpo, os atos. Aplica-se totalmente na palavra, e essa palavra entra no tecido dialógico da vida humana, no simpósio universal. (Bakhtin:1992)

Além de enfatizar a verbalização, diversas atividades foram propostas buscando incentivar a leitura e o registro escrito, na perspectiva de que a oralidade e letramento ou fala e escrita são interativas e complementares no contexto das práticas sociais e culturais, considerando que as línguas se fundam em usos e não o contrário.

Numa sociedade como a nossa, a escrita, enquanto, manifestação dos diversos tipos de letramento, é mais do que uma tecnologia. Ela se tornou um bem social indispensável para enfrentar o dia – a - dia, seja nos centros urbanos ou na zona rural. Neste sentido pode ser vista como essencial à própria sobrevivência do mundo moderno. (...) Não obstante isso, sob o ponto de vista mais central da realidade humana, seria possível definir o homem como um ser que fala e não como um ser que escreve. Entretanto isto não significa que a oralidade seja superior à escrita, nem traduz a convicção, hoje tão generalizada quanto equivocada, de que a escrita é derivada e a fala é primária. (...) Oralidade e escrita são práticas e usos da língua com características próprias, mas não suficientemente opostas para caracterizar dois sistemas lingüísticos. Ambas permitem a construção de textos coesos e coerentes, ambas permitem a elaboração de raciocínios abstratos e exposições formais e informais, variações estilísticas, sociais, dialetais e assim por diante. (Marcushi:2008)

Assim, além participar de debates, discussões e apresentações orais, os alunos leram obras literárias e paradidáticos; assistiram e analisaram um vídeo e um filme; produziram textos, cartazes, relatórios visando sistematizar e socializar seus conhecimentos.

De início, as professoras conduziram uma dinâmica (Tempestade Cerebral ou “*Brainstorm*”) para apresentar a proposta do GTD *Colonização, eis a questão*, buscando levantar os conhecimentos prévios dos alunos acerca dos seguintes termos: *colônia*, *colonizar* e *colonização*. A tarefa parecia simples, mas as sugestões de significados iam se diversificando e até se confrontando, de aluno para aluno. Ora *colônia* era um lugar vazio, ora um lugar habitado, ora um lugar dominado e ora um grupo de pessoas.

Para sistematizar a atividade, os alunos escreveram suas idéias sobre as três palavras apresentadas e compartilharam verbalmente os registros com os colegas. O verbo *colonizar* foi relacionado com outros verbos, tais como dominar, ocupar, descobrir, tomar posse, dar nome e ordenar. Muitos alunos identificaram a palavra *colonização* no contexto da colonização portuguesa no Brasil no século XVI. Na aula subsequente esses registros foram apresentados para reflexão e a reescrita.

Em seguimento, os alunos assistiram ao episódio “Colonizar” - uma unidade de análise, com início e fim claros, vinculada à produção de significados e conhecimentos históricos - em vídeo e leram o texto da transcrição do mesmo. Esse episódio foi gravado em vídeo durante uma aula de História da professora Cláudia Ricci na sala do 4º ano B, no Centro Pedagógico da UFMG (2006) e fez

parte da coleta de dados da pesquisa de mestrado de Dilma Scaldaferri: *Interações Discursivas: Um estudo de caso com crianças na sala de aula de História* (2007). O episódio permitiu que se observasse a dificuldade das crianças para a compreensão do conceito histórico do termo “colonizar” e a complexidade existente em torno da construção de um conceito.

Estes instrumentos foram utilizados como mediadores do diálogo. A intenção foi propiciar uma construção compartilhada com a discussão realizada pelos alunos do 4º ano B, em 2006. Wertsch, (1991) aponta a importância de instrumentos mediadores para a produção de ações pedagógicas, nos advertindo que esses instrumentos só poderão exercer algum impacto sobre os indivíduos na ação e na interação com eles e não isoladamente. Na realidade, observamos aqui a manifestação de um diálogo polifônico. Na interação de idéias circularam, ecoaram e confrontaram múltiplas vozes. As palavras dos outros alunos (4º ano B/2006) povoaram a atividade mental das crianças do GTD. César percebeu a inadequação do uso das palavras fora do sentido circunstancial, parecendo compreender que os conceitos históricos requerem um lugar explicativo, um contexto: *quando eles discutiam que colonizar é construir uma cidade eu acho que não porque quando Brasília foi construída ela não foi colonizada*. Fernanda destacou a intervenção da professora do 4º ano B, fornecendo um feedback aos alunos para focalizar a idéia central da discussão: *os alunos estavam num labirinto e a professora tentou ajudá-los a sair da confusão*.

As observações e comentários permitiram aos alunos do GTD a percepção da complexidade existente em torno da construção de um conceito. Fato posteriormente registrado por Fernanda na avaliação: *foi importante para o meu aprendizado os comentários dos alunos, pois juntando todos os comentários dava uma ótima resposta para o conceito de colonização*. Leonardo comentou: *o que foi significativo para mim foi a discussão que Cláudia fez no final do vídeo, isso complementou algumas idéias sobre colonizar*.

4.1. A Colonização portuguesa

As aulas de maio e junho do GTD vincularam-se ao tema *A colonização portuguesa no Brasil*. O trabalho teve início com um recorte temporal no século XVI e com a sondagem dos conhecimentos prévios dos alunos sobre a colonização nesse período. A seguir foram-lhes apresentados exemplares de paradidáticos de História de gêneros variados: descritivos, analíticos, argumentativos, etc; para que escolhessem um para leitura individual, seguida de fichamento.

Cientes da necessidade do aluno falar e escrever para que possa aprender História, no ofício de mestres somos também sabedores da importância da leitura.

Não se pode ensinar História sem que os alunos sejam capazes de ler, compreender e interpretar os textos que lhes são propostos. Entende-se que as aulas de História não teriam sentido sem o acesso à informação e ao conhecimento historiográfico capazes de possibilitar a produção do saber escolar. Para Siman (2008) é necessário que as interações verbais promovidas pelo professor em sala de aula favoreçam a aproximação entre o “mundo do texto” e o “mundo do leitor” de modo a que o texto se transforme num instrumento de desenvolvimento do pensamento histórico pelos alunos.

Vale acrescentar que nessa situação dentre as várias possibilidades que os textos ofereciam a leitura tinha um objetivo: a busca de informações para a temática em questão. Com apoio em Vygotsky, considera-se a premissa que a construção e a apropriação do conhecimento no interior da escola não se processam diretamente entre o sujeito e o objeto a ser conhecido. Entre esses existe a ação mediada, e nesse caso a ação mediada das professoras. Assim, na condição de mediadoras do processo de ensino-aprendizagem, apresentamos leituras com abordagens que correspondiam às finalidades propostas. E os alunos revelavam as suas compreensões sobre: **os sujeitos envolvidos** - *mandaram para o Brasil pessoas banidas de Portugal para povoarem aqui* (Larissa A); **as relações socioculturais** - *as relações entre eles eram de muito estranhamento e exploração* (Fernanda); **os trabalhadores existentes** - *os trabalhadores eram os índios escravizados porque os africanos chegaram um pouco depois* (Gabriel); **os documentos acerca do direito de posse da terra** - *porque os índios não tinham registros escritos que provassem o seu direito de posse sobre a terra, os portugueses tinham documentos, tratados que provassem o domínio sobre o Brasil, como o Tratado de Tordesilhas* (Alexandro); **as formas de organização administrativa** - *os governos criados por eles foram as Capitânicas hereditárias e o Governo Geral* (Larissa G); **o significado da religião católica e a ação dos padres jesuítas** - *o catolicismo foi importante para lançar os portugueses ao mar, para descobrir no mundo o Brasil. Os jesuítas vieram converter os indígenas e outros povos, se tivessem, para isso organizavam vários grupos indígenas que se chamavam missões onde ensinavam seus costumes* (Pedro); **as paisagens, espaços do Brasil no período** - *existiam muitas matas, mares, rios, montanhas e fazendas, mas mesmo assim existiam algumas cidades, Salvador e São Sebastião do Rio de Janeiro. Um pouco de Minas já aparecia porque os bandeirantes (portugueses) foram a Minas explorar o ouro* (Fernanda); **as opções econômicas** - *As primeiras riquezas para Portugal foram o Pau – Brasil e a Cana de açúcar* (Ísis).

A apresentação de fichas – por eles já conhecidas por *fichas literárias*, devido o trabalho desenvolvido nas aulas de Português -, sistematizando o conteúdo dos

livros e a socialização das narrativas, por meio da dialogia, se constituíram numa prática de letramento histórico. A verbalização promoveu entre eles o desenvolvimento de um conjunto de habilidades: organizar e esquematizar as informações adquiridas na leitura; questionar e discutir idéias apresentadas pelos textos, confrontar opiniões de autores diferentes; buscar respostas para as novas questões que surgiam em outros portadores de textos e por meio eletrônico via internet.

4.2. A Colonização de ingleses e espanhóis: outros exemplos

Para encerrar o estudo da colonização portuguesa no Brasil foi proposto um aprofundamento e a reflexão acerca da seguinte questão: *o projeto de colonização foi uma iniciativa somente dos portugueses no Brasil?* Intencionando vincular a história da colonização brasileira ao contexto do sistema colonial europeu e despertar curiosidade e interesse das crianças foi utilizado o filme *Pocahontas*, obra ficcional de fácil entendimento para a faixa etária de nossos alunos.

O clássico da Disney se articulou ao tema do GTD por circunstanciar aspectos da colonização inglesa na América. Antes da apresentação, foram discutidos o objetivo da projeção e algumas características da obra ficcional. Os alunos receberam dois informativos com dados sobre a película e sobre a personagem real que originou o mito “Pocahontas”; preencheram um roteiro que foi posteriormente socializado numa dinâmica discursiva.

Segundo Bittencourt (2004) os trabalhos dos historiadores sobre iconografia cinematográfica começaram em torno dos anos 60 e 70 do século passado, acompanhando os debates que, entre outros problemas, destacavam a importância da diversificação das fontes a ser utilizadas na pesquisa histórica. A incorporação ao Ensino de História de diferentes fontes e linguagens vem demonstrar a ampliação do olhar e do campo de trabalho do professor, sua atuação no mundo da cultura letrada, acompanhando o avanço tecnológico. Não podemos menosprezar as modificações que se processam nos interesses e modos de ler o mundo pelos nossos alunos, decorrentes de suas inserções na cultura mediatizada pelas tecnologias digitais, pelo cinema e pelas mídias televisivas. No entanto, essa incorporação requer cuidados para que se possa apropriar adequadamente desses novos instrumentos de leitura.

Ao perceber que os alunos ainda tinham dúvidas acerca do sistema colonial europeu uma nova pesquisa foi solicitada: a colonização da América pela Inglaterra, pela Espanha e por Portugal, buscando identificar lugares (*onde colonizaram*); época (*quando colonizaram*) e tipo de colonização que utilizaram (*como colonizaram*).

Além disso, como tarefa de casa, foi proposto que elaborassem perguntas para a historiadora portuguesa Dra. Maria do Céu Melo (Universidade do Minho – Braga/Portugal). Os alunos já sabiam que fariam uma entrevista informal pela *Internet*, na aula seguinte, via *MSN*. Anteriormente fora discutido com eles que haveria um tema central: *aprofundar a questão da colonização portuguesa no contexto do sistema colonial europeu*. Mas o roteiro da entrevista foi flexível, deixando margem para que fizessem perguntas sobre outros temas. Na conversa, via *MSN*, eles demonstraram enorme interesse na atividade digitando alternadamente suas perguntas e estabelecendo uma interação dialógica à distância com a professora portuguesa.

5. Algumas considerações

Ao longo GTD *Colonização eis a questão*, foi possível detectar uma série de dúvidas, questionamentos e controvérsias dos alunos que demandavam novas intervenções pedagógicas, novas pesquisas e reflexões reveladas por eles mesmos: *Fomos discutindo sobre colonização, colônia e colonizar e depois aprofundando os estudos e quase toda vez tinha que fazer pesquisas sobre o assunto e dentro dessas pesquisas iam surgindo outras pesquisas* (aluno César). Essas implicações eram interessantes, pois sinalizavam que o trabalho trilhava o caminho da problematização, favorecendo o raciocínio histórico das crianças.

Nessa perspectiva, é exemplar o comentário da aluna Larissa G, registrado em sua primeira avaliação diagnóstica: *Antes eu não sabia o que era direito colonização, mas agora eu sei um pouco mais, graças aos meus colegas e professoras. Também sei que existem vários tipos de colônia, mas o que realmente não sei é se existe mais de um tipo de colonizar ou de colonização. Se existir eu gostaria muito de aprender e se já tiver explicado eu não entendi*. Tal comentário foi socializado gerando nova discussão:

Pedro: Colonizar tem tudo a ver com as colônias dos imigrantes.

Isis: Eu acho que não, quer dizer a palavra tem mais sentido como tomar posse.

Professora: Com a tomada de posse dos portugueses?

Isis: Isso, com dominar.

Professora: Ela tem razão. Embora a gente ouça dizer, por exemplo, os alemães e italianos colonizaram o sul do Brasil o termo colonizar é usado com mais frequência, entre nós, referindo-se à colonização portuguesa no Brasil.

O tom predominante nas aulas foi o da problematização. Os alunos manifestavam idéias que acabam desencadeando novos debates e pesquisas, algumas vezes não diretamente explícitas ao tema colonização, mas essenciais ao raciocínio e conteúdos históricos.

Na ficha literária do livro Brasil (Coleção *Na Crista da Onda*) Leonardo registrou “não há personagens, só pessoas” e Pedro, ao analisar o livro *Terra à vista*, registrou algo parecido: “Não há personagens, mas têm integrantes como Pedro Álvares Cabral, integrantes da tripulação e os índios.” Tais registros oportunizaram a seguinte reflexão: *As pessoas comuns, os integrantes da população, os indígenas não são personagens de nossa história?* Leonardo opinou salientando que *as pessoas comuns fazem parte de nossa história porque sem elas não teríamos cultura* e Fernanda disse que *personagens são pessoas que marcam alguma coisa, por exemplo, Cabral marcou a nossa História.*

Apesar dos novos objetos e das novas metodologias do Ensino da História, percebe-se que ainda é bastante complexo para o aluno de o Ensino Fundamental entender que o homem comum é o agente da História. Na maioria das vezes, esse aluno ainda se identifica com os heróis, ou pessoas que realizam grandes feitos, ou ainda, como disse a aluna Fernanda: *personagens são sujeitos que deixam marcas.*

Em outra circunstância, Fernanda, Larissa G, Isis e Alexandro se complicaram com a questão da identidade: a história dos sujeitos do Brasil Colônia (índios portugueses, africanos e jesuítas) seria ou não a *nossa história*? Percebe-se que a construção da noção de identidade não é tarefa fácil, para alunos nessa faixa etária. Sabemos que ela é constituída em diferentes grupos sociais - na família, na vizinhança, na escola-, mas a idéia do pertencimento a um povo e a uma História requer um raciocínio mais complexo. Tais preocupações geraram a seguinte reflexão: *Essa história da colonização do Brasil tem algo a ver com todos nós? Em que grupos de outros tempos você se sente representado?* Para Fernanda *o fato de nascermos aqui e a cultura que carregamos é que nos denomina brasileiros* e acrescenta... *As culturas dos portugueses, africanos e índios estão muito presentes nas roupas, comidas, músicas, artes e até nas pessoas que têm descendência dos portugueses, africanos e índios.* Gabriel argumentou: *os que ajudaram Pedro Álvares Cabral têm muito a ver comigo e também os índios que protegeram e lutaram por nossas terras.* Larissa A. concluiu: *eu faço parte dessa história, pois o país que eu moro foi colonizado por Portugal e a história não foi só naquela época, a história está aqui também, a história ainda existe.*

É perceptível que os alunos foram estruturando o conhecimento formal auxiliados pela mediação das professoras, dos colegas e dos próprios instrumentos mediadores. Por outro lado as interações verbais só fizeram sentido para a construção do letramento em História porque foram vinculadas à escrita, à pesquisa e à leitura, de modo abrangente, favorecendo o desenvolvimento do raciocínio histórico dos alunos. As expressões e elaborações dos alunos têm reiterado a

importância e a necessidade da análise sobre a correlação entre a fala a escrita e a leitura, para a construção conceitual e para o aprendizado da História.

As intervenções pedagógicas favoreceram o raciocínio dos alunos sobre a complexidade do conceito de *colonização*, mas ainda não resultam num domínio nesse sentido. Reportando a Piaget, é possível afirmar que nessa fase os alunos ainda estão muito dependentes do contexto concreto. E, pensar historicamente, como assinala Siman, requer um grau elevado de abstração e é um processo de construção que será adquirido com a ajuda da instrução escolar ao longo da adolescência.

O GTD *Colonização, eis a questão* constituiu-se como um espaço de intensas interações discursivas ancoradas na leitura e na produção de textos com o objetivo de propiciar o letramento em história. Acreditamos que tais reflexões, experiências e discussões sobre a construção interativa do conhecimento possibilitem um diálogo significativo com o campo do Ensino de História, trazendo uma contribuição aos pesquisadores que têm privilegiado os saberes e fazeres da/na Educação Básica.

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Entre a expectativa de aprender a ler e a escrever e a convicção de que esse tempo já passou: o letramento na perspectiva de dois garimpeiros/agricultores

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Esse trabalho, que constitui um recorte da parte empírica de pesquisa de doutorado, apresenta concepções de alfabetização, letramento e exclusão de dois adultos analfabetos residentes numa comunidade rural marcada pela exclusão social e cuja cultura é essencialmente oral. O propósito fundamental é compreender relações que os sujeitos estabelecem e as percepções que têm sobre o ler e o escrever, tendo em vista o seu lugar sócio-econômico e cultural, bem como as relações entre características desses indivíduos e do contexto em que vivem e o discurso que se faz sobre eles. Nessa perspectiva, a identificação de modos e/ou espaços de circulação da palavra escrita nos contextos em que os sujeitos desta pesquisa vivem e/ou trabalham faz-se necessária pelo significado que as demandas colocadas ou não em torno desse objeto acabam por “*determinar certos tipos de letramento, de práticas de letramento, formas de conceber esse fenômeno*”. (Barton, 1994, p.35)

Os sujeitos cujas vozes compõem e delimitam este texto (Duda e Sr. Clemente) dividem seu tempo entre o trabalho na agricultura de subsistência e o garimpo de turmalina, sendo essa última, uma atividade significativa, quer pela esperança de encontrar uma pedra boa, quer pelo tempo de permanência num contexto cuja interação com sujeitos que exercem outras atividades ou mesmo, com a família é praticamente inexistente.

Localizado a 43 quilômetros de Araçuaí, perto do município de Caraí, Santa Rita é uma pequena comunidade de sitiantes, aproximadamente 12, bem distantes uns dos outros. É, também, uma comunidade de garimpeiros, de pessoas oriundas de outras localidades rurais ou mesmo de outros Estados, que vão “buscar a sorte” no garimpo de turmalina. O local não dispõe de água canalizada, energia elétrica ou de qualquer tipo de estabelecimento comercial.

O contexto é bastante peculiar: depois de seguir por um caminho relativamente tortuoso, cercado de mato, morro e mato que, à primeira vista, parece não levar a lugar algum, depara-se com dois sítios relativamente distantes um do outro e um pequeno conjunto de “casas”, bastante precário, denominado pela comunidade de “embarracamento”, local onde moram os garimpeiros, muitos deles também agricultores. Nas proximidades dessas moradias, um rio — praticamente seco a maior parte do ano; um pequeno sítio, a escola, os morros onde são feitas as escavações à procura de turmalinas.



Figura 10: Acesso à comunidade de Santa Rita



Figura 11: Sítios na Comunidade de Santa Rita



Figura 12: Garimpeiro da Comunidade

O trabalho dos sitiantes é, fundamentalmente, a criação de algumas cabeças de gado leiteiro para a produção de queijo e do requeijão moreno, famoso na região e comercializado, principalmente, na feira. O trabalho dos garimpeiros é baseado em técnicas artesanais, em lavras a céu aberto. A definição do local a ser garimpado é intuitiva, como demonstra o depoimento do Sr. Clemente:

Sr. Clemente: *a gente escolhe um lugar e cava, aí a gente vai vendo as pistas, se aparecer isso aqui ó... malacacheta (um tipo de mineral) é porque pode ter pedra. É... e a hora que achar malacacheta, já é a informação, aí assim, que nem eu estou tirando aqui, ó. [...] A pista para continuar cavando e achar a pedra é... é achando informação, é que aonde é que tem turmalina sai aquelas pintazinhas, granitinho pequeno, né.” (granito pequeno, ruim, que não tem valor).*

A turmalina — conhecida como “pedra das mil cores” por ser encontrada em diversas tonalidades — principal objetivo do trabalho dos garimpeiros, que encontram também água-marinha, citrino (um tipo de quartzo), andaluzita, está com sua produção em declínio, pois vem sendo explorada na região desde a década de 20. Assim, buscar a sorte no garimpo parece estar cada vez mais difícil e a sobrevivência dos garimpeiros é, na maioria das situações, garantida por sócios, pessoas que, apesar de não se aventurarem na atividade do garimpo, assumem compromisso de garantir a alimentação básica e material de trabalho dos

garimpeiros, a fim de que eles tenham condições mínimas para permanecerem na lavra, em troca de uma porcentagem do que for encontrado. Os percentuais variam mas, muitas vezes, chegam a 50% do que é encontrado, descontada a parte do proprietário das terras, que é de 20%. Há ainda aqueles que dividem seu tempo ora “buscando a sorte” no garimpo, ora na lavoura de milho, mandioca etc.

Para além do trabalho na roça e na lavra e das aulas que ocorriam à noite não foram apreendidas outras atividades na comunidade, nem mesmo de lazer. O único espaço no qual se identificou a presença de algum material impresso foi a escola — lá havia uns poucos livros de literatura infantil, o roteiro de aula do alfabetizador, os cadernos dos alunos, os exemplares da coleção *Viver, aprender*, Coleção Didática com foco na alfabetização de adultos distribuída pelo Programa Alfabetização Solidária. A escola é, também, o único espaço que dispõe de energia solar, mas não é utilizada pela comunidade para outros fins.

Trata-se, assim, de uma comunidade de cultura essencialmente oral. Convém observar, porém, que limitar-se à apreensão da supremacia do oral é insuficiente, se essa apreensão não é interpretada à luz do contexto e dos eventos e práticas de letramento que nele ocorrem, das práticas possíveis ou ausentes, a fim de que não se incorra numa concepção de “letramento autônomo”, que desconheça as reais condições de interação com a palavra escrita, transpondo-a para a dimensão individual — para o sujeito que não lê e não escreve, ou o faz muito pouco — uma variável sócio-histórica e cultural, negligenciando-se, assim, as dimensões ideológicas do letramento.

Focalizando a análise nesses dois adultos — Duda, que optou por participar de um Programa de Alfabetização de Adultos (Programa Alfabetização Solidária – PAS) e o Sr. Clemente sujeito que, embora analfabeto, não quis ingressar no Programa pretende-se buscar indícios (atribuindo a essa palavra o sentido que tem no quadro de referência do que vem sendo denominado paradigma indiciário) das expectativas, concepções e práticas daqueles aos quais programas de alfabetização se destinam. Como afirma Gnerre (1991, p.45):

Quando refletimos sobre a alfabetização devemos pensar que os alfabetizandos, sejam eles crianças ou adultos, são necessariamente membros de grupos étnicos e de classes sociais [...] Eles compartilham atitudes, crenças, hipóteses sobre a escrita, sua natureza, suas funções e os valores que a ela estão associados, da mesma forma que nós (os alfabetizadores reais ou em termos sócio-históricos) compartilhamos atitudes, crenças, hipóteses sobre a escrita.

Para a construção da análise, os depoimentos foram agrupados tendo em vista os contextos nos quais os sujeitos estão inseridos, sem desconsiderar as convergências e especificidades inerentes às experiências e/ou percepções evidenciadas.

Para a coleta dos dados foram feitas visitas ao garimpo, aos embarracamentos e, numa situação específica, à casa do Sr. Clemente, que se antecipo para preparar a terra para o plantio do milho. Trata-se, portanto, de um estudo produzido fundamentalmente de relatos, de vozes mediadas pela visão que hoje os entrevistados têm da própria infância, de suas interações com a palavra escrita e de seu significado.

Duda, 49 anos, casado, quatro filhos; Sr. Clemente, 70, casado, pai de seis filhos adultos e que, atualmente, cria dois netos. Dois homens que têm em comum a lida na roça e no garimpo, as dificuldades socioeconômicas e a esperança de tirar a sorte com uma pedra boa:

Pesq.: *Você ficou... lá no garimpo, você ficou muito tempo?*

Duda: *Fiquei. No garimpo direto... sempre eu trabalho.*

Pesq.: *Quanto tempo você ficou lá?*

Duda: *Já deve ter quase uns quinze ano mais ou menos. Mas é variado, se às vezes eu trabalho no garimpo no começo do mês eu vou embora, volto mais para o fim ou no outro. Sempre é meio por meio que eu posso trabalhar na lavra.*

Pesq.: *Como assim?*

Duda: *Porque eu tenho de fazer roça, né.*

Pesq.: *Como assim meio por meio?*

Duda: *Vão sipor, se um ano tem... um ano é doze meses não é?*

Pesq.: *Hum... huum.*

Duda: *Eu tenho que trabalhar mais ou menos a metade, ou menos ou mais um pouquinho por causa da roça, tenho que trabalhar na roça também, né.*

Pesq.: *Hum... humm. Dá um...*

Duda: *Tem que fazer uma coisa e outra.*

Nas trajetórias desses dois sujeitos, a marca da exclusão: trabalho precoce, pouco ou nenhum tempo de permanência na escola, acesso a jornal, rádio, televisão e livro na adolescência e fase adulta — a ser não no caso de Duda, que se lembra de livro na escola que freqüentou por algum tempo, quando tinha aproximadamente oito anos:

Pesq.: *E... você tem lembrança de livro ou de jornal quando você era pequeno?*

Duda: *Tenho lembrança de livro.*

Pesq.: *Que lembrança que você tem?*

Duda: *Livro do primeiro ano, né.*

Pesq.: *Humm, tá, na escola?*

Duda: *Nas primeiras série, das primeiras histórias.*

Experiência similar, o Sr. Clemente não viveu: nunca freqüentou a escola, vê nisso uma falha por parte de seus pais, erro que não repetiu com seus filhos. Entretanto, apesar de conceber a escrita como algo importante, como um bem em

si, não revelou interesse em participar de turmas de programas de alfabetização de adultos, como se verifica abaixo:

Pesq.: *Então que quando... é... quando eu conversei com o senhor, lá no garimpo, o senhor não me contou se quando o senhor era pequeno, o senhor chegou a ir na escola... Como que foi?*

Sr. Clemente: *Não, nunca fui na escola não.*

Pesq.: *Nunca foi?*

Sr. Clemente: *Nunca fui, num estudei nem uma vez.*

Pesq.: *É... e lembro que o senhor comentou que no Mobral o senhor não foi não, quando teve as turmas, né?*

Sr. Clemente: *Não.*

Pesq.: *Por que o senhor não quis ir quando teve Mobral? (Curso de Alfabetização de Adultos; décadas de 70 e 80).*

Sr. Clemente: *Uai, é... porque eu num... lá onde é que nós morava era um lugar muito esquisito, lá naquele Piauí (região rural do município de Araçuaí) aquilo não tinha rodagem, não tinha nada, né. Ainda recorda daquilo ali, não é Romário?*

Romário, motorista da Prefeitura: *Mais ou menos.*

Sr. Clemente: *Ele não lembra, não deve lembrar mesmo não. Aquilo ali, a gente pra vim aqui em Araçuaí, tinha que vir a cavalo. De lá aqui pra fazer feira e tudo.*

Pesq.: *Mas não tinha turma do Mobral lá?*

Sr. Clemente: *Não tinha nada, não tinha nada, não, nada. Aí é que depois, foi depois que apareceu aquele curso lá.*

[...]

Pesq.: *O senhor não assina o nome não?*

(Breve pausa)

Sr. Clemente: *Não. Nem pra isso eu tive tempo não...*

Pesq.: *Mas, e quando teve a turma lá no garimpo, a turma do Zé (referência ao nome do alfabetizador)? O senhor tava lá?*

Sr. Clemente: *Aonde?*

Pesq.: *Lá no... lá no...*

Romário: *Santa Rita.*

Pesq.: *Santa Rita. Quando teve turma lá... quando...*

Sr. Clemente: *Que eu já tinha chegado até aqui sem saber, aí eu já não quis entrar mais não.*

Pesq.: *Aí, isso que eu queria saber, por que o senhor não quis?*

Sr. Clemente: *É porque eu não quis mais..., já vivi até agora sem aprender, vou acabar de viver esse resto, esses poucos dia. E tem uma que, trabalhar, chego cansado pra ir estudar, pra chegar, já deitar tarde, tem que levantar cedo.*

A fala do Sr. Clemente remete à discussão, aparentemente óbvia e, no entanto, longe de ser superada, da alfabetização como um direito do sujeito e não como algo a ser imposto ao indivíduo, como se o aprendizado da leitura e da escrita fosse sinônimo de redenção, de cura, de retirada de um sujeito — passivo — da ignorância, das “trevas”. Não é algo a ser “erradicado” como usualmente costumam defender os programas oficiais de alfabetização (?) de jovens e adultos.

Diferentemente do que se encontra nesse discurso panfletário, embora o estigma em torno do sujeito analfabeto como cidadão de segunda classe esteja presente no imaginário social, nas mais diferentes esferas socioeconômicas, políticas e culturais, o Sr. Clemente não “se escondeu por causa de preconceito”, mas porque sentia que “seu tempo tinha passado”. Nesse sentido, é preciso superar a visão de analfabetismo como algo a ser “combatido”, “zerado”, a exemplo do que se deve fazer em relação a uma epidemia, à fome, à miséria, já que, como direito subjetivo, é preciso que se considere, também, a possibilidade de o sujeito não desejar, tardiamente, ingressar numa turma de alfabetização. É preciso, como lembra Freire (2002, p.22), não perder de vista que “ninguém é analfabeto por eleição, mas como consequência das condições objetivas em que se encontra”. Nessa perspectiva, o acesso à palavra escrita deve ser entendido como um direito que, como tal, supõe uma escolha, uma opção. O trecho de depoimento abaixo mostra que, embora tendo clareza de usos sociais da palavra escrita e vivenciando práticas, o Sr. Clemente definiu para si, como um direito, não “submeter-se” na sua idade e com suas condições de trabalho, a um processo de escolarização. Procurou, também, dentro de suas possibilidades, garantir aos filhos uma escolarização mínima, algo que permitisse a eles não passar pelas mesmas dificuldades que o pai, em decorrência de sua situação de analfabeto:

Pesq.: *Mas o senhor acha que... a leitura e a escrita têm serventia para o senhor ou não ia ter mais?*

Sr. Clemente: *Uai, tinha. Ainda tinha serventia.*

Pesq.: *Qual serventia...?*

Sr. Clemente: *Uai, tinha porque hoje qualquer um documento que a pessoa vai, tem necessidade de assinar, tá precisando pedir outro para assinar, o tempo que a pessoa mesmo ia tá assinando, né, né.*

Pesq.: *E... e o senhor precisa às vezes de pedir alguma coisa para pessoa? O senhor tem essa precisão hoje?*

Sr. Clemente: *Não.*

Pesq.: *Acontece do senhor precisar disso?*

Sr. Clemente: *Hoje mesmo eu não tô tendo, não. Porque tem hora que muitas coisas que a pessoa vai mexer tem que ter ali, duas, três assinatura, né? E a pessoa não sabendo assinar tem que pedir outro para assinar pra gente, né.*

Pesq.: *Como assim pedir outro pra assinar? Não entendi, não.*

Sr. Clemente: *Tem, uai.*

Pesq.: *Mas se o senhor não sabe assinar o senhor não pode colocar a digital? Como assim, pedir alguém pra assinar no lugar do senhor?*

Sr. Clemente: *Uai, é, uai.*

Pesq.: *Assinar o nome do senhor?*

Sr. Clemente: *É, assinar meu nome, pra qualquer documento.*

Pesq.: *Como que é isso?*

Sr. Clemente: *Já aconteceu comigo.*

Pesq.: Me conta como é que foi isso que aconteceu.

Sr. Clemente: Hum?

Pesq.: Como é que é isso?

Sr. Clemente: Uai, muitas coisa, num... qualquer um documento.

Pesq.: Me conta uma coisa que o senhor lembra que o senhor pediu alguém para assinar para o senhor

Sr. Clemente: Já até esqueci.

Pesq.: Já aconteceu isso com o senhor ou nunca aconteceu?

Sr. Clemente: Já, já. Me esqueci do que foi que aconteceu.

Pesq.: Mas aí como é que é? Por exemplo, o senhor tinha que assinar...

Sr. Clemente: É, olha ontem mesmo, é recordo, ontem mesmo aconteceu isso ontem.

Pesq.: Hãh...

Sr. Clemente: Porque tem uma reunião aqui nesse pré aqui, ó. Tem de chegar e assinar, todo mundo tem que chegar e assinar e eu foi preciso pedir pra moça assinar...

Pesq.: Pedir alguém para pôr o nome do senhor?

Sr. Clemente: Pra pôr o meu nome.

Pesq.: Pra mostrar que o senhor estava lá?

Sr. Clemente: Pra mostrar que eu tava lá.

Pesq.: Reunião de quê que foi?

Sr. Clemente: Óia, sabe o pré que tá querendo... que o pré tá fracassado, eles tá querendo vê se continua pra frente, né. [...] Essa parte aí que eu falo que tem precisão porque como é que eu chego lá e ponho meu dedo assim, fica dedo de quem? Não sabe quem é nem nada, né. (Risos) Uai, tem que pedir um pra assinar, né. Se não saber, não tem jeito não. Agora, graças a Deus, meus filho tudo fez 8ª série, graças a Deus.

Outro aspecto que merece destaque nesse discurso, para além da clareza que o entrevistado tem da função social da escrita no evento explicitado, refere-se à dificuldade que eu, pesquisadora, na minha visão grafocêntrica, tive em captar o problema que se colocava. Assinar para o outro não era, para mim, uma prática “legítima”, cabível, pois o conceito de assinatura que orientava meu discurso era o de algo que delimita, que designa autoria e aprovação — conceito que, embora distante daquele que norteava a fala do Sr. Clemente (apontar, identificar, registrar, indicar presença) eu acreditava ser, também, o que orientava meu interlocutor. Apesar disso, o entrevistado respondeu e, mais que isso, pacientemente explicou a impossibilidade de, naquele evento de letramento, utilizar-se de outra estratégia, como a que eu havia “sugerido”, de utilização da impressão digital. Observa-se, nessa interação, que, contrariando o que normalmente se propaga, a dificuldade de compreensão aqui não era algo a ser atribuído ao sujeito analfabeto, mas à pesquisadora.

Com uma outra percepção e trajetória em relação à palavra escrita, Duda buscou a turma de alfabetização para “melhorar, para recordar”. Inserido em contextos fundamentalmente orais — o trabalho na roça e o garimpo — o aprendizado construído na infância escapa, fica esquecido. Embora não se possa dizer que Duda não vivencia eventos de letramento, pode-se afirmar que ele não está inserido em contextos em que lhe são demandados usos da palavra escrita. O acesso e mesmo a necessidade de interação com esse objeto são tão restritos que, ao invés de possibilitarem, a partir do contato com o próprio escrito, a ampliação de habilidades, acabam por circunscrever suas possibilidades de interlocução com as letras, já que há pouco para ler ou para escrever:

Duda: *Ah, lia é... a vez que eu fui na escola, tava lendo livro, mas começava a ler muito ruim. Aí depois que eu fui pra lavra aí tive a oportunidade de aprender, fui lá pra estudar um pouco, aí comecei a recordar o que tinha esquecido.*

Pesq.: *Então você sabia ler mais ou menos, sabia ler alguma coisinha?*

Duda: *Não, muito pouco.*

Pesq.: *Mas esqueceu.*

Duda: *É.*

Pesq.: *Aí, lá, que... que, lá com o Zé, o que que deu pra recordar?*

Duda: *Deu pra recordar a escrever mais um pouquinho, consertar mais a letra e... e ler alguma coisa, alguma história que... [...] Serviu muito pra mim, hoje eu leio uma carta.*

Pesq.: *Você lê uma carta se precisar?*

Duda: *Leio, se precisar eu leio uma carta, leio assim, vamo sipor...*

Duda: *Pegar a carta e ler por exemplo... e ler assim, se tem alguma letra que eu tenho dificuldade, eu tenho que parar, ver alguma coisa que tá em dúvida pra mim, tenho que voltar atrás, mas eu leio.*

Pesq.: *Se por exemplo, tiver uma placa na rua assim, você tiver andando você lê?*

Duda: *Leio.*

[...]

Duda: *Ler livro, eu sei, né.*

Pesq.: *E antes você tinha esquecido ou você dava conta de fazer isso?*

Duda: *É, dava trabalho, dava mais trabalho pra ler, né.*

Pesq.: *Dava mais trabalho... como?*

Duda: *Ficava parado, tinha que soletrar bastante, ler, caçar, né, assim...*

Pesq.: *E agora?*

Duda: *Agora fiquei mais, né, esperto.*

Ao referir-se aos usos que faz da leitura e da escrita, Duda retoma o exemplo da carta, mas como se verificou em depoimentos anteriores, não a identifica como uma prática de leitura inerente a seu cotidiano. Parecem figurar nesse contexto, fundamentalmente a lista e o bilhete:

Pesq.: *Assim, para quê? Para que que você usa a leitura e a escrita, que precisão que tem?.*

Duda: Pra sobreviver mesmo. Pra mim comprar, pra mim vender. Pra ver... comunicar com algum amigo.

Pesq.: Mas você escreve carta?

Duda: Bom, se precisar eu escrevo.

Pesq.: Mas assim, você tem o costume de fazer, de escrever?

Duda: Eu escrevo um pouco ainda.

Pesq.: Eu digo assim, você tem costume de fazer, de escrever?

Duda: Sempre eu escrevo um pouquinho.

Pesq.: Não, eu digo assim, você tem o costume de escrever carta, ou quase não tem precisão?

Duda: Quase não tem precisão de escrever, mas quando precisa a gente escreve.

Pesq.: Hum... humm... e assim, pra que que você tem mais precisão de ler, assim? Pra que que a leitura tem mais serventia para você?

Duda: Pra eu... eu acredito que pra tudo. No meu modo de ver. Porque hoje ninguém consegue fazer nada sem a leitura.

Pesq.: Mas você precisa dela mais pra quê? Você usa pra quê?

Duda: Pra mim comprar alguma coisa.

Pesq.: Pra comprar o quê?

Duda: Vão sipor, eu preciso de... às veze eu não vou, né, eu preciso mandar aí eu pego escrevo um bilhetinho e dou... e pedo pra um amigo buscar: "Ah, traz isso para mim?", né. Eu pedo um litro de arroz, aí eu tô precisando, né.

Pesq.: Hum... humm.

Duda: Às veze eu vou comprar cinco quilo de banha. O que eu precisar, o assunto, eu escrevo ali, entrego pra ele, aí ele lê e traz para mim.

Pesq.: Aí, você tem o costume de fazer isso?

Duda: Tenho esse costume.

Pesq.: O que mais que você tem costume de fazer, assim, que você precisa de ler ou então de escrever?

Duda: Às veze eu tenho é... às vezes eu tenho que mandar um recado pra minha casa, é muito longe. Eu escrevo um bilhete e mando.

Pesq.: Hum... humm. (Pausa) E... por que que você... por que que você quis é... ir lá nas, nas aulas lá do garimpo?

Duda: Por que eu quis?

Pesq.: É.

Duda: Porque se eu é... conseguia ler mais bem, né.

Pesq.: Por que você precisava e estava com dificuldade?

Duda: É, porque eu lia assim, muito soletrado. Sabe como é soletrar?

Pesq.: Sei.

Duda: Juntar uma letra na outra, dá mais dificuldade, a gente não tá mais no... bom de prática. Aí então dá dificuldade. E, a gente lê mais desembaraçado, melhora muito mais, né. E aí vem a oportunidade pra a gente ler uma carta, a pessoa, a pessoa numa casa de parente, um parente dele manda uma carta pro rapaz, ou um bilhete, aí a gente tem que ir lá atrás de um amigo pra ler pra gente. **Às vezes não é uma coisa que é... muita gente não costuma contar, às vezes não que todo mundo sabe que ele não aprendeu, né. Mas ele não sabe, ele vai "Ô fulano, lê aí pra mim?", o primeiro a saber é quem não é nada dele, não tem nada a ver com aquele problema. Mas ele não sabe, né, então tem que procurar gente que sabe ler.**

É por isso que eu esforcei para ver se eu conseguia ler mais um pouquinho. Pra mim aprender bastante, né, pra eu ler mais, né.

É flagrante, nesse fragmento de discurso, a percepção do domínio da leitura como um instrumento que possibilita ter segredo, manter privacidade. Nessa perspectiva, a apropriação da palavra escrita parece representar, para esse indivíduo, mais que a apropriação de uma habilidade, o acesso a um conhecimento que lhe dá autonomia, a vontade de não ter na socialização de um texto a ele destinado, na mediação do outro, a possibilidade de interação com o escrito.

Os fragmentos de discurso considerados colocam-nos diante de sujeitos que, embora singulares, parecem ter em comum a percepção da escrita como um conhecimento importante, como um bem em si, algo que deve ser apropriado. A visão do acesso à palavra escrita como um direito e das possibilidades de interlocução que ela coloca guarda profundas relações com os eventos de letramento aos quais esses sujeitos têm acesso — a precariedade com que a palavra escrita circula no contexto em que vivem parece ser, também, uma forma de objetivação da exclusão, da miséria. Os sujeitos desta pesquisa, diferentemente do que costumam anunciar os programas de alfabetização de adultos no Brasil, não precisam ser “sensibilizados” para a necessidade de aprender a ler e a escrever, já são “sensibilizados”, têm clareza dos usos que querem fazer da palavra escrita. Também divergindo de idéias muito recorrentes nesses programas, é preciso garantir a alfabetização e alfabetização em sentido amplo, como um direito subjetivo do sujeito analfabeto sem atribuir a eles a condição de “assujeitados” em busca de “cultura”; adultos que circunscrevem suas demandas em torno do ler e do escrever em função das possibilidades de interlocução que o contexto lhes “oferece” ou melhor, nega, exclui! Sujeitos que, muitas vezes, não pretendem mais que assinar o nome, escrever e ler cartas ou bilhetes, placas, preços, usar o caixa eletrônico, que é o que o contexto em que vivem pede e não oferece possibilidades para mais práticas de letramento que essas. Enfim, querem, ou não, aprender a ler e a escrever para atender a demandas de seu cotidiano. Nessa perspectiva, a instituição de turmas de alfabetização de adultos e, mais que isso, de turmas efetivamente em condições de oportunizar o acesso a esse saber deve ser entendida como garantia de um direito básico do qual o cidadão foi excluído na idade certa. Direito que, como tal, supõe escolhas. Escolhas mais uma vez circunscritas por modos de ver, de ser. No caso do Duda e do Sr. Clemente, dois modos de ver e de lidar com processos de exclusão. Processos que, apesar de suas marcas, não destituíram desses sujeitos a capacidade de ser mais e de fazer as próprias escolhas.

Os sujeitos indiciam que, sob a égide do discurso da “sensibilização”, o Estado acaba por negligenciar o compromisso com o direito subjetivo (que, como tal, supõe escolhas) do sujeito analfabeto — ser efetivamente alfabetizado se assim o desejar. Ao lado disso, no caso específico do letramento, ao invés de “sensibilizar” adultos inseridos numa cultura eminentemente oral, cabe ampliar as oportunidades de acesso ao material impresso, o direito subjetivo desses sujeitos de acesso aos eventos de letramento, disponíveis para outros segmentos da população na sociedade atual.

Evidentes, nesses dois sujeitos, são as convergências socioeconômicas, as dificuldades, a exclusão e suas marcas — mãos desgastadas pelo trabalho, rostos marcados por rugas que vão além da idade anunciada. Sujeitos que podem ser definidos, fundamentalmente, pela falta de oportunidade de acesso, pela lida, pela luta, pela resignação, pela dignidade, pela fé e, sobretudo pela esperança. Finalmente, não se pode deixar de dizer, do percurso constituído durante as interlocuções com os sujeitos, realizadas entre os anos de 2000 e 2003, que

Eu não tinha que fazer força para compartilhar do sentimento, inscrito em cada palavra, cada frase, e sobretudo no tom da voz, nas expressões faciais ou corporais, da evidência dessa espécie de miséria coletiva que fere, como uma fatalidade, todos aqueles que estão amontoados nos lugares de rejeição social, onde as misérias de cada um são redobradas por todas as misérias nascidas da coexistência e da coabitação de todos os miseráveis e, sobretudo, talvez do efeito de destino que está inscrito na pertença a um grupo estigmatizado. (Bourdieu, 1997, p.85).

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Avaliação da alfabetização com crianças de 6 anos: experiência no estado do Espírito Santo / Brasil

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1. Introdução

Este trabalho analisa um processo de avaliação em larga escala (Klein e Fontanive, 1995) na área de alfabetização e letramento: a Avaliação Diagnóstica da Alfabetização do Espírito Santo, realizada no ano de 2008, no Espírito Santo, estado da região sudeste do Brasil. Nesse ano, tal avaliação teve duas ondas de aplicação, contando com a participação de crianças de 6/7 e 8/9 anos de idade que cursavam, respectivamente, o 1º e o 2º ano do Ensino Fundamental de escolas públicas do estado.

É destaque nesse processo de avaliação a possibilidade de análises longitudinais que permitam acompanhar o desenvolvimento de um mesmo aluno ou grupo de alunos em diferentes momentos de sua escolarização. Neste texto, além de serem apresentados aspectos gerais desse processo de avaliação, serão discutidos seus principais aspectos metodológicos e dois de seus resultados mais relevantes.

2. Avaliação Diagnóstica da Alfabetização do Espírito Santo: aspectos gerais

A Avaliação Diagnóstica da Alfabetização do Espírito Santo, iniciada em 2008 e com previsão de término para 2011, é uma ação proposta pela Secretaria de Educação do Espírito Santo. Em parceria com a Secretaria, o Centro de Alfabetização, Leitura e Escrita da Faculdade de Educação da Universidade Federal de Minas Gerais – Ceale/FaE/UFMG concebeu esse processo de avaliação, no qual desenvolve atividades de caráter pedagógico.

Como ressaltado, neste trabalho, trataremos dessa avaliação em suas edições no ano de 2008, ano em que houve duas ondas de aplicação: a 1ª Onda ou Avaliação de Entrada, realizada em maio de 2008, e a 2ª Onda ou Avaliação de Saída, realizada em novembro desse mesmo ano. Nas duas ondas, as avaliações foram aplicadas de forma censitária, em turmas de 1º e 2º anos do Ensino Fundamental de escolas públicas do estado do Espírito Santo, ou seja, em crianças de 6/7 anos e 8/9 anos de idade. Cada onda de aplicação contou com a participação de cerca de 50.000 mil alunos, o que totaliza aproximadamente

100.000 alunos. É válido ressaltar que os dados analisados adiante são relativos a esse contingente de estudantes.

Um aspecto muito importante da avaliação em análise é o fato de ela possibilitar análises longitudinais por meio de suas diferentes aplicações. O estudo longitudinal, no contexto da avaliação, supõe que sejam avaliados um mesmo aluno ou grupos de alunos em intervalos regulares, o que permite apreender diferenças na aprendizagem tanto de sujeitos quanto de grupos de sujeitos ao longo do tempo. Segundo Lee (2004, p. 17), “A principal vantagem de se contar com dados longitudinais de medidas do rendimento escolar das crianças é que podemos estudar a aprendizagem em lugar de termos apenas medidas de seu rendimento em determinado momento”. Em outras palavras, é possível identificar o “ganho” médio em rendimento apresentado pelos sujeitos avaliados (Bonamino, Bessa e Creso, 2004). Já com as duas ondas de aplicação da avaliação em 2008, foi possível iniciar uma análise longitudinal, comparando o desempenho dos alunos nas duas ondas. Esse aspecto será retomado na seção 4, em que essa comparação é tomada para análise.

Vale destacar que a principal finalidade da avaliação da alfabetização aqui analisada foi *diagnosticar estágios dos alunos em relação à alfabetização*. Ainda, ela visou:

- obter resultados por aluno/ turma/ escola/ município/ região/ rede;
- comparar o desempenho dos alunos avaliados nas duas ondas de aplicação, a de Entrada (1ª Onda) e a de Saída (2ª Onda);
- avaliar estágios de aprendizagem e fornecer subsídios para ações de melhoria para o sistema de ensino, na área de alfabetização;
- subsidiar a formação docente e a elaboração de propostas curriculares para os processos de ensino e de aprendizagem em alfabetização, leitura e escrita.

Na próxima seção, discutiremos os aspectos metodológicos envolvidos nas duas ondas de aplicação da avaliação aqui analisada.

3. Aspectos metodológicos envolvidos nas duas ondas de aplicação da avaliação

Passemos a tratar dos principais aspectos metodológicos adotados em cada uma das duas ondas de aplicação da Avaliação Diagnóstica da Alfabetização do Espírito Santo. O primeiro procedimento metodológico adotado a se destacar no processo de construção dessa avaliação foi a elaboração de uma *Matriz de Referência*, fundamental para a produção dos itens (questões) dos testes.

A matriz teve como parâmetro os estudos atuais sobre os processos de alfabetização e letramento, que pressupõem possíveis competências que precisam ser desenvolvidas pelas crianças nos primeiros anos do Ensino Fundamental. Ela

apresenta como Tema o *Letramento* que perpassa os 3 grandes tópicos: *Aquisição do sistema da escrita, Escrita e Leitura/ Compreensão*. Esses tópicos, por sua vez, são compostos de descritores que detalham habilidades ou capacidades que possibilitarão detectar estágios de aprendizagem dos alunos avaliados. A Matriz de Referência citada é apresentada a seguir no Quadro 1:

Quadro 1
Matriz de Referência da Avaliação da Alfabetização e Letramento

Tema	Tópico	Descritores
ALFABETIZAÇÃO E LETRAMENTO	T1. Aquisição do sistema da escrita	D1 Reconhecer especificidades da linguagem escrita
		D2 Diferenciar letras de outros sinais gráficos
		D3 Identificar letras do alfabeto
		D4 Reconhecer as direções e o alinhamento da escrita
		D5 Distinguir, como leitor, diferentes tipos de letras
		D6 Identificar o conceito de palavra (consciência de palavra)
		D7 Compreender palavras lidas em voz alta
		D8 Compreender palavras lidas silenciosamente
		D9 Identificar sons de sílabas em palavra(s)
		D10 Identificar relações fonema/grafema (som/letra)
	T2. Escrita	D11 Demonstrar conhecimentos sobre a escrita do nome
		D12 Escrever palavras
		D13 Escrever frases/textos
	T3. Leitura/ Compreensão	D14 Reconhecer usos sociais da ordem alfabética
		D15 Identificar finalidade de textos de diferentes gêneros e suportes
		D16 Formular hipóteses
		D17 Localizar informação explícita
		D18 Identificar assunto de um texto
		D19 Identificar elementos que constroem a narrativa
		D20 Inferir o sentido de uma palavra ou expressão
		D21 Inferir uma informação

Com a Matriz de Referência definida, passou-se ao próximo estágio, a produção de itens, que contou com a participação de professores da rede de ensino do estado do Espírito Santo e de especialistas do Ceale. Essa produção foi precedida de oficinas de elaboração de itens, ministrada pelos especialistas para os professores citados.

Os itens elaborados com base na matriz apresentada foram distribuídos em oito cadernos de testes, sendo quatro destinadas ao 1º ano e quatro ao 2º ano do Ensino Fundamental.

Cada caderno de prova contou com 21 itens, divididos em três blocos de 7 itens: “fáceis”, “médios” e “difíceis”. Esse agrupamento visou contemplar desde habilidades mais simples do processo de alfabetização, como distinguir letras de outros sinais gráficos, até habilidades mais complexas, como ler um pequeno texto, recuperando seu significado. Vale ressaltar que a metodologia de composição dos cadernos de prova foi a mesma para as duas ondas de aplicação, sendo que foram utilizados itens comuns às duas ondas e mesmo aos dois anos de escolaridade avaliados, a fim de ser possível a construção de uma escala de proficiência única e de poder ser realizada a análise longitudinal mencionada.

As avaliações apresentaram itens de múltipla escolha ou dicotômicos, que predominaram nos testes, e itens abertos ou politômicos de leitura oral (de palavras) e de escrita (de palavras, de frases elaboradas a partir de uma cena e de frases ditadas). Os itens dicotômicos dessa avaliação apresentaram 4 alternativas de múltipla escolha, com apenas uma resposta correta e 3 não-respostas ou distratores, que eram as alternativas incorretas. Os itens politômicos apresentaram quatro diferentes possibilidades de resposta: alternativas A, B, C, D. Para a correção desses itens, foram produzidas chaves que apresentavam uma “gradação hierarquizada” de respostas para a análise da resposta apresentada pela criança. Isso equivale dizer que foram consideradas desde a melhor resposta, alternativa D, até a resposta menos plausível, alternativa A. As alternativas B e C envolveram respostas intermediárias: nem totalmente corretas, nem totalmente inadequadas. Destaca-se que a grande vantagem do item politômico é possibilitar uma análise mais refinada da hipótese do aluno acerca da habilidade avaliada na questão. O item politômico permite saber em que fase do processo de apropriação da habilidade o aluno se encontra e não simplesmente se ele possui ou não a habilidade.

Constituídos os cadernos de testes, submetidos à Banca de Validação composta por especialistas do Ceale e por membros da Equipe de Avaliação da Secretaria de Educação do Espírito Santo, houve a aplicação das provas. Em seguida, foi feita a correção dos itens, sendo que os itens politômicos contaram, nesse processo, com chaves de correção que consideraram diferentes possibilidades de resposta. Na análise estatística das avaliações, utilizaram-se os modelos da Teoria Clássica de Testes (TCT) e da Teoria da Resposta ao Item (TRI).

A partir da análise do desempenho dos alunos nas duas ondas de aplicação, foi construída uma *Escala de Proficiência*. A escala foi feita com base em uma lista ordenada dos itens dos testes conforme a dificuldade que cada um deles apresentou nas avaliações.

Em seguida, os itens foram agrupados em níveis de proficiências os quais foram descritos em termos de conteúdo dos itens e das habilidades requeridas ao resolvê-los. As proficiências dos alunos foram, então, distribuídas ao longo dessa escala de modo a definir estágios de aprendizagem em alfabetização (baixo, intermediário e alto), tendo como referência as habilidades apresentadas e aquelas que se esperava que os alunos dominassem. Todo esse processo de análise dos resultados visou à implementação de ações de melhoria diferenciadas para os alunos desses distintos estágios.

Na próxima seção, discutimos dois importantes resultados das avaliações em foco: um mais geral que reflete uma análise longitudinal e outro específico relativo a itens politômicos de escrita, no caso, de escrita de palavra, de frase referenciada em uma cena e de frase ditada.

4. Análise de resultados da avaliação

Nesta parte, analisaremos dois importantes resultados das avaliações de 1ª e 2ª ondas. O primeiro resultado é mais geral e reflete uma análise longitudinal. O segundo é um resultado específico que envolve a análise de três itens politômicos de escrita: um de escrita de palavra, outro de escrita de frase referenciada em uma cena e um último de escrita de frase ditada.

Vejamos a primeira análise que diz respeito às proficiências médias apresentadas pelos alunos do estado do Espírito Santo nas avaliações. A tabela a seguir apresenta tais proficiências por ano de escolaridade e por onda de aplicação, bem como demonstra o percentual de crescimento da proficiência média, da 1ª para a 2ª onda, em cada ano de escolaridade:

Tabela 1 – Proficiências médias (1ª e 2ª ondas)

Ano de escolaridade	Proficiência média 1ª Onda	Proficiência média 2ª Onda	Percentual de crescimento da proficiência média da 1ª para a 2ª onda
1º ano	216,4	275,9	21%
2º ano	297,5	339,6	12%

Verifica-se, pela tabela, um crescimento significativo nas proficiências médias dos alunos nos dois anos de escolaridade de uma onda para a outra. É bom destacar que entre a 1ª e a 2ª onda, passaram-se aproximadamente 6 meses. No 1º ano, o crescimento foi de 21%, enquanto que no 2º ano, foi de 12%. A hipótese que se levanta para esse achado é a de que, nesse momento inicial de escolarização, é normal ocorrer um rápido avanço na aprendizagem, inerente ao próprio processo de apropriação do sistema de escrita.

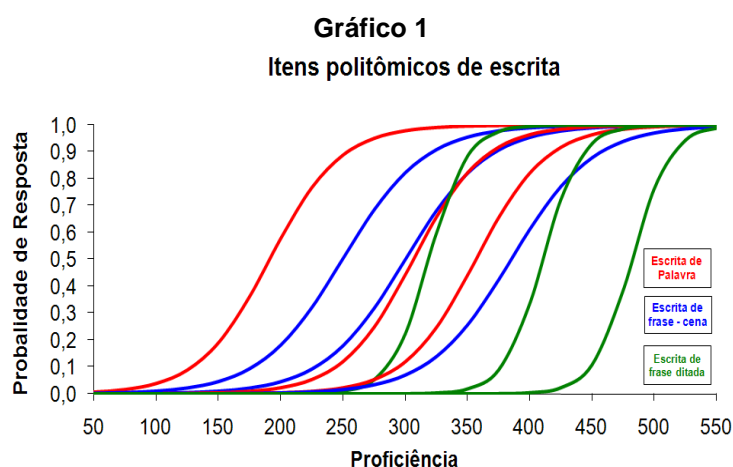
Merece destaque nessa análise o fato de o 1º ano ter tido quase o dobro de crescimento de proficiência (21%) do 2º ano (12%). Esse dado indica que o intervalo de 6 meses de uma onda de aplicação para a outra foi ainda mais significativo, em termos de aprendizagem, para os alunos do 1º ano. A explicação para isso reside no fato de, no 1º ano de escolaridade, poder haver realmente um salto qualitativo muito grande na aprendizagem, com alunos saindo da condição de analfabetos para alfabetizados. Obviamente, esses resultados necessitam de maiores investigações, contudo, são indicativos que devem ser considerados.

Passemos agora à segunda análise que envolve 3 itens politômicos de escrita (Cf. ANEXO): um de escrita de palavra; outro de escrita de frase referenciada em uma cena e um último de escrita de frase ditada.

O primeiro item é o da escrita da palavra *barco* que é dissílaba, paroxítona e apresenta como complexidade para o aprendiz uma sílaba consoante-vogal-consoante – CVC. O segundo item solicita que o aluno escreva uma frase a ser produzida com certa espontaneidade, já que a cena apresentada no item sugere o tema da escrita, mas não é possível ter maior controle sobre o que o aluno irá

escrever. O contrário ocorre com o terceiro item que solicita que o aluno escreva uma frase determinada, ditada pelo aplicador, no caso uma frase curta, *O rapaz pegou a calça no cabide*, que é constituída de palavras com diferentes estruturas silábicas (sílabas V, CV, CVC, incluindo uma sílaba com ditongo) e que apresenta estrutura sintática simples (sujeito, verbo, complemento).

Cada um dos três itens aparece em três diferentes pontos da escala de proficiência, referente às duas ondas de aplicação. Vejamos o gráfico a seguir que demonstra esse fato. No gráfico, o item de escrita de palavra aparece em linhas vermelhas; o de escrita de frase referenciada em uma cena, em linhas azuis; e o de escrita de frase ditada, em linhas verdes.



Façamos, primeiramente, uma análise geral que compara os três itens. Uma observação do gráfico permite perceber que o item de escrita de palavra ocorre em pontos de proficiência menor do que os outros itens, ou seja, esse item apresentou-se como o mais fácil dos itens analisados. Em posição intermediária, vem o item de escrita de frase referenciada em uma cena. Como o item de escrita mais difícil, temos o da frase ditada que aparece, em linhas verdes no gráfico, em pontos mais altos de proficiência, o que quer dizer que esse item exige do aluno maior proficiência.

Esse resultado é interessante por demonstrar que se, por um lado, escrever palavra é mais fácil do que escrever frase (o que é até esperado), por outro, há diferenças entre escrever uma frase ditada e uma frase referenciada por uma cena: a frase ditada é um desafio maior para o aluno, porque ela determina as palavras que ele deve escrever. Ao contrário, o aprendiz tem maior facilidade em escrever frase espontânea porque, nessa situação, pode selecionar as palavras que irá escrever, evitando palavras que não conhece. Esse achado traz uma importante reflexão para o professor alfabetizador. É importante que ele esteja atento aos

diferentes desempenhos dos alunos nessas duas situações de escrita de frase, promovendo intervenções distintas para cada situação.

Outra análise que o gráfico nos permite fazer é quanto ao fato de cada um dos três itens aparecerem em pontos diferentes do gráfico ou da escala de proficiência. Isso indica que a aquisição da escrita ocorre de forma gradual, o que itens de natureza politômica permitem perceber. Assim, tomando como exemplo o item da escrita da palavra *barco*, na primeira ocorrência do item no gráfico/escala (primeira linha vermelha), o aluno escreve tal palavra com omissões, acréscimos ou troca de letras, de modo que é muito difícil entender o que ele escreveu. Na segunda (segunda linha vermelha), ele escreve com erros ortográficos, mas já é possível entender o que escreveu. Só na terceira e última (terceira linha vermelha) é que o aluno escreve tal palavra sem erros ortográficos.

Os outros dois itens de escrita em análise apresentam os seguintes comportamentos de acordo com cada ponto em que ocorrem no gráfico/escala:

- **Item de escrita de frase referenciada em uma cena**

- **primeira ocorrência:** o aluno escreve a frase a partir da observação da cena, com mais de 5 erros ortográficos, sem espaçamento entre as palavras e sem observar o uso da letra maiúscula no início da frase e/ ou o ponto final;
- **segunda ocorrência:** o aluno escreve a frase de modo coerente com a cena apresentada, mas com alguns erros ortográficos e/ou sem observar o uso da letra maiúscula no início da frase ou o ponto final;
- **terceira ocorrência:** o aluno escreve corretamente (sem erros ortográficos, com inicial maiúscula e pontuação adequada) a frase e de modo coerente com a cena apresentada.

- **Item de escrita de frase ditada**

- **primeira ocorrência:** o aluno escreve a frase ditada sem espaçamento entre as palavras e/ou com mais de 5 erros ortográficos e sem observar o uso da letra maiúscula no início da frase ou o ponto final;
- **segunda ocorrência:** o aluno escreve a frase ditada com alguns erros ortográficos e/ou sem observar o uso da letra maiúscula no início da frase ou o ponto final;
- **terceira ocorrência:** o aluno escreve a frase ditada corretamente (sem erros ortográficos, com espaçamento entre as palavras, inicial maiúscula e uso de pontuação adequada).

Também essas diferentes ocorrências desses dois últimos itens no gráfico/escala apontam para o fato de que a aquisição da escrita é gradual. Esse é um dado importante para professores alfabetizadores porque evidencia que, no processo de ensino e aprendizagem da língua escrita, por exemplo, erros ortográficos, que geralmente são considerados por eles como um “defeito” na aprendizagem, fazem parte do processo de aquisição da escrita cujo “alvo final” é a escrita ortográfica.

5. Considerações Finais

Este trabalho buscou contribuir para a discussão sobre avaliações do processo de alfabetização na modalidade de avaliação em larga escala. Analisou-se a Avaliação Diagnóstica da Alfabetização do Espírito Santo, realizada no ano de 2008, no estado do Espírito Santo (Brasil), avaliação esta que contou com teve duas ondas de aplicação e com a participação de alunos no 1º e 2º anos do Ensino Fundamental, ou seja, crianças de 6/7 e 8/9 anos de idade.

Como foi destacado, um aspecto muito relevante desse processo de avaliação é o fato de ele possibilitar análises longitudinais que permitem acompanhar o desenvolvimento de um mesmo aluno ou grupo de alunos avaliados em estágios de aprendizagem distintos, por meio das diferentes ondas de aplicação. Esse fato aponta para a potencialidade da avaliação em considerar a aprendizagem como um processo e não como um momento estanque simplesmente.

Por fim, vale ressaltar que o processo de avaliação analisado evidencia a necessidade de se avaliar o processo de alfabetização em momentos mais iniciais da escolarização. Os resultados de avaliações, como a aqui enfocada, não somente oferecem importantes informações aos sistemas de ensino como também fornecem dados que podem contribuir para uma intervenção mais adequada em sala de aula, no processo de ensino e aprendizagem da leitura e da escrita.

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ANEXO


1. Item de escrita de palavra

ATENÇÃO: Ler as instruções para o aluno.

Repetir a leitura, no máximo, uma vez.

MOSTRAR para o aluno o cartaz com o desenho e o espaço para a escrita infantil.

DIZER:

 Observe o desenho: barco.

 Escreva o nome deste desenho.



2. Item de escrita de frase referenciada em uma cena

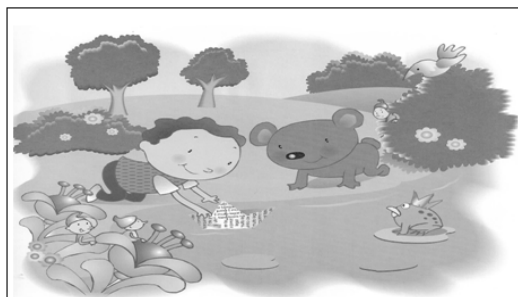
ATENÇÃO: Ler a instrução para o aluno.

Repetir a leitura, no máximo, uma vez.

MOSTRAR para o aluno o cartaz com o desenho e o espaço para escrita da frase.

DIZER:

 Observe a imagem. Escreva uma frase contando o que acontece no desenho.



Maurício Veneza. *Sonho de Criança*. Belo Horizonte: Editora Compor, 1999.

3. Item de escrita de frase ditada


ATENÇÃO: Ditar a frase para os alunos.


Ler **SEM FAZER PAUSAS** entre uma palavra e outra.

Ler **SEM ARTIFICIALIZAR** a pronúncia das palavras.

Repetir a leitura, no máximo, duas vezes.

DIZER:

 Escutem a frase que vou ditar e escrevam como souber.

 Atenção, não vale repetir a frase que vou ditar! Eu vou ditar a frase e repetir depois.

DIZER:

 Escrevam a frase: O RAPAZ PEGOU A CALÇA NO CABIDE.

Avaliação da alfabetização com crianças de 8 anos: experiência no estado de Minas Gerais/Brasil

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1. Introdução

Os dados analisados neste artigo dizem respeito aos resultados obtidos por crianças de oito anos, em processo de alfabetização, no Programa de Avaliação da Alfabetização do Estado de Minas Gerais (Brasil) – PROALFA. Sua concepção resulta de parceria estabelecida entre a Secretaria de Estado da Educação de Minas Gerais – SEE/MG e o Centro de Alfabetização, Leitura e Escrita da Faculdade de Educação da Universidade Federal de Minas Gerais – Ceale/FaE/UFMG que tem se responsabilizado pela elaboração dos instrumentos de avaliação e da análise pedagógica dos resultados. O PROALFA integra o Sistema Mineiro de Avaliação da Educação Pública – SIMAVE e tem como objetivo fornecer informações ao sistema e aos professores, orientando a construção de estratégias de acompanhamento e intervenções para que toda criança esteja alfabetizada aos oito anos. Esse programa de avaliação em larga escala avalia, por meio de testes de leitura, alunos da rede pública no segundo, terceiro e quarto ano do ensino fundamental e verifica níveis de alfabetização alcançados pelos alunos da rede pública. Neste artigo, serão analisados apenas os resultados obtidos por crianças de oito anos que cursam o 3º ano do Ensino Fundamental na avaliação realizada em 2008.

Compreendemos a avaliação em larga escala, externa à escola, como aquela que focaliza o ensino de um sistema escolar e não especificamente o aluno. Isso significa que esse tipo de avaliação, embora busque identificar habilidades demonstradas pelos alunos, objetiva verificar se o ensino foi realizado como deveria. Assim, esse tipo de avaliação é diferente da avaliação do aluno, interna à escola, em que o professor, tendo como referência o que trabalhou em sala de aula, visa constatar o que os alunos aprenderam.

Pode-se dizer que uma avaliação em larga escala é orientada por questões como: i) foi ensinado e foi aprendido aquilo que deveria ter sido ensinado e aprendido? ii) o que foi ensinado corresponde a uma concepção atualizada do ensino em alfabetização, leitura e escrita? Entendida nessa perspectiva, tal avaliação não se esgota em si mesma, deve ser continuada e ter por objetivo

provocar o (re)planejamento de ações. Trata-se, portanto, de uma avaliação que objetiva diagnosticar, regular, (re)definir rumos, detectar a distância ou a proximidade entre o que é e o que deveria ser o ensino e indicar intervenções necessárias. Essa avaliação externa deve, ainda:

- ✓ contribuir para fundamentar tomadas de decisão na área da política educacional, no âmbito do sistema, fornecendo dados que auxiliem na (re)definição de ações necessárias, para garantir a igualdade de oportunidades aos alunos da educação básica nos municípios e no Estado;
- ✓ identificar demandas para a formação continuada dos professores.

No caso dos resultados apresentados neste texto, poderíamos perguntar: as crianças que estavam no terceiro ano do Ensino Fundamental de nove anos, em 2008, adquiriram conhecimentos que permitam considerá-las alfabetizadas? Em caso positivo, quais são esses conhecimentos? Essas são algumas das questões que abordaremos.

De início, será apresentado um breve histórico da avaliação da alfabetização em Minas Gerais – no contexto da ampliação do Ensino Fundamental de oito para nove anos –, discutindo algumas características e a abrangência da avaliação, seu caráter diagnóstico e seus objetivos. Na sequência, são apresentados as concepções de alfabetização e letramento que orientam o processo de elaboração da avaliação, as habilidades avaliadas, alguns exemplos comentados de itens aplicados e discutidos os resultados alcançados pelos alunos avaliados em 2008. Por fim, são problematizados alguns dos principais limites dessa avaliação.

2. Breve histórico

Em 2004, o estado de Minas Gerais – localizado na região sudeste do Brasil, com 853 municípios e população aproximada de 19.273.506, segundo dados do Instituto Brasileiro de Geografia e Estatísticas (IBGE) – implantou o Ensino Fundamental de nove anos. A meta prioritária da Secretaria de Estado da Educação de Minas Gerais – SEE/MG é que toda criança esteja alfabetizada aos oito anos. Para tanto, a ampliação do tempo de escolarização, antecipando em um ano o ingresso das crianças no Ensino Fundamental, articula-se a outras políticas que visam à melhoria da oferta de ensino público no estado. Dentre essas políticas, destacamos a instituição de um conjunto de avaliações de desempenho dos alunos para acompanhar o efeito dessa mudança. Nesse sentido, em 2005, foi realizada a avaliação da *Alfabetização e Letramento*, com o objetivo de verificar o impacto da ampliação do tempo de permanência dos alunos na escola e identificar os níveis de aprendizagem dos alunos. Naquela ocasião, foram avaliadas crianças com um ano de escolaridade (que ingressaram no 1º ano com seis anos em 2004) e os resultados, então, obtidos indicaram a importância de se avaliar de forma mais

sistemática e continuada de modo a fornecer dados que permitissem uma análise a longo prazo do processo de escolarização e ações mais precoces a fim de corrigir percursos e (re)definir ações.

A partir de 2006, a avaliação da alfabetização passou a integrar o Sistema Mineiro de Avaliação da Educação Pública – SIMAVE e ganhou *status* de programa de avaliação: o PROALFA. Com esse programa de avaliação, os alunos que ingressaram com seis anos em 2004, foram avaliados em 2005, quando cursavam o segundo ano, em 2006, no terceiro ano e em 2007, no quarto ano do Ensino Fundamental. O mesmo processo/percurso de avaliação foi realizado com crianças que ingressaram na rede pública de ensino nos anos seguintes. Trata-se de uma avaliação de caráter diagnóstico que tem como objetivos: i) obter dados sistematizados sobre os níveis de aprendizagem das crianças em processo de alfabetização, a fim de possibilitar uma compreensão mais ampla do ponto em que os alunos se encontram nesse processo; ii) fornecer informações ao sistema e aos professores, orientando a construção de estratégias de acompanhamento e intervenções para o alcance dessa meta. Desse modo, a expectativa é de que os resultados dessa avaliação possam orientar professores e gestores na (re)definição de estratégias de atuação junto a alunos, ou grupos de alunos, para que alcancem outros níveis de aprendizagem, considerando as metas estabelecidas para o ano de escolarização. Na tabela abaixo é possível verificar a abrangência desse programa.

Tabela 1
Abrangência do PROALFA no período compreendido entre 2005 e 2008

Ano	Segmento avaliado	Característica	Número de alunos avaliados
2005	2º ano	Amostral	10.685 alunos que iniciaram o EF em 2004
2006	2º ano	Amostral	27.066 alunos que iniciaram o EF em 2005
	3º ano	Censitária	259.734 alunos que iniciaram o EF em 2004
2007	2º ano	Amostral	25.476 alunos que iniciaram o EF em 2006
	3º ano	Censitária	273.816 alunos que iniciaram o EF em 2005
	4º ano	Amostral	25.777 alunos, que iniciaram o EF em 2004
	4º ano BD	Censitária	32.097 alunos, com baixo desempenho em 2006
2008	2º ano	Amostral	31.656 alunos que iniciaram o EF em 2007
	3º ano	Censitária	276.338 alunos que iniciaram o EF em 2006
	4º ano	Amostral	25.853 alunos, que iniciaram o EF em 2005
	4º ano BD	Censitária	51.195 alunos, com baixo desempenho em 2007

Conforme pode ser observado nas tabelas, as avaliações do 2º e 4º ano são sempre amostrais e têm por objetivo verificar os conhecimentos dos alunos em relação à leitura e à escrita após um ano e três anos de escolaridade, respectivamente. As avaliações do 3º ano são censitárias para fornecer

informações sobre cada um dos alunos da série a fim de verificar os conhecimentos construídos em relação à leitura e escrita, após dois anos de escolaridade. Vale destacar que os alunos que iniciaram seu processo de alfabetização em 2005 e ainda não tinham aprendido a ler e a escrever em 2007, receberam atenção especial depois da avaliação e puderam, em 2008, quando já estavam no 4º ano, realizar nova avaliação com o objetivo de verificar se os alunos com níveis de alfabetização abaixo do esperado aos 8 anos de idade melhoraram seu desempenho.

A implementação da política de avaliação externa da alfabetização tem permitido verificar os impactos da ampliação do tempo de permanência dos alunos na escola e a identificação de níveis de aprendizagem e de possibilidades de aprendizagem dos alunos. Os resultados obtidos nesse programa de avaliação confirmaram que existe uma forte correlação entre a ampliação do tempo de escolaridade e o desempenho demonstrado pelos alunos. Desse modo, a instituição de avaliações em momentos mais precoces da escolarização com foco na alfabetização, leitura e escrita, está estritamente relacionada à necessidade de intervir mais precocemente de modo que percursos sejam (re)direcionados a fim de que todas as crianças estejam lendo e escrevendo pequenos textos aos oito anos.

3. Alfabetização e letramento

As concepções que orientam o PROALFA são as mesmas que norteiam a coleção *Orientações para a Organização do Ciclo Inicial de Alfabetização*, material elaborado pela equipe do Ceale e que fundamentou a implementação do Ensino Fundamental de 9 anos no Estado. Nessa coleção, a língua é entendida como um processo de interação de sujeitos, sendo estruturada, portanto, no e para o seu uso, escrito ou falado. Em consonância com essa concepção de língua, a alfabetização é entendida como o processo específico de apropriação do sistema de escrita, de princípios gráficos e “formais” da língua. Já o letramento se refere a um conjunto de práticas sociais que se constitui na interação que sujeitos ou grupos de sujeitos estabelecem com a língua escrita.

O termo letramento surge no campo educacional brasileiro na década de 1980 e tem sido empregado como um processo distinto, embora indissociável, da alfabetização, relacionado aos usos sociais da escrita nos diferentes contextos de que os indivíduos participam (Cf. Soares, 2001, 2003). Diz respeito, portanto, ao processo de desenvolvimento de habilidades e conhecimentos necessários para uma participação competente nas práticas sociais que envolvem a leitura e a escrita. Ao se apropriar das regras do sistema linguístico, o indivíduo deve também aprender a aplicá-las a situações de uso social em que a escrita acontece.

4. A construção dos instrumentos de avaliação

O processo de elaboração dos testes contempla diferentes momentos, sendo a construção da matriz de referência o primeiro e fundamental, uma vez que define e explicita os conhecimentos que serão avaliados e orienta a produção dos itens (questões) que compõem os testes. A matriz de referência do PROALFA apresenta os seguintes eixos/conhecimentos a serem avaliados: características da tecnologia da escrita; decifração e fluência; compreensão; usos sociais da leitura e da escrita; avaliação e posicionamento do leitor em relação aos textos; escrita. A definição desses eixos foi orientada pelos recentes estudos sobre os processos de alfabetização e letramento, que pressupõem determinadas competências que precisam ser desenvolvidas pelas crianças nos primeiros anos do Ensino Fundamental. Tal definição também foi orientada e, de certo modo, limitada pelas características do teste e, portanto, apresenta as habilidades passíveis de serem avaliadas em uma avaliação de larga escala.

Um segundo momento diz respeito à produção dos itens que compõem os testes. Essa produção é realizada por profissionais vinculados ao Ceale e é orientada de modo que haja um balanceamento entre itens considerados fáceis, médios e difíceis, contemplando desde habilidades mais iniciais da alfabetização, como a habilidade de identificar letras do alfabeto, até conhecimentos relacionados à compreensão mais ampla de textos, como a habilidade de inferir informação em um texto. Desse modo, é possível captar os diferentes níveis em que os alunos avaliados se encontram. Depois de elaborados, os itens são pré-testados e, posteriormente, tendo como referência os resultados do pré-teste, selecionados para compor os cadernos de teste. A seguir, alguns exemplos de itens aplicados em 2008. Para facilitar são apresentados “recortes” da matriz de referência em que são explicitados os conhecimentos, as competências e os descritores, que detalham o conjunto de habilidades referentes a cada competência.

Exemplo de itens de habilidade inicial – D4

Conhecimentos	Competências	Descritores
Característica da tecnologia da escrita	C1. Domínio de conhecimentos e capacidades que concorrem para a apropriação da tecnologia de escrita	D1. Identificar letras do alfabeto
		D2. Conhecer as direções e o alinhamento da escrita da língua portuguesa
		D3. Diferenciar letras de outros sinais gráficos, como os números, sinais de pontuação ou de outros sistemas de representação.
		D4. Distinguir, como leitor, diferentes tipos de letras.

↩ Risque o quadrinho onde estão escritas as duas palavras.

banana	limão
---------------	--------------

- BACANA, LIMÃO.
- BACANA, MELÃO.
- BANANA, LIMÃO.
- BANANA, MELÃO.

AL0011MG

Este item avaliou a habilidade de identificação de palavras escritas com diferentes tipos de letras, habilidade básica no processo de alfabetização. As palavras foram distribuídas de modo que a criança precisou realizar um exercício de comparação entre elas, uma vez que apresentavam semelhanças nas sílabas iniciais e finais.

O segundo exemplo apresenta um item que avaliou uma habilidade que envolve maior domínio da leitura, neste caso, identificar o assunto de um texto – D14.

Conhecimentos	Competências	Descritores
Compreensão	C3. Recuperação de informações no contexto de práticas sociais de leitura	D11. Localizar informação em uma frase/texto
		D12. Identificar elementos que constroem a narrativa
		D13. Inferir uma informação
		D14. Identificar assunto de um texto

Leia o texto e marque a resposta certa.
Fique atento! Não vale ler em voz alta.

Toda criatura viva cumpre um papel dentro do ambiente em que vive. Até mesmo os tubarões. Diferente do que muita gente pensa, a maioria dos tubarões não oferece perigo ao homem. Como outro animal qualquer, eles devem ser mais conhecidos, inclusive para a gente não sair espalhando por aí que tubarão serve mesmo é para fazer estrago.

Ciência Hoje na Escola 2: Bichos, Rio de Janeiro, 1996. (Fragmento adaptado).

Risque o quadrinho que mostra sobre o que o texto fala.

- Alimentação do tubarão.
- Estragos que o tubarão faz.
- Importância de salvar o tubarão branco.
- Necessidade de conhecer mais os tubarões.

O item avalia a capacidade de o aluno compreender globalmente o texto. É um texto expositivo, de divulgação, o que torna sua linguagem pouco comum ao universo do alfabetizando. Todavia, o tema é atraente; o texto é curto, com estrutura sintática pouco complexa e sem palavras que possam impor dificuldade de compreensão do significado. A resposta correta é a letra D e a letra B foi a opção de quem não considerou as informações do texto e ficou apenas com aquilo que já sabia sobre os tubarões, isto é, o senso comum de que tubarões causam estragos. Ao marcar a letra B, o aluno não considerou que o texto como um todo combate exatamente essa idéia de que “tubarão serve mesmo é para fazer estrago”. Provavelmente, guiado por suas próprias convicções e amparado numa leitura de apenas partes do texto, o aluno não foi capaz de perceber que o texto trata da necessidade de se conhecer melhor os tubarões.

Os exemplos anteriormente apresentados representam diferentes níveis de complexidade contemplados no teste. Uma vez selecionados os itens do teste, foi montado o instrumento final composto de itens de leitura e de escrita, com predominância dos itens de leitura: em um total de 28 itens, 26 contemplaram habilidades de leitura (itens de múltipla escolha) e 2 de escrita – itens abertos com resposta graduada que permite captar, por meio de diferentes possibilidades de resposta (desde a melhor a resposta, a correta, passando por respostas intermediárias até a resposta menos plausível), as habilidades de escrita desenvolvidas pela criança. Uma vez aplicado o teste e feita a correção, teve início a análise estatística dos dados em que foram utilizados os modelos da Teoria Clássica de Testes (TCT) e da Teoria da Resposta ao Item (TRI).

5. Análise de resultados

A análise do índice de acertos e dos itens acertados que indicam habilidades em desenvolvimento e/ou consolidadas permitiu a construção da *Escala de Proficiência*. A lista ordenada dos itens dos testes, conforme o grau de dificuldade apresentado por eles, e a transposição desses resultados para a escala orientaram a identificação de três níveis de desempenho: baixo, intermediário e recomendado, os quais são apresentados na tabela a seguir:

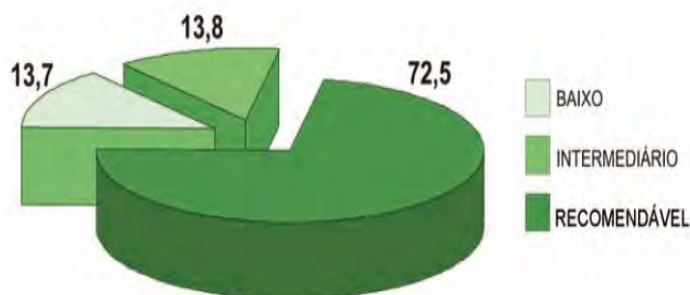
Tabela 2

Níveis de desempenho	Ponto da escala
Baixo	Até 450
Intermediário	De 450 a 500
Recomendável	Acima de 500

O cálculo de proficiência dos alunos possibilita posicioná-los em um ponto específico da escala, pela indicação de quais itens estavam corretos e, conseqüentemente, das capacidades que esses itens revelam que os alunos

demonstraram possuir. Dessa forma, um aluno que está no ponto 350 apresenta um nível de desempenho menor do que um aluno que está no ponto 450, ou seja, o primeiro domina habilidades menos complexas do que o segundo. Na sequência, são apresentados, no Gráfico 1, os percentuais de alunos de 3º ano da Rede Estadual em cada um dos três níveis de desempenho em leitura (baixo, intermediário e recomendável):

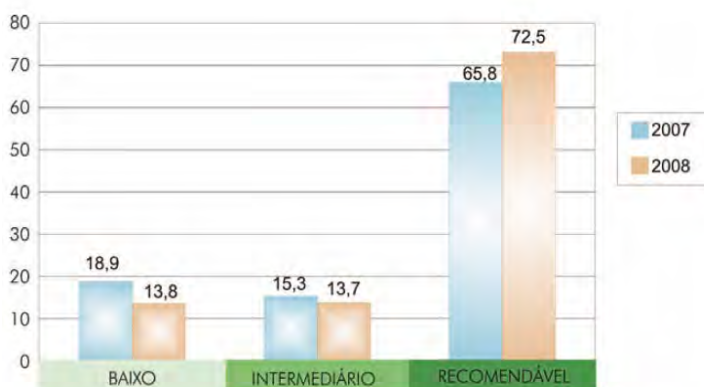
Gráfico I – Percentual de alunos por nível de desempenho – 3º ano Rede Estadual – 2008



O Gráfico I mostra que há 72,5% dos alunos no nível recomendável. Os níveis baixo e intermediário apresentam percentuais muito próximos: respectivamente 13,8% e 13,7%. Como se pode constatar pela análise do gráfico, a maioria dos alunos encontra-se no nível recomendável. Contudo, o percentual total de 27,5% de alunos nos níveis intermediário e baixo aponta para a necessidade de se desenvolver um trabalho de alfabetização, leitura e escrita mais amplo com as crianças desses dois níveis a fim de que alcancem as metas estabelecidas para essa etapa do processo de alfabetização.

Para fins de comparação, o Gráfico II apresenta os percentuais de alunos de 3º ano da Rede Estadual em cada um dos três níveis de desempenho em leitura, nos anos de 2007 e 2008:

Gráfico II – Comparativo entre os anos 2007 e 2008 quanto ao percentual de alunos por nível de desempenho – 3º ano Rede Estadual



O Gráfico II demonstra que, de 2007 para 2008, houve uma melhora nos resultados de desempenho em leitura: enquanto o percentual de alunos diminuiu nos níveis baixo e intermediário, aumentou no nível recomendável. Essa análise comparativa nos permite perceber, assim, que houve um avanço no desempenho dos alunos de 3º ano da Rede Estadual. No entanto, como se apontou logo acima, muito ainda há de ser feito no que se refere à alfabetização, leitura e escrita com o total de 27,5% de alunos nos níveis baixo e intermediário e mesmo com os 72,5% de alunos no nível recomendável.

Esses resultados foram apresentados às equipes técnicas e pedagógicas da SEE/MG e das Superintendências Regionais de Ensino (SRE's) e, posteriormente, aos professores por meio de um boletim pedagógico produzido pela equipe de avaliação do Ceale. Nesse boletim, além dos resultados, foram apresentadas análises detalhadas de cada um dos três níveis de desempenho – baixo, intermediário e recomendável – de alunos de 3º ano da Rede Estadual no ano de 2008, as quais são apresentadas a seguir, de forma sucinta.

Baixo desempenho:

Os alunos apresentaram **apenas a habilidade de leitura de palavras**, por exemplo, a capacidade de distinguir palavras escritas com diferentes tipos de letras.

Desempenho intermediário:

Os alunos ampliaram suas possibilidades de leitura, pois já **lêem frases**, começando a interagir com estruturas sintáticas mais complexas; iniciam a percepção do número de sílabas que compõe uma palavra e a identificação de monossílabos como palavras compostas por apenas uma sílaba.

Desempenho recomendável:

Neste nível, os alunos reconhecem a sílaba medial de uma palavra; identificam informações explícitas em fragmentos curtos de contos de fadas e de contos modernos; começa a se delinear a apreensão de aspectos como continuidade do texto e tempo em que ocorre a narrativa; inicia-se, também, a identificação do assunto ou da finalidade de um texto em fragmentos de notícias.

A identificação e detalhamento dos níveis de desempenho foram acompanhados de orientações pedagógicas para cada nível com sugestões de ações que possibilitariam a ampliação/consolidação das habilidades envolvidas no processo de alfabetização.

6. Considerações Finais

Conforme apresentado neste artigo, o PROALFA, avaliação de caráter diagnóstico, vem fornecendo dados importantes sobre o desempenho dos alunos e tem ajudado a compreender o funcionamento do sistema de ensino da Rede Estadual. Os resultados obtidos têm permitido (re)planejar e (re)direcionar ações, a fim de garantir um ensino de qualidade que possa repercutir de forma eficaz na aprendizagem dos alunos. Ao avaliar grupos de alunos ao longo de quatro anos de escolarização, essa avaliação tem permitido agregar informações sobre os percursos desses alunos, momentos em que determinadas habilidades se consolidam e, também, momentos em que o rendimento diminui, gerando questionamentos acerca da dinâmica e demandas do sistema de ensino avaliado que possibilitem explicar esses fenômenos.

No entanto, têm sido observados alguns limites desse programa. Destacamos, especialmente, dois desses limites que estão, de certo modo, relacionados: a constituição de “rankings” entre as escolas; e a forma como tem se dado a recepção dos resultados pelas escolas e pelos professores. Em ambos os casos, a forma de apropriação dos resultados, ou a falta de apropriação, pode impactar o trabalho pedagógico e criar indisposições em relação ao processo avaliativo. Nesse sentido, é pertinente afirmar a necessidade de se recuperar o sentido diagnóstico dessa avaliação para uma maior clareza no estabelecimento de metas e (re)direcionamento de ações e de recursos financeiros e humanos a fim de que os alunos ampliem seus níveis de desempenho.

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Ler-para-Escriver a partir de várias fontes: um estudo da sua abordagem no programa de Língua Portuguesa vigente em Portugal e em manuais publicados a partir da sua implementação

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Introdução

1. A leitura e a escrita

A partir da década de 70, com o desenvolvimento ocorrido no domínio da Psicologia Cognitiva, o entendimento sobre os actos de ler e de escrever sofreram profundas modificações. No que respeita à leitura, o entendimento de que a compreensão do texto lido resumia-se ao reconhecimento das palavras aliado à capacidade de compreensão da língua oral dá lugar a uma visão muito mais complexa do acto de ler, onde o leitor, sujeito da acção de leitura, estabelece uma relação com o texto a partir do conhecimento da língua e do mundo, o que lhe vai permitir “construir” a leitura do texto. Nesta medida, o leitor deixa de ser visto como um receptor passivo, que aprendeu a ler a partir de habilidades adquiridas de modo sequencial e isolado, para ser, ele próprio, a dar um sentido ao texto (Spiro, Bruce e Brewer, 1980).

Nesta linha de raciocínio, os estudos sobre compreensão da leitura ganharam forma de tal modo que, na década de 90, sob os alicerces da perspectiva psicolinguística, a investigação sobre a leitura considera necessariamente três grandes componentes ou variáveis que interagem na compreensão: o *leitor*, o *texto* e o *contexto* de produção. A variável *leitor* compreende as suas estruturas cognitivas e afectivas; o *texto* compreende a intenção do autor, o género literário, a sua estrutura e o seu conteúdo e, por fim, o *contexto* compreende o espaço psicológico, social e físico em que a leitura se processa (Giasson, 1993).

Não menos complexo será o entendimento do acto de escrever. Embora sempre pacificamente aceite que o primeiro passo para o desenvolvimento dessa competência é a capacidade de transformação das palavras em símbolos gráficos, até à década de 70, a análise do texto escrito centrava-se apenas no produto final. Foram também os avanços no domínio da Psicologia Cognitiva que permitiram a descentralização no produto final para a procura do entendimento dos *processos* envolvidos na produção textual. Nesse campo, dois modelos de escrita tornaram-se uma referência obrigatória para o estudo da escrita: o modelo de Flower e Hayes (1981) e o modelo de Bereiter e Scardamalia (1987).

De acordo com o modelo de Flower e Hayes, três grandes componentes estão directamente relacionadas com o acto de escrever: a memória a longo prazo

do sujeito que escreve (onde armazena o conhecimento sobre o assunto, destinatário e tipo de texto a ser produzido), o contexto da tarefa, e o processo de escrita propriamente dito, que, apresentando uma natureza recursiva, é o resultado de três operações interactivas: a *planificação*, a *textualização* e a *revisão*. De acordo com Flower e Hayes, na *planificação* ocorre a representação interna do texto a ser produzido, a geração e organização das ideias e os objectivos da escrita. A materialização das ideias em linguagem escrita ocorre na *textualização*, e a *revisão*, seja apenas para a retoma da escrita ou e/ou alteração da forma ou conteúdo do texto em questão, complementa o processo. Ao longo dos anos, o modelo de Flower e Hayes sofreu alguns reajustes por parte dos próprios autores, e algumas críticas, como, por exemplo, o facto de “postular un único tipo de proceso de composición posible, el que llevan a cabo los ‘buenos’ escritores que componen ‘buenos textos’ ” (Miras, 2000, p.71) Ainda assim, a sua essência tem permanecido a mesma, e é uma referência de base para os estudos sobre a escrita.

Ainda no domínio da Psicologia Cognitiva, outra importante referência de base é o modelo de escrita de Bereiter e Scardamália (1987). Para esses autores, a escrita pode configurar-se como *knowledge telling*, ou seja, uma escrita que não vai além da expressão do conhecimento, ou *language transforming*, uma escrita que, buscando a sua dimensão retórica, é praticada por aqueles indivíduos que atingiram a dimensão epistémica da escrita, conforme afirma Miras (2000): “los escritores competentes son siempre por definición escritores epistémicos” (p.74). Esse modelo dual de Bereiter e Scardamalia tem merecido a atenção de muitos investigadores, na medida em que procura explicar as diferenças entre uma escrita já desenvolvida e uma escrita em desenvolvimento. Esse modelo, de certa forma, auxilia a melhor perceber e complementa o modelo de Flower e Hayes, na medida em que, para Bereiter e Scardamalia, escrevem bem aqueles que reflectem sobre a própria escrita, já que buscam o objectivo do texto, consideram um destinatário, planeiam antes de textualizar e fazem revisões, ao contrário dos sujeitos que, numa perspectiva de apenas “dizer o conhecimento”, sem qualquer preocupação de ordem reflexiva, deixam fluir a sua escrita.

2. A leitura **para** a escrita

A partir da década de 80, o conceito de leitura **para a** escrita começa a ganhar a atenção de investigadores, que a consideram uma tarefa de natureza bastante complexa, uma vez que envolve, a um só tempo, mecanismos de compreensão da leitura e de produção escrita. Sendo assim, numa óptica construtivista, poderíamos dizer que o acto de ler para escrever acciona as variáveis *leitor*, *texto* e *contexto* e põe em evidência as competências de *planificação*, *textualização* e *revisão* do

sujeito que escreve, de tal modo que, quanto maior for a sua capacidade de *language transforming*, tanto maior o grau de sucesso da produção escrita na sua dimensão retórica e aquisição da literacia crítica.

A investigação dessa tarefa “híbrida”, conforme a nomeiam Bracewell, Frederiksen e Frederiksen, (1982, p.55) manifesta-se durante os anos 80 através do interesse pelo resumo (Brown & Day, 1983) e, a partir dos finais dessa década, nos estudos sobre a síntese a partir de várias fontes (doravante aqui também designada por SVF). Importante contributo deram Linda Flower e o grupo de investigadores da Universidade de Carnegie Mellon, uma vez que, determinados em construir uma teoria de leitura-para-a-escrita, desenvolveram um amplo estudo com alunos de primeiro ano do Ensino Superior, que resultou em onze “Reading-to-Write Technical Reports”, onde factores como o contexto da tarefa, a tarefa propriamente dita e a sua representação pelos alunos para uma escrita de síntese para a transformação do conhecimento apontaram para o estreito relacionamento entre o sucesso na tarefa e o conhecimento dos objectivos e das estratégias próprios do discurso académico. Embora em pequeno número, outros estudos também foram realizados na década de 90 nessa mesma perspectiva de transformação do conhecimento.

Os trabalhos desenvolvidos por Nancy Spivey (1997) sobre síntese a partir de várias fontes com alunos do Ensino Secundário e Superior numa perspectiva de expressão do conhecimento também merecem destaque, e talvez sejam os únicos estudos amplamente referenciados sobre o estudo da SVF nessa perspectiva. Para Nancy Spivey, a construção de SVF é uma tarefa complexa que activa três componentes básicos e intrinsecamente relacionados: a organização, a selecção e a conexão da informação (*organizing, selecting, connecting*). Por *organização*, Spivey considera a estrutura organizacional do texto, expressa através do reordenamento e a recombinação da informação. Por *selecção*, considera a escolha da informação realizada a partir dos textos-fonte lidos, e a *conexão* é compreendida como a ligação que o sujeito que escreve faz do conteúdo do texto lido e os conhecimentos prévios que possui ao nível do assunto e da representação da tarefa, bem como da competência linguística, que lhe possibilitarão construir um novo texto, de tal forma, que a sua organização estrutural, o reordenamento e a recombinação da informação poderão ser completamente diferentes dos textos-fonte. Para melhor compreender a complexidade da tarefa, Spivey estabelece uma relação entre SVF e outra tarefa de ler-para-escrever também importante: o resumo.

3. Resumo e síntese a partir de várias fontes: pontos de convergência e de divergência

O resumo e a SVF são actividades de ler-para-escrever semelhantes em alguns aspectos, mas, em linhas gerais, podemos dizer que a SVF é um acto de escrita mais complexo. O resumo pode ser definido como a “contração de um texto, mantendo a ordem de sequência das suas ideias e o sistema de enunciação, reformulando o discurso e salvaguardando uma rigorosa objectividade (Soares, 2001, p.11). O resumo pressupõe a eliminação de informação secundária e redundante, substituição de uma lista de elementos ou acções por um elemento englobante e recurso à macroselecção e invenção, isto é, a escolha de uma frase que contenha a ideia principal ou a produção de uma frase, caso ela não esteja presente no texto-fonte (Brown & Day, 1983). A SVF também pressupõe a eliminação, substituição, macroselecção e invenção, mas, contrariamente ao resumo, não pressupõe necessariamente a mesma ordem sequencial das ideias presentes nos textos-fonte; não apresenta, portanto, o que Spivey (1997) denomina de “estrutura isomórfica” própria do resumo; exige, isto sim, reordenamento e recombinação da informação, o que torna a tarefa mais complexa. Além disso, a SVF poderá ter como objectivo não só a “contração da informação”, mas a sua transformação, uma vez que, dependendo da situação de comunicação pretendida, poderá activar a dimensão retórica da escrita.

Sendo a SVF uma tarefa de natureza tão complexa, é de supor que deva ser muito bem trabalhada em contexto escolar. No entanto, a verificação empírica e a queixa generalizada de professores têm demonstrado que os alunos portugueses parecem apresentar dificuldades em tarefas de SVF, sendo levados com frequência à prática do *copy-paste* e, conseqüentemente, ao plágio, ainda que, muitas vezes, não intencional. Esta situação é facilmente verificável em trabalhos escolares, mesmo de alunos que ingressam no Ensino Superior. Tal constatação neste nível de ensino suscita inevitavelmente uma pergunta: como tem sido a orientação para a abordagem da SVF no Ensino Secundário?

O Estudo

Com o propósito de verificar como tem sido a orientação para a abordagem da SVF no Ensino Secundário e, no âmbito de um trabalho de Doutoramento na Universidade de Aveiro sobre dificuldades de SVF no Ensino Superior, procurou-se, em primeiro lugar, fazer uma análise da proposta de abordagem da SVF no actual Programa de Língua Portuguesa (2003) e, em seguida, verificar como o assunto tem sido tratado em manuais publicados a partir da sua implementação.

No que respeita aos manuais, foi necessário estabelecer um critério de selecção devido ao grande número de materiais lançados no mercado em 2003,

ano em que as novas orientações do Programa entraram em vigor. Assim, depois de verificar que a recomendação para a abordagem da síntese era apresentada apenas no 10º e no 11º ano, solicitou-se ao Ministério da Educação uma lista dos cinco manuais mais adoptados nas escolas portuguesas nos anos de 2003/2004 (para o 10ºano) e 2004/2005 (para o 11º ano). As informações recebidas indicaram como mais adoptados os seguintes manuais:

Para o 10º ano (2003):

- MAGALHÃES, Olga; COSTA, Fernanda – **Entre Margens**. Porto: Porto Editora. ISBN 972-0-40026-9.
- GARRIDO, Ana; DUARTE, Cristina; RODRIGUES, Fátima; AFONSO, Fernanda; LEMOS, Lúcia – **Antologia**. Lisboa: Lisboa Editora. ISBN 972-680-528-7. (com manual de exercícios em separado).
- VERÍSSIMO, Artur, coord. – **Ser em Português**. Porto: Areal Editores. ISBN 972-627-678-0.
- PINTO, Elisa Costa; BAPTISTA, Vera Saraiva; GOMES, Assunção Sobral; FONSECA, Paula – **Plural**. Lisboa: Lisboa Editora. ISBN 972-680-537-6.
- LANÇA, Gabriela; JACINTO, Conceição – **Comunicar**. Porto: Porto Editora. ISBN 972-0-40036-6.

Para o 11º ano (2003)

- PINTO, Elisa Costa; BAPTISTA, Vera Saraiva; GOMES, Assunção Sobral; FONSECA, Paula – **Plural**. Lisboa: Lisboa Editora. ISBN 972-680-587-2.
- MAGALHÃES, Olga; COSTA, Fernanda – **Entre Margens**. Porto: Porto Editora. ISBN 972-0-40027-7.
- VERÍSSIMO, Artur, coord. – **Ser em Português**. Porto: Areal Editores. ISBN 972-627-742-6.
- GARRIDO, Ana; DUARTE, Cristina; RODRIGUES, Fátima; AFONSO, Fernanda; LEMOS, Lúcia – **Antologia**. Lisboa: Lisboa Editora. ISBN 972-680-588-0. (com manual de exercícios em separado).
- ALVES, Filomena Martins; MOURA, Graça Bernardino – **Página Seguinte**. Lisboa: Texto Editora. ISBN 972-37-2504-9

Tendo em conta que a síntese foi alvo de abordagem no novo Programa de Língua Portuguesa somente no 10º e no 11º ano, os parâmetros de análise foram os seguintes:

- 1º. Verificar como se processa a definição de síntese no 10º ano, tendo em conta:
 - a possível comparação/oposição ao resumo
 - a alusão à síntese a partir de várias fontes
- 2º. Verificar se a definição de síntese é retomada no 11º ano (retoma da teoria);
- 3º. Verificar se existem exemplos de síntese antes dos exercícios solicitados;
- 4º. Verificar se os exercícios solicitados estão de acordo com os exemplos apresentados.

Resultados e discussão

Embora afirme que “a interacção leitura-escrita será um caminho profícuo para o desenvolvimento da competência de escrita” (p.18), o actual Programa de Língua

Portuguesa (2003) propõe a abordagem do resumo e da síntese apenas no 10 e 11º anos, ao contrário dos antigos Programas A e B (1997), que abordavam o assunto no 10º, 11º e 12º anos, sendo que, no 12º ano, recomendava explicitamente o trabalho com a SVF a partir de “textos de tema comum e género diverso para confronto de pontos de vista plurais” (p.39) e, portanto, de modo muito mais directo que o novo Programa, que não parece deixar claro se a abordagem deve ser feita a partir de um ou mais textos, uma vez que laconicamente apresenta a seguinte recomendação:

- Para o 10º ano (p.12):
Resumo de textos informativo-expositivos
Síntese de textos informativo-expositivos
- Para o 11º ano (p.13):
Resumo de texto expositivo-argumentativo
Síntese de texto expositivo-argumentativo

Podemos ainda observar que, na recomendação para o 11º ano, a palavra “texto” no singular pode ser um indicador de que o objectivo não é um trabalho feito a partir de vários textos-fonte, mas apenas de um único texto-fonte.

A pouca ou nenhuma abordagem da SVF também foi bem visível nos manuais, conforme podemos verificar a partir do seguinte quadro:

Tratamento da síntese e da SVF nos novos manuais de Língua Portuguesa

Manual	Estratégia de definição	Alusão à SVF	Exemplo	Exercício
Plural 10º Plural 11º	Resumo x síntese Resumo x síntese	Não Não	1 texto-fonte 1 texto-fonte	1 texto-fonte 1 texto-fonte
Antologia 10º Antologia 11º	Resumo x síntese Resumo x síntese (versão resumida)	[...]“reter o essencial de vários textos longos e heterogéneos para uma visão de conjunto “ (10º e 11º)	1 texto-fonte Não apresenta	1e 2 textos-fonte 1 texto-fonte
Ser em Português 10º Ser em Português 11º	Resumo x síntese Resumo x síntese	Não Não	1 texto-fonte Não apresenta	1 texto-fonte 1 texto-fonte
Entre Margens 10º Entre Margens 11º	Resumo x síntese Não apresenta	[...] “para comparar textos entre si, dando-se, nesse caso, maior relevo à confrontação dos textos do que à reconstituição exhaustiva das ideias dos textos-base (10º)	1 texto-fonte Não apresenta	1 texto-fonte 1 texto-fonte
Comunicar 10º	Síntese e Resumo (unidades diferentes)	[...]“a síntese deve ser feita a partir da sua confrontação”	Não apresenta	1 texto-fonte
Página Seguinte 11º	Resumo x síntese	[...] “apresentação das posições de cada autor”	Não apresenta	1 texto-fonte

Conforme podemos ver, em relação à estratégia de definição, quase todos os manuais, à excepção de *Comunicar* 10º ano, apresentam a definição de resumo e de síntese na mesma unidade através da comparação/oposição entre ambos, com retoma da teoria no 11º ano, à excepção de “Entre margens”, que aborda a teoria apenas no 10º ano. Para a elaboração do resumo recomenda-se uma primeira fase de leitura para a compreensão do texto e, depois, a selecção da informação, substituição de frases/enumerações do texto-fonte por outras expressões mais englobantes, respeito à ordem da informação, ao número de palavras proposto para o resumo, não inclusão do discurso directo, cuidada articulação do discurso e linguagem clara e precisa. Para a síntese, à excepção de *Antologia*, os outros materiais propõem explicitamente uma leitura para compreensão global do texto e orientam no sentido de que a realização de sínteses pressupõe liberdade na ordem e na organização das ideias. Em oposição ao resumo, recomendam que se tenha em conta o seu carácter apreciativo, podendo apresentar fórmulas do tipo “ o autor refere que”, “o texto remete para”. No entanto, não há nos manuais qualquer alusão às regras de citação de informação da autoria de outrem e aos diversos modos de referência.

Nem todos os manuais analisados fazem alusão à SVF e, ainda assim, as definições apresentadas diferem entre eles. Para *Antologia* 10º e 11º anos, a SVF é utilizada para “reter o essencial de vários textos longos e homogéneos”; para *Entre Margens* 10º ano e *Comunicar* 10º ano, a SVF é utilizada com frequência “para comparar textos”, numa perspectiva de confrontação entre as ideias e, finalmente, em *Página Seguinte* 11º, a SVF é utilizada para a “apresentação das posições de cada autor”. Na verdade, sabemos, todas essas possibilidades são viáveis e não se excluem.

Quanto a exemplos de aplicação, ou não apresentam, como é o caso de *Antologia* 11º, *Ser em Português* 11º e *Entre Margens* 11º e *Comunicar* 10º e *Página Seguinte* 11º, ou então a exemplificam através de um **único** texto-fonte, como é o caso de *Plural* 10º e 11º, *Antologia* 10º, *Ser em Português* 10º e *Entre Margens* 10º.

Quanto à solicitação de exercícios, apenas o manual *Antologia* 10º propõe uma tarefa de SVF, embora sem qualquer preocupação em fornecer um exemplo para a sua elaboração.

Conclusão

Embora a actividade de leitura para a escrita seja muito solicitada em contexto escolar e, nomeadamente, a SVF para a elaboração de trabalhos escritos, a sua abordagem parece ser muito incipiente no Ensino Secundário, o que se poderá

configurar como um motivo para as dificuldades de elaboração verificadas empiricamente por tantos professores.

O novo Programa de Língua Portuguesa limita a abordagem da síntese aos dois primeiros anos e, mesmo assim, é reticente quanto à abordagem explícita da SVF; os livros didáticos, por sua vez, também seguem a mesma linha. Isto nos permite concluir que caberá ao professor o discernimento do ensino da SVF em sala de aula, o que não parece ocorrer (e se ocorre, não parece ser de modo eficaz), já que as dificuldades de elaboração de SVF verificadas empiricamente são um facto inegável.

Sendo assim, importante será uma abordagem mais clara e aprofundada da SVF numa futura revisão do Programa de Língua Portuguesa e nos manuais a serem adoptados. Também é preciso perceber que, sendo uma tarefa de natureza complexa e, ao mesmo tempo, tão comum no dia-a-dia escolar, o seu ensino explícito é inegavelmente necessário. Afinal, o sucesso relativo ao desempenho de SVF é um importante indicador de competência de escrita e, conforme nos diz o próprio Programa de Língua Portuguesa para o 10º, 11º e 12º anos, essa competência “é, hoje, mais do que nunca, um factor indispensável ao exercício da cidadania, ao sucesso escolar, social e cultural dos indivíduos”. (p.17).

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Ideias e Olhares sobre as obras de Arte. Um estudo em literacia visual histórica com alunos do Ensino Secundário*

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Este texto apresenta um estudo que versa os modos como os alunos atribuem significância às obras de arte. Assim, é relevante trazer à colação os contributos de investigadores da Cultura Visual /Literacia Visual que depois da década de 1980 em Inglaterra e nos EUA, que questionaram a progressão sequencial e invariante dos estádios piagetianos, argumentando que outros factores, para além da idade, influenciavam a construção conceptual de cada sujeito, principalmente, as experiências pessoais, os contextos históricos -sociais particulares, e a natureza epistemológica específica de cada saber disciplinar. Iniciaram-se, então, novos estudos sobre a apreciação estética e artística, que cruzaram (e reviram) a teoria dos estádios de desenvolvimento cognitivo de Piaget e as fases da criação e do juízo estético, consideradas pelo “Projecto Zero” da Universidade de Harvard. Investigadores como Housen (2000), Funch (2000), Leontiev (2000) e Hernandez (2000) contribuíram para a construção de novos quadros teóricos sobre este domínio. Centrar-nos-emos em Parsons (1992) já que nos apropriamos das suas categorias para a implementação deste estudo. Ele desenvolveu uma ampla investigação sobre as representações que se poderiam encontrar nas respostas às seguintes perguntas: Que tipo de qualidades se podem encontrar numa obra de arte? A que concepções estéticas correspondem diferentes verbalizações? É possível ordená-las de acordo com um critério de complexidade cognitiva e estética? Para tal finalidade, realizou entrevistas a indivíduos com diferentes idades e conhecimentos artísticos. Concluiu que as pessoas, quando falam de arte, focalizam-se sobretudo em quatro grandes temas: a) a matéria do problema; b) a expressão das emoções; c) o meio, a forma e o estilo, e, por último, d) a natureza do juízo. Com este quadro conceptual, este investigador elaborou cinco estádios de apreciação estética, de crescente complexidade: Estádio 1 -Preferência: Características Gerais Gosto pela maioria dos quadros; Associação de ideias ligadas à experiência pessoal. Importância da cor. Percepção do tema; Dimensão

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psicológica Fase de egocentrismo e da experiência; Dimensão estética As obras artísticas são sempre uma experiência agradável e é difícil imaginar um quadro mau; Estádio 2 -Beleza e Realismo: Características Gerais Ideia de representação: identificação com o grau de semelhança entre a representação e a realidade. A pintura deve ser figurativa e realista; Importância da beleza e da habilidade do artista; Dimensão psicológica A valorização da obra está vinculada ao reconhecimento e à identificação do que é representado; Reconhecimento da importância do ponto de vista dos outros; Dimensão estética Capacidade de distinguir os aspectos esteticamente relevantes dos irrelevantes; Estádio 3- "Expressividade": -Características Gerais: O objectivo da arte é exprimir uma experiência (tanto do artista como do observador ou de ambos). Esta concepção afecta a ideia de arte (arte = expressão); Realismo e habilidade do artista não como fins em si mesmo, mas como meios de exprimir qualquer coisa. A beleza é secundária em relação à expressão; -Dimensão psicológica: Consciência da interioridade da experiência dos outros; Tomada de consciência da nossa própria experiência como algo íntimo e único; Dimensão estética: Valorização da criatividade e da originalidade; Desvalorização das categorias tradicionais aplicadas à representação; Estádio 4- "Estilo e Forma": Características Gerais: Significação de uma obra é mais social que individual; Interpreta e diferencia vocabulário específico; Identifica os diferentes estilos artísticos definidos na História da Arte; Valorização do que se vê (textura, cor, forma, ...) e do que se relaciona com o saber artístico (estilo e relações estilísticas ou históricas); Dimensão psicológica: Recurso a um processo cognitivamente complexo, que requer um raciocínio capaz de interpretar diferentes discursos. Relacionar aspectos históricos, políticos e sociais; Dimensão estética: Reconhecer características diacrónicas das obras; Juízo não vinculado ao mundo concreto e pessoal do sujeito; Situa-se no âmbito da crítica artística; Estádio 5- "Autonomia": Características Gerais: Capacidade de julgar os conceitos e valores através dos quais a tradição foi construindo a significação das obras de arte, importância da experiência pessoal; Arte como forma de levantar questões e não de transmitir verdades; Valorização do diálogo como meio de questionar a nossa experiência; Conceptualização da imagem que confronta o ponto de vista individual com as classificações culturais; Dimensão psicológica: Integração do juízo pessoal sobre uma obra com outros juízos distintos do seu; Capacidade de questionar as opiniões geralmente aceite; Dimensão estética: Discurso criativo sobre a obra artística do qual resulta uma relevante inovação interpretativa; Entendimento da prática da arte, tanto na criação como na avaliação, e na exploração de valores em diferentes circunstâncias históricas.

O estudo com alunos de História da Cultura e das Artes

O presente estudo foi implementado em contexto de sala de aula, na disciplina de História da Cultura e das Artes. Segundo os autores do seu Programa (M. E., 2004: 3), esta disciplina procura consagrar a «interacção entre as artes e a cultura ou entre a cultura e as artes, consoante a perspectiva que se adopte na abordagem da questão». Segundo aquele documento oficial, o aluno competente nesta disciplina terá de desenvolver componentes no âmbito do objecto e método da História, assim como metodologias pedagógicas que promovam o desenvolvimento das capacidades de apreciação estéticas e artísticas. Coerente com estas orientações, este estudo enquadra-se numa concepção de que o ensino e a aprendizagem da História tem como principal finalidade levar os alunos a compreender o mundo em que vivemos, para que possamos actuar nele com espírito crítico (Egan, 2001). Os alunos constroem o saber a partir de experiências e vivências dentro e fora da escola, quer através da família, da televisão, do cinema e dos seus pares, competindo à escola confrontar e reorganizar os conhecimentos tácitos e os históricos prévios (Melo, 2009) de modo a promover uma mudança conceptual direccionada para a construção, neste caso, de um conhecimento artístico.

É neste quadro de referência que a presente pesquisa se insere, ao explorar as concepções dos alunos sobre a significância dos temas estudados na disciplina de História da Cultura e das Artes. As perguntas a que nos propomos encontrar respostas são as seguintes: 1. Que conceito de arte os alunos tinham no início e no fim do ano lectivo? 2. Que obras e artistas mais /menos apreciam? Quais os critérios que sustentam as suas escolhas? 3. Como avaliam o contributo da disciplina de História da Cultura e da Arte para a sua formação? Ele foi desenvolvido em contexto de sala de aula com a participação de trinta e dois alunos inscritos no 11º ano, do Curso de Artes Visuais (Ilha da Madeira), com idades compreendidas entre os 16 e os 19 anos de idade. Os dados empíricos foram recolhidos através de um questionário, uma Ficha de Trabalho e de uma "Reflexão Crítica". As questões propostas nos diferentes instrumentos foram construídas de acordo com os seguintes domínios: as concepções de arte dos alunos; artistas/obras de arte atribuem maior significância; a importância da disciplina de História da Cultura e da Arte na construção do seu percurso académico e profissional. A sua implementação foi feita em três fases distintas: 1. A resolução de um questionário no início do ano; 2. Resolução de uma ficha de trabalho; 3. Escrita de uma reflexão crítica. Para a análise dos dados oriundos do questionário e da reflexão utilizou-se o método de indução analítica, tendo sido sujeitos a uma constante comparação que permitisse a detecção de generalizações acerca das concepções dos alunos acerca da arte e do seu processo de formação (Bogdan &

Biklen, 1994). Relativamente à significância atribuída pelos alunos aos artistas e obras de arte (Ficha de Trabalho) decidiu-se utilizar os Estádios de Desenvolvimento Estético de Parsons (1992) acima descritos que nalguns casos os seus descritores foram adaptados.

As palavras dos alunos -artistas

O 1º instrumento -Questionário continha duas questões: 1. Define o conceito de Arte, e 2. Qual é a finalidade da Arte? ¹ De uma maneira geral, as respostas expressavam as preocupações sentidas ao definirem um conceito considerado ambivalente, vasto, e pessoal, que abarcava uma multiplicidade de manifestações e, daí reconhecerem a enorme dificuldade da tarefa proposta. Foi possível encontrar três padrões de respostas: **1. Expressão de estados de espírito:** As respostas incluídas neste padrão consideraram que a arte é uma forma de expressão de sentimentos, ideias e opiniões, libertando o espírito numa busca constante do bem-estar emocional:

Arte é uma maneira de cada um exprimir o que sente, através da arte é possível desvendar um pouco da personalidade de cada um. Através da pintura é possível também perceber um pouco da vida desse artista, porque afinal ninguém é capaz de pintar um quadro sem ter nenhuma ideia do que irá fazer, no fundo esconde sempre um sentimento, ou de alegria, tristeza, desespero, saudade, raiva, solidão (Joana)

2. Expressão material: As respostas inseridas neste padrão definiram a arte como um vestígio ou marca material de um determinado tempo histórico e cultural, aproximando-se da noção de fonte histórica:

A arte é uma forma de caracterizar o tempo histórico.» (Cláudia); «A arte é dar largas à nossa imaginação ou talento para mostrar ao mundo as nossas ideias, ou mesmo algo que se passou para que seja recordado mais tarde numa obra artística. É assim, um estilo de vida, um reflexo do que se passa na mente do artista em relação à sociedade e ao que lhe rodeia. (Ana Mónica)

3. Expressão de beleza: Neste padrão incluímos as respostas que versaram a arte como uma criação realizada para ser apreciada segundo determinados padrões estéticos: *A Arte pode ser interpretada como uma maneira de embelezar o mundo.* (Joana).

No que respeita à segunda questão “Qual é a finalidade da Arte?” ¹ a maioria dos alunos estabeleceu uma correspondência directa entre a sua concepção de arte e a sua finalidade. Assim, muitos alunos afirmaram que a grande finalidade da arte era expressar formas de sentir e despoletar sentimentos. Uma aluna atribuiu importância à obra de arte como veículo de transmissão de emoções, colocando ênfase na sua recepção: «A finalidade da arte é utilizar a criatividade para despertar emoções, questões e sentimentos, quando é apreciada. Algo que se reaprende constantemente.» (Diana). Alguns alunos associam a Arte à função de decoração

de espaços, ou tendo o papel de legado histórico que faz uma ponte entre o passado e o presente.

O 2º instrumento -Ficha de Trabalho comportava três questões ¹: “1. Escolhe a obra de arte que mais aprecias. Apresenta as razões da tua opção. Eis alguns aspectos que deves /podes considerar: a) Estilo/época histórica; b) Análise técnica, formal e material; c) Análise simbólica; d) Importância dessa obra na tua vida pessoal, profissional e académica; 2. Escolhe a obra de arte que menos aprecias. Apresenta as razões da tua opção. Eis alguns aspectos que deves /podes considerar: a) Estilo/época histórica; b) Análise técnica, formal e material; c) Análise simbólica; d) Importância dessa obra na tua vida pessoal, profissional e académica, e 3. Que perguntas gostarias de fazer para melhor compreenderes (e apreciares) a obra de arte que referiste na pergunta anterior”. Ao escolher *as obras que mais apreciam*, a maioria dos alunos privilegiou a pintura, considerando-a, assim, como a manifestação mais nobre das artes plásticas. O estilo que obteve a maior preferência foi o Surrealismo (Salvador Dalí), por usar uma linguagem figurativa e surgir como uma reacção à cultura e à civilização ocidentais, nomeadamente ao racionalismo e ao convencionalismo das regras estabelecidas. O estilo renascentista (Leonardo da Vinci) também foi mencionado, tendo sido destacada a introdução da perspectiva linear e aérea, a composição equilibrada e harmoniosa; o rigor anatómico, etc. A Pop Arte foi também valorizada por ser uma arte essencialmente urbana e figurativa, assumindo uma função crítica e irónica em relação aos hábitos da sociedade de consumo e à cultura de massas. A Arquitectura Organicista e Modernista obtiveram uma ocorrência significativa, sendo associada à originalidade e funcionalidade e comprometida na resolução dos problemas da habitação das grandes cidades. Por fim, a Música Rock registou algumas ocorrências, pelo facto de despertar sentimentos e associarem as letras das canções às suas vivências diárias. Quando apresentaram *as obras que menos apreciam*, os alunos referiram-se à Pintura Abstracta como o estilo menos apreciado por este estilo ter desvalorizado a presença do figurativo, e porque, segundo eles, não existe qualquer dificuldade na sua concepção, tornando-se fácil a sua cópia e reprodução. O Cubismo também foi mencionado por ser uma arte que dá primazia à forma e tem uma visão sobre os objectos intelectualizada, globalizante e de tipo geométrico. Alguns alunos referiram a Arte Bruta e algumas obras do Expressionismo. É de realçar que oito alunos não responderam a esta questão, por considerar que não tinham legitimidade para criticar de uma forma depreciativa uma obra de arte, apontando também a falta de conhecimentos artísticos e de maturidade para proceder a uma crítica fundamentada.

Para compreender a significância atribuída pelos alunos, utilizamos os cinco Estádios de Desenvolvimento Estético de Parsons (1992). Eis um exemplo de resposta para cada estágio ¹: O 1º estágio -Preferência: «A obra de Arte que mais aprecio não é só uma mas sim várias! Se tivesse de escolher seria eles “Oásis”. Dentro de todas as suas belíssimas melodias, a que mais me marcou foi “Wanderwall”, não sei porquê, mas a música renasce algo dentro de mim, talvez acorde o meu lado. Um lado que eu só conheço quando os oiço.» (Lisandra); O 2º estágio -Tema, Beleza e Realismo: «Não aprecio arte Bruta pois não tem qualquer fundamento para mim, não tem beleza. A obra que menos aprecio foi a “boca com um nariz fino” 1954 de Jean Dubuffet com óleo e esmalte sobre tela.» (Dino); O 3º estágio -Expressividade:

A obra de arte que menos interesse suscita em mim é de Vera Múkhina e intitula-se de “Operário e a Kolkhoniana.” A meu ver por se inserir no estilo do realismo socialista, o artista não deu muito de si à obra. É uma obra que exprime uma ideia que não é sua mas sim do Estado. Para mim a arte é a maneira mais pura que o ser humano dispõe para se exprimir e vista esta austera nada (pessoal e seu), exprimir. Para mim não passa de algo apenas sem sentido próprio. (Luísa)

O 4º estágio -Estilo e Forma:

Em busca de uma obra do meu agrado, escolho a “Mulher ao sol” de Renoir, feita em 1876, a óleo sobre tela, cujas medidas são 81/65 cm. Esta obra impressionista despertou-me um particular interesse pela sua composição, onde os raios de sol filtrados pela vegetação incidem no corpo da mulher que apesar de tudo, não perde a volumetria tão característica dos quadros da última fase deste autor. Esta obra apresenta como características, a sua execução no momento perante o motivo, negando a demasiada racionalidade e teorização especulativa na arte, onde apenas a cor constrói as formas, através de pinceladas curtas, rápidas e fragmentadas, de modo a obter uma fusão dos tons aos olhos do observador. (Paulo)

O 5º estágio -Autonomia:

A minha escolha vai para a tela de Paula Rego “War”, foi um quadro pintado em 2005, inspirado numa fotografia tirada no Iraque, onde se vê uma mãe a segurar a filha ferida. Esta obra tem um realismo grotesco, insólito e íntimo, mas com traços de surrealismo devido às personagens serem coelhos. Paula utilizou pastel de óleo para pintar esta tela, Concebeu o quadro, como sendo uma reacção à guerra, à interpretação pessoal desta. Na minha opinião esta artista representa a criatividade artística, destruindo os preconceitos com as suas obras, tem um traço grotesco, rude representando assim a dura realidade. É uma fonte de grande inspiração porque ao contrário da maior parte dos artistas não tenta retratar o belo, mas sim o que pensa e a mensagem que quer passar. A sua biografia mostra-nos que foi primeiramente vista como criadora de obras horríveis e não foi aceite na Escola de Belas Artes, que queria frequentar, mas hoje em dia é mundialmente admirada. A presente obra retrata o facto de que apesar de grotesca, uma obra de arte pode ser bela e principalmente poderosa. (Diana).

A 3ª questão pedia que apresentassem perguntas necessárias a uma melhor compreensão e apreciação de uma obra de arte. Os alunos elaboraram perguntas que focaram cinco dimensões artísticas ¹: 1. O significado da obra: Que significado e simbologia tem essa criação? / Gostaria de conseguir entender um pouco melhor

a verdadeira simbologia da obra e o porquê de ter escolhido esta temática, se foi por alguma razão em especial ou não? **2.** O processo de criação: Em que é que o autor se baseou para fazer uma obra daquelas? Onde é que se vai fundamentar esta arte em que se baseia para a realização de tal arte grotesca? **3.** A intenção/motivos: Que motivos o levam a pintar assim? / Qual a intenção da criação desta obra de arte? / Qual a razão de ter feito este quadro? **4.** A forma de apreciar e analisar a arte: Que tipo de expressão e sentimentos se pretende transmitir aos espectadores? Gostaria de saber, o que o artista transmitia para a sua obra, enquanto desenhava triângulos e rectângulos. Será que ele via a sua vida dessa forma?

Os alunos elaboraram, por fim, uma *Reflexão Crítica*. Ao pedido de uma explicação sobre a importância da disciplina de História e Cultura das Artes na sua evolução enquanto futuro artista, todos os alunos foram unânimes em considerá-la fundamental apresentando razões que se puderam organizar quatro tipos: **1.** Aquisição de conhecimentos relativos a correntes e obras artísticas e os criadores no seu contexto histórico:

Para mim a disciplina é muito importante ajuda a perceber a evolução que a produção artística sofreu ao longo dos tempos e é realmente importante esse conhecimento para o futuro, pois todos nós nos identificamos ou com um ou com outro artista. Porque senão adquirirmos esse conhecimento ao iniciarmos a nossa formação, quando é que o vamos fazer? Hoje tem de haver um conhecimento histórico do passado da sua evolução, e espero um dia fazer parte da História e da cultura das Artes com as minhas obras. (Diogo)

2. Desenvolvimento do sentido estético:

Há quem defenda que os verdadeiros artistas se devem abstrair de qualquer influência histórica passada, mas criar algo extraordinário e inovador, pois eu afirmo que qualquer pessoa, para criar algo tem de se inspirar em algo e quantas mais referências tiver, melhor, sendo a disciplina de HCA, uma mais-valia referencial, artística e cultural. (Luísa)

3. Compreensão do processo criativo: *A Disciplina é muito importante na minha vida artística, porque me ajuda a compreender a mentalidade dos artistas ao longo dos séculos e apresentou-me inúmeras formas de fazer arte que eu nem imaginava* (Joana); **4.** Uma ferramenta de trabalho: *A disciplina de História e Cultura das Artes tem grande importância, porque mostra-nos o que já sucedeu em termos artísticos, ajudando-nos a encontrar a nossa vocação no campo artístico e a encontrar, as certas influências, para criarmos o nosso próprio estilo* (Susana).

O último passo da Reflexão Crítica pedia: “Pensa numa obra que criaste...e reflecte sobre o seu processo de criação”. De uma maneira geral, todos os alunos começaram por enunciar as obras de arte que já realizaram, referindo-se a pinturas, BD, escultura, murais, graffiti, fotografia e moda. Eis apenas um exemplo ¹:

A obra que eu mais gostei de elaborar, foi em suporte fotográfico, misturando arte digital (Photoshop), com digitalização através do scanner. Este trabalho esteve exposto na Galeria de Arte da Mouraria, em Dezembro de 2008. É intitulado por “sufoco”, devido á expressão facial da figura. Foi um trabalho simples, porque já tinha em mente o que realmente pretendia, a nível de cor e forma. Apenas tive alguma dificuldade, nos cortes existentes entre as imagens, pois podiam tirar o seu significado, mas após superar esse problema, fiquei satisfeita com o resultado final. Os sentimentos que eu pretendo transmitir, são um pouco fortes, tais como angústia e alguma dificuldade em perceber o “porquê” daquela composição. (Sara).

Palavras finais

Pensando nas perguntas investigativas que nortearam este estudo é-nos possível apresentar algumas palavras finais. No início do ano lectivo, a maioria dos alunos, entendia a arte como uma forma de expressão de estados de espírito, isto é, uma forma privilegiada de transmitir sentimentos, ideias e opiniões, concepção que permanece particularmente quando falam dos seus processos de criação, referindo a vivência de desânimos, inseguranças ou insatisfações. A arte entendida como forma de expressão de beleza não teve grande número de ocorrências no início do ano lectivo. Esta desvalorização permanece, pois as reflexões finais dos alunos, e quando falam dos impasses, pausas e retrocessos existentes nos seus processos de criação, valorizaram razões de ordem artística e técnica e estética. Os alunos apreciam, sobretudo, a pintura (Surrealismo / Salvador Dali; Renascença /Leonardo Da Vinci). Na atribuição de significância a estes estilos aparecem argumentos sobre a presença de uma liberdade criativa, uma beleza e rigor figurativos e a uma forte componente social e ou ideológica. Algumas destas ideias aparecem quando se referem à arquitectura organicista e modernista acrescentando a marca de um compromisso social face à resolução do “caos” arquitectónico das grandes cidades. A maioria dos alunos não aprecia a pintura Abstracta (Cubismo) e a Arte Bruta devido respectivamente, à ausência de figuração, à desvalorização da técnica, à possibilidade de ser copiada e reproduzida, e ao seu aspecto «grotesco». Os alunos mostram uma disponibilidade para a uma mudança de opinião, mesmo quando ela previamente tenha sido «negativa». A relevância foi dada a obras de arte /artista historicamente consideradas como referências, e onde é visível o trabalho que o seu processo de criação exige. Apesar de não dito, está presente aquela frase conhecida de que a criação artística é composta de 5% de talento e 95% de suor. No entanto, ocorrem referências a obras que não constam dos livros escolares (os Graffiti, a música Rock, Manga Japonesa), o que indicia que os alunos não estão apenas influenciados pelas vozes da autoridade (professores, livros escolares) (Seixas, 1994; 1997), mas que estabelecem relações entre a Arte e as suas próprias vidas (Barton e Levstik, 2001). Esta discrepância pontual entre o discurso oficial escolar e o que os alunos defendem é sinal não só da influência das

culturas alternativas, mas também da construção de uma autonomia estética. De facto, os argumentos que sustentam as escolhas das obras que os alunos apreciam mais /menos foram categorizados predominantemente no estágio 5 -Autonomia já que vêem a arte como uma forma de levantar questões e não de transmitir verdades, confrontando o ponto de vista individual com as classificações culturais. O estágio 4 -Estilo e Forma foi o seguinte com um número de ocorrências também significativas, onde os argumentos eram sustentados pelos contributos das suas leituras em História da Arte. O menos presente foi o estágio 1 -Preferência cujos argumentos apareceram apenas quando os alunos associavam uma certa obra de arte pela associação do tema às suas experiências pessoais. Por fim, todos os alunos consideraram a disciplina de História da Cultura e das Artes importante na apenas na sua formação artística específica, mas que lhes permitiu compreender e discutir problemas gerais sociais, económicos e sociais.

Esperamos que este estudo se constitua como mais um contributo para mostrar a impossibilidade de criar um modelo 'universal' de pensamento artístico, dado que diferentes comunidades possuem visões delas fazem usos, ambos diversos. Apesar de reconhecermos a universalidade da Arte e da sua importância no quotidiano pessoal e grupal, importante reconhecer e respeitar a pluralidade que cada contexto, tempo e sujeitos lhes atribui. Este é também a finalidade da Educação Histórica ao defender, como seu pressuposto básico, a multiplicidade e a diversidade das Vozes Humanas que no passado, no presente e no futuro substanciam em práticas e discursos o saber a que chamamos História.

Notas

¹. Será citado apenas um exemplo para cada tipo/categoria de respostas. Foi feita uma análise quantitativa da frequência de respostas em cada um dos padrões e aos tipos de obras que os alunos mais /menos apreciam; os argumentos apresentados (1º e 2º instrumentos). Por limitações de espaço, estes dados estarão omissos. Se o leitor desejar estas informação ou outras que considere relevante, contacte o seguinte endereço: mariaceumelo@gmail.com

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Projecto *Desafios em Português* – desafiar os jovens para a leitura e a escrita

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Descrição/Contextualização

O projecto *Desafios em Português*, concebido e coordenado por dois docentes da Escola Secundária Padre Benjamim Salgado (ESPBS), abarca um conjunto alargado de actividades de língua portuguesa (leitura recreativa, escrita criativa e lúdica, jogos gramaticais...) implementadas para a generalidade dos alunos do 3.º ciclo e do ensino secundário da escola. O projecto consiste na organização, divulgação, incentivo e apoio à participação dos jovens em concursos de língua e literatura portuguesa, a nível de escola, ou de âmbito regional, nacional e internacional. Estes desafios, lançados a alunos e até a ex-alunos da escola, levam-nos, de forma lúdica, a interessar-se pela língua materna e pela literatura, despertando neles o gosto da leitura e da escrita.

Estando a ESPBS inserida num meio desfavorecido (Vale do Ave), um dos principais problemas educativos prende-se com o desinteresse pelos bens culturais por parte dos alunos e suas famílias. O projecto *Desafios em Português*, integrando o Plano Anual de Actividades da escola, ao actuar mais particularmente na aquisição e desenvolvimento de hábitos de leitura e de escrita dos alunos, visa elevar os seus níveis de literacia e de conhecimentos, procurando assim contribuir para transformar a ESPBS num espaço privilegiado para a cultura.

Objectivos

De acordo com os princípios orientadores, os objectivos e as prioridades definidos no Projecto Educativo da ESPBS, em que se enquadra, o projecto *Desafios em Português* procura, por várias formas, promover a formação integral dos alunos; proporcionar-lhes actividades enriquecedoras para a ocupação dos tempos livres, como forma de complementar e aprofundar os seus conhecimentos e competências; promover o sentido crítico; estimular a sensibilidade estética; promover a utilização das tecnologias de informação e comunicação em contexto educativo; favorecer a aprendizagem autónoma e constante ao longo da vida; aprofundar a relação escola / meio.

A participação dos alunos em múltiplos concursos de vária índole (leitura de obras literárias e redacção de comentários, escrita literária e lúdica,

exercícios/jogos gramaticais) para além de lhes proporcionar um enriquecimento cultural, permite-lhes mais especificamente elevar os seus níveis de literacia, estimulando o gosto pela língua portuguesa e desenvolvendo os hábitos de leitura e escrita.

Metodologias

O projecto divide-se essencialmente em duas vertentes, por um lado a dos concursos desenvolvidos para os alunos da ESPBS, em colaboração com o grupo de professores de Língua Portuguesa, por outro, a dos concursos de âmbito regional, nacional e internacional, que seleccionamos e divulgamos aos alunos e aos restantes professores da escola, cuja participação incentivamos, orientamos e coordenamos.

Os concursos organizados a nível de escola são os seguintes:

- Concurso de Leitura;
- Olimpíadas da Língua Portuguesa ESPBS;
- Concurso Literário ESPBS.

Quanto aos concursos a nível regional, nacional ou internacional, procuramos seleccioná-los de forma a abrangerem também três competências nucleares diferentes: leitura, funcionamento da língua e escrita, destacando-se os seguintes:

Concursos	Entidade organizadora
Concurso Nacional de Leitura	Plano Nacional de Leitura – em articulação com a RTP, com a DGLB (Direcção-Geral do Livro e das Bibliotecas) e com a rede das Bibliotecas Escolares
Campeonato da Língua Portuguesa	Jornal Expresso, Jornal de Letras e SIC
Concurso Internacional de Literatura “Terminemos este conto”	União Latina – em conjunto com a Comunidade dos Países de Língua Portuguesa (CPLP) e o Instituto Internacional da Língua Portuguesa (IILP)
Prémio Nacional de Literatura Juvenil Ferreira de Castro	Associação Prémio Nacional de Literatura Juvenil Ferreira de Castro (APNLJFC)
Concurso Nacional de Conto Infantil - Prémio Matilde Rosa Araújo (Concurso Literário da Trofa)	Câmara Municipal da Trofa
Concurso “Uma Aventura Literária...”	Editorial CAMINHO
Concurso Poético “Cancioneiro Infanto-juvenil para a Língua Portuguesa”	CIERT (Centro de Investigação Internacional de Epistemologia e Reflexão Transdisciplinar) do Instituto Piaget
Antologia Jovens Poetas do Baixo Minho	Antologia Jovens Poetas do Baixo Minho
A minha escola adopta: um museu, um palácio, um monumento...	DGIDC, Instituto dos Museus e da Conservação (IMC) IP e Instituto de Gestão do Património Arquitectónico e Arqueológico, IP (IGESPAR)
Concurso Inês de Castro	Plano Nacional de Leitura e Fundação Inês de Castro
Prémio Literário Correntes d' Escritas/Papelaria Locus	Câmara Municipal da Póvoa de Varzim

À medida que procedemos à selecção e divulgação dos concursos, coordenamos e apoiamos a participação dos alunos, com recurso frequente às

novas tecnologias, nomeadamente através de troca de mensagens de correio electrónico, e da criação e actualização constante da página *Desafios em Português* na plataforma *Moodle* da ESPBS (<http://moodle0910.espbs.net/course/view.php?id=15>) e dos blogues educativos *Concurso Nacional de Leitura na ESPBS* (<http://cnlespbs.wordpress.com/>) e *Campeonato da Língua Portuguesa na ESPBS* (<http://clpespbs.wordpress.com/>).

Na página *Desafios em Português*, divulgamos de forma clara e atractiva toda a informação sobre os concursos que vamos seleccionando, nomeadamente os prazos, as modalidades, os requisitos, os prémios. Optámos deixar a página aberta a visitantes, por um lado para incrementar a relação escola/família/comunidade, e por outro para facilitar o acesso a ex-alunos da ESPBS, porque o nosso objectivo é criar hábitos de leitura e escrita que se mantenham para a vida (e alguns dos concursos que divulgamos não têm limite de idade).

O blogue *Concurso Nacional de Leitura na ESPBS*, criado para apoiar e incentivar a participação dos alunos da escola no Concurso Nacional de Leitura, está em constante actualização, divulgando (para além de todos os dados do regulamento e calendário do concurso) informação variada, e em diversos formatos, relativa às obras sobre cuja leitura os alunos são testados: imagens da capa e contracapa, sinopse das obras, e vários outros documentos, como excertos escritos e áudio dos livros, informações biográficas e bibliográficas dos autores, informações (texto escrito e imagem) sobre factos e personagens reais que inspiraram algumas das obras, curiosidades e comentários vários sobre as obras. Estes comentários são de origem diversa: do próprio autor, de leitores anónimos (retirados de *sítes* das editoras), dos *mass media*, e principalmente dos alunos da escola, que, à medida que vão lendo as obras, os enviam para o blogue. No blogue, também publicamos a correcção das provas da 1.^a Fase, os alunos vencedores e respectivos comentários sobre os livros. Aquando da Fase Distrital, mesmo estando directamente envolvidos apenas seis jovens da escola, vários outros alunos elaboram comentários acerca dos livros seleccionados, no sentido de ajudarem os seis colegas apurados a prepararem-se para essa etapa do concurso. Desta forma, o blogue desenvolve, para além das competências de leitura e de escrita, as de reflexão e de espírito crítico, e até o sentido de entreatajuda, funcionando, deste modo, como espaço de intercâmbio, colaboração e debate. Assim, tal como preconiza Prole, “os destinatários da acção são eles próprios agentes do projecto, assumindo-se como sujeitos activos, motores do próprio processo e não meros espectadores [...] relativamente à actividade desenvolvida.” A inserção de comentários no blogue pelos próprios jovens surge “como um prolongamento da própria leitura e sempre em interacção com esta”. Ao sentirem que os colegas lêem e valorizam as suas

opiniões sobre os livros, os jovens “entusiasmam-se com o trabalho que desenvolvem, sentem-no como seu e isso reforça o seu sentimento positivo relativamente à leitura e aprofunda a compreensão leitora.” (Prole, pp. 3-4).

A selecção das obras a serem lidas pelos concorrentes na fase de escola (duas para cada nível de ensino) tem por base as preferências dos alunos manifestadas nas actividades do contrato de leitura ao longo dos últimos anos, assim como a opinião de outros professores. Para além disso, temos a preocupação de seleccionar autores/obras de reconhecido mérito, e obras variadas e com diferentes graus de dificuldade, para assim abrangermos alunos com diferentes níveis de competência de leitura, visto que o objectivo não é cativar apenas os bons leitores, mas principalmente conquistar novos leitores. Tal como Poslaniec, pensamos que, “se queremos realmente incutir nos jovens o prazer de ler, teremos de [...] propor-lhes uma escolha muito variada de livros, porque nenhum de nós sabe, de antemão, que livro pode permitir a uma determinada criança ter um encontro decisivo” (Poslaniec, 2006, p. 10). Todas as obras escolhidas, para além do prazer da leitura, propiciam a reflexão sobre o ser humano e a forma como se relaciona com os outros e com o mundo, despertando também o sentido crítico dos jovens.

O blogue *Campeonato da Língua Portuguesa na ESPBS* foi criado para incentivar e apoiar a participação dos alunos da escola no Campeonato da Língua Portuguesa. Como forma de orientar e facilitar o processo de pesquisa dos alunos concorrentes, e de incrementar a auto-aprendizagem, foram criadas no blogue hiperligações para páginas da *Internet* com informação do âmbito da Linguística, como dicionários, gramáticas, consultórios de dúvidas linguísticas, bases de dados... e de enorme utilidade para a resolução das provas. Também a aprendizagem colaborativa dos alunos e o espírito de entreajuda foram fortemente estimulados através da participação num fórum envolvendo alunos e professores. Foram igualmente divulgadas as gramáticas e dicionários em suporte de papel cuja consulta era pertinente.

Muitos alunos têm assumido um papel extremamente activo nas actividades do projecto, criando eles próprios blogues e vídeos sobre livros, escritores, personagens... É o caso da participação nos concursos *Inês de Castro* e *A minha escola adopta um museu...*, em que os alunos se envolveram, desenvolvendo verdadeiros trabalhos de projecto. Na sua realização, os alunos empenharam-se na leitura autónoma de textos informativos em suportes diversos, na leitura de autores clássicos (por exemplo, Camilo Castelo Branco), na visita a museus, na dramatização de textos por eles criados, na elaboração de textos de diversas tipologias (guiões, textos informativos, textos de apreciação crítica, poemas, cartas

ficcionadas...). Todas estas criações dos alunos são por eles inseridas nos vários blogues relativos aos respectivos concursos.

Nos concursos de escrita, um aspecto particularmente relevante é o apoio prestado aos alunos na fase de revisão dos seus textos, cuja entrega é feita pessoalmente ou por correio electrónico. De facto, e de acordo com o programa de Português para o Ensino Secundário, “a fase de revisão pode e deve tornar-se numa oportunidade de construção de aprendizagens, [...] tendente ao aperfeiçoamento textual e ao reforço da consciência crítica” (DGEBS, 2001, pp. 21-22).

Outro aspecto importante, e fonte de motivação para os jovens, é a entrega de diplomas e prémios aquando da comemoração do Dia da Escola (que conta com a presença das famílias) e a divulgação constante dos alunos/trabalhos premiados, em vários suportes: no jornal escolar e imprensa local, nos blogues e na página *Moodle Desafios em Português*, e ainda através de exposição na biblioteca escolar. Muitas vezes, são os próprios alunos que procedem a essa divulgação, elaborando testemunhos pessoais. Tal é o caso dos finalistas nacionais do Concurso Nacional de Leitura ou do Campeonato da Língua Portuguesa. No blogue *Concurso Nacional de Leitura na ESPBS*, por exemplo, uma das páginas mostra o testemunho, em texto e em formato vídeo, de uma aluna da escola que alcançou a Final Nacional do concurso e que nele dá conta da sua experiência, incentivando os seus colegas a participarem. A inclusão deste vídeo no blogue, previamente colocado no *YouTube*, tem despertado a curiosidade de muitos alunos da escola, funcionando assim como chamariz para a consulta do blogue e para a participação no concurso.

Embora as actividades do projecto tenham carácter marcadamente lúdico e voluntário, muitas delas desenvolvem-se em articulação constante com as actividades lectivas de Português, funcionando a participação dos alunos em concursos vários como um incentivo para as aulas da disciplina e vice-versa. Por exemplo, em relação ao Concurso Nacional de Leitura, os professores têm implementado nas aulas actividades relacionadas com a leitura das obras a concurso, conciliando a participação dos alunos nesta iniciativa com a implementação do Contrato de Leitura (apresentação dos livros à turma, leitura expressiva de excertos escolhidos pelos alunos, debates sobre temas das obras, fóruns de leitura, ...).

O desenvolvimento do projecto assenta em fortes bases de trabalho cooperativo a vários níveis: com os docentes do grupo de Língua Portuguesa; com diversas estruturas da escola, das quais se destaca a parceria com a biblioteca escolar; com várias entidades externas à escola. Consideramos importante envolver entidades locais no projecto, tendo conseguido o apoio de Juntas de

Freguesia para a deslocação de alunos a fim de receberem prémios a nível nacional em localidades distantes, e tendo estabelecido, no âmbito do Concurso Nacional de Leitura, uma parceria com a Biblioteca Municipal Camilo Castelo Branco - Vila Nova de Famalicão (pólo de Joane, localidade em que está implantada a escola). Com esta parceria, ao mesmo tempo que reforçamos a ligação da escola com uma importante instituição cultural local, tentamos contribuir para que os jovens se tornem leitores assíduos. De facto, se os alunos se habituarem a frequentar não só a biblioteca escolar mas também a biblioteca municipal, estaremos, sem dúvida, a potenciar a formação de "leitores para a vida". Outra instituição com que estabelecemos uma estreita ligação foi a Casa de Camilo – Museu. Centro de Estudos, situada no concelho, que “adoptámos” no âmbito da participação no concurso *A minha escola adopta um museu...*, o que em muito contribuiu para motivar os jovens para a visita ao museu e para a leitura das obras do escritor Camilo Castelo Branco. Recorremos ainda a algumas editoras escolares e não escolares, que nos apoiam com a oferta de livros e outros materiais.

Resultados

Tratando-se de um projecto que visa essencialmente o desenvolvimento das competências gerais dos alunos e do seu nível cultural, dificilmente pode ser avaliada e medida a sua contribuição para esses fins. No entanto, vários indicadores mensuráveis permitem analisar a prossecução dos seus objectivos a curto prazo, deixando-nos a certeza de que o projecto tem tido resultados bem positivos, nomeadamente o número de alunos que participam nos diversos concursos, assim como alguns dos prémios nacionais alcançados. Assim, no que diz respeito aos concursos a nível de escola, o número de concorrentes do Concurso de Leitura tem rondado os 70 por ano; nas Olimpíadas da Língua Portuguesa participam anualmente todas as turmas; e no Concurso Literário muitos têm sido os poemas a concurso, registando-se uma média de 75 trabalhos e 37 concorrentes). Quanto aos concursos de âmbito nacional, destaca-se o facto de no Campeonato da Língua Portuguesa terem concorrido anualmente cerca de 200 alunos (uma das escolas com maior participação), sendo que 8 alunos da ESPBS foram seleccionados para a final nacional, de entre milhares de concorrentes. Também no Concurso Nacional de Leitura uma aluna da escola participou na final nacional. Nos diversos concursos de escrita tem-se registado uma participação anual de várias dezenas de alunos, sendo que vários deles alcançaram prémios nacionais (*inclusive* alunos com menos sucesso escolar). É de realçar igualmente a inclusão, na candidatura da ESPBS à Antologia Jovens Poetas do Baixo Minho, de

vários poemas de ex-alunos, que, ao aderirem a este desafio, se sentiram motivados a continuar ou retomar a escrita.

Para além destes, outros indicadores assinalam ainda a forte dinâmica criada na escola por este projecto, relativamente às actividades de leitura e de escrita, entre os quais se destaca:

- o elevado número de requisições na biblioteca dos livros seleccionados para o Concurso Nacional de Leitura, havendo listas de espera contínuas;
- o facto de o *Top +* da biblioteca escolar (constituído pelos livros mais requisitados durante cada período lectivo) ser liderado pelos autores das obras do Concurso Nacional de Leitura durante a fase de escola do concurso;
- a leitura, por parte de muitos alunos para além dos concorrentes, das obras a concurso ao longo de todo o ano lectivo, o que se pode verificar pelas actividades do Contrato de Leitura;
- o número de entradas na página *Desafios em Português* e nos blogues educativos criados no âmbito do projecto (o blogue *Concurso Nacional de Leitura na ESPBS*, por exemplo, regista cerca de 20 000);
- a interacção dos alunos nos blogues, elaborando comentários em texto escrito e em vídeo sobre os livros (mesmo quando já nenhum aluno da ESPBS se encontra a concurso);
- a quantidade e qualidade dos textos, vídeos e blogues de leitura criados pelos alunos.

Outro dado interessante é o facto de terem sido os alunos do ensino secundário quem mais participou em todas as actividades deste projecto. Esta situação deve-se a dois factores: por um lado, a escola conta com um maior número de alunos desse grau de ensino; por outro lado, houve uma maior incidência das nossas estratégias nesta faixa etária, uma vez que, pela nossa experiência, é nesta fase que se perdem muitos leitores, como também o confirmam alguns estudos, como o de Rui Vieira de Castro e Maria de Lourdes Dionísio de Sousa (1998). E assim, procurámos seguir as recomendações que deixam estes autores na conclusão desse estudo:

dada a perda de leitores observada após o 3º ciclo, parece importante que as escolas assumam que os estudantes mais velhos devem em contacto constante com actividades de promoção da leitura, principalmente através da disponibilização de materiais de leitura apelativos. [...] parece necessário que as bibliotecas vão à procura dos seus leitores em vez de ficarem à sua espera.

Devemos concordar que se as actividades de promoção de leitura forem mais agressivas, a transição entre a infância e a idade adulta, no que aos hábitos de leitura diz respeito, poderá ser feita sem tantas perdas.

Discussão

Como balanço final, podemos afirmar que o projecto *Desafios em Português* tem alcançado claramente os objectivos propostos, sobretudo se tivermos em conta o número de alunos que nele se têm envolvido e também o seu desempenho. Não nos restam dúvidas de que a participação empenhada dos alunos nos diferentes

concursos de língua portuguesa contribui para o desenvolvimento geral das suas competências, não só ao nível do domínio da língua materna, mas também ao nível do domínio de técnicas/métodos de pesquisa e selecção de informação em vários suportes. Também a aprendizagem colaborativa e o espírito de entreatajuda são fortemente estimulados através da publicação de comentários nos blogues pelos alunos concorrentes e pelos professores dinamizadores deste projecto.

Além disso, o facto de se ter aliado em muitas situações a prática da escrita à da leitura, de os alunos serem levados a reformular e melhorar as suas produções escritas, e de estas serem significativas para eles, está claramente de acordo com o que preconizam os programas de Língua Portuguesa para o 3.º ciclo e de Português para o Ensino Secundário:

A interiorização de hábitos de escrita decorre da frequência da sua prática, associada a situações de prazer e de reforço da autoconfiança. Escrever sem receio de censuras, mas com a certeza de poder contar com os apoios necessários ao aperfeiçoamento de textos, permitirá ao aluno expor-se através das suas produções. [...] cabe ao professor o papel de interlocutor, animador e criador de situações para melhorar a escrita, integrando-a em projectos mais latos, funcionais e investidos de significação.

Permitir a expressão de vivências dos alunos, respeitar os seus ritmos de produção e as suas preferências temáticas e estimular a frequência da escrita, na escola ou fora dela, são contributos importantes para a interiorização de hábitos de escrita (DGEBS, 1991, pp. 39-40).

Considera-se de fundamental importância pedagógica que os escritos produzidos sejam significativos para o aluno, não se destinem apenas ao professor, mas desempenhem funções previamente estabelecidas que sejam motivantes e compensadoras para o autor dessas produções. A interacção leitura-escrita será um caminho profícuo para o desenvolvimento da competência de escrita [...]. Importa, pois, que as actividades estimulem a criatividade, criem o desejo de ler e escrever e tornem o aluno um leitor activo que mobiliza os seus conhecimentos, coopera com o texto na construção de sentidos e desenvolve as suas potencialidades criativas (DGEBS, 2001, p. 21).

Apesar de os resultados a curto prazo serem inegáveis, não pretendemos limitar-nos a esse nível; de facto, o nosso projecto visa resultados consistentes e a longo prazo. Por exemplo, embora se tenha registado um incremento notório de requisições dos livros da biblioteca escolar, a frequência da biblioteca municipal por parte dos nossos alunos não aumentou significativamente. Isto reforça a consciência que temos de que os hábitos culturais da população não se alteram facilmente de um dia para o outro.

De facto, uma vez que “A criação de hábitos de leitura é um processo moroso e exige uma actividade regular e continuada em torno do livro e da leitura” (Prole, p. 4), pensamos que compete à escola tudo fazer para lançar as raízes dessa mudança, incentivando o mais cedo possível as crianças e os jovens à leitura e à

escrita. E é precisamente esse o contributo que queremos dar com este projecto, intervindo na escola e no meio.

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Conceito e Práticas de Literacia em Gramáticas Escolares: o caso das gramáticas portuguesas publicadas após a TLEBS

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1. Introdução

Como se indicia no próprio título – *Conceito e Práticas de Literacia em Gramáticas Escolares* – a finalidade deste artigo é a de estudar, descrever e analisar as formas como, em gramáticas escolares publicadas após a introdução, em 2004, da nova *Terminologia Linguística para os Ensinos Básico e Secundário* (TLEBS), se integra o conceito de literacia, se enunciam conceitos próximos dela e se implementam ou, pelo menos, se sugerem possíveis acções conducentes à literacia.

Tomando por base os princípios e a metodologia da análise de conteúdo (Bardin, 2004), desenvolve-se, neste estudo, uma observação renovada sobre os discursos introdutórios (*prefácio, introdução, nota prévia*) e sobre a presença de alguns capítulos (os dedicados à *gramática textual*) do corpo descritivo principal das mais recentes gramáticas escolares de Português, publicadas entre 2005 e 2008 e reunidas no *corpus* que a seguir se descreve.

O percurso deste texto, que vai da fundamentação teórica até à análise de conteúdo dos manuais escolares, permitir-nos-á, como se espera, verificar a hipótese aqui em avaliação: a de os gramáticos e as gramáticas portuguesas privilegiarem uma visão mais linguística (dando primazia ao conhecimento das estruturas da língua) ou uma concepção mais instrumental do ensino da gramática (privilegiando competências relativas à língua em funcionamento), tendo por referência as funções da gramática enunciadas em Silva (2008: 260).

De facto, em nosso entender, quer na reflexão crítica sobre as visões dos autores das gramáticas, quer na verificação da presença (ou da ausência) de determinadas áreas de estudo da linguagem (*a gramática textual*, por exemplo), poder-se-á desvendar concepções diferenciadas acerca da gramática, da língua, da linguagem, da comunicação, das competências ou, enfim, da(s) literacia(s).

Neste quadro, delinearão-se como objectivos específicos a atingir na primeira fase deste estudo os seguintes:

a) Verificar o posicionamento crítico dos gramáticos portugueses face à nova terminologia linguística;

b) Analisar os discursos das gramáticas ao nível de referências à literacia, às competências verbais ou ao conhecimento linguístico;

c) Avaliar a possibilidade de estas novas gramáticas escolares se constituírem como meios de promoção da(s) literacia(s).

Tendo em conta estas metas, o presente texto desenvolve-se em três momentos fundamentais. Em primeiro lugar, recorda-se a forma como foram introduzidos, a partir de 2001 e nas discussões em contexto escolar, a ideia e os conceitos de *competência(s)* e de *literacia(s)*, quer no primeiro relatório nacional PISA 2000 (Ramalho, 2001) quer pelo *Currículo Nacional do Ensino Básico* (Abrantes, 2001), texto regulador da educação básica em Portugal desde então.

Entretanto, de seguida, discute-se, teoricamente e de uma forma naturalmente sumária, a noção de *literacia(s)*, procurando indicar o percurso histórico desse conceito e, desde logo, sublinhar o facto de, hoje em dia, podermos já distinguir correntemente as várias *literacias* (*literacia em leitura, literacia matemática, literacia científica, literacia digital*); ou referirmos, inclusive, as várias dimensões da literacia, que a seguir se desenvolvem: *técnica, cultural e crítica*.

Por fim, no terceiro ponto deste artigo, depois de definidas as dimensões do estudo empírico a realizar e de caracterizado o *corpus* seleccionado para a análise, discutem-se os resultados mais significativos da análise dos discursos introdutórios e do confronto das concepções dos autores sobre a nova terminologia, sobre as finalidades do ensino da língua e sobre as potencialidades da gramática do texto.

Ao encerrar este artigo, retiram-se então algumas conclusões sobre a forma como o conceito e a ideia de literacia estão a ser introduzidos no discurso gramatical escolar português contemporâneo.

2. Das competências à literacia nos textos reguladores

Quer o conceito de (an)*alfabetismo*, quer o termo (in)*competência*, quer mesmo a ideia de (i)*literacia* começaram a ser utilizados, no discurso escolar, pela necessidade de marcação da ausência de capacidades ou aptidões que a escola parecia não conseguir promover. As formas positivamente conotadas dessas habilidades, em geral relacionadas com os usos da linguagem (*alfabetização, competência, literacia*), foram-se generalizando, ao mesmo tempo que se vulgarizaram também certos plurais (*competências, literacias*) para sugerir a existência de distintas capacidades a desenvolver junto dos alunos.

É assim que, no primeiro relatório nacional sobre o estudo internacional de literacia PISA 2000, se entrevê já, na definição da literacia em leitura, um conceito plural:

“No estudo PISA a literacia de leitura foi definida como a capacidade de cada indivíduo compreender, usar textos escritos e reflectir sobre eles, de modo a atingir os seus objectivos, a desenvolver os seus próprios conhecimentos e potencialidades e a participar activamente na sociedade (OECD, 2001).” (Ramalho, 2001: 9)

Sendo este tipo de literacia (de leitura) entendido como capacidade para lidar com textos escritos, para desenvolver conhecimentos e para uma participação activa na sociedade, parece que, de certa forma, já aqui se prevêm as três dimensões da literacia (respectivamente, *técnica*, *cultural* e *crítica*) que os teóricos desta área iam vulgarizando.

Por seu turno, no *Currículo Nacional do Ensino Básico*, introduzido em 2001/2002, quando, na sua introdução, se define o conceito de *competências* (“compreensão do oral”, “expressão oral”, “leitura”, “expressão escrita” e “conhecimento explícito” (Abrantes, 2001: 32)), verifica-se também que foi adoptada “uma noção ampla de competência, que integra conhecimentos, capacidades e atitudes e que pode ser entendida como saber *em acção* ou *em uso*”, concluindo-se, por conseguinte, que “Neste sentido, a noção de competência aproxima-se do conceito de *literacia*.” (Abrantes, 2001: 9) Fica, pois, bem visível que, pelo menos desde 2001, os conceitos de *competência* e de *literacia* já não seriam desconhecidos do discurso escolar português, estando próximos da disciplina de *Língua Portuguesa*.

3. Alfabetização e literacia(s)

Em Portugal, quase até finais do século XX, as discussões sobre a educação adulta centravam-se em torno do conceito e do princípio da *alfabetização*; entretanto, foi sendo introduzida a expressão *alfabetização funcional*, para melhor designar a (in)capacidade de operacionalizar aprendizagens escolares relativas aos usos da escrita.

A verdade é que, no contexto nacional, o termo *literacia* surgiu associado ao primeiro estudo sobre literacia adulta em Portugal (Benavente, 1996): *A Literacia em Portugal*. Aí se distingue a *alfabetização* de “um novo conceito” – o de *literacia* – que “traduz a capacidade de usar as competências (ensinadas e aprendidas) de leitura, de escrita e de cálculo”, as quais se relacionam também com “exigências sociais, profissionais e pessoais” (p. 4).

Num artigo de Pinto (2002), em que se traça o percurso deste termo e se descreve o seu campo semântico, a autora defende que a literacia não pode ser vista apenas como mera *tecnologia* (conjunto de habilidades individuais), mas como um *continuum* (de competências), destacando, mesmo assim, a existência das dimensões “social e individual da literacia” (p. 101), em que se opõem certas práticas sociais a uma série de capacidades linguísticas, e onde sobretudo a leitura e a escrita estão sempre naturalmente implicadas.

O dicionário especializado de literacia (Hodges, 2000) esclarece que os termos *analfabetismo (funcional)* e *iliteracia* traduziam, de início, a “inabilidade para

ler ou escrever uma língua” (p. 2; tradução nossa). No entanto, temos de reconhecer que, para além dessa agilidade básica em lidar com qualquer material impresso, o conceito de *literacia* passou a implicar algo mais complexo, já que:

“LITERACY IS A minimal ability to read and write in a designated language, as well as a mindset or way of thinking about the use of reading and writing in everyday life. It differs from simple reading and writing in its assumption of an understanding of the appropriate use of these abilities with-in a print-based society.” (p. 19)

Efectivamente, como também sublinha o mesmo autor, “no seu uso corrente, este termo implica uma interacção entre exigências sociais e competência individual” (*Ibidem*; tradução nossa), daqui se podendo depreender visões complementares da noção de literacia: a que tem em conta uma habilidade individual de lidar com textos escritos e aquela que se relaciona com um vasto conjunto de implicações sociais que permitirão uma melhor participação do cidadão na vida da sua comunidade.

Das múltiplas especificações que o conceito foi assumindo, interessa-nos em especial, no âmbito deste estudo, a visão tridimensional da literacia de Lankshear & Knobel (2003), em que três dimensões (de uma perspectiva sociocultural) são assim descritas: a) uma dimensão operacional (ou técnica) da literacia, que focaliza o seu aspecto linguístico; b) uma dimensão cultural, que envolve a competência relativa ao sistema de significados da prática social; c) uma dimensão crítica que integra a consciência de que as práticas sociais (e as literacias) são socialmente construídas e selectivas.

4. Apresentação do estudo e caracterização do corpus

Havendo constatado que, nos documentos oficiais anteriores à publicação das gramáticas em análise, foram introduzidos termos como os de *competências* e *literacia*, importará, nesta fase, verificar se eles são transpostos para o discurso gramatical escolar, em particular nas visões ou nas dimensões da literacia que acabámos de enunciar no ponto anterior.

Assim, antes de mais para analisar os discursos introdutórios das gramáticas escolares portuguesas mais recentemente publicadas, desenvolveremos sucessivamente estes movimentos de análise:

- 1) Determinar o posicionamento dos gramáticos face à nova terminologia;
- 2) Verificar a ocorrência dos conceitos de *literacia* e de *competência(s)* nos textos de abertura das gramáticas;
- 3) Caracterizar as opções dos gramáticos entre um modelo de exposição de conhecimentos e outro de promoção de competências.

Através destas opções analíticas, tornar-se-á possível estudar a aceitação da TLEBS (Portaria N.º 1487/2004 do Ministério da Educação), pelas novas gramáticas escolares, em particular naquilo que se refere à nova área da linguística textual. Por outro lado, tomando por referência as funções linguística e instrumental (Silva, 2008), observamos, também, até que ponto as gramáticas escolares, quer nos seus discursos quer nas suas práticas, se assumem como manuais que facilitam o domínio de conhecimentos ou como instrumentos de desenvolvimento de competências verbais.

Entretanto, quanto ao *corpus* deste estudo, há que justificar a selecção dos manuais e indicar as razões que nos levaram à escolha destas gramáticas, obras “destinad[as] ao ensino explícito da língua, privilegiando a exposição de conteúdos gramaticais em detrimento da realização de exercícios de gramática.” (Silva, 2008: 243)

Estas 10 gramáticas, que foram editadas na sequência de novos textos reguladores e publicadas entre 2005 e 2008, afirmam estar de acordo com a TLEBS e têm como público preferencial os alunos do 3.º Ciclo do Ensino Básico e o do Ensino Secundário.

Quadro I: Gramáticas Escolares de Português

- | |
|---|
| GI: Gramática Aplicada - Língua Portuguesa de Ana Martins. Porto: Porto Editora, 2008, 208 pp.; |
| GII: Gramática da Língua Portuguesa de Clara Amorim & Catarina Sousa. Porto: Areal Editores, 2006, 368 pp.; |
| GIII: Gramática de Português para todos de José Manuel de Castro Pinto. Lisboa: Plátano Editora, 2007, 304 pp.; |
| GIV: Gramática de Português de Vasco Moreira & Hilário Pimenta. Porto: Porto Editora, 2008, 352 pp.; |
| GV: Gramática do Português Moderno de José Manuel de Castro Pinto, Maria do Céu Vieira Lopes & Zacarias Nascimento. Lisboa: Plátano Editora, 2006, 319 pp.; |
| GVI: Gramática pedagógica e cultural da Língua Portuguesa de Álvaro Gomes. Porto: Edições Flumen/Porto Editora, 2006, 368 pp.; |
| GVII: Gramática Prática de Português. Da comunicação à expressão de M. Olga Azeredo, M. Isabel Freitas M. Pinto & M. Carmo Azeredo Lopes. Lisboa: Lisboa Editora, 2006, 448 pp.; |
| GVIII: Nova Oficina de Gramática de Ermelinda S. Silva, M. Lurdes Maia, M. Manuela Gandra & M. Rosário Ferreira. Porto: Edições Asa, 2006, 255 pp.; |
| GIX: Nova Terminologia Linguística para os ensinos Básico e Secundário de Carla Marques, Inês Silva & Paula Cristina Ferreira. Porto: Edições Asa, 2006, 224 pp.; |
| GX: Saber Português Hoje. Gramática Pedagógica da Língua Portuguesa de Luísa Oliveira & Leonor Sardinha. Lisboa: Didáctica Editora, 2005, 256 pp.. |

5. Discussão dos resultados e primeiras conclusões

Depois de analisados os textos de abertura e as capas das gramáticas e de observada genericamente a organização interna destes manuais escolares,

verificou-se, desde logo, que as gramáticas GVIII e GIX constituíam sobretudo manuais de exercitação de saberes gramaticais (*livros de exercícios*), fazendo também a sua explicação. Os outros oito compêndios são concretizações do modelo já definido de gramática escolar, onde ocorre a descrição e explicitação de conteúdos.

Quanto ao seu posicionamento face à TLEBS, nota-se, de facto, que a grande maioria das gramáticas que constituem o *corpus*, dizendo-se “de acordo com a TLEBS” (fórmula presente, com pontuais variações, nas capas das gramáticas GII, GIV, GV, GVIII), se adaptam, na sua organização, à estrutura desse texto regulador, isto com excepção da GIII e da GVI. Assim, a GVI, logo na capa, diz que “integra (criticamente) aspectos da nova terminologia” e, na contracapa, pode ler-se que “não operacionaliza, à *letra*, a *Nova Terminologia Linguística*”; por seu lado, a GIII questiona a TLEBS, apresentando os argumentos num prefácio (pp. 5-6) sugestivamente intitulado: “*A Linguística em vez da Gramática considerada um fracasso, em França e Inglaterra*”.

Para além desta declaração inicial, há um indicador que confirma a adaptação destas gramáticas à TLEBS: a ocorrência, salvo também na GIII e na GVIII, de um novo capítulo relativo à linguística textual ou à gramática do texto, que aborda sobretudo as propriedades do texto e as tipologias textuais. Tal indica que, em termos da implementação de um dos domínios mais significativos da TLEBS (a linguística textual) e dando resposta à tendência actual de estender a descrição gramatical às dimensões semânticas e pragmáticas, textuais e discursivas, estes manuais estão a responder a uma concepção mais larga da gramática.

Tentando responder a outro objectivo – identificar a ocorrência da forma *literacia(s)* nas gramáticas – verificámos que nem esse termo nem as suas variantes ocorriam nos prefácios dos compêndios, significando tal que este conceito não entrou ainda no discurso gramatical escolar.

Alargando, então, esta análise a conceitos próximos do de literacia (*conhecimento da língua*, por um lado, e *competências verbais*, por outro), notou-se o uso, nos textos de abertura das gramáticas, de conceitos ou de expressões que traduziam uma destas duas concepções distintas: a gramática como conjunto de conhecimentos sobre a língua e a gramática como instrumento de promoção de competências associadas aos saberes gramaticais.

Assim, foi possível, por um lado, identificar a pervivência de um modelo (mais) “clássico” de gramática escolar (afirmado na GIII, GVII e GVIII), cujo intento fundamental é o de conduzir ao domínio “sólido” dos conhecimentos gramaticais ou, no caso da GVII, a uma abordagem (mais) reflexiva da gramática, quando refere “a reflexão sobre o funcionamento da língua” (p. 3). O facto é que estes

manuais atribuem mais valor aos saberes declarativos, respondem sobretudo a uma função linguística e cumprem uma possível dimensão técnica da literacia:

“Uma Gramática actual, destinada a todos os que desejam conhecer bem a Língua Portuguesa.” (GIII, Contracapa; os sublinhados são nossos)

“Por estas razões, **Da Comunicação à Expressão** não é uma gramática no sentido restrito, já que pretende ser uma obra de apoio e de aprofundamento de conhecimentos, em diferentes áreas do estudo do Português.” (GVII, p. 3)

“Um instrumento de trabalho de NOVO concebido para aprender com solidez o Funcionamento da Língua.” (GVIII, Contracapa)

Exceptuando a gramática (GV), que não explicita os seus objectivos, são os compêndios GI, GII, GIV, GIX, GX que, referindo explicitamente termos como os de *competência(s)*, *competência comunicativa*, *comunicação* assumem uma função instrumental da aprendizagem da gramática, sugerindo, nos textos de abertura, conceitos que indicam as potencialidades dos saberes linguísticos, seja no desenvolvimento da competência comunicativa em geral, seja especificamente na promoção de competências verbais:

“A elaboração de *Gramática aplicada* teve por objectivo prestar apoio directo e acesso fácil aos processos de aperfeiçoamento de competências em Língua Portuguesa, considerando sempre a interacção do conhecimento explícito da língua com o desempenho da escrita e da leitura.” (GI, p. 3)

“O trabalho aqui apresentado é um manual de gramática da língua portuguesa [...]. Começamos pelas componentes que, apenas aparentemente, estão além da língua por serem algo mais abrangente, instauradora da comunicação ('linguagem e comunicação') ou produtos da sociolinguística ('variação e normalização'); [...].” (GII, p. 6)

“Esta **Gramática de Português** destina-se essencialmente a alunos e professores do 3.º Ciclo do Ensino Básico e do Ensino Secundário, podendo ainda apoiar todos aqueles que pretendam melhorar a sua competência comunicativa.” (GIV, Contracapa)

“Os exemplos e os textos seleccionados para reflexão gramatical (explicitações, exercícios...) procuram trabalhar de forma integrada a língua, a linguagem e a comunicação, ao serviço do desenvolvimento das competências previstas para o Ensino Secundário [...].” (GIX, p. 5)

“A língua é um factor de identidade cultural que ultrapassa a realidade linguística. / Uma gramática pedagógica permite desenvolver a competência comunicativa dos estudantes, regula o uso eficaz da linguagem e, conseqüentemente, promove a consciencialização linguística.” (GX, Contracapa)

O que estes discursos, na sua globalidade, nos autorizam concluir é que este novo modelo de gramática escolar portuguesa (feito no quadro da TLEBS) cumpre ainda aquela visão tradicional do saber gramatical como conhecimento a adquirir, mesmo que, em alternativa, alguns gramáticos já sugiram as potencialidades instrumentais dos conhecimentos sobre a língua para o desenvolvimento das competências verbais e, indirectamente, para a causa da literacia.

Encontramos inclusive duas gramáticas que sublinham o papel da gramática numa potencial promoção do que designamos dimensões cultural e crítica da literacia. Os autores da GIV (p. 3) declaram:

“O estudo do funcionamento da língua deve contribuir para a integração activa de cada pessoa na comunidade, favorecendo a sua convivência comunicacional, a sua reflexão crítica e a sua formação cívica, cultural e estética. / A Gramática de Português é, simultaneamente, um conjunto de regras e de princípios essenciais ao funcionamento da língua e um espaço de reflexão, de questionamento e de relação, que favorece a comunicação e a identidade cultural dos falantes da língua portuguesa.”

Por seu lado, o autor da GVI, usando ora uma linguagem metafórica ora um discurso mais explícito, declara (p. 4) que, dando a conhecer aos alunos “a vida da ‘gramática’” e referindo, assim, a dimensão pedagógica da obra (revelada pelo próprio título *Gramática pedagógica e cultural*), deseja apresentá-la como um trabalho que “tenta ser uma *Gramática Cultural*” (designação que surge na p. 5 e no título da obra) e, ainda, como uma “verdadeira ‘gramática para a vida’, uma ‘gramática de cidadania’”, afirmações estas contidas na contracapa.

Mesmo que nos falte comprovar, pela análise do corpo das gramáticas e dos capítulos dedicados à linguística textual, como são postos em prática estes discursos, a verdade é que, sobretudo com estas duas últimas gramáticas, vislumbramos já a afirmação das dimensões cultural e crítica da literacia, tal como a vimos entendendo.

Além disso, o que se pode ainda concluir é que, mesmo não usando demais a palavra cara ao discurso pedagógico oficial (*as competências*) nem a palavra mágica na teoria da educação actual (*a literacia*), algumas das gramáticas escolares portuguesas actuais vão integrando nos seus discursos, paulatinamente, a grande lição de Paulo Freire de sobre a literacia, sobre a leitura ou sobre “A Importância do ato de ler”. De facto, é preciso, cada vez mais (tal como sugeriram Lankshear e Knobel (2003: 5) quando afirmaram que “Freire’s concept of literacy as ‘reading the word and the world’ involved much more than merely decoding and encoding print.”), não só saber *ler a Palavra*, mas sobretudo saber *ler o Mundo*:

“A leitura do mundo precede a leitura da palavra, daí que a posterior leitura desta não possa prescindir da continuidade da leitura daquele. Linguagem e realidade se prendem dinamicamente. A compreensão do texto a ser alcançada por sua leitura crítica implica a percepção das relações entre o texto e o contexto.” (Freire, 2008: 11)

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Concepções de leitura em práticas de letramento na educação de jovens e adultos do meio rural

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Este estudo tem como objetivo a apreensão das concepções de leitura de quatro professoras que atuam nas séries iniciais, na modalidade Educação de Jovens e Adultos (doravante, EJA), em três comunidades rurais do município de Caeté, na Região Metropolitana de Belo Horizonte-MG, Brasil. O estudo fundamentou-se nas práticas escolares de leitura e nas expectativas e representações das professoras sobre a escrita, em particular sobre a leitura, na tentativa de estabelecer relações entre as práticas presentes na escola e o contexto cultural específico no qual estão localizadas estas instituições escolares.

Ao refletir sobre o papel da escola na formação de leitores, é importante salientar que a leitura é uma prática de letramento que envolve diversos condicionantes – sociológicos, históricos, antropológicos, lingüísticos, psicolingüísticos e pedagógicos, entre outros. Neste trabalho, a entrada numa sala de aula da EJA interroga sobre o que as professoras concebem como adequado, desejável e possível quando propiciam aos seus alunos determinados modos e objetivos de leitura e determinados impressos mediadores dos eventos e práticas de leitura. Parte-se aqui do pressuposto de que a escola tem um papel fundamental enquanto formadora de leitores. Para Chartier (2001), “entre as leis sociais que modelam a necessidade ou a capacidade de leitura, as da escola estão entre as mais importantes”. Isso quer dizer que o tratamento da temática sobre a leitura nos coloca diante de dois sentidos da palavra leitura: “a aprendizagem do saber ler em seu nível elementar” e “esta outra coisa de que falamos, a capacidade de uma leitura mais hábil que pode se apropriar de diferentes textos”. Mas o autor nos alerta ainda que “a aprendizagem da leitura se apóia muito mais sobre os questionamentos pré ou extra-escolares, ligados à descoberta [...] de problemas que pertencem à difícil compreensão da ordem do mundo, do que sobre uma escolarização ou uma aprendizagem escolar” (Chartier, 2001, p. 240).

A análise das práticas de leitura, neste trabalho, deve, portanto, se orientar por essas duas concepções básicas, a da leitura como uma aprendizagem de capacidades, habilidades elementares para interagir com o texto escrito, decifrando, compreendendo e interpretando, e de outro, a leitura como uma possibilidade de

conhecimento e de compreensão da ordem do mundo, a leitura como uma prática voltada para o funcionamento e interesses sociais.

Nessa perspectiva, leitura, letramento, eventos e práticas de letramento são conceitos que se complementam ou mesmo se confundem. As práticas de leitura são práticas de letramento que se revelam e se constituem em situações ou eventos de letramento, eventos esses objetivados e concretizados pelos textos, pelo que se faz com esses textos, na sala de aula.

O conceito de evento, neste trabalho, apóia-se na definição apresentada por Marinho (2007), a partir dos estudos estruturados por Heath (1982). Segundo a autora,

O evento de letramento é uma ferramenta conceitual utilizada para examinar, dentro de comunidades específicas da sociedade moderna, as formas e funções das tradições orais e letradas e as relações coexistentes entre a linguagem falada e escrita. Um evento de letramento é qualquer situação em que um suporte torna-se parte integrante de uma interação entre participantes e dos seus processos interpretativos (Heath, 1982, p. 93, citado por Marinho, 2007, p. 7).

Marinho (2007, p.7) acrescenta ainda que o evento de letramento “busca descrever uma situação de interação mediada pelo texto escrito, enquanto as práticas de letramento buscam estabelecer as relações desses eventos com algo mais amplo, numa dimensão cultural e social”. Nesta perspectiva, para a autora, “práticas de letramento, então, se referem a uma concepção cultural mais ampla de formas particulares de pensar e ler e de escrever em contextos culturais”.

Os conceitos de alfabetização e letramento são temas que merecem detalhamento neste trabalho, pois ao descrever concepções e práticas de leitura de professores, ao longo das análises dos dados, eles se tornaram foco da discussão.

A introdução do conceito “letramento” surge, no Brasil, na segunda metade dos anos 80 (Soares, 2001; Kleiman, 1995). De acordo com Soares (2004), “alfabetização é o processo pelo qual se adquire o domínio de um código e das habilidades para utilizá-lo para ler e para escrever” (p.91). Com relação ao termo alfabetização, sabemos que ele é de uso corrente, portanto, não deixa dúvidas sobre o seu significado, nem tampouco gera polêmicas (SOARES, 2004). Entretanto, o mesmo não acontece com o termo letramento. Sabemos que sua definição não é tarefa fácil, visto que a delimitação, e até mesmo a aceitação de seus sentidos, ainda não são unânimes entre os pesquisadores, dada sua introdução recente no campo educacional. Portanto, faz-se necessário compreender a origem e os significados atribuídos ao letramento, tomando como referência os contextos em que estão sendo apresentados e discutidos.

Segundo Soares (2001), é no campo semântico das palavras *analfabetismo*, *analfabeto*, *alfabetização*, *alfabetizar* que surge essa palavra, uma tradução para o

português da palavra inglesa *literacy*, que designa estado ou condição daquele que não só sabe ler e escrever, mas também faz uso competente e freqüente da leitura e da escrita. Para a autora, há, assim, uma diferença entre saber ler e escrever, ser *alfabetizado*, e viver na condição ou estado de quem sabe ler e escrever, ser letrado. Além disso, letramento envolve habilidades e conhecimentos individuais, competências funcionais, valores ideológicos e metas políticas.

De acordo com Kleiman (1995), os estudos sobre letramento estão ligados à expansão dos usos da escrita a partir do século XVI. Aos poucos, os estudos foram redimensionados para descrever as condições de uso da escrita, com o objetivo de determinar como se configuravam e quais os efeitos das práticas de letramento em grupos minoritários ou em sociedades não-industrializadas que davam início à integralização da escrita como uma tecnologia de comunicação dos grupos que detinham o poder. Nesse sentido, os estudos não mais pressupunham efeitos universais do letramento, mas que os efeitos estariam correlacionados às práticas sociais e culturais dos diferentes grupos que usavam a escrita.

No contexto brasileiro, as discussões acerca do termo letramento têm sido orientadas tomando-se como referência a concepção de letramento não como um fenômeno universal, mas como um conjunto de práticas sociais ligadas à escrita em instituições e contextos sócio-culturais específicos, para objetivos específicos, denominada modelo ideológico por Street (1984, apud Kleiman, 1995). A escola, nesse modelo, é compreendida como um contexto específico, com finalidades também específicas e que define um conjunto de práticas sociais de leitura e escrita. Street (1984) ainda define um outro modelo de letramento, o chamado modelo autônomo, que confronta com o modelo ideológico. Nesse modelo autônomo, a escrita é um produto em si mesmo, ela não depende do contexto de sua produção para ser interpretada; sua interpretação seria determinada pelo funcionamento lógico interno do texto escrito. Segundo Kleiman (1995), o modelo autônomo recebe várias críticas de pesquisadores, por considerarem que ele é “parcial e equivocado”. Os dois modelos – autônomo e ideológico – constituem-se em instrumentais para a análise do fenômeno do letramento e fazem parte dos novos princípios e pressupostos teóricos que se consolidaram no Brasil na década de 90.

Ao abordar o termo letramento é necessário explicitar que estamos trabalhando com práticas escolares de letramento, mais especificamente com *letramento escolar*, considerado como uma das modalidades do letramento, pois estamos tratando de práticas escolares de leitura. A escola, neste contexto, garante um modo de letramento, de relação com a cultura escrita, mas é insuficiente para garantir e explicar as suas variadas dimensões. Nos “Novos Estudos sobre o

Letramento” trabalha-se com múltiplos letramentos, para indicar a sua diversidade entre culturas e no interior de uma cultura. Esses estudos representam uma nova tradição ao considerarem a natureza do letramento, destacando não apenas a aquisição de níveis, mas também quais significados o letramento assume como prática social.

O conceito de letramento, portanto, serviu de instrumento analítico nesta pesquisa. O letramento seria as práticas de leitura, concepções expressas nos modos de ler, nos textos e nos discursos sobre a leitura, veiculados nos materiais didáticos, nas orientações curriculares e nas declarações das professoras.

Outro tema que exige definição e explicação é o conceito de leitura, afinal, como se configura este processo? De acordo com o pesquisador Jean Hébrard (1996), o trabalho de leitura “tem relação com a produção de sentido no qual o texto participa mais como um conjunto de obrigações (que o leitor toma mais ou menos em consideração) do que como estrita mensagem” (Hébrard, 1996, p. 37).

Partindo deste pressuposto, devemos nos perguntar: mas, afinal, o que significa ler? Para que ler? Como se processa a leitura? E ainda, o que significa ler, e ensinar a ler, em comunidades rurais? Respostas a essas perguntas poderão ser dadas de diferentes modos, pois levará em conta a concepção de sujeito, de língua, de texto e de sentido adotadas. Em decorrência dessa discussão, Koch (citada por Koch e Elias, 2006) declara que há três diferentes focos de leitura: no autor, no texto e na interação autor-texto-leitor. Se o foco é o autor, a autora destaca a concepção de língua como “representação do pensamento e de sujeito como senhor absoluto de suas ações e de seu dizer” (p.9); o texto é tido como produto do pensamento e das intenções do autor e o leitor teria apenas de captá-las, desempenhando um papel passivo no processo de leitura. A leitura, desse modo, é uma atividade de apreensão das idéias do autor, sem levar em consideração os conhecimentos prévios do leitor, bem como suas experiências. Quando o foco é no texto, temos a concepção de língua como estrutura, como código; o sujeito é (pre)determinado pelo sistema e o texto é visto como produto da codificação e decodificação entre o emissor e o leitor/ouvinte; ao leitor bastaria o conhecimento do código que foi utilizado, o reconhecimento do sentido das palavras e estruturas do texto. No terceiro e último foco, ou seja, na interação autor-texto-leitor, a concepção de língua é entendida como interacional, os sujeitos são atores que constroem e são construídos no texto, considerando-se o próprio lugar da interação e da constituição dos interlocutores. A interação texto-sujeitos é que constrói o sentido de um texto. A leitura, portanto, é interativa, envolve a produção complexa de sentidos.

Considerando-se a escola como principal mediadora da leitura e o professor como figura central neste processo, pois a ele é destinada a seleção dos suportes, os textos e os modos de ler, Kleiman aponta a necessidade do estabelecimento de objetivos claros para a leitura, aspectos esses que são desconsiderados pelo contexto escolar. A autora destaca que

o contexto escolar não favorece a delimitação de objetivos específicos em relação a essa atividade. Nele a atividade de leitura é difusa e confusa, muitas vezes se constituindo apenas um pretexto para cópias, resumos, análise sintática, e outras tarefas do ensino de língua (KLEIMAN, 1989, p. 30).

Neste estudo, não definimos a priori as concepções de leitura que gostaríamos de investigar. Nossa intenção era apreender, a partir das práticas em salas de aula, a concepção de leitura (ou as concepções, no plural) dos professores.

Kleiman e Moraes (1999) afirmam que não é espontâneo o processo de desenvolvimento de leitores. Para as autoras, o professor deve fornecer instrumentos para que o aluno aprenda a ler, não no sentido de decifração das palavras e frases, tão comum em salas de aula, mas para além dessa postura. E exemplificam “em vez de ler o texto, o aluno o fragmenta em partes, construindo um sentido para cada uma das palavras e frases. Essa leitura fragmentada não permite muitas vezes chegar a entender o significado desse objeto cultural, o texto” (Kleiman e Moraes, 1999, p. 122).

Em se tratando das aulas de leitura na escola, Silva (2004) afirma que é preciso ter um planejamento claro, com objetivos bem delineados, mas adverte que é preciso investimento na formação de professores e dinamização das aulas através da busca de novos procedimentos, de novas técnicas. Para Silva (1986), o professor, ao longo de sua prática, de sua história de vida, desenvolveu uma certa concepção de leitura em função da diversidade de experiências vivenciadas em sociedade e, mais especificamente “de situações vividas dentro daquelas instituições onde o livro e a leitura se fazem mais diretamente presentes (escola, biblioteca e família)” (Silva, 1986, p.47).

Outro termo que também deve ser definido neste estudo é práticas de leitura. Nas ciências sociais, com maior grau de generalidade, esse termo tem sido empregado para designar:

o conjunto de fenômenos empíricos que constituem a leitura, considerada em sua concretude e diversidade. Com efeito, a expressão compreende o conjunto dos diferentes aspectos do ato de ler: seu processamento mental, o modo de ler e escolher textos, a situação em que o ato de ler ocorre, as funções à leitura atribuídas, os textos e os suportes materiais em que são lidos, as significações que são atribuídas e até mesmo as relações de sociabilidade que em torno dela se criam. (Batista, 1996, p. 35)

Para Batista e Galvão (1999), através das práticas de leitura há uma “tendência a lidar com a leitura em seu acontecimento concreto, tal como desenvolvida por leitores reais, e situada no interior dos processos responsáveis por sua diversidade e variação” (Batista e Galvão, 1999, p. 13).

A tendência pela utilização do termo no plural, práticas de leitura, “acrescida de uma locução adjetiva que a qualifica: práticas de leitura de uma época, de uma cultura, de um grupo social ou religioso, de um indivíduo” é conseqüência da possibilidade de múltiplas leituras, segundo Batista (1996, p.35).

As práticas escolares de leitura em escolas rurais da EJA

As áreas do conhecimento privilegiadas na EJA eram português, matemática, geografia, história e ciências. Em relação ao conteúdo abordado, detivemo-nos nas áreas de língua portuguesa e matemática. As falas das professoras foram unânimes sobre o que se aprende na EJA, nas três escolas investigadas: os alunos devem aprender a ler, escrever e resolver as quatro operações. Não havia um registro sistemático do que deveria ser ensinado, definia os conteúdos para o ano letivo de acordo com o perfil da turma.

A seleção textual: critérios para a definição do gênero e do suporte

A pesquisa revelou que os critérios que norteiam a seleção textual, são: tamanho do texto, pois eles não podem ser muito extensos; complexidade, pois devem ser textos “simples”; possibilidade de exploração de exercícios que envolvem gramática e ortografia; assunto, pois deve ter relação com o que está sendo estudado em sala de aula e tema que desperte o interesse dos alunos.

Tamanho e complexidade dos textos: aspectos a serem considerados

Em relação ao tamanho dos textos e sua complexidade, as professoras declararam que eles devem ser “curtos e simples”, pois a exigência, para esse público, não deve ser muito grande.

Quanto ao nível de exigência dos textos, segundo as professoras ele não deve ser muito alto, caso contrário os alunos ficam desestimulados, abandonam a escola. A garantia de permanência do aluno na escola é algo que elas têm que perseguir, pois a qualidade do trabalho, como professora, está diretamente ligada à habilidade de conquistar os alunos, de fazê-los frequentar as aulas, nem que para isso elas tenham que “parar de avançar nos conteúdos”.

O fator tempo como definidor da seleção textual

O tempo de duração das aulas, duas horas e meia, era algo que também influenciava diretamente na escolha dos textos. Para as professoras, a exploração de um texto não poderia ocupar todo o tempo da aula, que já era pouco, afinal, havia outros conteúdos a serem dados.

Os objetivos da leitura

Os objetivos definidos para a exploração de um texto eram sempre voltados para a apropriação do sistema de escrita e estudo da gramática. É possível afirmar que a leitura, nas turmas da EJA do meio rural, está atrelada ao processo de escrita, ao estudo da gramática. Observa-se, portanto, uma preocupação recorrente com a aquisição do código e a leitura é relegada a segundo plano. As professoras investigadas parecem acreditar que se investirem na escrita do aluno, o aprendizado da leitura virá como consequência.

Conteúdo e tema como critério de escolha dos textos

De acordo com uma das professoras, a orientação da coordenadora pedagógica da EJA era para que se trabalhasse com textos da realidade dos alunos, sem **muita** exploração de textos infantis. Nota-se, a partir desta afirmação, que não há uma exclusão total de textos infantis, mas uma redução do seu uso em sala de aula. Admite-se, portanto, a sua utilização.

Modos de exploração do texto em sala de aula

Em se tratando do modo como as professoras trabalham com os textos em sala de aula, podemos afirmar que todas elas seguem um mesmo protocolo. Primeiramente solicitam que os alunos façam a leitura silenciosa do texto. Às vezes, elas pedem que cada aluno leia um trecho e elas acompanham a leitura interrompendo em alguns momentos para fazer correção na pronúncia das palavras. Após a leitura, geralmente, segue-se a interpretação oral. Para aqueles textos que não foram extraídos de LD, não há um roteiro pronto. Após a leitura é feita a interpretação escrita, considerada pelas professoras como o momento mais importante da aula, pois é quando os alunos escrevem. Ao final, as questões são corrigidas e são consideradas como certas as respostas constantes no LD. Se o texto não foi extraído do LD, serão consideradas as respostas fornecidas pela professora.

Formação continuada: ausência de uma necessidade e negação de um direito

Os educadores da EJA são os “agentes centrais do processo educativo” (Corti e Vóvio, 2007) e em se tratando da qualidade do ensino, nada mais importante do que promover uma discussão sobre formação continuada.

Na forma da Lei existem garantias. A Lei de Diretrizes e Bases da Educação Nacional (LDB) n. 9394/96 estabelece a necessidade de formação adequada para se trabalhar com jovens e adultos, bem como uma atenção às características específicas dos trabalhadores matriculados nos cursos noturnos, oferecendo, assim, um arcabouço legal mais claro para a luta política em torno do direito.

Em se tratando especificamente da educação no meio rural, observa-se que as Diretrizes Operacionais para a Educação Básica nas Escolas do Campo, Resolução CNE/CEB, o Art. 12 também trata da formação de professores:

Parágrafo único. Os sistemas de ensino, de acordo com o Art. 67 da LDB desenvolverão políticas de formação inicial e continuada, habilitando todos os professores leigos e promovendo o aperfeiçoamento permanente dos docentes.

O Conselho Nacional de Educação (CNE), portanto, reconhece e exige, por meio da Lei, que os sistemas promovam o aperfeiçoamento permanente dos docentes, mas há uma enorme distância entre o que está previsto nas leis e a sua efetivação na realidade.

Conforme pudemos perceber, a docência na EJA, nas comunidades rurais de Caeté, é vista como complementação, no período noturno, do regime de trabalho em outros cargos na prefeitura. Enfim, são professoras que não estão bem preparadas para atuarem na EJA e isso pode ser comprovado através de depoimentos, quando elas destacam a própria inexperiência, o pouco domínio de saberes sistemáticos sobre a leitura e a escrita, a não participação em cursos de formação.

Para atuar como professor da EJA é muito importante ter uma sólida formação, pois, no universo escolar eles ocupam a posição de pessoas mais experientes, pois, entre outras coisas, mediam os novos saberes dos alunos. Segundo Haddad e Di Pierro (1994), os professores da EJA, em sua grande maioria, “não estão preparados para o campo específico de sua atuação. Em geral, são professores leigos ou recrutados no próprio corpo docente do ensino regular (p.15).

De acordo com Giovanetti (2005), em geral, duas dimensões da atuação profissional estão presentes na EJA: “a dimensão prática (o fazer, a intervenção profissional em si) e a dimensão teórica (o pensar, a reflexão sobre a prática e a partir dela)”. Essas duas dimensões, para ela, devem fazer parte da prática profissional alimentando-se mutuamente. Do contrário, “corremos o risco do

ativismo, cuja prática esvazia-se e não avança, ou do teorismo, cuja reflexão perde sentido em divagações abstratas” (p. 243). Giovanetti ainda acrescenta às duas dimensões destacadas, um terceiro elemento: a explicitação da intencionalidade que orientaria ambas. Feito isso, o processo educativo ganha sentido através da intervenção do profissional. Sendo assim, prática e reflexão, orientadas pela intencionalidade, seriam fundamentais em um processo de formação.

É certo que não há, ainda, no Brasil, uma política nacional de formação de docentes para a EJA, mas não há como nos esquivarmos dessa responsabilidade. Se o acesso à escola é um direito do cidadão, nesse espaço ele deve encontrar qualidade e os professores devem contar com uma série de condições de trabalho, incluindo apoio de uma coordenação pedagógica, de outros colegas educadores e contando com espaços de formação (Corti e Vóvio, 2007).

Considerações finais

Inicialmente, é preciso destacar que trabalhar com leitura não é uma tarefa simples. Ela exige que os professores tenham uma determinada concepção de leitura, estabeleçam com clareza os objetivos das suas aulas, realizem um planejamento, pesquisem e selecionem textos e estratégias de acordo com os objetivos que desejam alcançar e proporcionem aos alunos práticas de leitura que são essenciais para a formação deles, sejam elas na perspectiva cultural, política ou afetiva.

Múltiplas são as razões para se ler e variados são os suportes e os gêneros textuais existentes na nossa sociedade, pois eles surgem, modificam-se e depois desaparecem no curso da história cultural de uma comunidade lingüística (Marcuschi, 2006). A leitura visa a diversos objetivos, como ler para se obter informações, seguir instruções, aprender conteúdos, planejar uma aula, escrever um texto, desenvolver o gosto pela leitura, por fruição, como pretexto, dentre tantas outras possíveis razões que motivam o leitor, levando em consideração os seus desejos e as variadas situações de comunicação que lhe são impostas pela sociedade.

Trabalhar com a leitura, portanto, exige dos professores muita atenção, pois qualquer proposta que se faça, com qualidade, exige que se tenha clareza da concepção de leitura, planejamento, pesquisa e seleção dos textos, de tipos e gêneros variados, levando-se em consideração os interesses dos alunos, para que eles possam ampliar suas expectativas. As estratégias de leitura também devem ser previstas, adequando-as ao perfil do leitor, cada qual com suas experiências de vida, suas experiências de leitura. Enfim, é muito importante que os professores

tenham clareza dos objetivos da leitura e dos diferentes modos de ler (Kleiman, 1989).

É preciso dizer que havia um número reduzido de aulas de leitura, o que nos levou a acreditar, inicialmente, que não havia esse tipo de aula nas turmas da EJA. A ênfase dada à disciplina de matemática era algo que chamava muita a atenção, pois a ela era dedicado quase todo o tempo de duração das aulas (duas horas e meia). Nas duas ocasiões, em que observamos uma aula de leitura, em duas turmas distintas, o texto foi usado como pretexto (Lajolo, 1993) para garantir a aprendizagem dos conteúdos de gramática e ortografia.

Durante a pesquisa, pudemos observar que o trabalho de leitura realizado pelas professoras apresentava diversas lacunas. Faltava clareza de objetivos, diversidade de textos, planejamento da atividade e adequação dos textos selecionados aos interesses dos alunos. O objetivo principal da leitura, perseguido por todas elas, era a decodificação, a preocupação com o sistema de escrita.

Através deste estudo, observamos que os dois principais espaços no qual circulavam os impressos, nas comunidades rurais em que trabalhavam as professoras investigadas, eram a escola e a igreja. Nos depoimentos das professoras, essas duas instituições foram diversas vezes citadas como os únicos locais onde os alunos tinham a oportunidade de ler, em que praticavam a leitura. As oportunidades que os alunos teriam de entrar em contato com variados textos, partilhar leituras e discutir sobre elas, estavam circunscritas ao ambiente escolar e nele era oferecido o mínimo. Aos alunos do primeiro segmento, como já afirmei, bastava aprender a ler (aqui no sentido de decodificação, nada mais que isso), escrever e contar. A escola, então, era principal mediadora da leitura e as professoras figuras centrais nesse processo (Kleiman, 1989).

Tudo que foi dito nos leva a uma constatação: falta formação para as professoras que atuam na EJA, nas comunidades rurais de Caeté. O mínimo exigido por lei, elas já possuem, que é o magistério, mas e a formação continuada, de direito, para trabalhar nessa modalidade de ensino?

Desse modo, é preciso ter em mente que a formação docente, em caráter permanente, é um direito a ser perseguido e conquistado através da mobilização do poder público municipal. Permanente no sentido de que deve acontecer baseada em uma reflexão contínua sobre a prática docente, com acompanhamento sistemático de uma coordenação pedagógica que apóie professores, como as professoras que participaram desta pesquisa, que estude com eles, que escute suas demandas reais, discuta com eles o sentido da EJA e assim construam saberes a partir do fazer docente, colaborando entre si e perseguindo fins comuns através de um sistema de colaboração (Tardif e Lessard, 2005). Nessa perspectiva, entendo que a formação continuada das professoras que atuam na EJA, nas escolas municipais de Caeté, deve ser priorizada.

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O prazer de ler literatura: perspectiva pedagógica

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O desejo de descobrir e conhecer o mundo já não perpassa, como antes, a leitura do texto literário. A eficiência do mundo da imagem leva o homem a crer no desprestígio da literatura canônica. E é fato que a leitura literária desencadeia um processo de crescimento, de libertação, muito maior que qualquer outro tipo de leitura. Ler Literatura é descobrir-se numa busca realizada em labirintos que apenas o leitor conhece e onde ele se reconhece. A literatura caminha entre o real e o irreal, é ponte para o crescimento intelectual e psíquico, desenvolve o senso crítico, excita a imaginação.

Contudo, a textualidade eletrônica, na atualidade, produz um novo leitor, pois a era digital oferece ao homem a possibilidade de leitura de vários gêneros sob o mesmo suporte, sem hierarquia entre eles. De acordo com Chartier (2002: 108), hoje “o autor de uma obra pode desenvolver sua argumentação segundo uma lógica que não é linear e dedutiva”, como acontece, de fato, no livro do modo códex, mas ela se constrói de forma aberta, expandida e relacional. O novo leitor também assim se constitui em sua prática de leitura, com uma linearidade determinada pelo viés de suas expectativas, não mais do autor.

A sociedade pós-moderna exige que o indivíduo seja capaz de ler e escrever nas diversas esferas da comunicação e que, sobretudo, seja capaz de criar o próprio caminho para a construção do conhecimento exigido em cada contexto e em cada ato comunicativo, de leitura ou de escrita. Contrapõe-se a essa nova postura do leitor a prática de ensino da Literatura proposto pelos livros didáticos, os quais apresentam biografias e contexto histórico, a partir dos quais se lêem fragmentos de textos canônicos descontextualizados da vida do leitor. “A contribuição oficial da educação literária no Brasil tem sido a de prover uma combinação de compreensão textual, produção escrita e documentação histórica” (Leahy-Dios p. 44).

Há uma perspectiva de linearidade tanto da vida do sujeito quanto do conhecimento que ele adquire. O ensino da literatura continua centrado na concepção de sujeito unificado e dotado de capacidades intelectuais, de consciência e de ação. Percebe-se também uma valorização da identidade coletiva que se projeta no sujeito, que internaliza valores sociais determinantes de sua prática social.

Nesse contexto pedagógico situado em uma sociedade altamente tecnológica, a voz da autoridade por parte do professor de literatura que se caracteriza pelo monologismo gera, em contrapartida, a voz da resistência por parte do estudante. E nesse embate, o primeiro não consegue despertar o gosto pela leitura literária e o segundo não se sente atraído por ela. Percebe-se no processo interacional professor-aluno um conflito de vozes e comportamentos de insujeição. Tudo isso pode gerar a crença de que não haja ineficiência do processo comunicativo a partir dessa prática pedagógica, isso se dá porque todo enunciado é sempre uma réplica a outro enunciado... “É sempre heterogêneo, pois revela sempre duas faces, duas posições, a do sujeito e aquela em oposição à qual se constrói” (Fiorin, p. 24). Pensar a construção do sujeito numa perspectiva unidimensional, no contexto atual, é segregá-lo. Devido ao processo de globalização e tecnologização, as vozes que permeiam o discurso do indivíduo moderno se pluralizaram.

Partindo dessas ideias, vale ressaltar que o discurso monológico e a linearidade na busca pelo conhecimento, pelo crescimento intelectual não mais se justificam. Uma mudança pedagógica se faz necessária para acompanhar as mudanças tecnológicas e comportamentais do homem. Reconhece-se que a “identidade individual é constituída pelo conjunto de relações sociais de que o sujeito participa” (Fiorin, 55). Na contemporaneidade, elas se fazem múltiplas, diversas e, principalmente, multidimensionais.

Segundo Hall (2005), as sociedades modernas são, por definição, sociedades de mudanças constantes, rápidas e permanentes, características que distinguem o moderno do tradicional. Nesse contexto, a natureza humana não se revela completamente subserviente, muito menos totalmente autônoma. Ela é fragmentada. Isso ocorre porque se reconhece na construção do sujeito a sua relação dialógica: os outros estão nele e ele é o reflexo dos outros. A construção identitária é histórica e a narração de mundo que o sujeito conta também o é.

Passa-se, assim, à compreensão de que o conceito de identidade unificada é uma “narrativa do eu”, construída por cada um de nós, e que o homem contemporâneo vive em permanente confronto com uma multiplicidade enorme de identidades possíveis e cambiantes, com as quais temporariamente pode se identificar. (Hall, p.7)

A realidade heterogênea faz com que o sujeito não absorva apenas uma voz social; ele é dialogicamente constituído uma vez que essas múltiplas vozes, ao constituírem-no, relacionam-se de formas diversas. “As relações dialógicas tanto podem ser convergentes ou divergentes, contratuais ou polêmicas, de acordo ou desacordo, de avença ou desavença” (Fiorin, 24). São nesses conflitos que o sujeito historicamente se constitui, revela-se e comporta-se. Ter consciência dessa

relação dialógica ajuda o indivíduo a aprender a explorar sua constituição fragmentada que o mundo moderno colabora em construir; leva-o a compreender as dificuldades humanas de interação com o outro, de autoconhecimento, reconhecer sua historicidade individual e coletiva; leva-o a aprender a atuar no mundo.

A consciência humana é aberta à realidade e, na pós-modernidade, revela maior abertura para o mundo. Há, em sua constituição, um conflito de vozes divergentes, polêmicas, as quais contribuem para a atitude de recusa ou aceitação, de subversão ou subordinação dos discursos, das ideias, dos valores. Com o advento da tecnologia, as formas de comunicação, as práticas de leitura mudaram. As necessidades humanas se re-configuraram e os valores sociais se transformaram. Defende-se, como prática pedagógica para o ensino da literatura, a leitura como objeto de estudo constituindo uma disciplina intitulada Educação Literária, ministrada em horário contrário ao das outras disciplinas do currículo, como já se faz em Educação Física. Essa prática será mais oportuna ao estudante, porque o professor poderá desenvolver oficinas de leituras temáticas aproveitando igualmente o tempo e o interesse do aluno, como uma prática de laboratório.

Nesses laboratórios, a metodologia de estudo deve privilegiar a formação literária do estudante a partir de temas de seu interesse. E para formar leitores, há que se promover a leitura. Os estilos literários estudados cronologicamente, a contextualização histórica dos autores não serão o foco principal, contudo não perderão o espaço ora ocupados. A leitura de textos a partir de um tema em diferentes épocas, para se reconhecer o pensamento humano acerca de um determinado mote e a forma como ele evoluiu, partindo sempre da leitura de textos literários inseridos nos horizontes de expectativa e de experiência literária do adolescente, com certeza, será um processo mais educativo que o praticado até então. Essa forma de se ensinar literatura se centra na consciência social e crítica, já que não se propõe ater-se somente a leitura de textos literários que agradam aos estudantes. Este é o ponto de partida para que se amplie o repertório de leitura e desenvolva uma consciência crítica relacionada àquilo que se lê, à necessidade de se ler para crescer.

Segundo Leavy-Dios (2000), o estudo da Literatura, para que o estudante tenha consciência de seu papel, desenvolva a criticidade e o senso de responsabilidade social, deve ser sustentado por um triângulo interdisciplinar: estudos de língua, estudos culturais e, principalmente, estudos sociais. Partindo desse tripé e da proposta de leitura temática desenvolvida em oficinas, tem-se um processo educativo literário e o mais importante: a formação do leitor. Ao desenvolver o trabalho, parte-se das teorias de Jauss e Bakhtin, uma vez que se

tem em mente que as reflexões tanto devem ampliar o repertório teórico como também devem ampliar as práticas relacionadas a essas teorias – no caso discutido – a prática da leitura da literatura. Para Jauss, a concretização de uma obra literária revela-se um processo de interação dialética entre leitor e texto, ocorre quando o texto atua no leitor, cria e recria; o que não diz, pode sugerir. Os silêncios ou vazios lançados pelo texto são preenchidos pelo imaginário do leitor, a partir de sua atuação no texto. Este deixa pistas, idéias implícitas as quais o leitor revela-se capaz de perceber de acordo com suas experiências e com seus horizontes de expectativa, visando à conclusão do sentido.

Dessa forma, a leitura aciona no leitor uma série de expectativas que perpetuam o contato entre ambos. Segundo Bakhtin (2002), “toda enunciação, mesmo na forma imobilizada da escrita, é uma resposta a alguma coisa, e é construída como tal”. Assim, o texto torna-se um campo de batalha por meio do qual leitor e escritor podem se identificar ou se estranhar. Quanto maior o estranhamento, maior é a ruptura de paradigmas, maiores são as condições para o cotejamento ideológico, para a mudança e atribuição de significados.

Se o texto lido conforma-se com a realidade, com as expectativas e com as experiências do leitor, muito pouco é acrescentado, o efeito estético para ele poderá não ser um movimento crescente, pois continuará preso a seus paradigmas. Se o texto lido rompe drasticamente com a realidade do leitor, corre-se o risco de o leitor se afastar da leitura. Para que o texto literário cause um estranhamento, rompa com os paradigmas do leitor, provoque a ampliação de sentido e nova compreensão da realidade, é necessário favorecer condições ao leitor de trabalhar progressivamente, num movimento de dentro para fora, os seus paradigmas e expectativas. Para isso, deve-se valer da perspectiva bakhtiniana de dialogismo.

Para Bakhtin, filósofo da linguagem e da literatura, há três concepções de dialogismo, que são as relações de sentido entre dois enunciados. Pode-se compreender a palavra diálogo num amplo sentido, isto é, não apenas como a comunicação em voz alta, de pessoas colocadas face a face, “mas toda a enunciação verbal, de qualquer tipo que seja” (Bakhtin, 123). Em qualquer ato comunicativo, seja escrito ou oral, essas concepções atuam simultaneamente. A primeira diz respeito ao modo real de funcionamento da linguagem, todos os enunciados se constituem em relação a outros. Considera-se a atitude responsiva entre os interlocutores do ato enunciativo, que, no caso da leitura, são o texto e o leitor. A segunda revela-se pela incorporação de outras vozes no discurso, considera o diálogo entre os textos, ou seja, a relação intra e intertextual entre as vozes sociais que permeiam os textos orais ou escritos. Quanto maior o nível de leitura do leitor, maior será a condição de perceber o diálogo entre os textos,

compreendê-los, questioná-los e ampliar o horizonte de expectativas. O grau de leiturização, entretanto, apenas acontece pela realização de leituras. A terceira concepção de diálogo considera a constituição histórica do indivíduo, a qual não pode ser descartada, uma vez que é esse caráter histórico ou experiencial que, de fato, lê os textos, atribui significado e determina o caráter estético da obra literária: a sua recepção e o seu efeito. Segundo Jauss (1994), “a obra literária não é um objeto que exista por si só, oferecendo a cada observador em cada época um mesmo aspecto”.

Nesse sentido, o professor deve entender que, por trabalhar com turmas heterogêneas, algumas obras não atenderão ao gosto literário de todos, pois este se transforma de acordo com o grupo sócio-cultural e com a época, que são aspectos determinantes para a concepção de arte. Assim, deve-se procurar trabalhar com obras que dialoguem com os horizontes de experiência do leitor, para depois apresentar obras que rompam com os seus horizontes de expectativa de forma que a compreensão histórica do mundo sobreponha sua história de vida e assim ele possa, epistemologicamente, reconstruir seu campo de compreensão do mundo.

Estes dois fenômenos: o dialogismo e o respeito pelo horizonte de expectativas do leitor, associados a leituras temáticas e extraclasse favorecem a Educação pela Literatura, fortalece a consciência crítica acerca da individualidade e do papel social do adolescente. E todo professor deve se conscientizar que ensinar literatura é muito mais que ensinar características de estilo de época e contextualização histórica de cada estética literária. Ensinar literatura é ensinar a ler literatura, porque ler é sentir e reconhecer o mundo, “ler é emprenhar-se de idéias para engendrâ-las” (Silva, 2008: 1). A prática de ler faz o homem crescer intelectualmente, interagir com outras formas de compreensão do mundo para ampliar o próprio mundo, “a leitura torna o homem completo” no mundo, cito Francis Bacon (*apud*: Vieira *et alli*, 2007: 35).

Em experiência de aplicação de oficinas tanto em escola pública quanto escola particular da rede de ensino do Distrito Federal brasileiro – Brasília, constata-se que a prática da leitura como metodologia de ensino para a literatura resgata o leitor para o seu próprio mundo; desenvolve sua consciência crítica; amplia o seu repertório cultural e, por consequência, a postura avaliativa em relação à produção de conhecimento. A postura efetiva do leitor diante dos textos e do mundo acrescenta-lhe condições favoráveis para a compreensão de si mesmo, do processo evolutivo do homem em sociedade, do seu papel enquanto ser crítico que deve atuar na sociedade para melhorá-la. Considera-se que a perspectiva de se ensinar literatura por meio de leituras temáticas dialogicamente também dá ao

estudante uma visão panorâmica dos estilos de época, das estéticas literárias, da história literária da humanidade, contudo essa forma de trabalhar a literatura vai muito mais adiante. Nessa perspectiva de trabalho, acrescenta-se muito mais ao leitor, porque o dialogismo tanto intertextual quanto histórico, ou seja, a compreensão da produção dos textos na sociedade e a compreensão de construção de si mesmo, explora o diálogo entre os gêneros discursivos, que, segundo Bakhtin, são os enunciados pelos quais o ser atua na sociedade; dá ao leitor a condição de conhecer as formas de renovação dos antigos gêneros, a renovação deles e as formas, e por consequência, a forma de pensar da humanidade e de atuar nela, modificando aquele que lê, dando a ele novas características, nova percepção. Para finalizar, cito Rubens Alves em *A complicada arte de ver*, publicado na Folha de São Paulo on-line, em 2004, quando ele diz que a grande missão do professor é ensinar o outro a ver o mundo com novos olhos: os olhos da poesia.

Por isso – porque eu acho que a primeira função da educação é ensinar a ver – eu gostaria de sugerir que se criasse um novo tipo de professor, um professor que nada teria a ensinar, mas que se dedicaria a apontar os assombros que crescem nos desvãos da banalidade cotidiana. Como O Jesus menino do poema de Caeiro. Sua missão seria partejar “olhos vagabundos”.

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Livro Didático lido em sala de aula de História

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Vamos pegar o nosso livro agora na página dois sete oito onde tá escrito “Domínio francês sobre a Espanha”. Olha bem, eu agora tô falando de uma forma bem superficial, bem resumida... A gente agora lendo o livro é outra coisa porque agora a gente vai ler uma linguagem culta, né, palavras mais elaboradas. Essa é a importância do livro. Por isso eu gosto tanto que tragam o livro e cobro de vocês porque o livro é a linguagem que a gente tem né, é a expressão melhor que a gente tem. (Profa Eneida, aula 13/09/2005, Escola Estadual Heitor Vila Lobos, Belo Horizonte).

O que tem sido, para os alunos, o ato de ler a escrita escolar da história quando mediados pelo professor em salas de aula? Aisenberg, em seu artigo “Una aproximación a la relación entre la lectura y el aprendizaje de la historia” (2005), lança aos professores de História uma provocação: eles não ensinam seus alunos a lerem os textos, eles simplesmente utilizam os textos para que seus alunos localizem informações. Concordando com Lautier (1997), esta mesma autora diz que estes usos dos textos correspondem a um modelo de ensino de História que dissocia o ato de ler em duas fases temporais: primeiro a incorporação da informação e, depois, a interpretação e a explicação. E avança o seu raciocínio dizendo que a leitura não é considerada como um trabalho inerente à construção do conhecimento histórico, somente oferece vestígios para ele e que quem assim concebe a leitura considera que o sentido do texto já está dado. Portanto, nessas situações, o texto encontra-se fora do leitor cabendo a ele, apenas, extrair dos textos as informações nele contidas. Em contraposição a essa concepção Aisenberg defende:

“Ler é construir significado na interpretação do texto. Construir o significado de um texto de História supõe empregar raciocínios compatíveis com algumas operações necessárias para a construção do conhecimento histórico: criar e recriar representações sobre os eixos, relaciona-los e explicar como estão conectados em uma trama consistente que dê conta dos “por quês” dos eixos e da intencionalidade dos sujeitos, reorganizar o conhecimento anterior incorporando conhecimento novo. Em fim, em certas condições, ler História é aprender História”.

Esta perspectiva defendida por Aisenberg nos sugere buscar outros elementos que venham contribuir para a construção de uma perspectiva teórico-

metodológica com vistas a orientar investigações e ações docente no campo das práticas de leitura em História. Nesse sentido, assumimos uma premissa: existe uma diversidade de práticas de leitura a ser conhecida, uma vez que os leitores - professores e alunos – são diversos e lêem em condições singulares e diversas (Batista, 2001; Andrade 2006, Siman e Andrade, 2008; Siman 2007, Coelho 2006, Rocha, 2009).

Essa premissa vai, em certa medida, ao encontro dos três pólos que Chartier (1994), com base em seus estudos sobre a história do livro e da leitura, propõe a que estejamos atentos: de um lado, a análise dos textos, seus conteúdos e estratégias para conduzir o leitor por um caminho previsível de leitura e interpretação (a ortodoxia do texto); de outro lado, a atividade criadora do leitor – sua inventividade, que produz sentidos singulares, subvertendo as intenções e caminhos traçados pelo autor e demais “produtores” de textos escritos; e ainda, como parte intrínseca dessa relação, a própria história do livro, enquanto artefato cultural socialmente produzido.

Chartier (1996) também chama nossa atenção para a compreensão da leitura enquanto “prática criadora, inventiva, produtora” e argumenta que um mesmo texto pode permitir diferentes “atos de leitura” resultantes do encontro entre as “maneiras de ler” do leitor e os “protocolos de leituras” propostos pelo texto. Esses “atos de leitura” são, portanto, criadores de significações plurais.

Apropriando-nos destas idéias acerca da leitura, consideramos importante buscar documentar e compreender atos de leitura que têm se instituído como práticas em salas de aula de história, na contemporaneidade. A idéia de que a leitura é uma prática criadora, indo além do que está proposto pela materialidade do livro e dos textos que o compõem, leva-nos a indagar sobre os significados que estão sendo criados em torno da narrativa histórica proposta pelo livro didático e de que forma a “decodificação” do livro feita pelo professor interfere na compreensão e na maneira de ler que o aluno adota, em diferentes salas de aula.

Dentre uma diversidade de maneiras de ler um livro didático encenados nas salas de aula História, veremos um. E este modo pode ser tomado como uma prática social de leitura dos livros didáticos de História em sala, entendendo prática como histórica, social e localmente construída e que, uma vez construída, se repete com certa previsibilidade e se constitui por determinados fazeres, gestos e atos. Em sintonia, ancorados nos pressupostos da etnografia interacional partimos do suposto de que em qualquer sala de aula, professores e alunos constroem padrões particulares de leitura e de compreensão do texto, com singularidades daquele grupo social. De acordo com esse referencial, toda sala de aula deve ser compreendida como uma cultura com suas *normas e expectativas, papéis e*

relacionamentos, direitos e obrigações próprios (Collins e Green, 1994). Nessa perspectiva, o professor constrói junto com os alunos o que conta como leitura naquela determinada sala de aula e, portanto, o modo como os alunos irão interpretar e se apropriar dela depende intimamente da forma como ela foi construída socialmente.

A seguir, ao apresentarmos a discussão de uma determinada prática, focalizaremos elementos que nos permitem compreender os processos de instituição da prática de leitura- uma e dos atos de leituras que ela comporta, assim como da relação entre a leitura e aprendizagem da História.

Os sujeitos /leitores da História: professora e alunos e o livro

A professora Eneida Carrara graduou-se em História no ano de 1972 na Universidade Federal de Minas Gerais. Atua na área do magistério desde a graduação. Possui também uma segunda formação em Pedagogia e especialização em Inspeção Escolar. Presentemente, exerce função docente apenas na EEMVL e é efetiva. Possui mais de 30 anos de docência sendo aposentada em um cargo e há 20 anos no segundo. A turma escolhida era constituída de um total de 45 estudantes, dos quais 57% eram meninas. A faixa etária dos discentes era entre 16 e 18 anos, sendo que a grande maioria, 70,5%, possuía a idade de 16 anos. Eles são em sua maioria de classe média e média baixa. Em relação à vida escolar, eram alunos cuja maior parte (94%) afirmou já estudar na escola há pelo menos dois anos. Estão, por conseguinte ambientados ao espaço. Os repetentes eram em número reduzido (três alunos).

A prática de leitura analisada é mediada pelo livro *História Global: Brasil e Geral*, de Gilberto Cotrim, Editora Saraiva. Trata-se de um volume único utilizado nos três anos do Ensino Médio. Gilberto Cotrim é professor de História, graduado pela USP, e exerce também a profissão de advogado. O conteúdo do livro é dividido em 58 capítulos, distribuídos em cinco unidades que seguem a visão tradicional européia: Pré-História, Idade Antiga, Idade Média, Idade Moderna e Idade Contemporânea. A História do Brasil somente entra em cena a partir dos capítulos destinados à Idade Moderna.

Uma sala de onde se ensina a ler para aprender História

As aulas analisadas foram extraídas do banco de dados gerado pela pesquisa de mestrado intitulada “Aula de História: cultura, discurso e conhecimento”(Andrade, 2006). Tal investigação, de cunho etnográfico, ocorreu em um intervalo de nove meses – de abril a novembro de 2005. Com o objetivo de focalizar as maneiras de ler e as estratégias de compreensão do texto histórico do livro didático lançamos

mão de um conjunto de aulas que configuram as práticas de leitura instituídas pela professora observadas ao longo de todo o ano letivo. Para fins desse trabalho transcrevemos apenas fragmentos de seqüências de ensino que nos permitiram aclarar os aspectos almejados.

A rotina das aulas semanais de História da classe pesquisada é quase sempre a mesma: as duas primeiras aulas são expositivas dialogadas e a última consiste em um debate, cujos temas perpassam os contemporâneos e os conteúdos históricos em voga. A disposição física das carteiras, na maioria dos dias, apresenta apenas duas variações: carteiras enfileiradas de frente para o quadro-negro priorizando a interação professora-classe (primeiras aulas da semana) e carteiras em círculo (última aula da semana). A rotina inicial das lições expositivas dialogadas apresenta poucas variações: alunos chegando, acomodando-se nas carteiras individuais, a professora recorrendo à aluna-monitora para a realização da chamada e para a averiguação da posse do livro didático pelos alunos nas duas primeiras lições semanais. Essa é uma forma alternativa de fazer a chamada dos alunos, própria desse grupo social.

A isto se seguem alguns avisos, acordos pedagógicos e o planejamento da aula – *“Tem hora que nós vamos ler, tem hora que a gente vai explicar”* (aula 30/05/05, turno 5) e, em algumas ocasiões, avisos institucionais. Assim, o início das aulas é marcado pela ocorrência desses três subepisódios principais os quais se enxertam no episódio maior de gestão de classe: chamada; verificação da posse do livro didático; avisos, acordos pedagógicos e planejamento da aula.

Após a posse dos livros pelos ter sido averiguada e pontuada, a professora solicita a leitura oral de um trecho por determinado aluno que é acompanhada de interpretação da parte lida. Outros alunos se manifestam para realizar a leitura oral do texto, que vem seguida de explicações tanto de alunos quanto da professora. Pudemos observar que com o tempo, essa prática se instituiu como demonstra a transcrição a seguir, envolvendo a maior parte dos alunos.

Episódio	Participantes	Dinâmica discursiva	Aspectos Culturais
3	Aluna	Aluna lê e pára	Ela mesma faz a pausa. Os alunos já sabem que o que vai ser pedido são leituras pontuais do texto, por isso eles mesmos fazem a pausa.
	Professora	Pede para parar e para alguém explicar.	

Mapa: aula 30/08/05

Trata-se, então, de uma prática de leitura internalizada e instituída: uma leitura pontual e fragmentada do texto didático, seguida da imediata intervenção da professora que convida os alunos a tomarem a palavra para demonstrarem o seu

entendimento ou não do que leram. veremos no fragmento a seguir a próxima leitura só é consentida após a explicação concluída, sob a ótica da professora.

Turno	Participante	Discurso
31	Professora	Isso. A palavra cortesã vem de corte. Vivia na corte. Tinha o palácio de Versalhes, um palácio enorme, e lá morava não só o rei, mas os parentes, os amigos dos reis, [corrige-se] do rei, né? E eles viviam usufruindo da vida, né? Curtindo a vida, vamos dizer assim. Eles não pagavam impostos, eles não trabalhavam, né?, Folgados. Então, tinha três tipos de nobreza...
32	Carolina	(Interrompe a professora)
33	Professora	Fala.
34	Carolina	Não, eu queria ler.
35	Professora	Não, daqui a pouco. A nobreza, então, cortesã são esses que eu acabei de falar, que viviam na corte. Tinha a nobreza provincial, quem eram?

Aula 30/05/05

Durante a aula do dia 13/09/05 a professora chama a atenção dos alunos para uma das suas principais intencionalidades com a leitura do livro ; *“Eu não sei se vocês repararam o antes e o depois. Antes a gente tava falando baseando só na minha explicação. Agora a gente leu o texto do livro. Olha bem como ela falou, ela usou palavras diferentes. Ela usou a palavra elite, é... administração, não é, da metrópole... então são palavras mais adequadas. Então por isso que o texto é importante, e não ficar só na explicação da aula. (...) Vamos continuar, agora, lendo onde está escrito aqui: “luta pela independência”. Quem pode ler pra mim? Faz favor”* (aula 13/09/05, turno 32).

Os fragmentos retrataram uma estratégia enunciativa característica que se repetiu ao longo de todo o ano letivo. Nela a professora lança mão de três “vozes” – a voz do livro didático, a sua própria voz e a voz dos alunos – mesmo que essas vozes estiveram sempre promulgando uma única voz – a voz do conhecimento histórico escolar, apresentado de forma inquestionável ou não problematizada em face de outras possíveis. Esse tipo de prática de leitura mobiliza grande parte dos alunos a participar, a expor suas idéias e, em decorrência, a desenvolver compreensões e raciocínios históricos.

Em sintonia, a teoria sociocultural postula que o conhecimento se constrói socialmente por meio da linguagem e da presença do outro e, nesse processo, os alunos confrontam suas idéias com as dos próprios colegas e com as da professora, produzindo sempre uma atitude responsiva (Bakhtin, 1986) em relação ao outro, ao colega. Na perspectiva de Bakhtin, nesse contexto, o professor ou mesmo o aluno

Em vez de tomar as enunciações dos outros como pacotes imutáveis de informações a serem recebidas, eles são estimulados a tomá-las como estratégias de pensamento, como um tipo de matéria-prima para a criação de novos significados (Wertsch; Smolka, 1994, p.140).

Nessa dinâmica de interação uma determinada prática de leitura é instituída, ressaltando-se assim que a professora segue quase inteiramente a ortodoxia do texto (Chartier, 1996). Vide trecho a seguir:

Turno	Participante	Dinâmica de interações discursivas
25	Professora	Só essa né? Leia pra mim, fazendo favor, também o quadrinho amarelo.

Aula 31/05/05

Turno	Participante	Dinâmica de interações discursivas
119	Professora	A Bia está precisando de ler um pouquinho, ela tá conversando! (Risadas)
120	Bia	É o quadro roxo?
121	Professora	Sim.

Aula 31/05/05

No turno 25 a professora segue os protocolos de leitura do livro e, do mesmo modo, no turno 120 quando a aluna Bia pergunta “É o quadro roxo?”, ela prevê as possibilidades de leitura orientadas pela materialidade do texto que já fazem parte das “normas e expectativas, direitos e obrigações, papéis e relacionamentos” próprios desse grupo social (Collins & Green, 1994). Infere-se, assim, que os protocolos de leitura do texto, grande parte do tempo, correspondem aos protocolos de leitura oral daquela sala de aula.

O livro é usado, assim, para contar e narrar a História naquela sala de aula. A professora faz um esforço de compreensão do discurso da História daquele determinado livro. Para tanto, ela se vale das interações dialógicas e coletivas estabelecidas no plano social, realizando algumas estratégias. Em primeiro lugar, quando a professora julga que no fragmento lido encontram-se palavras de complicada assimilação pelos alunos ela questiona, indaga os alunos sobre suas compreensões.

Turno	Participante	Dinâmica de interações discursivas	Aspectos Culturais
19	Professora	Que... qual palavra difícil que aparece aí?	Vocabulário do texto.
20	Aluno NI	Majoritários.	
21	Professora	Majoritários. O que vocês acham que deve ser essa palavra aí?	
22	Cláudia	Majoritários? Era a maioria.	
23	Professora	Maioria. Isso, maioria. E qual outra palavra que aparece aí, difícil?	
		Silêncio por alguns instantes.	
24	Professora	Só essa, né? Leia pra mim, fazendo favor, também o quadrinho amarelo.	

Aula: 31/05/05

Em segundo lugar, a professora após a leitura pontual e fragmentada do livro-texto faz o movimento de releitura e ressignificação do texto histórico no plano das interações discursivas da sala de aula. Nessa releitura/ressignificação os alunos e a

professora traduzem o texto em linguagem familiar de duas formas: uso de linguagem mais simples, até mesmo cotidiana e uso de analogias.

Como mostra trecho a seguir, em várias aulas a professora utilizou de linguagem cotidiana para facilitar a compreensão e ressignificação do texto do pelos alunos.

Turno	Participante	Dinâmica de interações discursivas
76	Elaine	Aqui, falou aqui “o povo em massa”, o povo seriam os integrantes do terceiro estado?
77	Professora	Terceiro estado é. Praticamente tinha alguns...
78	Gustavo	Do baixo-clero.
79	Professora	Do clero, é, do baixo-clero que vivia mais diretamente com o povo, né. Sentia assim...
80	Elaine	Mas a maioria era do...
81	Professora	A maioria era o terceiro. Porque o primeiro e o segundo “tava” tudo bem.
82	Elaine	Não tinham interesse nenhum.
83	Professora	Eles tinham até medo, pra falar a verdade, de uma revolução. De mudar o status deles.
84	Elaine	Eles iam se dar mal se perdessem os privilégios.
85	Professora	Privilégio e imagina se aquela corja, como eles falavam, aquele bando de marginais tentassem invadir as propriedades deles. Fala Mariana.

Aula: 31/05/05

98	Professora	E queria. Porque os nobres liam, achavam muito bonito, mas: “tomara que esse negócio não chegue do nosso lado não, né?” Porque ia complicar a vida deles.
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Aula: 31/05/05

No turno 85, a professora se refere ao terceiro estado com “corja”, “bando de Marginais” traduzindo a linguagem “cultura” (terminologia utilizada pela professora para se referir ao livro) em termos do senso comum dos alunos. Mais adiante, turno 98, a professora se refere ao ideário iluminista como “esse negócio”. Consideramos essa estratégia como um movimento de segunda transposição didática do conhecimento acadêmico científico. A primeira transposição encontra-se no Livro didático e a segunda no uso dele em sala de aula onde a linguagem da história escolar sofre mais uma vez referida transposição. Essa segunda traduzida no uso de linguagem mais simples facilita a compreensão do ponto de vista dos próprios alunos. Em trechos de entrevista eles pontuam *“Eu acho que é, porque eles [os colegas] colocam assim, na linguagem mais fácil, então e explicam o que que eles entenderam e a gente pega também (...) eu acho que ajuda na memorização também”* (Cláudia); *“Bom, porque é, muda um pouco até a fala da pessoa você entende melhor, a pessoa... tem muitos alunos experientes em muitas matérias, que ele explicando você acaba absorvendo mais, absorvendo além do que a pessoa ia dar também, talvez. Eu acho que ela é importante sim”* (Pedro); *“Dá pro cê entender, cê aprende com os próprios colegas, além da professora (...) é os jovens, jovens falando pra jovens”* (Vitor).

Com relação às analogias, elas se revelam como recursos didáticos muito usados no ensino de História, pois aspiram a aproximar a realidade histórica de algo familiar ao aluno. Como pontua Monteiro, as analogias em História “revelam-se recurso tentador para superar o estranhamento dos alunos face ao desconhecido que é, através delas, relacionado ao que lhes é familiar” (Monteiro, 2003). Entretanto, o uso de analogias no ensino de História exige cuidado e atenção para evitar o risco de anacronismos e/ou equívocos históricos, como, por exemplo, a transferência de características e atributos indevidos a processos e fenômenos diferenciados. Além disso, como expressa Monteiro (2003), meras comparações simplistas não são analogias e, muitas vezes, se revelam como recursos mediacionais limitadores da aprendizagem da História em toda a sua complexidade. No cotidiano da classe analisada, muitas analogias emergiram durante o ano letivo, embora sua grande maioria não passasse de meras comparações simplistas.

Turno	Participante	Dinâmica de interações discursivas
46	Aluna	Ela falou assim que eles estavam preocupados primeiro com eles mesmos, pra depois se preocupar com os outros. Mas eu acho assim que eles estavam mais preocupados em montar uma sociedade, tipo fazer as leis. É colocar faculdade, pegar... , esses negócios. Colocar tudo certinho e pra depois irem mudando os pensamentos da população.
47	Professora	Quer dizer que quando você for fazer uma mudança, primeiro você tem que arrumar a casa, não é? E a sociedade deles, a classe deles que é a classe média, né? Vamos arrumar primeiro nossa casa e depois.(?) Eles não poderiam passar por cima conspiração deles pra cuidar os outros primeiro. Até eu tô me lembrando aqui que quando você viaja de avião é, tem lá a aeromoça chega explicando, né? Por medida de segurança caso aconteça alguma coisa. Então cinto de segurança, aquele ar né? Aquela máscara, caso de despressurização, né? A moça fala claramente lá, depois que tiver toda arrumada a máscara você coloca no seu filho. Olha bem, uma mãe vê a lógica é colocar primeiro no filho dela. Mas não, primeiro você coloca em você, depois você coloca no seu filho. Então me lembra um pouco isso aí. Primeiro você arruma a sua situação pra depois você dá a mão para os outros.

Aula: 30/08/05

O trecho acima consta de um exemplo em que é feita uma analogia apoiada em comparações simplistas sem que em suas estruturas estejam presentes variáveis comuns (Monteiro 2003), o que, neste sentido, pode comprometer o entendimento histórico por parte dos alunos.

As referidas estratégias de compreensão leitora servidas pela professora mostraram que, nessa sala de aula, o texto dirigiu a lógica do conteúdo e o oral não alterou a pauta da interação, pelo menos de modo significativo, levando a professora a refazer a lógica que vinha construindo nas interações, vinculada principalmente ao conteúdo do livro. Os objetivos de leitura definidos no plano social da classe foram de leitura pontual e fragmentada do texto didático e a

imediate intervenção da professora convidando os alunos a tomarem a palavra e interpretarem o trecho lido. Tais objetivos orientam, em maior ou menor grau, as próprias interpretações dos alunos na leitura. Poucos turnos extrapolam o texto, o que vem ao encontro dos pressupostos de Solé (1998) de que no processo de leitura sempre existe um objetivo, uma finalidade que o guia sendo que a compreensão e interpretação que se faz de um texto dependem em grande parte do objetivo da leitura, isto é, “ainda que o conteúdo de um texto permaneça invariável, é possível que dois leitores, com finalidades diferentes, extraiam informação distinta do mesmo” (Solé, 1998, p.22). No entanto, arriscaríamos a dizer que essa prática social de leitura estaria a formar nos alunos a representação de que a voz do livro é a voz da ciência histórica, é a voz da verdade sobre o passado, uma vez que a essa voz outras não são contrapostas e tão pouco lhes são revelados os procedimentos de produção do discurso narrativo apresentado.

Entretanto, embora a maioria dos turnos siga os “protocolos de leitura” do livro e da dinâmica da sala de aula, alguns deles escapam a linearidade, a lógica do texto e trazem para a cena pedagógica tensões inerentes aos processos históricos muitas vezes apaziguadas no livro. Vide trecho abaixo.

Turno	Participante	Dinâmica de interações discursivas
86	Bia	Mas Voltaire, ele tipo não defendia a liberdade de expressão das pessoas...
87	Professora	Sim.
88	Bia	Na França não tinha... o Iluminismo não tinha sido levado em conta, não? (<i>Continua</i>)
89	Professora	Tinha. Olha a pergunta da Mariana. Quem sabe responder? (...) das idéias do Voltaire. Repete.
90	Bia	É que o Voltaire defendia a liberdade de expressão, pra todo mundo.
91	Professora	Isso.
92	Bia	E nessa época aqui, já está falando que se falasse mal do rei ia preso, tudo. Era tudo diferente. Porque nessa época aqui ainda não tinham levado em conta as idéias iluministas.
93	Professora	Você mesma respondeu. Isso aí. (Alunos riem).
94	Professora	Essa revolução é pra isso, né?
95	Bia	Porque o capítulo era antes, mas esse aqui foi...
96	Professora	Isso. Antes tinha as idéias. As idéias estavam pairando no ar. E só quem tinha acesso a essas idéias era quem lia, né...
97	Bia	Quem queria, né?
98	Professora	E queria. Porque os nobres liam, achavam muito bonito, mas: “tomara que esse negócio não chegue do nosso lado não, né?” Porque ia complicar a vida deles.

31/05/05

Na seqüência de turnos 86 a 98, a aluna Bia em interação com a professora mobiliza conhecimentos prévios de outras unidades temáticas do livro (*do capítulo anterior*). A professora valoriza a pergunta da Bia (turno 88) e a socializa para toda a classe, “compartilhando significados”, e a devolve para os alunos. No entanto, a professora não permite que as tensões inerentes aos processos históricos ganhem

espaço e extrapolem o previsto pelo protocolo de leitura, potencializando a inventividade da leitora.

Essa seqüência de turnos revela, indo ao encontro dos pressupostos teóricos de que nos valemos, que quando alguém lê um texto não está apenas realizando uma tradução literal daquilo que o autor quis significar, mas está produzindo sentidos. Esses sentidos são produzidos a partir das relações que o leitor estabelece entre as informações do texto e seus conhecimentos anteriores oriundos de suas experiências plurais com outros textos e contextos sócio-culturais. Em outras palavras, na leitura o leitor é sujeito ativo que processa o texto a partir de seus conhecimentos, experiências e esquemas prévios. A leitura, portanto, é uma prática criadora, inventiva, produtora e não se anula no texto lido (Chartier, 1996). Nesse caso, as alunas produziram sentidos na leitura a partir de seus conhecimentos de aulas anteriores. Assim, ler um texto é subverter a ordem prevista para o mundo do leitor, ler um texto é dialogar com as vozes ali presentes nas palavras e na materialidade de que é feito o texto.

O livro sempre visou instaurar uma ordem, fosse a ordem de sua decifração, a ordem no interior da qual deve ser compreendido ou, ainda, a ordem desejada pela autoridade que encomendou ou permitiu a sua publicação. Todavia, essa ordem de múltiplas fisionomias não obteve a onipotência de anular a liberdade dos leitores. Mesmo limitada pelas competências e convenções, essa liberdade sabe como se desviar e reformular as significações que a produziram. (Chartier, 1994: 8).

Qual História foi aprendida e não aprendida nos atos de ler?

Pudemos verificar que as operações de pensamento mobilizadas pelos alunos em situações de interatividade na sala de aula foram predominantemente da ordem da compreensão histórica, que privilegiou um conhecimento da tradição escolar de interpretação da Revolução Francesa.

Os objetivos de leitura definidos no plano social da classe foram de leitura pontual e fragmentada do texto didático e a imediata intervenção da professora convidando os alunos a tomarem a palavra e interpretarem o trecho lido. Tais objetivos acabaram por orientar as próprias interpretações dos alunos na leitura. Poucos turnos extrapolam o texto. Pode-se, então, constatar que durante todo o tempo da aula o protocolo do texto dirigiu a lógica do conteúdo e a leitura oral não alterou de forma significativa a pauta da interação, o que seria observado no ato da professora refazer a lógica que vinha construindo nas interações. Portanto, essa é uma prática de leitura que se ateve, predominante, à ortodoxia do texto.

No entanto, pudemos observar que professora após a leitura pontual e fragmentada do texto histórico promove o movimento de releitura e ressignificação do texto histórico no plano das interações discursivas da sala de aula. Nessa

releitura/ressignificação os alunos e a professora traduzem o texto em linguagem familiar por meio de dois aspectos: uso de linguagem mais simples e até mesmo cotidiana e uso de analogias, num esforço de aproximar “o mundo do livro” e “o mundo do leitor” (Chartier, 1999), em prol da compreensão do texto histórico pelos alunos. E, nesse sentido, o sentido não é dado pelo texto, mas construído socialmente.

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A Escolarização e as Práticas Sociais de Leitura e Escrita: a Análise dos Educandos Adultos da Escola Básica

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Apresentação

Este artigo traz reflexões desencadeadas a partir de uma investigação sobre as percepções de pessoas adultas em processo de escolarização básica em relação a suas práticas de leitura e escrita. Analisamos, especificamente, os modos como esses sujeitos significam as práticas de letramento escolares e suas relações com as práticas sociais de leitura e de escrita. A pesquisa foi realizada no Projeto de Ensino Fundamental de Jovens e Adultos Segundo Segmento (PROEF 2) da UFMG, a partir de quatro entrevistas semi-estruturadas com estudantes da Educação Básica de Jovens e Adultos (EJA). No momento da investigação, esses sujeitos cursavam o segundo ano de um ciclo de escolarização correspondente a 5ª a 8ª série do Ensino Fundamental¹. A análise das entrevistas sugere que os estudantes refletem sobre as práticas de letramento escolares de que participam embasados em suas experiências e concepções de leitura e de escrita. Ademais, relativizam o papel da escola como a única instituição responsável pela promoção de práticas letradas. Esses alunos e essas alunas não só vivenciam, mas também identificam as tensões entre a ampliação e a restrição das práticas de leitura promovidas pela instituição escolar e se posicionam em relação a elas.

As relações entre práticas de letramento sociais e escolares como objeto de reflexão

O foco de reflexão que apresentamos neste trabalho refere-se à análise que estudantes adultos fazem sobre as práticas de letramento escolares que vivenciaram e sobre suas repercussões em outras práticas sociais de leitura e escrita das quais participam. O termo letramento aqui é entendido como “o que as pessoas fazem com as habilidades de leitura e escrita em um contexto específico, e como essas habilidades se relacionam com as necessidades, valores e práticas sociais” (Soares, 2004: 72). Consideramos também que a instituição escolar promove práticas de leitura e de escrita específicas, as quais são planejadas, instituídas e selecionadas “por critérios pedagógicos, com objetivos pré-determinados e visando à aprendizagem” (Soares, 2003: 107).

A discussão que tecemos neste artigo evidencia a complexidade das relações entre as práticas de letramento escolares e as outras práticas de leitura e de escrita vivenciadas pelos sujeitos entrevistados. O debate sobre a conformação dessas tensões tem ocupado diversos pesquisadores e permeiam também as discussões no campo pedagógico. Interessa-nos, em especial, focalizar tal debate no âmbito dos desafios apresentados pela Educação de Pessoas Jovens a Adultas.

Ribeiro (1999) e Soares (2003) declaram que, apesar de pesquisas como o INAF² (2003) indicarem uma decisiva importância da escola na constituição de práticas letradas, essa é uma hipótese que requer cuidados em sua abordagem e demanda que mais estudos sejam realizados a fim de se compreenderem “as consequências da escolarização sobre os usos sociais da leitura e da escrita” (Soares, 2003:111) e se contemplar a complexidade de relações que envolvem esses usos. Com efeito, se Ribeiro (2002), ao estudar a relação entre práticas escolares e a promoção do letramento na Educação de Jovens e Adultos, percebe que os alunos de programas que viabilizam variadas práticas sociais de leitura e escrita, como a frequência à biblioteca e o uso do computador, leem mais livros fora da escola, por outro lado, Silva (2003), ao investigar a formação de leitores adultos com escolarização extemporânea, concluirá que, ao lado da escola, a família, “tanto a de origem, quanto a atual, desempenha um papel preponderante neste sentido”.

As reflexões de Galvão (2001) sobre os processos de inserção de analfabetos e semi-analfabetos no mundo da cultura escrita entre os anos de 1930-1950 também contribuem para o debate em relação à centralidade conferida à escola na aquisição e nos usos das habilidades de leitura e escrita. A autora ressalta outros fatores, como a experiência urbana e a leitura de cordel, responsáveis pela promoção de práticas letradas, auxiliando-nos a perceber a complexidade do fenômeno do letramento.

Essa complexidade tem sido tematizada, no Brasil, especialmente quando vêm a público os dados gerados por meio da realização regular de pesquisas domiciliares com uma amostra representativa da população brasileira de 15 a 64 anos, para a construção de um Indicador Nacional de Alfabetismo Funcional (INAF 2001, 2002, 2003, 2004, 2005, 2007). Com o objetivo de descrever um perfil das condições de letramento da população adulta do país, a investigação disponibilizou um grande número de informações sobre as oportunidades, a diversidade e os limites das práticas de leitura e escrita vivenciadas por esse público e colocou em cheque o papel da escola em sua promoção e inibição.

Este trabalho também se insere no âmbito das preocupações com a complexidade dessas relações. Buscamos investigar, por meio de entrevistas com educandos adultos do PROEF 2³, os modos como esses sujeitos compreendem

suas práticas de leitura e escrita e significam o papel da escola no processo de apropriação dessas práticas. Um dos critérios para escolha do PROEF 2 como campo de pesquisa foi o fato de sua proposta pedagógica explicitar ter como intenção educativa possibilitar aos educandos se apropriarem de práticas sociais de leitura e escrita, visando qualificar sua participação na cultura letrada de forma crítica e autônoma⁴. Além disso, a opção por entrevistar sujeitos que cursavam o final da escolarização fundamental – que tivessem pelo menos 2 anos de retorno à escola – teve por objetivo propiciar reflexões sobre as relações entre letramento escolar e letramento social na Educação de Jovens e Adultos, valendo-nos de uma certa intimidade do sujeito com a vivência e a cultura escolar. Os sujeitos entrevistados atenderam a um convite da pesquisadora, feito na sala de aula, ocasião em que foram explicados os propósitos da investigação. Realizamos entrevistas com seis estudantes. Neste artigo, analisamos o material produzido a partir de quatro dessas entrevistas. Os questionamentos que orientam a análise a que submetemos as entrevistas voltam-se para os significados que os sujeitos atribuem às práticas de letramento escolares e para o papel que conferem à escola na configuração das práticas sociais de leitura e de escrita.

Ao longo das entrevistas, foi possível perceber que os sujeitos⁵ entrevistados – Maridalva, José Pereira, Vitória e Valdeir_-, ao serem chamados a falarem de suas vivências, foram capazes de se distanciarem das experiências concretas com a leitura e com a escrita e de se debruçarem sobre “o real como objeto de reflexão e não só de ação” (Oliveira, 1995:158). A identificação desse movimento nos indica a necessidade de questionarmos a concepção simplista de que as pessoas pouco escolarizadas não seriam capazes de experimentar processos mais sofisticados de reflexão e metacognição. Referenciamo-nos aqui nos estudos de Oliveira, segundo os quais, os sujeitos da EJA, por trazerem consigo:

uma história mais longa, de experiências, conhecimentos acumulados e reflexões sobre o mundo externo, sobre si mesmos e sobre outras pessoas, provavelmente, possuem uma maior capacidade de reflexão sobre o conhecimento e os próprios processos de aprendizagem (Oliveira, 2001:18).

Os sujeitos da pesquisa

Apesar de apresentarem características comuns que os definem como um grupo - “a condição de ‘não crianças’, de excluídos da escola e de membros de determinados grupos culturais” (Oliveira, 2001: 16), é possível reconhecer, a partir do modo como significam suas vivências familiares, a educação que receberam e suas experiências no mundo do trabalho, por exemplo, as multiplicidades de suas histórias de vida e as singularidades que os distinguem. Sendo assim, cada sujeito da pesquisa descreve trajetórias próprias que definem experiências de leitura e escrita diferenciadas:

Vitória

Vitória tem 37 anos, 3 filhos pequenos, é dona de casa, casada e mora em Belo Horizonte há quase 20 anos. Nasceu em Abaeté, interior de Minas Gerais. Lá, fez até a 4ª série e declara que abandonou a escola quando começou a namorar. Ficou sem estudar 21 anos. Relata que, desde adolescente, gosta muito de ler, principalmente romances. Além disso, quando morava no interior, escrevia muitas cartas para o namorado e para a irmã. Considera positiva a metodologia usada pelo projeto, denominada por ela de “que que a gente entendeu”. Apesar de a vivência escolar ter lhe possibilitado descobrir outras finalidades para a leitura – ler para aprender -, continua participando de práticas letradas independente das demandas escolares.

Valdeir

Valdeir tem 40 anos, mora com o irmão e atualmente está desempregado. Trabalhou muitos anos como segurança na UFMG. Nasceu em Mutum, interior de Minas Gerais. Fez até a 5ª série e parou de estudar. Ficou sem freqüentar a escola 21 anos. O ingresso atual na escola se deu por indicação de sua psicóloga. Declara que, desde pequeno, gosta de escrever e ler poemas. Trabalhou por mais de 20 anos como segurança, função que, segundo ele, não requer o uso da escrita. Declara que a experiência escolar lhe proporcionou a construção do gosto pela leitura de livros e aponta que falta, em algumas disciplinas, “*mais coisa escrita*”.

Maridalva

Maridalva tem 43 anos. Nasceu em Nanuque, interior de Minas Gerais, é casada, tem 3 filhos. Trabalha como costureira na própria casa há 14 anos. Segundo ela, a profissão requer o uso da matemática e da escrita para anotação de alguns recados. Estudou cinco anos em sua cidade natal e precisou sair para trabalhar. Veio para Belo Horizonte aos 14 anos. Ficou 30 anos sem estudar. Ingressou novamente na escola porque, segundo ela, sempre teve “o sonho de concluir os estudos”. Declara que foi uma “pessoa de pouca leitura”. A escrita, lembra, usava somente para o trabalho. Avalia que “a forma de ensinar no projeto te leva a ler outras coisas”. Segundo ela, com a inserção em um grupo religioso e com a entrada na escola, passou a usar mais a leitura e a escrita.

José Pereira

José Pereira tem 56 anos, é divorciado e tem um filho. Nasceu na cidade do Serro, interior de Minas Gerias, e veio para Belo Horizonte muito novo. Trabalha atualmente com reforma de estofados. Entrou para escola com 10 anos e ficou

pouco tempo, pois teve de sair para trabalhar e ajudar na renda familiar. A entrada no grupo “Alcoólatras Anônimos” lhe demandou a realização de leituras a fim de ministrar palestras aos companheiros. Declara gostar de leituras relacionadas ao ocultismo e às relações humanas. Segundo ele, a escola possibilita a atualização dos conhecimentos e a descoberta dos próprios talentos. Por fim, diz que, atualmente, devido às atividades escolares, não tem tempo para ler os livros que lia antes de entrar na escola.

Muitas dessas características e vivências veremos emergir nos relatos sobre práticas de leitura e escrita e, especialmente, no modo como os sujeitos as contemplam em seus discursos, atribuindo-lhes significados e assumindo posições em relação a elas.

Práticas de letramento na escola – o diálogo com outros usos sociais de leitura e escrita e as especificidades do letramento escolar

Foi possível perceber que os educandos reconhecem as especificidades das práticas de letramento escolares e as qualificam de acordo com suas concepções e vivências de leitura e de escrita. Vitória, por exemplo, reflete a respeito das experiências escolares atuais de leitura e de escrita comparando-as com a sua escolarização na infância:

Eu pego um trabalho pra fazer, chego aqui eu peço a ele (o marido) para pegar na internet pra mim. Se ele não encontra, eu vou procurar na biblioteca, lá não tem muita coisa, às vezes não encontro. Eu pergunto a alguma pessoa, peço meu menino, sabe, para eu poder saber o que eu vou falar na frente. Então eu até estou achando que muitas coisas a gente aprende mais assim, do que lendo, decorando, né. Eu acho interessante o jeito que eles estão ensinando agora. Não é do jeito que eu aprendi antes. O ensino antes era muita matéria. Inclusive quando que estudei em Abaeté, eles passavam setenta e tantas perguntas para você decorar e tirar cinco para fazer uma prova. Eu nunca fui boa nem em história, nem em geografia nem em ciência quando eu estudei lá. Nunca fui de estudar, assim estudar matéria assim não. Eu gosto de ler. Outras coisas. (Vitória)

Nesse trecho, Vitória contrapõe a experiência vivenciada na escola durante infância, em que a leitura escolar é concebida como uma prática mecânica, baseada na transmissão da “matéria” e na memorização de perguntas e de respostas, à que vive atualmente, em que as práticas de leitura e de escrita estão inseridas em um contexto significativo. A primeira vivência escolar baseia-se na consideração de leitura de textos dissertativos como forma quase exclusiva de acesso ao conhecimento, leitura esta realizada com a intenção de responder perguntas pré-definidas – cujas respostas deveriam ser decoradas para que houvesse a aprendizagem. Sua experiência atual incorpora a ampliação de usos sociais de leitura e de escrita pela diversificação de mídias e gêneros textuais à disposição na sociedade, inserindo-os nas situações de ensino e aprendizagem – pesquisa em internet, biblioteca, opinião ou informação que se pergunta aos outros, apresentações orais dos alunos.

Assim também, Maridalva salienta que a escolarização anterior era “cheia de decoreba” e ressalta a importância de a escola propiciar o contato com materiais escritos presentes na vida social:

A própria forma de ensinar aqui te leva a ler outras coisas, e a buscar também outras fontes. Então às vezes aqui eles dão algum trabalho e eles te pedem informações de duas fontes ou de três fontes. E então eles nos levam a buscar mais. Às vezes você tem que buscar no jornal, internet, revista, enfim, você acaba fazendo coisas diferentes, sem dúvida.

Maridalva e Vitória indicam que a escola, ao requerer trabalhos em que é demandada a pesquisa, propicia a ampliação do universo de práticas culturais. O sucesso que atribuem a essa metodologia de diversificação de “fontes” e de práticas de leitura para a apropriação do conhecimento também é apontada por Oliveira (2001:59) quando afirma que “ao enfrentar tarefas significativas de leitura e escrita, os sujeitos podem experimentar estratégias diversas e refletir sobre sua eficácia em cada situação”. Dessa forma, tais práticas de escolarização se configuram como um importante fator de incentivo ao desenvolvimento de habilidades e práticas relacionadas ao letramento na medida em que forjam o reconhecimento dessas práticas como estratégias e objetos de aprendizagem.

Na mesma direção, José Pereira destaca o papel das práticas de leitura diversificadas como suporte para produção de textos, escritos e orais:

Atividades com cartazes e apresentação de trabalho é muito importante para a desinibição do aluno. Uma vez nós tivemos aqui em baixo na cantina. Então, isso é muito importante. Estas atividades de teatro, qualquer tipo de apresentação que todos os alunos têm que participar é muito importante. Essa atividade do meio ambiente, por exemplo, envolveu leitura e escrita porque teve que ler, teve que falar, apresentar os trabalhos todos lá na frente. Cada um leu o texto lá da onde eles estivessem para poder...para os outros alunos entenderem. Isso também tem muito a ver com a desinibição, todas estas atividades.

Segundo suas declarações, a escola, ao criar oportunidades para o desenvolvimento de habilidades de produção de textos orais e escritos em diferentes gêneros – cartazes, enquetes, apresentação oral, leitura em voz alta – atende suas expectativas em relação ao trabalho com a leitura e a escrita. Considerando que uma de suas práticas de leitura fora da escola está ligada à comunicação – palestras, em hospitais, relacionadas ao alcoolismo –, em que lhe é demandado “*instruir-se*” sozinho para falar algo “*na vista da pessoa*”, sua fala nos sugere que a prática escolar é qualificada como positiva por aproximar-se dos, considerar e dialogar com os seus usos sociais da leitura e da escrita.

O depoimento de Valdeir, por sua vez, reconhece e demanda o lugar privilegiado da escrita e da leitura no processo de ensino e aprendizagem escolar:

Eu acho que deixou e continua a deixar a desejar a geografia. Eu acho que geografia no termo da leitura está muito escasso, muito devagar, está precisando mais leitura, mais escrita no quadro. As palavras...a palavra escrita é um documento, ela fica para toda vida e a palavra só falada é como uma folha seca, o vento leva, o vento leva e depois fica vazio,

não tem nem como você lembrar, você esquece...você vê ali picado falando isso...isso...isso...está escrito uma palavra ali, mas não tem o contexto da matéria...

Ao criticar a prática escolar, Valdeir nos impele a pensar na função social da escola de promover e possibilitar a sistematização do conhecimento por meio do registro escrito, da “*escrita no quadro*” daquilo que foi aprendido. Como afirma Oliveira (1995, p.156), especificamente na escola, constrói-se uma relação com o mundo por meio da linguagem e, de forma especial, pela escrita: “a escola é, assim, um lugar social onde o contato com o sistema de escrita e com a ciência enquanto modalidade de conhecimento se dá de forma sistemática e intensa”. É também por meio da palavra escrita, da leitura de “*documentos*”, daquilo que “*fica para toda a vida*” que a escola cumpre seu papel de possibilitar o acesso a conhecimentos acumulados historicamente. Valdeir chega ao requinte de solicitar o exercício de um certo gênero dissertativo que lhe permita, melhor que os apontamentos feitos pelo professor, anotando palavra-chaves como apoio do texto oral, reconstruir “o contexto da matéria”. Ao explicitar essa demanda, Valdeir posiciona-se também em relação ao gênero que considera adequado ao tratamento dos conhecimentos escolares, nesse caso, da disciplina Geografia.

Além da preocupação com o tipo – e a aprendizagem – de gêneros “adequados” à abordagem escolar, os entrevistados demandarão também o aprendizado de técnicas específicas para a produção de textos “corretos”. Ao longo de nosso diálogo, ressaltaram, por exemplo, a relevância do trabalho com a ortografia, a pontuação e a “escrita correta”:

A pontuação, eu nunca fui muito boa em pontuação não. Então isso eu tenho aprendido muito aqui. Então com certeza o que eu não consegui antes, eu vou conseguir aqui agora. (Maridalva)

É...tem que aprender mais a escrever corretamente, pontuação, isso aí a gente precisa muito ainda. (Vitória)

Apesar de reconhecerem a importância e a obrigação de a escola ensinar a ‘escrever corretamente’, não parece ser isso que motiva, em primeira instância, a avaliação da prática escolar de leitura e escrita como positiva. Para eles, o papel essencial da escola como agência de letramento é potencializado quando as propostas pedagógicas lhes permitem engajar em práticas que focalizem não somente o treino de habilidades, mas variados usos sociais de leitura e escrita.

Com efeito, os alunos destacam o papel da escola na promoção de experiências de leitura inéditas ou pouco usuais em sua vida cotidiana, especialmente aquelas que lhes proporcionam uma vivência estética e cultural, que assumem uma significação em si mesmas. Ao relatarem uma experiência significativa de leitura e escrita referem-se ao trabalho desenvolvido na aula de filosofia a respeito da dramatização oral da tragédia grega: “Édipo Rei”. Os alunos

estudaram o texto, interpretaram-no, analisaram o contexto histórico em que foi produzido, organizaram e ensaiaram uma dramatização, confeccionaram máscaras e construíram o cenário teatral para leitura dramatizada da tragédia a ser apresentada aos colegas da escola:

Tem um monte de coisa que gostei no projeto. Por exemplo, o Felipe (professor) há poucos dias nos passou aquela tragédia grega do Édipo Rei. Então nós tivemos de ler, nós tivemos de reler porque depois nós fomos apresentar (Maridalva)

Eu gostei – do Édipo Rei – porque primeiro tinha muita coisa escrita, né. Segundo que nós trabalhamos aquele texto, né. Até que a gente desvendou, descobriu o mistério do Édipo lá, aquela coisa lá. E depois a gente trabalhou até apresentar este texto. Então a gente viveu este texto, esta história. Parece que a gente passou a viver aquilo na vida da gente mesmo. (Valdeir)

Oliveira (1995) alerta que a construção de atitudes favoráveis ao alfabetismo dependerá das oportunidades criadas para que jovens e adultos expressem sua subjetividade, interessem-se em buscar novas informações e aprendizagens que ampliem sua visão de mundo e possibilidades de ação. Valdeir e Maridalva conferem especial relevância ao trabalho com um texto com muitas características distintas dos textos com que, em geral, lidam: a temática, que aborda arquétipos que, ainda que inseridos no contexto da Grécia Antiga, quer falar da tragédia humana atemporal; o estilo, que lança mão de diálogos na 2ª pessoa e mobiliza vocábulos que jamais tinham usado ou mesmo ouvido e a estrutura, que transgride a linearidade temporal da narrativa, cujo enredo se constrói a partir de diferentes pontos de vista e de experiências da história. Os sujeitos, alunos e alunas da EJA, reconhecem nessa atividade escolar a oportunidade de ampliar seus horizontes, conhecer outros contextos culturais, “viver” “histórias” produzidas em outros tempos e espaços, “descobrir mistérios”...

Nas entrevistas analisadas, os estudantes avaliam as repercussões provocadas pela experiência escolar na conformação de sua participação em práticas sociais de leitura e de escrita. Por um lado, José Pereira declara que a entrada na escola obrigou-lhe a diminuir as práticas de leitura e escrita que desenvolvia, para se dedicar a realização das tarefas escolares. Por outro, tanto Vitória como Valdeir relatam que, com as experiências de leitura e escrita escolares, passaram a ler, fora do contexto escolar, materiais escritos diferentes daqueles com os quais tinham costume, ou ler aqueles que já liam, mas com outras finalidades, associadas principalmente à aprendizagem.

Apesar de Vitória considerar que a experiência escolar lhe possibilitou a ampliação das práticas de leitura, a aluna demarcará a constituição de uma trajetória de leitura e escrita própria, em que a escola é uma das instituições responsáveis pela promoção de práticas letradas, mas não a única. A estudante, ao nos mostrar a amplitude de seu universo de leitura - “li ‘Mundo de Sofia’ não foi por

causa do Projeto”; *“costumo ler os textos dele [do marido, que estuda Administração de Empresas]”* – relativiza o peso da instituição escolar na determinação de práticas sociais de leitura e, ainda, identifica as diferenças entre a leitura escolar, relacionada a obrigações: *“eu tenho que fazer a atividade da escola”*, e a realizada fora da escola, associada *“à necessidade ou interesse pessoal, vivido e interpretado de forma natural, até mesmo espontânea”* (Soares, 2003:106).

As relações que esses estudantes travam entre as práticas escolares e as práticas sociais de leitura e de escrita são múltiplas e dependentes do modo como (re)significam suas trajetórias de vida e o lugar social da escolarização. Ao tomarem essas próprias relações como objeto de reflexão, esses estudantes identificam a ampliação e/ou a restrição das práticas de leitura, promovidas pela experiência escolar, mas, também, posicionam-se como sujeitos autônomos, capazes de construir, na diversidade de suas práticas de letramento, um perfil pessoal de leitor.

Considerações Finais

Este estudo buscou refletir sobre os modos como jovens e adultos com pouca escolarização significam o trabalho desenvolvido com o sistema de escrita na escola e o papel da experiência escolar nas práticas de letramento de que participam. Ao longo da pesquisa, os sujeitos avaliaram as práticas escolares de letramento embasados em suas concepções e trajetórias de leitura e escrita, relacionando-as tanto à experiência escolar que tiveram na infância como aos usos da leitura e da escrita que realizam fora da escola. Os estudantes, ao se posicionarem diante das práticas de leitura e de escrita escolares, evidenciam diversos aspectos que são integrantes do processo de ensino e aprendizagem da leitura e da escrita e que, segundo eles próprios, devem ser contemplados nas práticas escolares. Para esses sujeitos, tais práticas não constituem um bem em si mesmo e são qualificadas de forma positiva à medida que dialogam com o contexto social que vivenciam e com suas expectativas e objetivos.

Mostram também que, apesar de a construção de outras práticas de letramento depender de uma série de fatores e da escola não ser a única agência responsável pela promoção de práticas letradas, o modo como a instituição escolar concebe a leitura e a escrita e a natureza das práticas que implementa são decisivos para a construção e a consolidação de outras práticas letradas.

Notas

- ¹ O sistema escolar brasileiro prevê que esse ciclo seja cursado regularmente por adolescentes de 11 a 14 anos. Os estudantes entrevistados tinham entre 37 e 56 anos.
- ² Indicador Nacional de Alfabetismo Funcional, construído a partir da pesquisa realizada anualmente entre os anos de 2001 e 2005 e bianualmente a partir de então, pelo Instituto Paulo Montenegro e Ação Educativa, com uma amostra de 2000 sujeitos entre 15 e 64 anos, representativa da população brasileira nessa faixa etária.
- ³ O PROEF 2 oferece aos funcionários da universidade e à comunidade externa uma experiência de escolarização com a duração de três anos correspondente ao período de 5ª à 8ª série, com certificação no processo. O projeto integra o Programa de Educação Básica de Jovens e Adultos da UFMG, ao qual também se vinculam o Ensino Fundamental do 1º Segmento (PROEF I) e o Projeto de Ensino Médio (PEMJA). Os professores são estudantes das licenciaturas da UFMG, sendo que um dos objetivos do projeto é também contribuir para formação de Educadores de Jovens e Adultos. Para maiores reflexões ver: Fonseca, Maria da Conceição F. R. et al. O significado de um projeto de extensão universitária na formação inicial de educadores de jovens e adultos. *Anais da 23ª Reunião Anual da Anped*. Caxambu-MG, 2000. Edição eletrônica.
- ⁴ Segundo o plano de trabalho/2003 do PROEF II o trabalho com a leitura e a escrita busca possibilitar aos sujeitos o uso de diversos gêneros textuais e a construção de habilidades necessárias para que ampliem suas práticas de leitura e escrita fora da escola.
- ⁵ Os sujeitos autorizaram a veiculação de seus nomes verdadeiros na divulgação dos resultados da pesquisa. Foram analisadas entrevistas de 2 homens e 2 mulheres. Tinham à época de 37 a 56 anos e todos nasceram no interior de Minas Gerais. Cada sujeito será conhecido a medida que os dados forem analisados.

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Lecturas (pre)juiciosas

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Los autores de la presente ponencia somos bibliotecarios de la Biblioteca Eslava (Slovenska knjižnica). Mateja Komel Snoj es la directora de la biblioteca, y »este humilde servidor«, Pablo Juan Fajdiga, estoy a cargo del departamento de documentación. Venimos de Liubliana, la capital de Eslovenia, un país de la Europa Central con dos millones de habitantes y miembro de la Unión Europea desde el año 2004. La Biblioteca Eslava es una biblioteca especializada. Es una de las 900 bibliotecas con 1400 puntos de préstamo que constituyen el sistema bibliotecario esloveno. Nuestra biblioteca se enorgullece de contar con una tradición de más de 100 años y es la sucesora directa de la primera biblioteca de la ciudad de Liubliana, fundada en el año 1901. Con el nombre de Biblioteca Eslava funciona desde 1946. En el año 2000 la biblioteca se mudó a una nueva sede y, tras una reestructuración administrativa, el pasado año comenzó a formar parte de la llamada Biblioteca Metropolitana Liubliana (Mestna knjižnica Ljubljana). Su fondo, compuesto por más de 150.000 unidades de material bibliográfico y no bibliográfico, primario y secundario, cubre el área de las humanidades y de las ciencias sociales, con especial énfasis en las lenguas, literaturas y culturas de los países eslavos. Sus socios o visitantes son, por lo general, investigadores, maestros, profesores u otros profesionales y estudiantes de distintas áreas de las humanidades. Además de las tareas básicas de toda biblioteca como son la adquisición, conservación, procesamiento de los materiales y su presentación al público, la biblioteca desarrolla hace más de una década actividades paralelas adicionales, dado que concibe y prepara un programa cultural bastante amplio. Por una parte, exposiciones temáticas, bibliográficas y artísticas, y por otro, eventos culturales que atraigan a los visitantes. Dado que en Liubliana, como capital del país, tiene lugar a diario un gran número de diferentes actos culturales, en nuestra biblioteca intentamos encontrar formas nuevas y distintas de despertar el interés del público y que estén, a la vez, conectadas con nuestra actividad básica, esto es, el libro y la lectura. En los últimos años se han desarrollado en el salón de actos de nuestra biblioteca simposios internacionales con temas tales como *Antigüedad y cristianismo – conflicto o conciliación* y *Lo infundado – simposio sobre el filósofo ruso León Shestov*. Asimismo, se han llevado a cabo veladas literarias en las que

hemos presentado a numerosos autores eslovenos y, a veces, extranjeros. Por ejemplo, hemos podido contar con la presencia de Hugo Mujica, destacado poeta argentino contemporáneo. Se han realizado también presentaciones de libros, distintas conferencias con proyecciones de películas, etc. Con todo, nuestra atención estuvo puesta en dos proyectos en particular, totalmente distintos entre sí, pero que en su esencia se nutren de una misma fuente: nuestro amor por los libros y la lectura. Se trata, en primer lugar, de la lectura bilingüe ininterrumpida del *Quijote* de Cervantes, con ocasión del cuarto centenario de su primera edición, y, en segundo lugar, el ciclo de encuentros llamado *Philologos*.

En nuestra ponencia quisiéramos presentar ambos proyectos como dos ejemplos de buena práctica en el área del fomento de la lectura. Tal como el título lo indica, *Lecturas (pre)juiciosas*, no es nuestra intención hablar acerca del fomento de la lectura en general, sino de un determinado *objeto* de lectura y de un determinado *modo* de lectura. Hablaremos de dos proyectos dirigidos a fomentar la elección de una literatura de *calidad* y a alentar una lectura *crítica*. Partimos del convencimiento de que toda lectura supone un juicio previo, de que toda lectura es fruto de un pre-juicio que guía nuestra lectura. A la vez, de que el pre-juicio es un componente necesario de toda comprensión, de que es el pre-juicio precisamente el que posibilita la comprensión (Sánchez Meca, 2008). Y la comprensión se fundamenta en una relación dialógica que el lector establece con el texto, en una relación dialógica que va reuniendo y reconociendo el texto, que va identificando lo que le es propio y, a la vez, va enjuiciando su contenido.

La idea de una lectura ininterrumpida del *Quijote* de Cervantes no se gestó en un instante, sino que fue madurando lentamente. La primera motivación se dió a raíz de una información circunstancial acerca de la manera en que cada año se celebra en España el Día Internacional del Libro. Supimos entonces que, entre las numerosas y variadas actividades, se había consolidado la lectura en voz alta de la más célebre de las novelas españolas, lectura en la que participaban tanto reconocidas personalidades de la vida pública de España, como también modestos ciudadanos que deseaban expresar su devoción al Caballero de la Triste Figura y despertar nuevamente sus inolvidables aventuras. Nos atrajo la idea de un acto cultural que honra al libro –elemento primordial de nuestro edificio cultural– con un gesto que aparenta ser muy comedido y casi nada innovativo, pero que, en medio de la angustiada desesperación de la sociedad contemporánea por todo lo nuevo, se demora en lo que de modo esencial está conectado con el libro mismo. Se trata, precisamente, de honrar al libro con la lectura, con aquel acto que cada libro fervorosamente espera y alienta. Con la lectura que en silencio acompaña la concepción de todo libro y que al final lo conduce a su pleno cumplimiento. Tal

como dice Joseph A. Appleyard en su libro *Becoming a reader*: “[...] una narración está incompleta hasta que no es leída” (1991, p. 19) y para ello apela a Paul Ricoeur que en su ensayo *El círculo entre relato y temporalidad* afirma: “Finalmente es el lector quien completa la obra [...] el texto tiene agujeros, lagunas, zonas de indeterminación [...] desafía la capacidad del lector para que configure él mismo la obra [...]”. (2000, p. 148)

No obstante, la lectura ininterrumpida del *Quijote* no nos atrajo por el sólo hecho de parecer el estallido de un exagerado ímpetu por la lectura en una época que ha sucumbido marcadamente a la fascinación natural de la imagen, sino por diversas razones que confluyen en un acontecimiento cultural de esa naturaleza. Interesante resultaba ya el hecho mismo de que este tipo de acontecimiento se centre en la lectura en voz alta. Con ello se rememora los tiempos en que el libro era raro, escaso y el escuchar la lectura de un relato resultaba un privilegio. Rememora los tiempos en que la ortografía todavía no estaba recargada con una multitud de puntuaciones precisas porque era el ejercitado lector el que siempre sabía cuándo debía ralentizar o acelerar el relato, dónde debía hacer una pausa breve o larga, cuándo acentuar algo significativo. Rememora los tiempos en que la lectura de un relato era un acontecimiento social (Frenk, 2004) y todavía no se había alejado de la narración viva.

Nos atrajo también el hecho de que se tratara de la lectura de un texto clásico que, si bien es cierto que nació en el extranjero y en un idioma que nos es extraño, superó sus fronteras geográficas y lingüísticas, sus límites naturales, por ser una de las más grandes novelas de la literatura universal, herencia de la humanidad, que nos sigue hablando, a pesar de su distancia temporal y espacial. (Harold Bloom [2003] afirma que Cervantes es el único escritor que con su *Quijote* puede medirse a la par de Shakespeare y Dante.) Es verdad que rara vez nos acercamos a los clásicos. Una de las razones es que con frecuencia los recordamos como esa lectura obligatoria de la escuela, como dice Clara, la protagonista central de la novela *La sombra del viento* de Carlos Ruiz Zafón, “una especie de multa a pagar a maestros y tutores sin saber muy bien para qué” (2005, ps. 35-36) y por eso no han despertado en nosotros el placer de leer. Otra razón, pero de más peso, es que quizás no solemos leer a los clásicos porque estamos convencidos de que los conocemos demasiado bien y desde siempre, de que ya hemos oído mucho sobre ellos y por eso no pueden revelarnos o confiarnos nada nuevo. ¿Para qué leerlos entonces? Los clásicos se han convertido en una especie de propiedad colectiva que siempre están a nuestra disposición para cuando necesitemos citarlos. Como aquellos libros que descansan sobre los estantes de nuestra biblioteca y de los que pensamos que los conocemos por el sólo hecho de poseerlos físicamente, “como

que nos vierten su sabiduría con su sólo presencia, sin que tengamos que recorrer laboriosamente su contenido,” como dice Alberto Manguel en su *Historia de la lectura*. (2007, p. 288)

La lectura ininterrumpida del *Quijote* en Eslovenia fue para nosotros un desafío especial también por el hecho de que habíamos elegido una obra que se gestó originalmente en castellano, por lo que decidimos que la lectura transcurriría alternativamente en castellano y esloveno. Si bien durante la última década el interés por el español se ha incrementado notablemente en nuestro país, el conocimiento del inglés, francés, alemán e italiano sigue estando mucho más extendido por razones históricas, culturales, económicas y políticas. Paulatinamente, pero con una frecuencia cada vez mayor, otras lenguas y culturas van llegando a Eslovenia y van adquiriendo una mayor relevancia, tal como seguramente sucede en otras partes del mundo globalizado de ahora. La lectura bilingüe del *Quijote* fue por ello un asentimiento tácito al carácter multicultural de la sociedad contemporánea y, a la vez, un estímulo a reconocer todo aquello que nos une y asimismo a reconocernos a nosotros mismos en lo otro y diferente.

La idea resultaba muy atractiva, pero, a la vez, parecía ser una tarea de gran envergadura y casi irrealizable. La pregunta era: ¿cómo comenzaríamos a ejecutar el proyecto? En Eslovenia no se habían llevado a cabo acontecimientos similares hasta ese momento, por lo que no disponíamos de ningún modelo a seguir. Incluso comprobamos que la nuestra sería la primera lectura ininterrumpida bilingüe del *Quijote* que se realiza fuera de los países de habla hispana y la primera en el mundo eslavo en general. Todo dependía, por lo tanto, de nuestro propio ingenio. Dado que este tipo de acontecimiento iba a ser una novedad en nuestro país, consideramos que no podíamos dejar la lectura librada a lectores circunstanciales, sino que debíamos invitarlos de antemano, presentarles nuestro proyecto, acordar con ellos el momento preciso de su lectura y entregarles el fragmento en esloveno o en español que habrían de leer, para que se familiaricen con él con la debida antelación. ¿Y a quién podría interesarle esta clase de invitación? Pues bien, decidimos invitar a todos aquellos que están de manera directa o indirecta relacionados con la literatura en general (escritores, poetas, críticos literarios) y, en particular, con el castellano y la literatura española (profesores, traductores, estudiantes secundarios y universitarios). También a todos aquellos que están relacionados con la cultura española e hispanoamericana (residentes españoles o latinoamericanos y sus descendientes, embajadores, personal diplomático, políticos, funcionarios) y, por supuesto, a aquellos para quienes Cervantes o el personaje *Don Quijote* pudieran ser significativos (artistas, actores). Siete meses antes de la lectura enviamos trescientas invitaciones. En la confección de la lista de

los destinatarios contamos con la ayuda de la Embajada de España en Eslovenia y el Aula Cervantes –precisamente en esos días abría sus puertas en nuestro país– que gustosamente aceptaron nuestra invitación y se incorporaron a nuestro proyecto. Dos tercios de los potenciales lectores respondieron positivamente a nuestra propuesta. Con cada uno de ellos acordamos el día y la hora exacta de su lectura y un mes antes del acontecimiento les enviamos por correo el fragmento que les correspondería leer. ¿Y cómo hicimos la división en fragmentos del *Quijote*? Considerando que quince minutos de lectura en voz alta era una tarea razonablemente exigente para un lector medio, llevamos a cabo distintas pruebas para establecer que ese era el tiempo que exigía la lectura en voz alta de una página y media de la versión eslovena del *Quijote*. Así pues, se formaron 202 fragmentos de la obra, mejor dicho, 404 fragmentos, si le sumamos la versión original en castellano.

Junto a esos preparativos de la lectura, que de por sí exigieron bastante tiempo a los diez empleados con los que cuenta nuestra biblioteca, quisimos llamar la atención al público en general sobre la importancia de la fecha que se aproximaba: el cuarto centenario de la publicación de la primera parte del *Quijote*. Con ese fin, cuatro meses antes de ese aniversario preparamos en la biblioteca una exposición bibliográfica y pictórica titulada *El Quijote en palabra e imagen*. Y más tarde, ya en el umbral de la celebración del cuarto centenario, tuvo lugar en nuestra biblioteca una conferencia que llevaba por título: *¿Por qué aún leemos el Quijote?* a cargo del catedrático de literaturas comparadas dr. Tomo Virk.

¿Y cuáles fueron los logros de la lectura bilingüe ininterrumpida del *Quijote* en Liubliana? Al finalizar el acontecimiento habían transcurrido más de 56 horas y en la lectura se habían sucedido casi 250 lectores. Nos sorprendió que el acto, a pesar de su carácter desacostumbrado para nuestro medio, atrajo y entusiasmó a un gran número de personas de distintas generaciones, de variadas profesiones y distintos niveles de educación. Nos sorprendió que todas y cada una de esas personas, durante dos días y dos noches, literalmente revivieron al *Quijote*. Fue una fiesta de la lectura que reunió a mucha gente y a cada uno le habló de manera diferente. Algunos aprovecharon la lectura para mostrar su admiración y respeto a esta obra magistral de la literatura universal, otros para expresar su elogio a la lengua de Cervantes, otros para manifestar su aprecio por España y sus logros culturales, algunos se sintieron movidos por el infortunado héroe, con el que cualquiera de nosotros puede alguna vez sentirse identificado, a otros los conmovió sencillamente el idioma castellano... Por eso, también la lectura en voz alta de cada uno de ellos fue diferente: algunos leyeron de manera solemne, otros de manera más jovial, algunos se esforzaron con su pronunciación del castellano, otros leyeron de manera

teatral, algunos estuvieron relatando, otros recitando. Entretanto los espectadores venían o se iban. Algunas horas del día estuvieron concurridas, otras estuvieron más desiertas, algunas horas tuvieron un carácter más bien íntimo, otras fueron más formales. Los interesados tenían a su disposición un folleto informativo, por el que podían saber de antemano quién y cuándo participaría de la lectura y en qué idioma leería el *Quijote*. Por ello, algunos asistieron para escuchar a sus escritores o poetas favoritos, otros prefirieron escuchar a conocidos actores, otros asistieron para escuchar a sus compañeros de colegio, a sus amigos o conocidos. A algunos les atrajo la melodiosidad del castellano, a otros les atrajo simplemente la curiosidad de saber de qué se trataba ese acto tan singular.

Ahora bien, ¿qué retribución recibieron esos lectores voluntarios? Cada lector recibió como obsequio del Aula Cervantes un ejemplar de bolsillo del *Quijote*, editado por la comunidad autónoma Castilla-La Mancha con ocasión del cuarto centenario de la primera edición de la novela, mientras que todos los estudiantes secundarios y universitarios recibieron además un certificado emitido por el Aula Cervantes, acreditando su participación en el acto. Los espectadores u oyentes de la lectura tuvieron a su disposición un sobre recordatorio con un matasellos conmemorativo, diseñado por la artista plástica eslovena Maja Šubic. Al ambiente festivo contribuyeron también el fotógrafo esloveno Dušan Jež, con una exposición de fotografías de viaje clásicas y digitales titulada *Por la senda de Don Quijote*, y la escultora eslovena Urška Heller, que en esa oportunidad expuso dos esculturas de arcilla representando a Don Quijote y Dulcinea.

La lectura bilingüe ininterrumpida del *Quijote* fue un acontecimiento único, dirigido a llamar la atención sobre la importancia de la *lectura* y la importancia de leer *literatura de calidad*. En esta época, en que el “permanente ruido de la ‘actualidad’” –si acordamos con el diagnóstico del filósofo francés Michel Henry– “con su sensacionalismo y sus comediantes de feria” (2008, p.13) se esfuerza en mantenernos en un estado de permanente distracción, la lectura atenta y en voz alta, durante dos días y dos noches, de un clásico de cuatrocientos años de antigüedad es una especie de obstinada oposición al estilo febril de la vida contemporánea. “La cultura es lentitud”, aseguró una vez con perspicacia el poeta, filólogo y crítico literario Dámaso Alonso. Y Alberto Manguel, el célebre autor de *Una historia de la lectura*, proféticamente previó hace unos años que en el futuro la lectura sería un acto de rebeldía (*El País*, 13/1/2007). Quizás aquel anunciado futuro sea ya el hoy que vivimos.

Pero más importante que un parco llamado de atención sobre el valor de la lectura es la promoción de aquel tipo de lectura que establece un diálogo activo con el autor o, mejor dicho, con el texto en el que el lector se demora. Diálogo que el

lector desarrolla con un cuestionamiento exhaustivo del texto, para que éste le descubra del modo más pleno su significado y sentido. Pues, ¿qué otra cosa es la lectura o de qué otra manera podríamos definirla, si no la determinamos como aquel acto que trata de establecer un significado y busca un sentido? Si bien es cierto que el vocablo leer está etimológicamente conectado con los conceptos de juntar, recolectar, seleccionar (Snoj, 1997) – en este caso letras – la lectura verdadera no es una mera acumulación de letras y palabras, como tampoco el verdadero conocimiento no es una mera acumulación de informaciones. La verdadera lectura supera este procedimiento mecánico de principiante. Por ello, el escritor mejicano Felipe Garrido, en su colección de ensayos titulada *El buen lector se hace, no nace*, correctamente advierte que “[...] leer significa no repetir palabras, sino atribuir sentidos y significados.” (2004, p.80) Precisamente este acto es el que nos determina de modo esencial como seres que permanentemente nos “leemos” a nosotros mismos, a los demás y al mundo en el que estamos, para encontrar el significado y descubrir el sentido de todo o, como dirían los fenomenólogos, para comprender, para autocomprendernos. A este propósito, cabe mencionar que según Heidegger el modo propio del ser del hombre es existir como intérprete o desvelador del ser. (Sánchez Meca, 2008)

El ciclo de coloquios titulado *Philologos* buscó estimular precisamente esa inquietud hermenéutica que representa la base primordial de toda lectura seria. Los encuentros llamados *Philologos* abrieron un espacio que echaba de menos nuestro medio, un espacio que posibilitó la elaboración dialéctica o dialógica de algunos textos fundamentales, clásicos y contemporáneos. El nombre de estos encuentros, “amor por el verbo”, nació como una condensación de dos conceptos centrales: el pensamiento y la palabra, el amor por la reflexión y el amor por el discurso, la filosofía y la filología. (Recordemos que »desde Nietzsche, se califica a la filología de arte de la lectura lenta. Demorarse en algo en lugar de pasar rápidamente por los textos cosechando informaciones es, en verdad, un arte que va desapareciendo.« [Gadamer, 1998, 69]) Los encuentros se concibieron como un diálogo sobre libros que habían sido editados en esloveno en los últimos años. La mayoría de las veces se trataba de traducciones de obras filosóficas, a veces también literarias o teológicas, o libros sobre arte y otras materias. Queríamos desarrollar un diálogo que partiera de una lectura minuciosa. Una lectura que se centra en el problema que plantea el libro y que éste ex-pone. Una lectura que sigue fielmente el planteamiento del problema en el horizonte del texto, pero que no queda anclada en ese horizonte, sino que lo amplía con el horizonte del problema que se ex-pone.

¿A quién estaban dirigidos esos encuentros? Ante todo a estudiantes y adultos. Si tomamos en consideración las categorías que propone Joseph Appleyard (1991), pero que se refieren sólo a lectores de obras literarias, podríamos decir que nuestro público objetivo era el “lector intérprete” y el “lector pragmático”. Eso significa que los participantes eran sobre todo estudiantes y adultos de perfiles intelectuales variados. No todos provenían del área de las humanidades, si bien todos mostraban un gran interés por las ciencias humanas y un cierto grado de preparación en esa área o, al menos, familiaridad con ella.

Los encuentros se sucedieron una vez al mes durante tres ciclos lectivos. Dos invitados, a menudo profesores universitarios o investigadores, especialistas del área a tratar, preparaban una lectura minuciosa del texto. Eran los así llamados “exponentes” que en 40 minutos presentaban el texto a los concurrentes, mostraban su constitución interna, señalaban los nudos principales y los iluminaban, cada uno desde su punto de vista. Ambas lecturas siempre se distinguían entre sí, a veces eran contrapuestas, a menudo se complementaban. Esa diferencia contribuía a iniciar el diálogo con el público. ¿Y cómo se desarrollaba ese diálogo? El diálogo se desarrollaba de manera natural, espontánea, a medida que los participantes se anunciaban y tal como iban apareciendo los dilemas y las contradicciones. Para que el debate no se diluyera en una suma de impresiones dispersas y para que conservara permanentemente una continuidad en su contenido y calidad, adjuntamos a cada invitación que enviábamos – por correo común o por correo electrónico – a los miembros de nuestra biblioteca un fragmento medianamente extenso del texto elegido y una pregunta guía que dirigiese la lectura y el debate. (El fragmento y la pregunta habían sido elegidos por los exponentes invitados). Por esa razón, justificadamente esperábamos que cada participante conociese al menos a grosso modo el tema a debatir y que durante el transcurso del debate se atuviera en mayor o menor medida al hilo conductor del encuentro. Eso nos dió la posibilidad de retornar siempre – a pesar de los ocasionales desvíos del tema principal – al interrogante central.

¿Y cuáles fueron los autores y los textos tratados? Entre otros: *Creer que se cree* de Gianni Vattimo, *Sobre la certeza* de Ludwig Wittgenstein, *Escritos selectos sobre religión* de Jacques Derrida, *El siglo* de Alain Badiou, *El espíritu del terrorismo* de Jean Baudrillard, *Las flores del mal* de Charles Baudelaire, los *Himnos tardíos* de Friedrich Hölderlin, el *Tratado de pintura* de Leonardo Da Vinci, las *Memorias de Adriano* de Marguerite Yourcenar, los *Escritos histórico-políticos* de Emanuel Kant, los *Escritos sobre sociedad y religión* de Sigmund Freud, *El testimonio de la poesía* de Czesław Miłosz etc. Se trata, pues, de una selección amplia y variada de autores y temáticas que atrajo una vez al mes durante tres

años a un número considerable de personas. La asistencia fue siempre satisfactoria, en ocasiones incluso superó nuestras expectativas. El ciclo de encuentros *Philologos* se preparó en colaboración con la Asociación Cultural y Artística Logos que tomó a su cargo la grabación y transcripción de cada encuentro, es decir, de la presentación del texto por parte de los »exponentes« y del subsiguiente debate. Al final de cada ciclo, los conferenciantes y todos aquellos que participaron en los debates revisaron la transcripción y completaron o pulieron sus intervenciones. Los textos corregidos fueron posteriormente editados en forma de libro, cuya estructura interna reproduce la estructura secuencial de cada encuentro: en primer lugar aparece un fragmento del texto seleccionado y la pregunta guía de nuestra lectura; a continuación, los análisis de los »exponentes«, ocupando la parte central –al igual que en cada uno de los encuentros– el debate, el diálogo que se desarrolló a partir del texto tratado. Los editores se esmeraron en lograr una transcripción que fuese comprensible y de lectura fluida, sin que se viera dañada la tensión dialógica de cada encuentro. Por eso, los libros resultan de utilidad también para aquellos que no concurrían habitualmente a nuestros encuentros.

Los dos proyectos que hemos presentado fueron tanto en su organización como económicamente bastante exigentes. Buena parte del éxito de ambos podríamos atribuirlo al hecho de que pudimos establecer lazos de cooperación con embajadas, distintas instituciones culturales y bibliotecas similares a la nuestra. Para algunos ciclos logramos obtener la subvención por proyecto que anualmente adjudica el Ministerio de Cultura de Eslovenia.

Para finalizar queremos retornar al principio. Ambos proyectos estuvieron dirigidos a estimular la lectura seria de aquellos textos que por su carácter y calidad son relevantes para nuestra cultura. Tal como dice el escritor mejicano Felipe Garrido, nos guiaba el convencimiento de que, una vez que se ha aprendido a conocer los libros y las personas, se descubre que lo que cuenta no es el número, sino la profundidad del trato que uno mantiene con ellos y ellas. (Felipe Garrido, 2004)

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Os conceitos de alfabetização e de letramento: o discurso e a prática de professoras alfabetizadoras em uma escola municipal de Belo Horizonte/Brasil

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Este trabalho caracteriza-se como um estudo de caso desenvolvido com duas professoras alfabetizadoras que atuam na rede municipal de Belo Horizonte/MG/Brasil. Tem como objetivos compreender os pressupostos teóricos e metodológicos que fundamentam as práticas de alfabetização e letramento, estabelecendo relações com as ações e os processos de formação. A fundamentação teórica se sustenta nos estudos sobre a psicogênese da língua escrita e os voltados para a aquisição do sistema de escrita, letramento, formação de professores e análise do discurso.

A experiência profissional e a trajetória das professoras alfabetizadoras são aqui objeto de discussão vinculadas à formação inicial e continuada, na tentativa de sustentar de certo modo, a construção dos seus saberes e a construção dos conceitos de alfabetização e de letramento.

São apresentados e destacados fragmentos das entrevistas para que sejam explicitados os discursos produzidos nos momentos específicos em que as professoras relataram a trajetória delas de formação. Entrevistas foram analisadas à luz dos referenciais que sustentaram as discussões sobre a formação, os saberes e os discursos dos professores. Estudos desenvolvidos por Tardif (2002), Tardif e Lessard (2005, 2008), Nóvoa e Huberman (2000), Gauthier (1998), Bourdieu (1997), Nogueira (2004) dentre outros, são enfatizados. Os discursos produzidos pelas professoras puderam, em determinados momentos, ser compreendidos utilizando o referencial de teóricos da Análise do Discurso e da Análise de Conteúdo.

Nas entrevistas encontrei algumas pistas sobre como as professoras foram se apropriando dos conceitos de alfabetização e de letramento nas diferentes experiências vivenciadas na escola ou fora dela, em ações de formação. Isso pode, de certo modo, mostrar os processos vivenciados que lhes sustentam os afazeres cotidianos, as opções metodológicas que fazem em sala de aula.

As professoras, sujeitos desta pesquisa são nomeadas como Júlia e Stela.

1.1. As experiências comuns entre as professoras

Apresento nesta seção alguns aspectos comuns na trajetória profissional das professoras. Ambas possuem os cursos de magistério e de Pedagogia. Em 1977, Júlia concluiu o magistério em Belo Horizonte e a professora Stela, em 1988, na cidade de Brasília. Stela graduou-se na Universidade de Brasília (UnB) em 1998. A professora Júlia também é graduada em Pedagogia e concluiu o curso em 1982, no Instituto de Educação de Minas Gerais (IEMG).

Ingressaram na rede municipal por meio de concurso público há mais de dez anos – Stela em 1995 e Júlia, em 1986. Ambas atuam, também, em outro turno de trabalho e, para tal, realizaram um segundo concurso: a professora Júlia em 1992 e a professora Stela, em 2006.

Passaram, então, a ocupar dois cargos: no turno da manhã e no da tarde. Embora a professora Júlia tenha assumido o outro cargo somente em 2006, relatou que desde 1998 atuava no outro turno na rede municipal, em regime de dobra¹.

Em 2006, período de realização da pesquisa, as professoras atuaram em tempo integral na rede de ensino de Belo Horizonte. A professora Júlia atuou como professora alfabetizadora em umas das turmas em que a pesquisa foi realizada. A professora Stela ocupou o cargo de professora no turno da manhã e atuou como formadora do Núcleo de Alfabetização e de Letramento, à tarde, na SMED. Ambas relataram que tinham experiências de sala de aula na rede municipal com crianças da Educação Infantil e do Primeiro Ciclo do Ensino Fundamental, participaram ativamente dos diversos cursos de formação continuada oferecidos pela rede municipal e atuaram em espaços de formação e de gestão da política pública nas instâncias da SMED durante seis anos, período em que se afastaram da sala de aula. A seguir, o percurso delas.

1.2. A experiência nas instâncias públicas municipais de formação

A entrada nesses espaços de formação foi possível por meio de processos seletivos, divulgados a toda a categoria de professores, uma prática comum da SMED. Quando passaram a ocupar esses espaços, as professoras se afastaram da sala de aula por determinado tempo e atuaram em ações de formação com outros professores e educadores² infantis.

Em 1986, a professora Júlia foi aprovada em concurso para professor da RME-BH, mas, por causa do seu cargo na rede particular, não assumiu a escola na rede municipal. Somente em 1992 assumiu como professora nessa rede de ensino. Iniciou o trabalho com as turmas da Educação Infantil. Atuou como professora do Programa Adote um Pré, com crianças de 6 anos, em uma creche conveniada com

a Prefeitura Municipal de Belo Horizonte (PBH) e, em 1993, atuou como coordenadora pedagógica.

Em 1996, participou de um processo seletivo para atuar no Centro de Educação Infantil (CEI), na região centro-sul de Belo Horizonte. Nessa época, conjugou os dois períodos de trabalho e atuou ao mesmo tempo no Pitágoras e no CEI. Em 2000, já aprovada no segundo concurso público, atuou na Educação Infantil no CEI – leste e centro-sul –, acompanhando creches e escolas de Ensino Fundamental com turmas de Educação Infantil. Esse trabalho tinha como prioridade a formação dos professores em creches e escolas municipais de Educação Infantil. A atuação nas creches pressupunha a entrada em morros e favelas, às vezes locais de difícil acesso. A professora afirmou que conhecia todas as creches das regiões centro-sul e leste: *[...] conheço aquelas creches todas da região Leste. Taquaril, Setor 14, Caetano Furquim, Casa Branca, Boa vista, Nova Vista. Então vivenciar formações, estar envolvida em creche, foi um tempo grande.* A equipe de trabalho do CEI fazia o acompanhamento pedagógico às creches com diversas formações envolvendo temas pertinentes à infância, cuidado e educação, voltando-se, também, para as especificidades das ações pedagógicas com a criança pequena.

A atuação nesse espaço público de formação permite considerar as possibilidades de uma construção diferenciada de saberes quando comparadas a um professor que não passou por essa experiência. Esse espaço possibilita aos sujeitos voltar a atenção para questões da política da educação proposta pelo município, já que o CEI foi criado para se constituir também como um espaço de formulação de uma política junto à SMED.

A atuação nesses espaços abarca outra dimensão do trabalho docente. Os profissionais que atuam nesses espaços participam de discussões e de reuniões mais amplas na SMED, são também assessorados por outros profissionais, muitas vezes teóricos vinculados às universidades, produzem materiais diversos para os momentos de formação, têm mais oportunidades de participar de eventos, como congressos e outros. Nesse sentido, esse espaço é relevante, pois se constituiu como instância para a própria formação. Um espaço em que formar o outro pressupõe estar se formando, com um tempo que fora destinado a esse fim.

A professora Stela, a partir de 2000, teve experiências nesses espaços de formação. Atuou na formação de professoras leigas de creches conveniadas com a PBH, no Curso de Formação de Educadores Infantis (CFEI), e, ainda, como formadora do Projeto de Alfabetização e Letramento (Alfalettra), que visava ao acompanhamento de professoras alfabetizadoras do Ensino Fundamental, desenvolvendo ações de formação na rede municipal. Em 2006, ano de realização

da pesquisa de campo, a professora atuava em um turno na escola e, no outro, como formadora do Núcleo de Alfabetização e de Letramento da RME-BH. O Núcleo é uma instância da SMED que desenvolve ações de formação com os professores alfabetizadores nas escolas municipais.

1.3 A cultura familiar e a formação acadêmica

O objetivo com esta seção é reconhecer e compreender os fragmentos citados pelas professoras em relação aos aspectos referentes à cultura familiar e às experiências vivenciadas fora do contexto profissional, tendo em vista que foram evidenciados nas entrevistas. É legítimo reconhecer que a história de cada professor, as experiências familiares, na infância e na escola, vivenciadas antes mesmo de iniciar o processo de profissionalização, podem estar presentes na maneira como ele atua hoje na sala de aula, nas práticas pedagógicas desenvolvidas. Afinal, as concepções deles não advêm apenas do saber teórico, adquirido em determinado momento; são também constituídas ao longo da vida.

Os depoimentos relativos à formação aqui analisados foram organizados de modo a apresentar, inicialmente, os referentes aos da professora Júlia e, em seguida, aos da professora Stela. Quando possível, houve uma interlocução entre eles.

A professora Júlia relatou que, ainda quando cursava a 5ª série, foi convidada por uma tia, professora, e pelo seu tio, diretor de uma escola, para substituir as professoras que iam para Vitória, capital do Espírito Santo, fazer cursos: [...] *eu de manhã era aluna e de tarde era professora, entendeu? E amava fazer um trabalho assim*. Relatou que nessa época morava em Bananal, uma cidade do interior do Espírito Santo.

Lessard e Tardif (1996 *apud* Tardif, 2002) evidenciam que muitos professores falam da escolha de sua carreira, seja porque provinham de família de professores, seja pela própria valorização dessa profissão no meio familiar. Os dados da entrevista revelam a presença de familiares próximos à professora atuando na educação, o que lhe permitiu a inserção nesse ofício. Esse é um fato também presente na vida da professora Stela, cujos pais são acadêmicos. No caso da professora Júlia, constatei que a inserção dela se deu pela relação com os tios que já atuavam em escola.

Nascida no Estado do Espírito Santo, a professora Júlia relatou o percurso vivido após a chegada a Belo Horizonte para fazer o 2º grau, magistério, hoje denominado Ensino Médio. Morava com os tios e, em razão de questões relativas à mudança de residência, passou por três escolas particulares, concluindo o magistério na escola Frederico Ozanam. Esse depoimento permitiu uma articulação

com os trabalhos Lelis (2008). A autora verificou, nos relatos das professoras que pesquisou, que suas origens familiares mostraram um movimento ascendente de sua trajetória social, conquistando títulos escolares até então não alcançados pelos familiares mais próximos. Constatei nos discursos de Júlia que a mudança de Estado, do Espírito Santo para o de Minas Gerais, e as diferentes experiências de trabalho em Belo Horizonte motivaram-na a buscar uma formação, a inserir-se no campo educacional, além de outras possibilidades de estilo de vida.

No que diz respeito à inserção da professora Stela no campo educacional, constatei um movimento bem diferente quando retomou sua origem familiar. Os primeiros depoimentos da professora Stela foram coletados em entrevista realizada em abril de 2006. Ela fez menção à sua formação acadêmica no Curso de Pedagogia da UnB, destacando, também, fragmentos da sua história familiar, dos estudos acadêmicos dos pais e uma possível influência deles na formação dela. A professora reconhece que há participação do contexto familiar no seu processo de formação:

[...] mas eu acho também que eu venho de um contexto familiar, social que também, é óbvio, contribuiu para toda a minha formação. Meu pai, por exemplo, chegou a fazer um doutorado, minha mãe, mestrado, meu pai é geólogo, minha mãe é historiadora [...] Eu venho de uma família de poetas, de acadêmicos, né?, então, eu acho que é inegável que todo o contexto que eu vivi desde criança, isso tudo vai contribuindo para eu ter essa formação!
(Fragmento da entrevista com a professora Stela)

De acordo com Tardif (2002), a vida familiar e as pessoas significativas na família são fontes de influência muito importantes na construção da postura da pessoa em relação ao ensino. O discurso de Stela confirma a influência da família na formação mais geral dela.

Ressalto, aqui, em relação a esse contexto familiar, os estudos de Bourdieu (1998 *apud* Nogueira; Nogueira, 2004, pp. 60), no que se refere à existência de

uma bagagem socialmente herdada, o capital social, definido como um conjunto de relacionamentos sociais influentes mantidos pela família, além do capital cultural institucionalizado, formado basicamente por títulos escolares. São componentes que passam a fazer parte da própria subjetividade do indivíduo, sobretudo, o capital cultural em seu estado 'incorporado'. Como elementos constitutivos do capital cultural incorporado merecem destaque a chamada cultura geral (expressão sintomaticamente vaga e indefinida porque designa saberes difusos e adquiridos de modo variado e informal); o domínio maior ou menor da língua culta; o gosto e o 'bom gosto' (em matéria de arte, lazer, decoração, vestuário, esportes, paladar, etc.); as informações sobre o mundo escolar.

Embora a professora Stela considere a influência dos familiares na sua formação, principalmente a de seus pais, universitários, esse modelo não se confirmou na opção em que fez para dar continuidade aos estudos, pois ela declarou não ter interesse nem mesmo em fazer um curso de pós-graduação.

Nos momentos da entrevista, a professora relatou sobre as vivências familiares, as oportunidades de conhecer diferentes lugares, as viagens para outros Estados e o acesso ao cinema e ao teatro. Essas são condições favorecidas pelo meio familiar da professora Stela que, de alguma forma, influenciaram-na a prática como professora. Ela relatou que traz diversos materiais de suas viagens pelo Brasil, os quais utiliza como recursos pedagógicos nas suas aulas. Os conhecimentos que adquire em outros espaços sociais são sempre compartilhados com as crianças. Nas aulas socializou materiais de exposições e museus que visitou, livros e revistas que adquiriu, contou fatos de suas viagens para as crianças.

A professora Stela retomou o exemplo de um projeto sobre o mar, desenvolvido com as crianças e organizado de acordo suas preferências e gostos. Destaco, aqui, a importância de observar o modo como a professora se coloca como sujeito de sua prática e constrói, junto com as crianças, o fazer pedagógico, dando sentido ao trabalho com base nos interesses dela articulados com os das crianças. De acordo com Tardif (2002), o professor de profissão não é somente alguém que aplica conhecimentos produzidos por outros; ele é um ator, um sujeito que assume sua prática com base nos significados que ele mesmo dá. Esse sentido de autoria, do ato de criação e de elaboração da sua prática pôde ser evidenciado em vários momentos da entrevista, quando a professora mostrou organizar o trabalho dela propondo temas para diferentes projetos provenientes de suas experiências de vida e de seus gostos particulares. No caso por ela citado, foi desenvolvido um projeto sobre mar porque, como ela afirmou, ela amava as *baleias e o mar*.

Tardif (2002) afirma que para compreender a prática pedagógica é preciso ter em conta as subjetividades dos sujeitos. De acordo com o autor, as pesquisas sobre o ensino devem considerar as subjetividades dos atores em ação, assim como o saber-fazer por eles, mobilizados no cotidiano. Ressalto que a professora não fez menção a um trabalho que deve ser seguido por um programa curricular; ela organiza sua prática apoiando-se nos seus interesses e na motivação que tem para desenvolver certos temas. Vê a possibilidade de haver outros fatores e parece não ser possível ter certeza quais deles lhe permitem produzir ou elaborar determinadas atividades na sala de aula, o que pode ser confirmado neste depoimento dela:

[...] Então, assim, eu acho que é tudo isso, a minha formação universitária passa muito também pela questão familiar porque meu pai trabalhava na UNB; assim, a maior parte da vida dele como professor foi lá, ele se aposentou lá. Então, assim, o meio que eu sempre circulei, as pessoas que iam à minha casa [...] Por exemplo, eu tinha um professor que era muito amigo do meu pai, portanto, muito amigo da família, chamado Amésio, ele me ajudou muito porque ele era do departamento de educação, NE?, então, assim, ele conversava muito comigo, ele me ajudou muito nessa definição

do curso porque eu estava muito perdida [...]. (Fragmento da entrevista com a professora Stela)

Quanto ao curso de Pedagogia na UnB, a professora Stela relatou que foi orientada quanto a essa escolha e quanto à organização do seu currículo por um professor universitário, amigo da família. O contato com um profissional do meio acadêmico é para a professora um dado que parece fundar o seu saber e constituir-se como parte integrante do seu processo de formação, que é originário de sua cultura familiar. São saberes produzidos, na família e nos diferentes grupos sociais, que, nos processos de interação, possibilitam a constituição do sujeito na sua dimensão pessoal e social. Saberes constituídos na socialização primária. Para Tardif (2002, p. 73),

os saberes provenientes dos meios familiares, escolares ou sociais, são fontes de crenças, convicções ou representações e se apresentam como certezas em relação ao ofício de professor: papel do professor, aprendizagem, características dos alunos, estratégias pedagógicas, gestão de classe, etc.

No que diz respeito ao momento da escolha do curso superior pela professora Júlia, não houve qualquer menção direta aos familiares dela, mas, ainda assim, constatei os vínculos familiares dela com os tios, que atuavam em escolas, na direção e na docência, o que leva à confirmação de que a escolha profissional da professora tem uma estreita relação com o meio familiar. Júlia fez vestibular para o curso de Pedagogia na Faculdade de Filosofia, Ciências e Letras (FaFi-BH) em 1978, instituição privada de ensino superior, tendo optado pela habilitação Orientação Educacional.

A professora Júlia relatou suas angústias em relação à conclusão do curso de Pedagogia em 1982. No seu discurso, demonstrou que já naquele momento da conclusão sentiu necessidade de dar continuidade aos estudos e foi enfática:

Logo que eu terminei a FaFi-BH, eu tive uma agonia muito grande porque, eu sentia que eu estava, que eu tinha, queria e tinha uma formação acadêmica escolar, e que a FaFi-BH não tinha me dado nenhuma metodologia. (Fragmento da entrevista com a professora Júlia)

Neste depoimento, observa-se que, ao iniciar a carreira como docente, sentiu uma lacuna na formação dela. Sua primeira experiência na docência foi como professora de Ciências e de Matemática, o que a levou a deparar com a falta de conhecimentos para atuar com tais disciplinas: *Eu não tinha as metodologias para ensinar*, afirmou. Por esse motivo, buscou a continuidade dos estudos em outra instituição, no Instituto de Educação de Minas Gerais (IEMG).

Retomando o período de formação da professora Júlia, de 1978 a 1982, há que se perguntar: Que saberes eram oferecidos na formação dos professores e que impacto tinham na prática? Embora esse não seja objeto de estudo desta pesquisa,

a questão colocada pode também ser revelada por muitos professores que concluem, hoje, o curso de Pedagogia. Cabe então perguntar. Mas que saberes garantem a formação dos professores para uma prática eficaz? A busca do aprimoramento profissional por parte da professora Júlia revela a consciência e a percepção da incompletude da formação dela. Para ela, dominar os conhecimentos metodológicos lhe garantiria uma prática mais eficaz.

Cabe retomar, aqui, a perspectiva da transposição didática que mostra que

o saber científico (relacionado com a produção acadêmica) difere do saber a ser ensinado (presente nas propostas curriculares, programas e livros didáticos), como, também, do saber que é efetivamente ensinado (presentes nos planos de aula e registros dos professores). Portanto o saber que chega à escola e à sala de aula não é o mesmo que foi repassado nas pesquisas acadêmicas e reconhecido pela comunidade científica. (Ferreira, 2005a, pp. 57)

Nessa perspectiva, o conhecimento dos conteúdos e da técnica não poderiam, por si mesmos, assegurar uma prática efetiva e de qualidade. Isso porque os desafios impostos na da sala de aula e em contextos específicos precisam ser ressignificados. É nesse sentido que novas tendências surgem no cenário da formação de professores levando em conta não somente o conhecimento científico, mas também a história de vida, individual e profissional deles, considerando-lhes as possibilidades de construir novos saberes; um sujeito dotado de um *saber* e de um *fazer*. Essa concepção está presente nos estudos de Nóvoa (1995a e b) e de Tardif (2002), dentre outros.

No caso da professora Stela, há outra condição para desenvolver o seu curso de Pedagogia, o que, de certo modo, se distancia da vivência e da percepção da professora Júlia no que diz respeito às insatisfações da sua formação no ensino superior. Ao relatar sobre o curso de Pedagogia, Stela ressaltou a qualidade da universidade em que estudou, o que possibilitou a construção de seu currículo com base em opções de disciplinas a cursar:

[...] É, isso é uma coisa assim, a universidade, eu acho que ajudou sim, porque eu estudei numa ótima universidade, né, na UNB. Eu acho que a perspectiva de ser um curso com essa possibilidade de você construir o seu currículo, porque é um sistema de créditos e tudo, então, eu pude também ir buscando as coisas que me interessavam, isso pensando na formação universitária, né!? (Fragmento da entrevista com a professora Stela)

Stela utilizou de forma enfática o adjetivo *ótima*: *Eu estudei numa ótima universidade* para qualificar a instituição em que fez o curso de Pedagogia. Havia uma organização curricular que parece ter oferecido à professora a oportunidade de investir nas áreas do seu interesse e vivenciar experiências significativas na universidade, tanto no que diz respeito às disciplinas quanto aos estágios.

Quanto à pós-graduação, a professora Stela relatou que não havia feito nenhum curso. É interessante observar que, embora os pais da professora Stela tenham a formação em nível de mestrado e doutorado, ela enfatizou o desinteresse em dar continuidade aos estudos, o que pode ser confirmado no trecho a seguir, quando demonstrou ser cobrada pelo pai:

[...] mas houve um tempo em que ele (o pai) usava minha profissão num sentido pejorativo, ele falava assim: 'não acredito que você vai querer ser uma professorinha o resto da sua vida!'. Eu já escutei isso dele! Porque, apesar de eu ter esse desejo de estudar, de gostar muito da minha profissão, eu só tenho graduação, entendeu!? Eu nunca fiz uma pós-graduação, nem dessas de Cabo Frio, nada, nada, nada! Inclusive, estava muito interessada nessa que vai ter agora pelo CEALE³. [...] Mas nunca quis fazer um mestrado. Não vou dizer que eu não tenha capacidade para isso nem possibilidades instrumentais, temporais (sei lá como é que a gente fala, né!?), mas eu não quero, não quis, até hoje! Não é que eu não quero, não quis, posso querer... Até hoje eu não me dispus; essa é uma coisa que você tem que ter uma disponibilidade emocional e de tempo, tem que reservar um tempo, abrir mão de algumas coisas [...]. (Fragmento da entrevista com a professora Stela)

A possibilidade de continuidade dos estudos também se vê representada no seu discurso *não quis até hoje!*, ou seja, ainda pode vir a desejar realizar o curso. Dadas as condições dela no meio familiar, é pertinente dizer das condições favoráveis ao estudo e à formação acadêmica. O discurso da professora Stela leva à reflexão sobre o conceito de *habitus*, tal como proposto por Bourdieu (1997). Mas o depoimento da professora leva à constatação de que há muitos fatores que determinam essa decisão de não fazer a pós-graduação. Há que se relativizar o conceito de *habitus* e ter em conta a posição de autores como Charlot (2005) e Lahire (1999 *apud* Nogueira; Nogueira, 2004), ao defenderem que a subjetividade não pode ser diretamente deduzida do pertencimento a determinada categoria social ou de uma posição ocupada no espaço social. Assim, tal como propõe esses autores, volto meu olhar para a professora na sua singularidade, que rompe, nesse caso, com expectativas do pai e também de todo contexto social mais amplo da coletividade. Para o aprofundamento dessa questão, seria necessário coletar e apreender maior número de dados da dinâmica interna da família, as relações entre seus membros, para entender os significados desse capital cultural, como são ou não transmitidos aos filhos e se seriam determinantes para que a professora prosseguisse ou fizesse escolhas por uma carreira acadêmica ou não.

O objeto desta pesquisa não compreende a formação na dimensão presente da história de vida tal como se vê contemplada nos trabalhos de Nóvoa (1995, 2000), de modo a possibilitar a compreensão desses depoimentos ligados ao contexto familiar. Esse não é também o objeto desta pesquisa e, além disso, estudos dessa natureza exigiriam um contato prolongado com a família. (Nogueira; Nogueira, 2004).

A professora Júlia não mencionou aspectos voltados para a trajetória escolar familiar, o que limitou a reflexão sobre a vinculação a esse contexto. Ela informou, num contexto que não o da entrevista, que fez dois cursos de pós-graduação. O primeiro em Psicopedagogia, concluído em 1993, numa instituição privada em Belo Horizonte, e o segundo em Alfabetização, em 2001, também em uma instituição privada na cidade de Cabo Frio, no Rio de Janeiro. É importante ressaltar que, no momento da entrevista em que busquei focar a formação acadêmica, a professora Júlia não citou os cursos de pós-graduação. Esses dados foram omitidos e somente relatados num momento posterior em que apenas estabeleci o contato para me certificar das datas da formação em Pedagogia, numa situação não formal. Portanto considero que, nesta pesquisa, essa é uma lacuna, quando percebo a negação da informação quando coletava os depoimentos. A meu ver, essa atitude tem significado, uma vez que houve uma omissão quanto ao nível de formação dela. Nesse sentido, questiono por que essa questão não foi revelada: Que sentido têm esses cursos de pós-graduação para a formação profissional da professora? De que maneira eles contribuíram para a formação dela, ou não contribuíram? Será que não são relevantes?

Enfatizo a importância de pensar sobre as condições em que se dão as relações entre pesquisador e sujeitos pesquisados, nos momentos das entrevistas, que pressupõem as imagens construídas e definem o que dizer, quando dizer, para que e para quem dizer. A complexidade das relações na situação de entrevista entre pesquisador e pesquisado é retratada por Bourdieu (1997). Evidencio, assim, o trecho em que o autor faz menção a uma possível violência simbólica que, de algum modo, determina o que o sujeito “pode” ou não dizer:

Ainda que a relação de pesquisa se distinga da maioria das trocas da existência comum, já que tem por fim o mero conhecimento, ela continua, apesar de tudo, uma *relação social* que exerce efeitos (variáveis segundo os diferentes parâmetros que a podem afetar) sobre os resultados obtidos. Sem dúvida a interrogação científica exclui por definição a intenção de exercer qualquer forma de violência simbólica capaz de afetar as respostas; acontece entretanto, que nesses assuntos não se pode confiar somente na boa vontade, porque todo tipo de distorções estão inscritas na própria estrutura da relação de pesquisa assim explícita a situação ocorrida. Estas distorções devem ser reconhecidas e dominadas: e isso na própria realização de uma prática que pode ser refletida e metódica, sem ser a aplicação de um método ou a colocação em prática de uma reflexão teórica. (Bourdieu, 1997, pp. 691, grifo do autor)

Acredito que os discursos das professoras em relação a um mesmo curso, o de pós-graduação em Cabo Frio, explicita as concepções que têm sobre a própria formação e também sobre a formação de modo mais amplo e que, diante da minha posição como pesquisadora, se manifestaram por meio da denúncia no caso da professora Stela e da negação ou da omissão pela professora Júlia.

Notas

¹ Professores concursados na PBH podem atuar em outro turno de trabalho (dois horários). Caso haja vagas nas escolas, eles ocupam o lugar de professores licenciados ou de outros que, por algum motivo, se encontram afastados da sala de aula a serviço da Secretaria Municipal de Educação ou do governo municipal. Esses casos são denominados “regime de dobra”. A atuação ou a saída da escola no segundo tempo de trabalho se vincula ao retorno do professor que possui o seu cargo efetivo.

² Na RME-BH, o profissional que atua na Educação Infantil (até 5 anos) é o Educador Infantil. Essa categoria ingressa na SMED por meio de concurso público e possui uma carreira diferenciada em relação aos professores do Ensino Fundamental.

³ O referido curso de pós-graduação, denominado LASEB, Curso *Lato Sensu* de Educação Básica, é oferecido aos professores da PBH. É uma parceria/convênio firmada entre a Faculdade de Educação da UFMG e a PMBH. Muitos dos pesquisadores do CEALE/FaE/UFMG atuam no curso de Alfabetização e Letramento.

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A polifonia na construção do discurso docente acerca das concepções de alfabetização

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Introdução

Por perceber a alfabetização como um processo que vai muito além da decodificação de símbolos, é que nos propomos a realizar este trabalho. Propiciar aos indivíduos a capacidade de ler e compreender o mundo que o cerca e lhe dar condições de nele interferir é um dos papéis reservados aos educadores. Para que essa ação se concretize com sucesso, também o educador precisa fazer sua leitura de mundo, situar-se no contexto histórico e perceber-se enquanto agente, mediador do conhecimento.

Nesse sentido utilizamos o termo alfabetização a partir do conceito freireano, ou seja, o termo alfabetização extrapola a simples decodificação dos símbolos escritos. Para Paulo Freire a leitura do mundo precedia a leitura da palavra. A concepção defendida por Paulo Freire e outros educadores, adeptos de sua teoria, é aquela que abandona a visão de que os alfabetizantes sejam objetos do processo de aprendizagem da leitura e da escrita e tornem-se sujeitos críticos. Se enquanto objetos, cabe aos analfabetos ingerirem as palavras; enquanto sujeitos, esses tornem-se transformadores e analistas da sociedade com o objetivo de modificá-la, tornando-a verdadeiramente democrática. Deve-se observar que não apenas as características lingüísticas devem ser abordadas, mas o contexto sócio-político. É preciso aprender a “nomear o mundo”. Freire salienta que a alfabetização realizada como “ação cultural para a libertação” é um ato de conhecimento em que os educandos assumem o papel de sujeitos cognoscentes em diálogo com o educador, sujeito cognoscente também. (Freire, 2002).

Ao final dos anos 80 do século XX, após inúmeras transformações no contexto social e político emerge, no Brasil, o termo letramento, que direciona seus estudos para as condições de uso da escrita, a fim de perceber os usos sociais da leitura e escrita. Magda Soares é a primeira a propor uma discussão mais detida do conceito, apesar da palavra letramento já ter sido cunhada anteriormente em outras obras, com em Kato e Tfouni.

O letramento assume um significado político-ideológico ao ser considerado um *“um conjunto de práticas socialmente construídas que envolvem a leitura e a escrita, geradas por processos sociais mais amplos, e responsáveis por reforçar ou*

questionar valores, tradições e formas de distribuição de poder presentes nos contextos sociais” (Soares, 1998: p. 74).

2 - Fundamentos Teórico-Metodológicos

2.1 - Letramento e alfabetização

Nosso intuito nesse trabalho é tentar desvelar as vozes presentes no discurso docente, em especial quando estes (os professores) referem-se ao conceito de alfabetização. Para a concretização de nosso objetivo, torna-se necessário esboçar o conceito de alfabetização que norteará este trabalho. Como rapidamente esboçado na introdução, partiremos dos estudos realizados por Paulo Freire e o conceito de alfabetização numa perspectiva crítica, libertadora e do conceito de letramento, sobretudo a partir dos estudos de Kleiman(1995), Soares (2003, 2004), Marinho(2007), Macedo (2004), Street(1984)

A definição do conceito de alfabetização está diretamente ligada a uma análise detalhada do contexto sócio-histórico das diferentes realidades em que se insere. A alfabetização já foi considerada como um conjunto de habilidades e técnicas que deveriam ser ensinadas à população. Neste sentido, a alfabetização está ligada ao processo de decodificação dos símbolos escritos e representam uma postura tradicional de educação em que, o professor, detentor do saber é o responsável pela transmissão dos conhecimentos acumulados aos alunos através da memorização, com o objetivo de torna-los cidadãos esclarecidos.

Freire (1980) faz severas críticas à concepção que ele denomina de *educação bancária* e a descreve como um *“ato de depositar, no qual os alunos são depósitos e o professor aquele que deposita”* (p 79). Para o autor, na concepção bancária da educação o conhecimento é um dom concedido aos alunos por aqueles que o detém, no caso, os professores. Projetar uma ignorância absoluta sobre os outros é característica de uma ideologia de opressão. (Freire, 1980)

Paulo Freire considera esse tipo de prática como domesticadoras, pois não desenvolvem a consciência crítica dos educandos, apenas reforçam a consciência ingênua, que facilitava a manipulação da classe dominante. Para o autor, era necessário a expansão da alfabetização, numa perspectiva política para que os analfabetos, em especial os adultos, pudessem se tornar sujeitos da própria história, modificando a realidade de seu contexto.

Na década de 1980, emerge o conceito de letramento que aponta para os usos sociais da leitura e da escrita em contraposição à simples decodificação dos símbolos, como propunha a educação tradicional e memorística. A simples decodificação dos símbolos escritos é insuficiente para uma vida em sociedade, na

sua totalidade. É necessário não só domínio da tecnologia, mas o uso cotidiano dela, incorporando-a a seu viver.

De acordo com Marinho(2007)

Até o final dos anos 1980, as palavras alfabetização e seus correlatos (alfabetizado, analfabeto, semi-analfabeto, semi-analfabetizado, alfabetismo), leitura e escrita eram as principais palavras do nosso repertório para falar da relação das pessoas, da escola ou da sociedade escrita.

A palavra alfabetização designava então, todos os eventos relacionados com o ato de ler e escrever e as práticas inerentes a esses eventos. Num movimento não só brasileiro, mas mundial, como pode ser verificado por Soares (2003), a palavra letramento aportou no Brasil, com uma carga comum aos neologismos: de novidade, de medo, de invenção e reinvenção.

Derivado do inglês literacy = “condição de ser letrado”, a palavra letramento chegou carregada de controvérsias, dado o sentido de letrado expresso na tradução (pessoa erudita versada em letras), ser diferente do real sentido proposto com o novo (ligado à apropriação da escrita e de suas práticas sociais). Refere-se a tornar a “escrita própria, ou seja, é assumi-la como “propriedade”. Soares (2004)

As controvérsias, e de certa maneira, a reinvenção ou a recusa na aceitação do novo conceito não foi privilégio apenas brasileiro. A França também aconteceu o chamado “afrancesamento”, devido a contextos próprios de cada país e à discussão com teorias já existentes.

Marinho (2007) aponta:

O termo aqui aportou, como um dispositivo teórico para se compreender um fenômeno sócio-cultural, os modos e condições com que a sociedade brasileira lida com a escrita. Mas, como costuma acontecer com outros conceitos, o letramento vem entrando na sala de aula, nos livros didáticos destinados ao ensino da escrita. No embate sobre os métodos de alfabetização, somos pressionados a avaliar a influência do conceito de letramento sobre as ações do professor e o conteúdo da alfabetização na sala de aula e as concepções de letramento presente nos discursos e nas práticas da sala de aula.

É preciso enfatizar que os estudos mais recentes apontam o letramento como sendo uma prática social, deixando para trás o conceito compreendido como codificação e decodificação de símbolos organizados em qualquer sistema que representa a linguagem oral. O modelo com base na decodificação foi muito discutido até a década de 70. A partir dos estudos de Scribner & Cole, baseados na perspectiva sociocultural, as práticas de letramento passam a ser percebidas como um produto social vinculadas ao contexto histórico, político e ideológico em que se situam. Macedo (2004).

Os *New Literacy Studies* (NLS) tem como um dos mais influentes Brian Street. Para esse autor:

Research in NLS challenges this view and suggests that in practice literacy varies from one context to another and from one culture to another and so, therefore, do the effects of the different literacies in different conditions. The autonomous approach is simply imposing western conceptions of literacy on to other cultures or within a country those of one class or cultural group onto others.(2003, p.77)

No texto *“What's "new" in New Literacy Studies? Critical approaches to literacy in theory and practice”*, Street (2003) aponta que a novidade nos Novos Estudos sobre Letramento é a busca de estabelecer diálogos entre a sociologia, a antropologia e a lingüística sendo os representantes desta áreas Bourdieu, Foucault e Bakhtin. Essas interseções favorecem as análises das práticas e eventos de letramento a partir de investigações etnográficas.

Sendo o letramento uma prática social, as práticas de letramento não restringem-se apenas à escola, apesar desta ser considerada, em quase todas as sociedades modernas, a principal agência de letramento (Rojo, 2000). A escola, torna-se, portanto, uma das manifestações dessas práticas. Outras instituições como a família e a igreja também são responsáveis por essas práticas. No que tange o letramento escolar, segundo Kleimam (1995), as práticas de leitura e escrita escolares são tem como base o modelo autônomo, que considera a escrita como um modelo descontextualizado e sua aprendizagem como modelo individual.

Nossa proposta nesse trabalho não busca uma análise das interações em sala de aula. Buscamos desvelar como os professores vem se apropriando de discursos que tratam da alfabetização e letramento, como dizem e o que dizem a respeito desses conceitos..

2.2 - A polifonia na perspectiva bakhtiniana

Iniciamos ressaltando que não partiu de Bakhtin a formulação de uma teoria da análise do discurso. Bakhtin dedicou seus estudos à filosofia da linguagem e outros teóricos, a partir de seus estudos, reorganizaram, reformularam e criaram uma teoria para a Análise do Discurso. Seus estudos foram basilares para o desenvolvimento da teoria da AD. No entanto, esta teoria não se limita apenas a orientação francesa, existem outras orientações, como a americana, que se dedicam principalmente aos atos de fala.

Nossa proposta de análise visa a destacar nos referidos discursos docentes, as diversas vozes constituintes que os perpassam. Partimos da teoria bakhtiniana, que aponta na construção dos discursos as vozes de outrem.

Na concepção de Bakhtin, os textos são pontos de interseção de muitos diálogos onde emergem inúmeras vozes, portanto um texto é um diálogo infinito com outros textos. Desvelar o discurso dos docentes a partir da teoria das vozes de Bakhtin com base na leitura que se pode fazer das vozes e das função dessas

vozes nesse discurso, pode tornar possível a compreensão das concepções de Alfabetização dos professores.

Partimos da hipótese de que os textos produzidos pelos docentes na pesquisa configuram-se como discurso. Chamaremos de discurso a “um conjunto de enunciados na medida em que revelam a mesma formação discursiva” Foucault (1996). Ainda segundo, Foucault (1996)

Formação discursiva é um conjunto de regras anônimas, históricas, sempre determinadas no tempo e no espaço que definiram uma época dada, e para uma área social, econômica, geográfica ou lingüística dada, as condições de exercício da função enunciativa.

De acordo com Amorim (2001), “a teoria das vozes constitui-se um sistema, uma categoria de análise, com a qual se torna possível uma leitura crítica dos textos”. Essa leitura analítica visa a identificar no texto dos professores alfabetizadores, quais são as vozes que se deixam ouvir no texto, em quais lugares é possível ouvi-las e quais são as vozes ausentes.

2.3 - Saberes docentes

Além dos conceitos de vozes e apropriação, guiarão nossa análise neste trabalho o trabalho desenvolvido por Tardif (2002) e Tardif e Lessard (2005) sobre saberes docentes. A escolha dessas obras permitirão uma análise mais detalhada dos discursos, uma vez que, de acordo com os autores acima citados, os saberes docentes derivam de instâncias diversas, instâncias estas dos quais os professores se apropriam para construir suas subjetividades.

De acordo com Tardif (2002) “um professor é, antes de tudo, alguém que sabe alguma coisa e cuja função consiste em transmitir esse saber a outros”. Esses saberes dos professores derivam de diversos contextos sociais: família, grupos diversos, instituições. Compreender as fontes que contribuem para a formação da subjetividade dos professores pode nos ajudar na análise que propomos neste trabalho. Para tanto, elegemos a obra de Tardif e seus colaboradores.

Tardif (2002) aponta que a prática dos professores engloba diferentes saberes. Por esse motivo o saber docente é considerado um saber plural formado pelos saberes da formação profissional e de saberes disciplinares, curriculares e experienciais. Os saberes da formação profissional são aqueles oriundos das instituições de formação que objetivam a formação científica ou erudita dos professores. Para o autor “é sobretudo no decorrer de sua formação que os professores entram em contato com as ciências da educação”

Além dos saberes da formação profissional que são produzidos pelas ciências da educação, os docentes incorporam ainda, saberes que vem da seleção curricular das instituições formadoras que buscam nesta seleção criar uma

“identidade” da formação oferecida, inicial ou continuada com base na “tradição cultural e dos grupos sociais produtores de saberes”.

Esses saberes denominados de disciplinares, “são saberes que correspondem aos diversos campos do conhecimento, aos saberes de que dispõe nossa sociedade, tais como se encontram hoje integrados nas universidades, sob a forma de disciplinas, no interior de faculdades e cursos distintos” (Tardif 2002, p.

Quanto aos saberes curriculares, Tardif enfatiza que:

Estes saberes correspondem aos discursos, objetivos, conteúdos e métodos a partir dos quais a instituição escolar categoriza e apresenta os saberes sociais por ela definidos e selecionados como modelos da cultura erudita e de formação para a cultura erudita. Apresenta-se concretamente sob a forma de programas escolares (objetivos, conteúdos, métodos) que os professores devem aprender a aplicar.

No exercício da sua profissão, ao lidar com questões do cotidiano e nas relações com o seu meio, os professores desenvolvem saberes que são criados, recriados e validados pela experiência individual e coletiva. A esses saberes, Tardif denominou de saberes experienciais ou práticos.

Pode-se chamar de saberes experienciais o conjunto de saberes atualizados, adquiridos e necessários no âmbito da prática da profissão docente e que não provêm das instituições de formação nem dos currículos. Estes saberes não se encontram sistematizados em doutrinas ou teorias. São saberes práticos (e não da prática: eles não se superpõem à prática para melhor conhecê-la, mas se integram a ela e dela são partes constituintes enquanto prática docente) e formam um conjunto de representações a partir dos quais os professores interpretam, compreendem e orientam sua profissão e sua prática cotidiana em todas as dimensões. Eles constituem, por assim dizer, a cultura docente em ação. (pág. 49)

Tardif enfatiza ainda que os saberes profissionais dos professores são temporais, no sentido da construção da vida escolar, das relações com a escola e seus atores e da importância dos primeiros anos de prática profissional. Aponta ainda que esses saberes, além de temporais, são plurais e heterogêneos porque derivam de fontes variadas como “uma disciplina, uma tecnologia ou uma concepção de ensino”. O autor coloca ainda que os professores não se baseiam em apenas uma teoria, mas em várias concepções de ensino e técnicas, que são selecionadas de acordo com a necessidade.

As diferentes categorias de saberes apresentadas acima conjuntamente com a análise dos discursos dos professores a partir da concepção bakhtiniana de polifonia guiarão a análise do objeto do referido estudo. Nossa intenção em aliar as duas teorias é de fornecer dados mais concretos a partir do estudo do objeto, ultrapassando o tratamento deste a partir de um único ponto de vista, mas conjugando informações que nos farão compreender melhor que concepção de alfabetização está presente nos discursos docentes e também de que instância (s) provem tais concepções.

3 – Análise do *Corpus*

3.1 -As condições de produção do texto analisado

Antes de passarmos as análises dos 2 textos, que configuram como recorte de uma pesquisa maior, torna-se necessário esboçar as condições em que os mesmos foram produzidos, tendo em vista que, ao analisar o discurso deve-se levar em conta o momento sócio-histórico da produção e os textos vêm carregados de um sentido ideológico. Os lugares ocupados pelo pesquisador e pesquisado trazem marcas simbólicas que emergem no momento da interação. Ainda que não houvesse uma interferência direta no momento da construção do texto, os lugares ocupados pelos sujeitos, pesquisadora e pesquisadas, fazem com que esses lugares institucionais distintos apresentem significações diferenciadas, “uma fala dirigida a alguém que representa um lugar diferente marcado por inúmeras representações, um processo de subjetivação e de construção de realidades. (Souto, 2008).

O material de análise foi coletado num curso de formação continuada sobre práticas de produção de textos. Já havia um contato anterior com as professoras, o que contribui, de certa forma, para a realização da pesquisa. Como citado por Leal (2003) esse contato anterior cria um clima amistoso de colaboração, mas por outro lado esses professores identificam a pesquisadora como elemento da Universidade, pois também sou professora universitária, espaço de produção de conhecimentos, o que influenciou de alguma maneira a forma como as pesquisadas organizaram seus discursos. Essa é uma situação de produção que deve ser considerada no momento da análise, apesar de não se ter meios de se controlar ou sinalizar estas influências nos discursos analisados. Como, de acordo com Bakhtin, todo discurso é marcado pelo contexto que o produziu, não poderíamos deixar de sinalizar tal questão.

Assim, o discurso proveniente desta formação continuada não teve impacto em seus discursos, dado que o texto das docentes foi construído antes das discussões da formação continuada.

3.2 – O discurso da inovação pedagógica na voz das professoras: polifonia e contradição

Ao realizarmos uma leitura atenta do corpus, observamos a emergência de inúmeras vozes que elencaremos a seguir. Como forma de organizar a análise, aliaremos a teoria polifônica de Bakhtin às discussões de Tardif e Lessard sobre os saberes docentes. Nomearemos, portanto, um quadro de vozes que emergem da instância da formação, relacionada aos saberes vindos dos cursos de formação inicial e continuada; vozes que vem dos saberes disciplinares que emanam dos saberes sociais definidos pela instância universitária; vozes curriculares que são

marcadas pelos saberes determinados pela ordem escolar, pelo sistema educacional e por último, as vozes que vêm da própria trajetória da professora, ligada à sua experiência e marcada pelas apropriações que ela faz do contexto profissional onde está inserida.

No texto 01, o discurso da professora se estrutura basicamente na primeira pessoa e traz em seu bojo vozes da formação, sobretudo quando ela remete à necessidade de fazer “a criança conhecer melhor o seu mundo”, expressão muito recorrente e da qual podemos perceber a “voz” de Paulo Freire, que comumente emerge nos cursos de formação inicial e continuada.

Alfabetização para mim é uma forma de levar a criança a conhecer melhor o seu mundo e ter possibilidade de participar de forma dinâmica, criativa de tudo que esta ao seu redor.

*Para que todos os objetivos de alfabetização seja alcançado, realizo dentro da minha sala atividades variadas como **jogos, brincadeiras musicas e projetos diversificados**. E para que o trabalho seja ainda mais interessante, tenho como apoio o livro didático que foi escolhido por mim e possui atividades criativas.*

*Alem dos livros didáticos utilizo filmes, livros literários, **jogos pedagógicos** levando o aluno a tornar mais reflexivo.*

A professora apresenta a preocupação em tornar seu aluno reflexivo, parecendo organizar sua prática através das atividades cujo centro de atenção é o aluno. A respeito do livro didático, além de afirmar sua participação no processo de escolha e de ter sido bem sucedida, ela apresenta o LD como um material “interessante” que contribui para sua prática, e ressalta que mesmo assim lança mão de outras formas de tornar as atividades mais variadas. Ao expressar-se “além do livro didático utilizo filmes” a professora retoma vozes ligadas à ordem escolar através de um “não dito” (não posso apenas utilizar o livro didático, pois há um discurso que vem da instância institucional, que determina a ordem escolar dizendo que a utilização única desse material é insuficiente.)

No texto 02 o que nos chama a atenção no texto são contradições presentes nas vozes do discurso da inovação e o da tradição educacional. A docente inicia seu texto trazendo vozes da formação, provavelmente da instância da formação continuada, uma vez que, as vozes a que ela recorre estão mais presentes nos discursos das formações ministradas pela Secretaria Municipal de Educação. No início de seu texto ela utiliza o discurso marcado, em “ler” o mundo. Esse, de acordo com Maingueneau e Authier Revuz é um caso de polifonia pois o locutor apropria-se da voz de um outro para construir e validar seu discurso. Para nós, essa marca aparente do texto da professora é a voz de Paulo Freire sendo retomada no texto. Na seqüência ela reforça a voz da formação, quando aponta que em sua prática ela faz “uso dos mais diversos tipos de textos”. As discussões acerca da circulação de materiais de uso social em sala de aula tiveram seu início a

partir do construtivismo e foram consolidadas a partir dos PCNs de Língua Portuguesa. Ainda que os PCNs de 1ª a 4ª série não tenham sido muito utilizados, os “ecos” que vem deles ressoam pelas escolas. Para reforçar a questão da diversidade textual, também os cadernos do CEALE, muito divulgados e utilizados pelas escolas em Barbacena, apresentam essa discussão e trazem, inclusive, propostas de atividades com diferentes gêneros.

Para mim alfabetização é um processo que se inicia quando a criança começa a entender, a “ler” o mundo mas que nunca termina. Estamos sempre avançando e progredindo neste processo.

*Tentando alcançar meus objetivos em relação a alfabetização costumo fazer uso dos mais **diversos tipos de textos** (cartazes, gibis, jornais, panfletos, propagandas etc), buscando trazer conhecimento e ao mesmo tempo **prazer aos meus alunos**. Quanto ao método procuro **ser bem eclética**.*

*Costumo, também levar a **brincadeira para o ambiente de sala de aula**, o que é bem aceito e apreciado pelos alunos. Desta forma confeccionamos **bingos, dominós, jogos de memória** entre outros e **promovendo “gincanas”** sempre envolvendo o mundo da leitura.*

Faço uso do livro didático que não foi escolhido por mim e que nem sempre atende as minhas necessidades. Tento, por isso, aliar outras atividades às do LD.

*Neste processo sempre em busca e ao mesmo tempo **construindo o conhecimento**, procuro **aprender e ao mesmo tempo tentar transmitir**.*

Além das vozes da inovação educacional, a professora traz em seu discurso algumas marcas que julgamos pertencerem ao discurso evidenciado na educação tradicional. Nossa análise baseia-se na tensão entre o “ler o mundo, a alfabetização como processo” que são evidenciados no início e o “transmitir” que encerra o texto. Esse ponto nos chama a atenção pois a professora vem tecendo sua rede sempre apontando o aluno como centro, preocupando-se com seu “avanço e progresso”, com o “prazer em aprender”, trazendo o lúdico como elemento de sua prática. Desta forma, a utilização do léxico *transmitir* pode nos levar a inferir que algumas marcas da educação tradicional, em que o professor era o responsável por transmitir o conhecimento ao aluno, ainda se fazem presentes, ainda que de forma branda.

Considerações Finais

Nossa intenção ao propor essa discussão foi analisar o discurso dos docentes alfabetizadores da rede municipal de Educação de Barbacena, a fim de compreender quais são as vozes que constituem o seu discurso quando elas se referem às concepções de alfabetização.

As professoras utilizam vozes do discurso pedagógico principalmente as decorrentes do discurso freireano e piagetiano. Estão presentes no discurso das professoras pesquisadas, vozes advindas das atuais políticas públicas de alfabetização que enfatizam as práticas de letramento, sobretudo as que emergem

dos Parâmetros Curriculares Nacionais e dos Cadernos do Ceale. É possível também, perceber vozes que emergem dos saberes necessários à formação docente, em especial aquelas que advêm dos saberes da formação, da experiência e dos saberes curriculares.

Consideramos, portanto, que o discurso analisado é um discurso polifônico, de onde emergem diversas vozes de diversas instâncias. Todas essas marcas contribuem para a construção da subjetividade, sua forma de perceber e conduzir a profissão docente, sobretudo no que tange a alfabetização.

Perceber esses pontos no discurso docente e levantar essa discussão pode contribuir para que os professores tenham participação mais ativa e que suas perspectivas sejam levadas em consideração na construção de políticas públicas de educação.

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Leitura Significativa no Ensino Superior: quais as Estratégias de Ensino do Professor?

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Introdução

A leitura é um dos meios de o indivíduo manter-se informado e aprender em todas as esferas do interesse humano. O texto escrito é muitas vezes a chave mestra, condição por excelência, do processo ensino e aprendizagem. A leitura de um texto é instrumento básico para o professor, pois tem a consistência de documento e pode ser examinado, sempre que necessário, possibilitando a aquisição de informações, novos conceitos, análise e reflexão, em qualquer grau de ensino. Quaisquer que sejam as estratégias de ensino, sua base repousa, na maior parte das vezes, na capacidade de o aluno compreender o texto.

O professor, independentemente da disciplina e do nível em que leciona, é co-responsável pelo ensino da leitura, cabendo-lhe conscientizar o aluno de que ler é atividade de busca, em que se transforma a informação em conhecimento. O papel do professor no diálogo leitor-texto-autor é o de provocador / incentivador, no sentido de tornar o aluno sujeito do ato de ler disponibilizando-lhe estratégias para jogar com as possibilidades de previsão e confirmação de hipóteses. Fazer diferentes tipos de leitura num mesmo texto e em diferentes tipos de texto.

A finalidade deste trabalho foi analisar, por meio de um estudo de caso, as razões dos professores no uso de textos no processo de ensino e aprendizagem; a orientação oferecida, o tratamento em classe do conteúdo do texto supostamente lido pelo aluno, além de caracterizar uma concepção de leitura que sustente estratégias que põem em contato o leitor- texto-autor.

A ação docente é um permanente exercício de tomada de decisões. Passos e prescrições de um método de ensino são de pouca valia quando não se tem claro uma compreensão da natureza do objeto de estudo: a leitura.

1. Leitura

O que é ler? Para que ler? Como ler? Essas perguntas poderão ser respondidas de diferentes modos, e poderão revelar determinadas concepções de leitura, a partir da concepção de sujeito, de língua, de texto e de sentido que se considere.

Para Koch & Elias (2006 p.10 a 11) se o foco for o autor temos a língua como representação do pensamento. Um sujeito autor visto como um ego que constrói

uma representação mental e deseja que esta seja captada pelo interlocutor leitor da maneira como foi “mentalizada”. O texto é visto como um produto, lógico, do pensamento do autor cabendo ao leitor captar essa representação mental, exercendo, assim, um papel passivo. A leitura é entendida como uma atividade de captação das idéias do autor ou de reconhecimento das intenções do autor sem se levar em conta as experiências e conhecimentos do leitor.

Se o foco for o texto temos a língua como estrutura, isto é, todo e qualquer fenômeno e todo e qualquer comportamento individual repousa sobre a consideração do sistema, quer lingüístico quer social. Nessa concepção a língua é entendida como código, mero instrumento de comunicação, e o sujeito autor pré-determinado pelo sistema. O texto é visto como simples produto da codificação de um emissor autor a ser decodificado pelo leitor bastando para este leitor o conhecimento do código utilizado. A leitura é uma atividade que exige do leitor o foco no texto em sua linearidade, no reconhecimento do sentido das palavras e estruturas do texto.

Se o foco for a interação leitor-texto-autor, concepção interacional, dialógica, da língua, os sujeitos (autor e leitor) são vistos como atores, construtores sociais, sujeitos ativos que, dialogicamente se constroem e são construídos pelo texto, considerando o próprio lugar da interação e da constituição dos interlocutores; contexto sócio-cognitivo dos participantes da interação. Nessa perspectiva o sentido de um texto é construído na interação, leitor-texto-autor, e não algo que preexista a essa interação. A leitura é assim, uma atividade interativa altamente complexa de produção de sentidos, que se realizam, evidentemente, com base nos elementos lingüísticos presentes na superfície textual e na sua forma de organização, mas requer a mobilização de um vasto conjunto de saberes no interior do evento comunicativo.

Autores como: Goodman (1982) e Smith (1989), entre outros, afirmam que o significado que o texto tem para o leitor não é uma tradução ou réplica do significado que o autor lhe quis dar, mas uma construção que envolve o texto, com seu conteúdo e forma o leitor com suas finalidades, objetivos e conhecimentos prévios e o autor com sua intencionalidade.

Ler é, por um lado, atividade psicológica perceptual, por outro, atividade lingüística e, ainda, habilidade social. O inter-relacionamento da lingüística e da psicologia, especialmente a cognitiva, tem sido altamente vantajoso para o desenvolvimento de uma perspectiva interdisciplinar utilizada tanto por sociolingüistas, voltados para os usos e funções da linguagem, quanto por psicolingüistas, voltados para a interação das relações entre a linguagem e a mente.

Para Goodman (1982:41 e 1987:18) a medida que a leitura progride, segue-se uma série de ciclos, de tal modo que cada um segue e precede outro, até que a leitura tenha chegado ao final. A leitura é composta de quatro ciclos, começando com um ciclo ótico que passa a um ciclo perceptual, depois a um gramatical e finalmente termina com o ciclo do sentido. O leitor está sempre voltado para obter sentido no texto. A atenção está focalizada no sentido, e tudo o que há, além, como letras, palavras ou gramática apenas recebe atenção plena quando o leitor encontra dificuldade na obtenção do sentido. Cada ciclo é uma sondagem e pode não ser completado se o leitor for diretamente ao encontro do sentido. Essas estratégias fornecem ao leitor, através do uso mínimo de informações disponíveis, as predições mais confiáveis. A leitura é definida pelo autor como “um jogo psicolingüístico de adivinhação” (Goodman, 1982), onde pensamento e linguagem estão articulados.

Para Smith, (1989) muitas áreas do cérebro entram em atividade quando lemos, algumas podem até ser essenciais, mas nenhuma delas está totalmente envolvida na leitura excluindo qualquer outra atividade. Não há nada na leitura que os olhos e o cérebro deixem de realizar quando olhamos ao nosso redor em uma sala para localizar um objeto ou distinguir um rosto de outro. Não vemos tudo o que está diante de nossos olhos e não vemos nada imediatamente. É necessário algum tempo para que o cérebro decida sobre o que os olhos estão vendo. O que vemos é a interpretação, no cérebro, do acúmulo de impulsos nervosos que nos foram enviados pelos olhos.

Segundo o mesmo autor possuímos uma visão/concepção de mundo, intrinsecamente organizada e internamente consistente, coerente, construída na experiência e na cultura vivida pelo ser humano e resultado de uma permanente aprendizagem. Essa “teoria de mundo” é a base de todas as nossas percepções, raiz de todo o aprendizado, fonte de esperanças, raciocínio, criatividade, entendimento e/ou compreensão. É o fator que relaciona os aspectos do mundo à nossa volta às intenções, conhecimentos e expectativas que já possuímos em nossas mentes.

Considerando as informações de Smith (1989) podemos afirmar, como o próprio autor afirma, que a leitura depende mais da informação não visual - do conhecimento, por parte do leitor, sobre o assunto, do conhecimento da linguagem em que foi escrito o texto, do conhecimento da estrutura dos textos, da habilidade leitora geral - do que da informação visual que está diante deles.

A possibilidade de antecipar o que poderá acontecer no desenrolar da leitura de um texto escrito ocorre graças à previsão, que é a eliminação antecipada de alternativas improváveis. É uma espécie de adivinhação que ocorre dentro de um contexto provável e compatível com a “teoria de mundo”, pois a medida que vamos

lendo vamos criando expectativas sobre o que iremos ler em seguida. Se nossas previsões forem se confirmando, estamos compreendendo o texto, ou seja, estamos atribuindo sentido à leitura. Isso nos leva a crer que fazer previsão é fazer perguntas e compreensão é responder essas perguntas. A previsão é o núcleo da leitura. Todos os esquemas e “frames” que temos em nossas cabeças possibilitam-nos prever, quando lemos, e, assim compreender, experimentar e desfrutar do que lemos. A previsão traz um significado potencial para o texto, reduz ambigüidade e elimina, de antemão, alternativas irrelevantes.

2. Texto

Com o desenvolvimento dos estudos psicolinguísticos, houve grande interesse pelo contexto lingüístico onde ocorrem as orações, procurando quais elementos do contexto dão pistas ao leitor para realizar predições e resolver ambigüidades. A unidade básica é o texto, que passa a ser visto não mais como uma seqüência isolada de frases, mas como um conjunto encadeado das mesmas, situadas em blocos contextuais: condições em que a comunicação se efetua.

O texto caracteriza-se pelos fatores de textualidade: contextualização (Fávero & Koch, 1984), coesão, coerência, intencionalidade, informatividade, aceitabilidade, situacionalidade e intertextualidade (Beaugrande & Dressler, 1981). São funções que o texto vai cumprindo como entidade atual, concreta e situacional e não como um sistema abstrato. Com isto a lingüística de texto é uma lingüística dos sentidos e processos cognitivos e não da organização pura e simples dos constituintes da frase. Os fatores de textualidade são funcionais não são “modelos” descritivos ou explicativos para cada fato. Apresentam, de algum modo, um sistema abstrato de relações ou funções observáveis e concretas.

Ainda não há, em lingüística textual, propostas claras de formalização categorial, mesmo as propostas de van Dijk, Petöfi, Beaugrande e outros, são ainda intuitivas.

Selecionamos, dos diferentes fatores de textualidade, os contextualizadores e os fatores de conexão-cognitiva (coerência). Os primeiros, por ancorarem o texto numa situação comunicativa, os segundos, por se referirem aos componentes do universo textual (conceitos, modelos cognitivos globais, superestrutura) unem-se numa configuração acessível e relevante aos usuários do texto, os professores e os alunos, na situação de ensino e aprendizagem

2.1. Fatores de Contextualização

Os fatores de contextualização contribuem para equacionar expectativas de compreensão, entendidos por muitos como não pertencentes ao texto. Já Fávero e Kock (1984) os consideram pertencentes ao texto em um processo de interação.

Esses fatores formam dois grupos: os contextualizadores propriamente ditos, que ajudam a colocar o texto na situação comunicativa, e os perspectivos, que contextualizam o texto, gerando expectativa.

2.1.1. Contextualizadores

- **Localização:** local, cidade, país onde a obra foi publicada.
- **Data:** mês e ano em que foi publicada a obra.
- **Assinatura:** quem escreve o texto; por exemplo, numa carta comercial, temos que observar quem assina.
- **Elementos gráficos:** toda a estrutura do “design” e organização do texto.

2.1.2. Perspectivos

- **Título:** revela a intenção do autor, decide e orienta a leitura, pois representa a base para uma primeira seleção entre as possibilidades de expectativas, podendo tanto nortear como desnortear e criar falsas expectativas.
- **Autor:** tomar conhecimento do autor leva a uma série de suposições, ativa expectativas e, muitas vezes, decide a leitura de um texto.
- **Início do Texto:** tem funções bem marcadas, cria raios de dependência com o restante do texto. A primeira sentença pode ser iniciada com palavras de qualquer categoria gramatical, conforme os efeitos que se desejam obter.

2.2. Fatores de conexão conceitual-cognitiva (coerência)

Para Fávero (1991: 59), os fatores de conexão conceitual cognitiva são os que dão conta do processamento cognitivo do texto e estruturação do sentido. Para Beaugrande e Dressler (1981:85), texto coerente é aquele em que há continuidade de sentidos entre os conhecimentos ativados pelas expressões lingüísticas. Incoerente aquele em que o leitor não consegue descobrir nenhuma continuidade de sentidos, devido à defasagem entre a configuração de conceitos nas relações expressas no texto e o conhecimento anterior, de mundo, do leitor.

2.2.1. Memória

Analisando estudos de Psicologia e Psicolingüística, Kato (2006) discute os três níveis da memória: memória temporária ou de curto termo, memória operacional ou de médio termo e memória permanente ou de longo termo, que nos ajudam na compreensão leitora.

- **Memória temporária** é o nível imediato de identificação de seqüência de números e palavras, operando com formas superficiais e tendo limitação quantitativa de armazenagem. Acredita-se que a capacidade média dessa memória seja de, aproximadamente, seis a sete itens de cada vez.
- **Memória operacional** é o nível onde ocorre a recodificação dos elementos armazenados na memória temporária. Nesse processo há abstração da forma pela associação do seu conteúdo proposicional a uma informação prévia do leitor. É na memória operacional que os conceitos são ativados, não como formas superficiais, mas como unidade de sentido.
- **Memória permanente** é o nível onde ocorre a armazenagem e a organização do conhecimento de mundo, que inclui, além do conhecimento lingüístico (regras gramaticais, léxico e instrução para uso), o conhecimento de fatos gerais e particulares provenientes da experiência. A memória não é repositório caótico de coisas e sim um instrumento estruturado com grande dinamismo e capaz de se reorganizar a todo momento.

Ao compreender um texto o leitor reconhece uma série de expressões lingüísticas gramaticalmente dispostas na superfície textual, que devem ser interpretadas e retidas para que, no prosseguimento da leitura, possam ter seu sentido retomado. Com a memória de curto termo, só é possível integrar letras e palavras. A função da memória operacional é extrair da memória de longo termo as informações necessárias à abstração da forma superficial textual pela ativação de conceitos, os quais dependem da interpretação das expressões e relações da superfície, a partir de hipóteses baseadas em experiência anterior. Os conceitos ativados possibilitam o prosseguimento da leitura e percepção dos dados necessários à consistência interna do texto.

2.2.2. Superestrutura textual

A superestrutura textual pode ser caracterizada como um molde global do texto, que se compõe de categorias convencionais, formando tipos de texto: narrativo, argumentativo e outros. O texto narrativo possui uma superestrutura e seqüência de categorias próprias da narrativa (situação, complicação, resolução, avaliação e moral). Da mesma forma os textos, descritivo, dissertativo, etc. O conhecimento dessas formas facilita a generalização, a recordação, a reprodução do conteúdo. A superestrutura define a ordem e relações entre seus fragmentos, além de considerar recursos retóricos e estilísticos, portanto, um guia para o sentido do texto. Cada leitor representa, para um mesmo texto, um conjunto possível de sentidos, pois possui objetivos, conhecimentos prévios e interação com o texto os mais diferenciados com os quais tece a coerência do texto.

Não há uma superestrutura universal, mas superestruturas culturalmente dependentes. Assim, na narrativa, o que se considera, segundo cada cultura, é o estilo, níveis de descrição, a ordem, a perspectiva, o ponto de vista, etc. que o leitor

e/ou autor consideram relevantes. É por isso que em muitas há omissão explícita das categorias avaliação e moral.

2.2.3. Conceitos

São estruturas de natureza operacional, para obtenção de coerência. Os conceitos ativados num texto não possuem componentes fixos, pré-existentes, mas resultam de um jogo de relações entre as expressões dispostas gramaticalmente, as informações prévias do leitor e o contexto em que está sendo utilizado.

Beaugrande e Dressler (1981:95) propõem uma tipologia com conceitos primários, e secundários. Os primários funcionam como controles centrais, pontos de apoio para o processamento textual e os secundários são ativados a partir das relações com os conceitos primários. Tais conceitos são estruturas cognitivas operacionais que funcionam como mediadores entre os conhecimentos estabilizados no texto por expressões lingüísticas e os conhecimentos prévios do leitor.

2.2.4. Modelos Cognitivos Globais

As noções que constituem os modelos cognitivos globais, como “frame” e esquema, são compartilhadas pela maior parte dos membros de uma cultura. São estruturas cognitivas que organizam nosso conhecimento convencional de mundo em conjuntos bem integrados e intensamente utilizados na interação humana.

- **“Frame”** O termo “frame”, que pode ser traduzido como moldura ou quadro, contém o conhecimento diário sobre um conceito central, como festa junina, reunião de pais na escola, vestibular, eleições, etc. Seus componentes aparecem soltos sem qualquer ordem ou seqüência lógico-temporal, mas estabilizados em tipos. Beaugrande (1980: 168) ressalta a importância dos “frames” no reconhecimento do desenvolvimento de tópicos do texto. Um texto, cujos tópicos são estranhos ao leitor, cria dificuldades para ser processado, podendo mesmo ser rejeitado por insuficiência de conhecimentos que não possibilitam enquadrá-lo em um “frame” ou fazer associações com outros “frames”.
- **Esquemas.** São elementos ordenados numa progressão, que possibilitam estabelecer hipóteses sobre o que será mencionado e/ou feito. São como estruturas de expectativas que possibilitam formular hipóteses entre os conhecimentos ativados em um trecho do texto e os nossos esquemas prévios. Ao contrário dos frames, os esquemas contêm elementos interligados por uma relação temporal, causal, portanto, previsível, fixa e ordenada (Rumelhart, 1984,1989; Fávero, 1991). Nosso conhecimento de mundo está organizado em esquemas que podem ser confirmados ou negados.

Os modelos cognitivos globais são hipóteses plausíveis para a representação do conhecimento na memória. Os “frames”, esquemas, não são um fim em si mesmos, mas pontos de apoio para análise da coerência textual.

3. Estratégias

Em que consiste uma estratégia? Qual o papel que ela desempenha na leitura?

Segundo Houaiss (2007) numa derivação por extensão de sentido podemos entender estratégia como arte de aplicar com eficácia os recursos que se dispõe ou de explorar as condições favoráveis de que porventura se desfrute, visando o alcance de determinados objetivos. É um ardil engenhoso, estratagemas, subterfúgio. Procedimento, segundo o mesmo autor é um substantivo masculino que diz respeito ao ato ou efeito de proceder. Maneira de agir, modo de proceder; de portar-se; conduta, comportamento. Modo de fazer algo; técnica, processo, método.

Parece-nos que estratégia - *arte de aplicar com eficácia os recursos que se dispõe ou de explorar as condições favoráveis de que porventura se desfrute, visando o alcance de determinados objetivos* - e procedimento - *maneira de agir, modo de proceder, de fazer algo; técnica, processo, método* - têm em comum sua utilidade para regular a atividade das pessoas, à medida que sua aplicação permite selecionar, avaliar, persistir ou abandonar determinadas ações para conseguir determinado objetivo. Também, diferem entre si, pois, enquanto a estratégia, não detalha, nem prescreve totalmente o curso de uma ação, o procedimento detalha parcimoniosamente o modo de agir e de proceder, de fazer algo.

Segundo Solé (1998, p.69) a potencialidade da estratégia reside no fato de ser independente de um âmbito particular e poder se generalizar. Seu componente essencial é a autodireção e autocontrole na supervisão e avaliação do próprio comportamento (objetivos) em função do contexto. O conhecimento monitorado é um dos elementos que levam à metacognição isto é o controle que o leitor tem dos diferentes processos cognitivos que permitem construir a relação de sentido do texto com o contexto, portanto, à compreensão do texto.

Pensando em leitores proficientes, a utilização de determinadas estratégias ocorre de maneira automática. Somente quando surge algum aspecto novo, capaz de bloquear sua compreensão, é que há uma desautomização no processo de leitura e, nesse caso, o leitor age conscientemente, desacelerando seu processo de forma metacognitiva.

Leitor maduro é aquele que usa de forma adequada e no momento apropriado os processamentos ascendente (bottom-up) e descendente (top down), como uma estratégia metacognitiva isto é, o leitor tem controle consciente e ativo de seu comportamento. No primeiro modelo, ascendente (bottom-up), o leitor processa seus elementos componentes, começando pelas letras, continuando com as palavras, frases, em um processo ascendente, seqüencial e hierárquico que leva à compreensão do texto. Nesse processamento tem grande importância as

habilidades de decodificação, pois o leitor só compreende o texto porque pode decodificá-lo totalmente. É um modelo centrado no texto e que não explica fenômenos, como inferir informações, ler e não perceber determinados erros topográficos, compreender um texto sem necessidade de entender em sua totalidade cada um de seus elementos. No modelo descendente (top down), o leitor não lê letra por letra, mas usa seu conhecimento prévio e seus recursos cognitivos para estabelecer antecipações sobre o conteúdo do texto, fixando-se neste para verificá-las. Assim, quanto mais informação possuir um leitor do texto menos precisará se fixar nele para construir a interpretação. Neste modelo o processo de leitura também é seqüencial e hierárquico, mas descendente, ou seja, a partir das hipóteses e antecipações prévias, o texto é processado para sua verificação (Kato, 2007) e (Solé, 1998).

Qualquer leitor experiente que conseguir analisar sua própria leitura constatará que a decodificação é apenas um dos procedimentos que utiliza quando lê. A leitura fluente envolve uma série de estratégias sem as quais não é possível rapidez e proficiência. É o uso de estratégias que permite controlar as decisões diante de dificuldades de compreensão, de arriscar-se diante do desconhecido e de buscar no texto a comprovação das suposições feitas.

4. Método

Pareceu-nos necessário captar a realidade em sua dinamicidade e complexidade. O contato pessoal e estreito, durante um determinado período de tempo, entre o pesquisador e o fenômeno a ser pesquisado, fez com que se captasse as perspectivas dos sujeitos envolvidos. Realizamos um estudo de um particular curso de formação de professores, Pedagogia, de uma universidade de referência na cidade de São Paulo. Optamos pelo curso de formação de professores, Pedagogia, por serem estes profissionais formadores, entre outras coisas, de leitores.

Os sujeitos do estudo além dos alunos, onze, foram, também, os professores, três, de disciplinas que trabalharam, constantemente, com textos escritos no processo de ensino e aprendizagem com seus alunos. O aprofundamento de nosso estudo deu-se através de técnicas de triangulação de dados (Triviños, 1987). Foram feitas observações cursivas nas três disciplinas durante um semestre, entrevistas semi-estruturadas com os professores das disciplinas e com os alunos da classe. O objetivo deste procedimento foi abranger a máxima amplitude na descrição, explicação e compreensão das práticas de leitura adotadas, de forma a atender aos objetivos da pesquisa.

5. Discussão dos resultados

A análise dos resultados evidenciou que os professores consideram o texto um elemento fundamental no processo de ensino, pois contém a informação a ser explorada em classe. “O texto dá embasamento ao aluno para responder as dúvidas postas em aula e direciona a discussão entre aluno e professor, subsidiando a estruturação de raciocínio”. (Prof. 1)

Na orientação que os professores oferecem ao texto indicado para leitura, viu-se que os professores, provavelmente por serem leitores, usam práticas de leitura adequadas do ponto de vista da teoria de texto e da psicolingüística; ativam conhecimentos prévios, e exploram fatores de textualidade, mas de forma assistemática.

A forma como os professores tratam, em classe, o conteúdo do texto caracterizou-se pela reprodução do mesmo, de acordo com o ponto de vista do professor. A leitura é vista como uma atividade que exige do leitor o foco no texto em sua linearidade, no reconhecimento do sentido das palavras e estruturas do texto. Pareceu-nos como na visão de Orlandi (1983), que o texto não dá concretude à fala do professor, mas da-se a si próprio, objeto. Em outras palavras, não interessa explorar o texto para um determinado objetivo, o que interessa é o texto em si. E o professor faz muito para isso, pois apropria-se do autor e se confunde com o mesmo, sem que explicita a sua voz de mediador. Este fato contribui para o autoritarismo pedagógico, uma vez que a opinião assumida pela autoridade professoral torna-se definitiva e muitas vezes definitiva.

Considerações Finais

Todo o processo de aprendizagem passa pela leitura de textos, pequenos ou grandes, de livros ou revistas, jornais ou internet. Conhecimentos, informações, experiências e idéias aí estão à espera de quem os compreenda, assimile e transforme em conhecimentos pessoais, úteis para a vida social e profissional.

Entendemos que cabe ao professor a mediação no processo de tornar o aluno leitor competente por meio de estratégias adequadas, dinâmicas e variadas, que despertem o gosto pela leitura, o prazer pela descoberta dos sentidos explícitos e implícitos do texto, como desafio para a reflexão, formulação de hipóteses, aplicação à realidade e contexto do aluno.

Sugerimos a necessidade do professor estabelecer objetivos, finalidades claras para a leitura, ativar os conhecimentos prévios dos alunos para interpretar as novas informações. Para isso: explorar o contexto do texto, levantar hipóteses com o intuito de fazer previsões, explorar os fatores de contextualização, explorar a superestrutura do texto de forma a identificar a partir dos objetivos de leitura as

macroestruturas/sentidos possíveis. Enfim, desenvolver, junto ao aluno, as estratégias de compreensão leitora, antes, durante e depois da própria leitura.

Ler a si e ao mundo, entender, reelaborar e expressar o texto, compará-lo com outros, conhecer o autor e sua obra e tantas outras estratégias podem contribuir para posicionar melhor o Brasil na lamentável ranking dos que não lêem, lêem pouco, não compreendem o que lêem, o que reflete no baixíssimo nível de escolaridade da população.

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La poesía en educación infantil desde la perspectiva de la intertextualidad

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1. Introducción

El presente trabajo reporta el seguimiento didáctico registrado por sus autoras en relación con la comunicación que un grupo de niños y niñas de 4 años - escolarizados en un colegio de Educación Infantil de la provincia de Jaén, Andalucía- ha establecido con una obra literaria y fotográfica que no tuvo, en su creación, a la población infantil como potencial destinataria. Se trata de la obra de la Exposición de Poemas y Fotografías “Un poema, una imagen y tu mirada”, proyecto realizado por la Asociación Española de Lectura y Escritura (AELE) en colaboración con la Real Sociedad Fotográfica. En este espacio interesa analizar el proceso interpretativo seguido por este grupo de niños y niñas durante las prácticas de lectura, escritura y oralidad organizadas en torno a esta Exposición.

La particularidad que da sentido a este análisis se centra en el hecho de que las distintas producciones infantiles han puesto en evidencia que el “saber” y el “saber hacer” en relación con la interpretación poética suele superar las fronteras anticipadas al respecto por parte de los adultos. Y, consecuentemente, expresan la necesidad de que las actuaciones pedagógicas reconozcan en los niños y las niñas posibilidades de interpretación socio-cultural más amplias. Integración que permitiría superar, por ejemplo, seleccionar contenidos “apropiados” para determinadas edades, “adecuados” a determinados contenidos escolares, “fáciles” de aprender, etc. Para propiciar este proceso pedagógico-socio-cultural, la Exposición potencia la vinculación infantil con la poesía sin recortes pseudo-didácticos a través de la obra de quince poetas y quince fotógrafos (quienes prestaron sus respectivas obras sin condicionamiento respecto a la selección de temáticas específicas o a la edad de los destinatarios). Estas obras, a su vez, se relacionan entre sí a través de la interpretación que cada fotografía hace de cada poema: una imagen se une a un poema o un poema se une a una imagen. De una manera o de otra este proyecto trata de evocar los múltiples significados que cada imagen o cada poema pueden aportarse entre sí y al público con el que interactúen.

Dentro del conjunto de poemas que contempla esta Exposición, para el desarrollo de esta experiencia se focalizó la comunicación infantil con la poesía “Manos”, de Lorenzo Oliván, y con la fotografía de Silvia García que la acompaña.

Cabe preguntarse, desde esta perspectiva, cómo planificar un encuentro con la poesía en sentido amplio. Evidentemente, dejando que los niños y las niñas “toquen” la poesía para que le pierdan el miedo que se suele reproducir de generación en generación en torno al mundo poético. Ellos y ellas pueden, de este modo, descubrir que, para hacer un poema,

no es obligatorio hablar con diminutivos, no es obligatorio hacer poemas sobre los animales de una granja y tampoco es obligatorio que todo sea muy bonito, hasta el punto de que se nos llene la boca de merengue.(...) que la poesía está a veces en un rincón de la cocina, en el armario, en el espejo del cuarto de baño, en la calle que se ve desde la ventana o en las historias que nos cuentan algunos amigos (García Montero, 2000).

2. Seguimiento de la propuesta

El análisis de las producciones orales y escritas realizadas por el grupo de niños y niñas durante esta experiencia ha puesto en evidencia la competencia infantil para interpretar con espontaneidad textos literarios y fotográficos que, en primera instancia, han tenido a los adultos como destinatarios. Asimismo, se ha podido constatar que este desafío pudo darse a expensas de determinadas condiciones, entre ellas:

- Una mediación docente que opte por no adelantar su palabra a la de los niños y niñas y, paralelamente, que ofrezca comentarios y preguntas reflexivas que convoquen la expresión infantil.
- Un uso integrado de todos los lenguajes, incluido el escrito, desde el respeto a la evolución que atraviesan estos aprendizajes y a la diversidad del alumnado.

Esta experiencia estuvo tutorizada, a su vez, por una propuesta de formación para el profesorado de Educación Infantil y Primaria que se organizó desde el Centro de Profesores de Jaén. Evidentemente, este proceso, además de su aporte vivencial permitió disfrutar de los avances del trabajo colaborativo a nivel profesional para el desarrollo del siguiente proceso:

2.1. Antecedentes: el “arte” de escribir poesías

La lectura de poesías tienen una presencia habitual en el aula donde se desarrolla esta experiencia disponiendo de un lugar específico para guardarlas (la “carpeta azul”, según la identifican los niños y las niñas). Asimismo, escribir poesías, preferentemente atendiendo a su rima, ha formado parte del repertorio habitual de las tareas de este grupo infantil. Es decir, el juego con las palabras buscando la rima (por ejemplo, “*Me da risa, un perro salchicha*”) ha sido una divertida comunicación en la dinámica grupal. Todas estas actividades permiten desarrollar estrategias cognoscitivas relacionadas con la concentración (“no surge la rima si estamos distraídos”), la práctica de la lectura y la escritura, y el trabajo cooperativo (“cuando trabajamos juntos, sale todo mejor”), etc.

Es decir, podemos considerar que este contexto tenía una tradición en la creación poética que, entre otras cuestiones, había permitido descubrir “el arte de escribir poesías”. Por estas razones, cuando las poesías de esta Exposición llegaron al aula, el grupo docente sabía que los niños y las niñas ya conocían algunas características de este género discursivo.

2.2. Objetivos que guían la actuación

Esta experiencia se enmarca en la normativa curricular de 2º Ciclo de Educación Infantil, atendiendo a los objetivos que, expresados en términos de capacidades, se especifican a continuación:

1. Utilizar la lengua como instrumento de comunicación, de representación, aprendizaje y disfrute, de expresión de ideas y sentimientos, y valorar la lengua oral como un medio de relación con los demás y de regulación de la convivencia.
2. Expresar emociones, sentimientos, deseos e ideas mediante la lengua oral y a través de otros lenguajes, eligiendo el que mejor se ajuste a la intención y a la situación.
4. Comprender, reproducir y recrear algunos textos literarios mostrando actitudes de valoración, disfrute e interés hacia ellos.
6. Acercarse al conocimiento de obras artísticas expresadas en distintos lenguajes y realizar actividades de representación y expresión artística mediante el empleo de diversas técnicas.

2.3. Actividades relacionadas con la poesía “Manos”

Una nueva aventura en relación con la poesía comenzó en la clase cuando se compartió la lectura de algunas de las poesías de la Exposición “Un poema, una imagen y tu mirada”. La rima no era la característica que destacaba en estas poesías. La curiosidad principal estaba en la historia vertical que en cada una de ellas se vislumbraba. El desafío, evidentemente, era otro.

Todas las poesías, de una u otra manera, gustaron al grupo porque en ellas había personajes a los que les sucedían cosas. Pero el poema “Manos”, de Lorenzo Oliván, provocó de una manera especial. Para favorecer que los niños y las niñas indagaran sobre los posibles significados que transmiten los contenidos latentes en esta poesía (por ejemplo, las manos y sus gestos), ejercieron de “puente” las técnicas de relajación corporal y el control corporal pues había una experiencia grupal en este campo (para escuchar el silencio, para quedarnos tranquilos, para descansar y escuchar la música...). Estas situaciones dieron cabida a dialogar acerca del cuerpo y los modos en que nos podemos comunicar a través de él. De esta manera, cada día se fueron encontrando nuevas posibilidades para “decirnos cosas sin hablar”. En un papel grande el docente fue anotando estas ideas, por ejemplo:

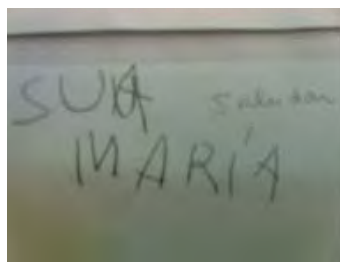
- Movemos las manos hacia fuera para saludarnos (¡HOLA!) o despedirnos (¡ADIÓS!).

- Expresamos que algo nos ha salido como queremos levantando los brazos y las manos hacia arriba (¡HE GANADO!; ¡LO HE HECHO BIEN!; ¡VICTORIA!).

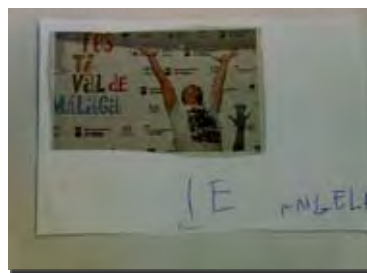
A lo largo de los días siguientes, se retomó varias veces la lectura de la poesía con la intención de dialogar acerca de los significados que en ella se “esconden”. Todas las cuestiones planteadas fueron registrándose en el papel continuo que se habilitó para este trabajo. A continuación, se registraron las ideas surgidas durante la lectura del poema (cuestiones relacionadas con las madres, los padres, sus manos, los juguetes...):



También el grupo de niños y niñas escribió “lo que dicen las manos”:



En el aula se empleó un espacio para buscar más información en otros tipos de texto a fin de saber más sobre los interrogantes planteados. De esta manera, se consultaron diferentes periódicos y revistas buscando imágenes de diversas personas centrando la atención, principalmente, en el sentido de sus gestos (debajo de cada una de estas imágenes, los alumnos escribieron, atendiendo a sus hipótesis de conceptualización del sistema de escritura, lo que dicen sus manos o lo que hacen con ellas):



En el periódico escolar, el alumnado se informó de las posibilidades comunicativas de la lengua de signos y decidieron centrar su mirada en para qué y a quién le sirve comunicarse de esta manera.



A partir de este interrogante, el grupo investigó aspectos relacionados con las personas sordas, llegando a aprender a usar algunos signos de su lengua. Entusiasmados por las posibilidades comunicativas de las manos, el grupo indagó acerca de nuevas combinaciones expresivas (mientras cantaban, hablando con signos inventados, etc.). La escritura de la canción “Una sola palabra”, de la popular cantante mexicana Paulina Rubio, tuvo un lugar protagónico en este punto de la secuencia didáctica.



También, la reflexión sobre lo que pasaría si no tuvieran manos. Toda esta información, se fue registrando por escrito:



Tomaron fotografías haciendo gestos y escribiendo para explicar lo que allí estaba sucediendo. Evidentemente, el grupo se iba entusiasmando cada vez más con las posibilidades de escritura acerca de lo que podían hacer y decir con las manos:



Finalmente, para compartir lo aprendido con los niños y las niñas de otras clases y las familias, se concretó un mural.



2.4. Llega el final...

El desarrollo de esta propuesta permitió desarrollar al alumnado, entre otras cuestiones, un repertorio de capacidades que es interesante analizar:

- estar atentos y concentrados durante períodos de tiempo prolongados;
- participar de forma cooperativa en actividades comunes;
- argumentar lo que se piensa y se siente;
- leer y comprender textos poéticos;
- autorregularse cognitiva y emocionalmente para resolver distintas tareas.
- interesarse por el lenguaje escrito y descubrir el gusto por la lectura y la escritura de poemas.

A continuación reproducimos el poema “Manos”, de Lorenzo Oliván, junto a la fotografía que la acompaña, de Silvia García:

Manos

Miras la palma abierta de tus manos.
¿Qué te dicen? ¿Realmente son tuyas?
¿No te interrogan al interrogarlas?
¿No te miran, extrañas, si las miras?
Mueves, mueven, un poco tus, sus dedos
haciéndote no sabes qué señales,
como si pretendieran desvelar
sobre ti mismo algún oscuro enigma.
Hay en sus huellas más signos escritos
que en los libros del mundo.
Te dan vértigo sus trazos superpuestos,
ese afán por dar perfil a cosas imprecisas.
Qué tormentas calladas, qué relámpagos
quietos, qué seca lluvia, qué raíces
sin flor, qué blandas piedras, qué mirar
sin hondos ojos, qué simas sin simas.
¿Dónde te llevan? ¿Hacia qué lejano
tiempo de qué principio va tu mente?
¿A quién heriste, asesinaste, amaste
en qué otra piel? ¿De quién sois, manos mías?

Lorenzo Oliván, *Puntos de Fuga*



Fotografía de Silvia García

3. Conclusiones

Teniendo en cuenta que la tradición escolar ha potenciado la unicidad de ideas, miradas únicas y hegemónicas bajo el prisma del “consenso mediado”, cobra importancia trabajar en el aula desde el reconocimiento de la complejidad de la realidad y, por ende, desde y para el pensamiento crítico. En esta línea, las posibilidades que ofrece la Exposición “Un poema, una imagen y tu mirada” configuran una interesante oportunidad para que los niños y las niñas se enfrenten reiteradamente y por muchos motivos a la diversidad de ideas, sentimientos, etc. Así ha sucedido cuando, por ejemplo, perciben que los poemas y las imágenes fotográficas pueden, o no, gustar pues es posible tanto una opción como la otra.

En síntesis, es importante generar condiciones didácticas que permitan aprender a expresar ideas, emociones y sentimientos dentro de la diversidad de un grupo; a tomar decisiones aunque no gusten a los demás; a elegir entre varias opciones asumiendo las consecuencias; a justificar las opciones cuando la ocasión lo requiere... Ahora bien, para que estos aprendizajes puedan encauzarse, resulta irrescindible que los adultos no pretendamos suplir a los niños y a las niñas en sus opciones, expresiones y decisiones.

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A Biblioteca Escolar e o desafio da literacia da informação

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1. Introdução

As exigências crescentes da sociedade em permanente devir - que implicam a necessidade imprescindível de se continuar a aprendizagem ao longo da vida -, o crescente e mutante volume informacional disponível através das TIC exigem uma mudança radical na forma de conceber o processo de ensino e aprendizagem, clamam por "uma nova forma de aprender e ensinar" (Serra, 1998). Como refere o Livro Verde para a Sociedade da Informação em Portugal (MSI, 1997), "o conceito de educação deve evoluir [...] para dar lugar a um processo de aprendizagem durante toda a vida, isto é, facultando a cada indivíduo a capacidade de saber conduzir o seu destino, num mundo onde a rapidez das mudanças se conjuga com o fenómeno da globalização" (pp. 43-44).

Efectivamente, para que os alunos desenvolvam as competências necessárias à integração plena e activa na sociedade e continuem a aprendizagem ao longo da vida, é necessário haver mudanças ao nível do paradigma educacional, ou seja, deve efectivamente surgir e vingar uma nova concepção de educação, não centrada na mera transmissão de conhecimentos, mas no aluno e no seu processo de construção dos saberes e desenvolvimento de competências, perspectivando a sua formação integral. É necessário, pois, adaptar a Escola aos contextos políticos, socioculturais e económicos no quadro da globalização e da Sociedade da Informação.

Como refere Rader (1996), a aprendizagem deve ser baseada nos recursos do mundo real, deve ser interactiva e integrada, em vez de passiva e fragmentada; deve construir-se através do trabalho colaborativo e utilizar as TIC. As experiências educativas que contemplarem os elementos apresentados contribuirão seguramente para o desenvolvimento da literacia da informação, literacia considerada imprescindível para a sobrevivência no séc. XXI (ALA, 1989). De forma particular nesta era de informação digital, é absolutamente necessário que os cidadãos sejam literatos em informação. Os alunos precisam de ser capazes de aceder e de reconhecer fontes de informação autênticas e úteis e de identificar e comunicar as suas necessidades de informação, para claramente definirem o assunto e/ou área de investigação, para seleccionarem e utilizarem as estratégias

de pesquisa mais eficazes, tendo em consideração diferentes fontes de informação e a forma variada como esta se encontra organizada. É, ainda, imprescindível que os alunos desenvolvam competências que lhes permitam analisar e avaliar as fontes de informação bem como interpretar essa informação de forma a transformarem-na em conhecimento (Correia e Teixeira, 2003).

Em Portugal, o documento "*Currículo Nacional do Ensino Básico - Competências Essenciais*" (ME, 2001) inclui as competências em informação no perfil desejável do aluno à saída do Ensino Básico. De forma explícita, afirma-se que o aluno deverá ser capaz de pesquisar, seleccionar e organizar informação para a transformar em conhecimento mobilizável e adoptar estratégias adequadas à resolução de problemas e à tomada de decisões. A operacionalização transversal destas competências passa pela vivência, em cada disciplina, de acordo com o documento, de momentos de aprendizagem que permitam pesquisar, seleccionar, organizar e interpretar informação de forma crítica; rentabilizar as tecnologias de informação e comunicação nas tarefas de construção de conhecimento e comunicar, utilizando fontes diversificadas, o conhecimento resultante da interpretação da informação. Neste contexto, a literacia da informação é concebida como "*the foundation for learning in our contemporary environment of continuous technological change [...] the catalyst required to transform the information society of today into the learning society of tomorrow.*" (Bruce, 2002, p. 1).

A Biblioteca Escolar, sendo "essencial ao desenvolvimento da personalidade humana, bem como ao progresso espiritual, moral, social, cultural e económico da comunidade" (IASL, 1993, p.1), assume no paradigma educacional do séc. XXI uma missão essencial: apoiar alunos e professores no desenvolvimento de competências em informação que permitirão aos alunos a sua integração com êxito na Sociedade da Informação, o exercício da cidadania e a realização pessoal, profissional e social. Constitui-se, pois, como o espaço e a estrutura educativa catalisadora por excelência, para a promoção e desenvolvimento da literacia da informação. Neste âmbito específico, cabe-lhe apoiar os alunos na aprendizagem e na prática de competências de avaliação e utilização de informação, independentemente da natureza e do suporte, defender a ideia que a liberdade intelectual e o acesso à informação são essenciais à construção de uma cidadania efectiva e à participação na democracia (IFLA/UNESCO, 1999) e assegurar a educação ao longo da vida (IASL, 1993).

Enquanto "núcleo de organização pedagógica da escola" (Veiga *et al.*, 1996), a biblioteca deve constituir-se como uma estrutura educativa crucial que envolve e se envolve com todas as outras estruturas educativas da escola, sendo o ponto de partida para a promoção da planificação cooperativa, do ensino criativo e efectivo,

da investigação, da integração das tecnologias da informação ao serviço do sucesso do ensino e da aprendizagem.

2. Promoção e desenvolvimento da Literacia da Informação: contornos e possibilidades

A promoção da literacia da informação pode assumir vários contornos. No entanto, as práticas a implementar para o desenvolvimento da literacia da informação não devem ser descontextualizadas das situações concretas de aprendizagem, nem devem acontecer de forma isolada (Shelley-Robinson, 1999). De facto, como refere Hannesdóttir (1995), "a literacia da informação necessita ser incluída no *curriculum*, porque a recuperação da informação, o processamento e a utilização são centrais para o desenvolvimento do conhecimento e da sua compreensão" (p.26). Como se comprova no estudo levado a cabo por Todd *et al.* (1992), a integração da literacia da informação no centro do currículo é a única abordagem capaz de um impacto positivo não só no processo de aprendizagem, permitindo aos alunos tornarem-se activos, responsáveis pela sua própria aprendizagem, mas também nos resultados escolares e no ambiente geral do processo de ensino e aprendizagem.

Neste contexto, o papel da Biblioteca Escolar enquanto centro de recursos e parte do processo educativo torna-se visível, mas é imprescindível, para que a biblioteca cumpra efectivamente a sua missão, a colaboração entre o professor bibliotecário e os professores curriculares na planificação e implementação de actividades e experiências de aprendizagem que desenvolvam as competências em informação (Kuhlthau, 1999; Behrens, 1992; Dupuis, 1997). A abordagem integrada do desenvolvimento da literacia da informação deve ser efectivamente uma prioridade para a escola e constituir um dos objectivos do seu Projecto Educativo. A Biblioteca Escolar deve assumir neste contexto um papel central, enquanto elemento aglutinador do projecto pedagógico da escola e o recurso educativo de excelência.

Refira-se que é crucial que o professor bibliotecário, em colaboração com as estruturas educativas da escola, especifique e articule as competências em informação inerentes a cada disciplina/área curricular e nível de estudo, com o objectivo de definir um currículo de competências transversais adequadas a cada ano de escolaridade, estabelecendo um plano sequencial para o seu desenvolvimento.

2.1. Práticas pedagógicas promotoras da literacia da informação

A educação promotora da literacia da informação é aquela que adopta práticas pedagógicas voltadas para a construção do conhecimento, a aprendizagem independente e a aprendizagem ao longo da vida, a partir de elaboração de

projectos de pesquisa e resolução de problemas (Dudziak, 2002). Por isso, está directamente relacionada com o currículo integrado (baseado na transdisciplinaridade) e a aprendizagem baseada em recursos, tendo como objectivo maior instrumentalizar e interiorizar comportamentos que levem à proficiência investigativa, ao pensamento crítico, à aprendizagem autónoma e à aprendizagem ao longo da vida (Dudziak, 2003; ALA, 1989).

As orientações educacionais presentes na Lei de Bases, bem como noutros documentos (refira-se de forma particular o Decreto-Lei no 240/2001 que traça o perfil dos docentes e o *Currículo Nacional do Ensino Básico - Competências Essenciais*) remetem para a necessidade do processo de ensino e aprendizagem estabelecer, na sua concretização, uma ligação ao quotidiano, promover a autonomia do aluno e desenvolver competências que facilitem a aprendizagem ao longo da vida a partir do recurso a metodologias activas, a estratégias diversificadas e a recursos em formatos variados. As chamadas "*authentic learning activities*", nomeadamente a aprendizagem baseada em problemas (*problem-based learning*), a aprendizagem baseada em recursos (*resource-based learning*), a aprendizagem baseada em projectos (*project-based learning*) e a aprendizagem baseada na investigação (*inquiry-based learning*) permitem aos alunos desenvolver maior autonomia na aprendizagem e o pensamento crítico.

É pertinente referir que a Biblioteca Escolar, enquanto centro de recursos, assume, no contexto das abordagens pedagógicas aqui referidas, uma missão particular. Com efeito, a biblioteca, lugar onde se encontram disponíveis os recursos informacionais a utilizar em contexto lectivo, e o professor bibliotecário, agente pedagógico e profissional da informação, devem fazer parte integrante do processo de aprendizagem.

2.2. O trabalho colaborativo

De acordo com as Directrizes da IFLA para as Bibliotecas Escolares (IFLA/UNESCO, 2002), a cooperação entre professores curriculares e professor bibliotecário é essencial para otimizar o potencial dos serviços da Biblioteca Escolar e é crucial para desenvolver e avaliar as competências dos alunos em literacia da informação. Com efeito, o desenvolvimento das competências informacionais deve ser uma actividade conjunta do professor bibliotecário e restantes professores, em parceria, planificando, implementando e avaliando as aprendizagens (ALA, 1989; Campello, 2003; Mota, 2006; AASL/AECT, 1998; Behrens, 1992).

Como refere Kuhlthau (1999), "*When library media specialist and teachers collaborate to create an inquiry approach to learning, students develop dual*

competencies in subject content and information literacy" (p.11). Neste contexto, o professor bibliotecário assume, de forma vinculada, o papel de "*connector*", tal como o entende Stripling (1996). Com efeito, é através da colaboração entre o professor curricular e o professor bibliotecário que se estabelecem conexões verdadeiramente essenciais para a construção do conhecimento.

Os resultados do estudo referido em Farmer (2001) provam que as parcerias entre o professor bibliotecário e os restantes professores optimizam o desenvolvimento das competências em informação dos alunos. De acordo com FIF (2001), são inúmeros os benefícios da colaboração entre professor bibliotecário e professores curriculares. A biblioteca transforma-se no coração da aprendizagem, numa extensão da sala de aula que providencia o acesso a uma grande variedade de recursos de aprendizagem, incrementando o nível de motivação e autonomia dos alunos. Neste contexto, o professor bibliotecário deve ter uma atitude proactiva e fazer uso das suas qualidades pessoais, interpelando os professores, convidando-os a visitar a biblioteca e a conhecer os recursos disponíveis, sugerindo articulações entre os recursos e os conteúdos curriculares, abordando a questão da literacia da informação.

2.3 Curriculum Mapping

O *curriculum mapping* enquanto processo sistemático que permite realizar um enquadramento do currículo na escola, isto é, perceber que matérias são leccionadas, em que níveis, por quem, em que altura do ano lectivo, constitui-se como um elemento crucial no contexto da promoção e desenvolvimento da literacia da informação (Corps, 2001b). Na elaboração do *curriculum mapping* identificam-se também as competências em informação que estão a ser promovidas em cada uma das áreas curriculares, em que ciclos e anos de escolaridade e em que disciplinas, com o objectivo de estabelecer um plano concertado para o seu desenvolvimento. Este processo permite identificar lacunas e repetições no currículo, revelar potenciais áreas de integração e incluir os recursos necessários para uma efectiva e sólida aprendizagem.

De acordo com Corps (2001b), o *curriculum mapping* é particularmente importante no desenvolvimento de um programa de desenvolvimento da literacia da informação, porque permite estabelecer ligações entre os conteúdos de aprendizagem e as competências em informação. Por outro lado, possibilita a colaboração com os professores curriculares no sentido de integrarem as competências em informação ao longo do processo de ensino e aprendizagem. Em último lugar, mas não menos importante, permite ao professor bibliotecário a

sugestão de recursos de informação apropriados para apoiar o desenvolvimento das competências em informação e do espírito crítico ao longo do currículo.

2.4. Collection Mapping

A Biblioteca Escolar, para cumprir as suas funções informativa, educativa, cultural e recreativa, deve disponibilizar recursos que permitam a todos os seus utilizadores tornarem-se pensadores críticos e utilizadores efectivos da informação em todos os suportes e meios de comunicação (IASL, 1993; IFLA, 2002; IFLA, 2002). No contexto da promoção da literacia da informação, a questão da colecção da biblioteca surge como essencial, porque a biblioteca deve assegurar o acesso físico à informação e aos recursos de aprendizagem e deve desenvolver-se e ser avaliada de forma colaborativa de forma a apoiar o currículo e ir ao encontro das diversas necessidades de aprendizagem dos alunos (AASL/AECT, 1998).

O conhecimento profundo da colecção por parte do professor bibliotecário é deveras importante no contexto da promoção e desenvolvimento da literacia da informação. A *collection mapping* é, em suma, o processo utilizado para recolher, apresentar e organizar a informação relativa à colecção da biblioteca (Corps, 2001a), identificando e divulgando as áreas fortes e fracas da mesma.

2.5. As potencialidades da Web 1.0 e 2.0

Na era da informação, a Biblioteca Escolar não pode descurar as potencialidades da *Web*, nas diferentes possibilidades da *Web 1.0* ou *2.0*. No contexto da *Web 2.0*, têm surgido novas ferramentas (os blogues, as *Wikis*...) que permitem uma interacção especial dos utilizadores com a biblioteca e os seus serviços, transformando e redimensionando a própria biblioteca. No contexto da promoção e desenvolvimento da literacia da informação, estas novas ferramentas da *Web* podem e devem constituir-se como instrumentos de apoio, possibilidades enriquecedoras para o trabalho a desenvolver pela biblioteca e pelos professores curriculares. De acordo com Godwin (2006), a *Web2.0* oferece aos professores bibliotecários e professores curriculares oportunidades únicas na promoção e desenvolvimento da literacia da informação.

2.6. Parcerias com entidades exteriores à escola

A promoção da literacia da informação pode também ser realizada através do estabelecimento de parcerias com entidades exteriores à escola, nomeadamente com a Biblioteca Pública, instituições educativas e outros. No contexto das Bibliotecas Escolares, é pertinente referir que estas duas entidades, Biblioteca Escolar e Biblioteca Pública, devem estar em permanente ligação, embora tenham

públicos-alvo diferentes. O apoio da Biblioteca Pública à Biblioteca Escolar está previsto no programa de lançamento da Rede de Bibliotecas Escolares, designado Serviço de Apoio às Bibliotecas Escolares (SABE), no âmbito de apoio técnico, do empréstimo de materiais, da formação de utilizadores e da promoção da leitura (Veiga *et al.*, 1996). No contexto da promoção e desenvolvimento da literacia da informação, as Bibliotecas Públicas podem (e devem) constituir-se como parceiros, podendo participar na formação dos professores e dos alunos.

2.7. Modelos de pesquisa de informação

Reconhecendo que a literacia da informação está intrinsecamente ligada ao processo de aprendizagem e que, como refere Langford (1998), "*should be part of the natural discourse of teachers as they design and develop curriculum units or discuss pedagogical issues*" (p.1), foram criados ao longo das últimas décadas vários modelos que apoiam o processo de pesquisa da informação. Essas propostas podem dirigir-se a diferentes ciclos de ensino, para irem ao encontro das necessidades educacionais específicas, promovendo o desenvolvimento de competências em informação. Desde 1979, data em que aparentemente surgiu o primeiro modelo, têm vindo a surgir inúmeros modelos, como se pode verificar na seguinte tabela:

Nome do Modelo	Autor(es)	Data	Local
Modelo de Irving e Marland	Irving e Marland	1979	Reino Unido
Nove passos	Michael Cooke	1981	Estados Unidos
Information Search Process	Carol Kulthau	1982	Estados Unidos
Modelo de Strinpling e Pitts	Strinpling e Pitts	1988	Estados Unidos
Big 6	M. Einsenberg e R Berkowitz	1988	Estados Unidos
Focus on Research	Universidade de Alberta	1990	Canada
The Research cycle	Jamie Mackenzie	1995	Estados Unidos
Pathways to knowledge	Marjorie Pappas e AnnTepe	1995	Estados Unidos
PLUS	J.ames Herring	1996	Reino Unido
La recherche d'information à l'école secondaire	Y. Léveillé	1997	Québec
Modelo FADBEN	Fédération des Enseignants Documentalistes de l'Éducation Nationale	1997	França
EXIT	Wray e Lewis	1997	Reino Unido
Information skills model	Society of College, National and University Libraries	1999	Reino Unido
Model of a literate person	Manchester Metropolitan University Library/Leeds University	2002	Reino Unido

A análise comparativa realizada a estes diferentes modelos permite verificar que os mesmos se referem sensivelmente a etapas similares, ou seja, à identificação da necessidade de informação, à escolha de estratégias para encontrar informação, à localização das fontes de informação, à recolha e selecção de informação, à organização e comunicação da informação e à avaliação, do processo e do produto (Tomé, 2008). O principal problema perante a diversidade de modelos de pesquisa reside na selecção de um único modelo no contexto de uma organização educativa. Como refere Shenton (2004), essa escolha deve obedecer a critérios claros, nomeadamente: se o modelo é apropriado à faixa etária dos alunos; em que medida corresponde às necessidades específicas dos alunos; se o modelo está efectivamente relacionado com actividades reais de pesquisa; em que medida o modelo é reconhecido; se existe informação sobre a utilização do modelo com sucesso; em que medida o modelo é congruente com a prática já existente na escola e se o modelo é apoiado por exemplos de actividades e outros recursos.

Todos estes modelos pretendem, a partir de um conjunto de etapas, consolidar as capacidades de base no acesso, pesquisa, selecção e tratamento da informação que se prolongarão ao longo da vida, permitindo aos seus utilizadores a possibilidade de terem uma visão global do processo desde o início. De acordo com Bernhard (1998), a eficácia destes modelos depende da sua contextualização nas aprendizagens temáticas ou disciplinares, o que supõe a articulação dos objectivos relacionados com as competências em informação com os ligados ao currículo. É pertinente sublinhar que todos estes modelos levam à identificação das tecnologias de informação como meios ao serviço do processo de pesquisa de informação e não como fins.

A escola, a partir da Biblioteca Escolar, deve elaborar um modelo de pesquisa de informação, baseado ou não num destes modelos apresentados, adoptando-o, sugerindo-o e divulgando-o a todos os professores e alunos, para que todos o utilizem de forma sistemática no processo de pesquisa de informação. Desta forma, paulatinamente, os alunos irão desenvolvendo, de forma sólida e concertada, competências em informação, em contexto curricular.

Reflexões finais

A Biblioteca Escolar deve constituir-se como pedra angular na implementação e desenvolvimento de actividades promotoras do desenvolvimento das competências em informação, promovendo práticas pedagógicas inovadoras, colaborando com os professores curriculares, recorrendo às potencialidades oferecidas pela *Web 1.0* ou *Web 2.0*, estabelecendo parcerias com diferentes entidades externas à escola. Em suma, liderando todo um processo que deve ser concertado e norteado por

objectivos bem definidos e envolver o maior número possível de elementos da comunidade educativa.

Como refere Doyle (1992), a Biblioteca Escolar, se coordenada por um professor bibliotecário qualificado que colabore com os professores curriculares na concretização dos objectivos de cada disciplina, torna-se verdadeiramente "*the hub of the school*" (p.4). Ken Haycock (2003) sublinha, na mesma linha, que das escolas com uma Biblioteca Escolar bem equipada, gerida por um professor bibliotecário empenhado e com formação adequada, pode-se esperar, para além de leitores ávidos, competentes e excelência de experiências de aprendizagem resultantes do trabalho colaborativo entre professores curriculares e professor bibliotecário, alunos competentes em informação.

A Biblioteca Escolar, manancial de recursos informacionais, janela aberta para o vasto mundo da informação e parte integrante do processo educativo, assume, no contexto de trabalho que aqui se descreveu, uma missão nevrálgica. Da mesma forma, enquanto responsável pela Biblioteca Escolar, o professor bibliotecário deve contribuir para a mudança educacional, empenhando-se na preparação dos alunos para que vivam vidas realizadas na era da informação.

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A configuração de gêneros da literatura para crianças e jovens no Brasil*

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Gêneros literários da LIJ: por uma abertura conceitual

O conceito de gênero, no quadro teórico produzido nas interseções da literatura e da lingüística, leva necessariamente à problematização da teoria clássica dos gêneros literários – pautada na divisão ‘lírico, épico e dramático’ –, tomados como formas textuais fixas, transistóricas e isoladas de outras modalidades discursivas. Interessam-nos focalizar aspectos relacionados à leitura literária, que evidenciem o seu modo de produção, o endereçamento das obras, enfim, a condição sócio-histórica dos gêneros literários.

Dialogicamente, conforme ensina Bakhtin, a literatura não se fecha em si mesma como uma esfera discursiva resistente a mudanças, a “contaminações”. Outras esferas “de comunicação humana” que com ela dialogam e das quais ela se apropria – o romance foi o gênero que, para o teórico, fragilizou as fronteiras antes demarcadas –, são responsáveis pela dinamicidade própria dos gêneros. Gêneros que identificamos como *tipos de textos relativamente estáveis* (Bakhtin, 1992a) pertencentes ao universo literário, que se constituem como textos na leitura da literatura.

Formulada por Bakhtin, a teoria dos gêneros do discurso é de importância capital para a teoria dos gêneros literários. Até aí pressupunha-se, geralmente, que a divisão de gêneros era própria apenas da literatura, que ela constituía uma consequência específica da literariedade. (...) graças à noção de gêneros do discurso, foi-nos dado compreender que o fenômeno do gênero tem um alcance universal, já que caracteriza toda a prática da linguagem. (Glowinski, 1995, p. 110)

A partir de Bakhtin, e não preocupado especificamente com os gêneros literários, Marcushi afirma que usamos o termo gênero textual

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como uma noção propositalmente vaga para referir aos textos materializados que encontramos em nossa vida diária e que apresentam características sócio-comunicativas definidas por conteúdos, propriedades funcionais, estilo e composição característica. (Marcushi, 2002, p.3)

No caso da literatura, os conteúdos, as propriedades funcionais, o estilo e a composição característica dos gêneros encontram-se ancorados na história dos gêneros, no contexto geral das artes, desde a antiguidade:

Na antiguidade a arte ensinava, por meio de sua função mimética, a compreender o que significava o “ideal”, o “real” ou “racional” (Platão), ou, por meio de suas funções poéticas, a se chegar a sentimentos catárticos (Aristóteles). (Alambert, 2007, p. 409)

Compreende-se, assim, neste trabalho, que os gêneros literários constituem-se por “princípios dinâmicos” (Paulino, Walty e Casa Nova, 1992), passíveis de mudanças no incessante movimento da escrita e da leitura, por escritores e leitores de diferentes culturas e épocas. Só assim se torna possível compreender o emaranhado de formas e funções discursivas realizadas pelos sujeitos escritores/leitores, falantes/ouvintes em suas comunidades e para além delas, numa época em que as tecnologias permitem a materialização de textos de natureza bem diversificada por meio da oralidade e da escrita.

Embora a nossa opção seja pela não demarcação de fronteiras entre modalidades orais e escritas dos gêneros da literatura, nos restringiremos aos textos impressos, mais especificamente aos livros, e a um determinado tipo de livro, de uma determinada época, que se caracteriza por apresentar como traço distintivo, no conjunto daqueles que circulam na esfera discursiva da literatura, o público ao qual se destina: o livro de literatura para crianças e jovens, resumidamente conhecida no Brasil como LIJ – literatura infanto-juvenil ou literatura infantil e juvenil, conforme já se evidenciou acima.

Considera-se, neste trabalho, a importância da categorização de gêneros não apenas por ser ela propiciadora de classificações, mas por trazer elementos que permitem a compreensão dos textos, do seu modo de construção identificados pelos leitores que fazem parte da comunidade discursiva da literatura na qual os gêneros circulam. O reconhecimento de gêneros por leitores apresenta, assim, relevância para a democratização da literatura, como uma das condições para se desfazer o monopólio cultural que caracteriza, historicamente, a arte literária:

O caminho para uma apreciação autêntica da arte passa pela educação. Não a simplificação violenta da arte, mas o treinamento da capacidade de julgamento estético é o meio pelo qual se pode impedir a constante monopolização da arte por uma pequena minoria. Também neste caso, como em todo o campo da política cultural, a grande dificuldade está em que toda e qualquer interrupção arbitrária do desenvolvimento esquiva-se ao verdadeiro problema, ou seja, cria uma situação em que o problema não se apresenta e, portanto, simplesmente adia a tarefa de encontrar uma solução. (...) Nunca será possível que todas as pessoas derivem dela [da

arte] igual deleite e apreciação, mas a participação das massas nessa fruição pode ser ampliada e aprofundada. As condições prévias para o abrandamento do monopólio cultural são, sobretudo, econômicas e sociais. Não podemos fazer outra coisa senão lutar pela criação dessas precondições. (Hauser, 1998. p. 992)

A sobrevivência da literatura para crianças e jovens depende em grande medida de suas práticas, responsáveis pela configuração das disposições dos alunos, professores, bibliotecários, entre outros mediadores, como afirma Bourdieu:

(...) [a instituição escolar] através da delimitação entre o que merece ser transmitido e reconhecido e o que não o merece, reproduz continuamente a distinção entre as obras consagradas e as ilegítimas e, ao mesmo tempo, entre a maneira legítima e a ilegítima de abordar as obras legítimas. (bourdieu, 1996. p. 169)

Daí o importante papel da LIJ nesse jogo de valores e regras tão ambíguos do campo literário. Mais do que a crítica especializada, a escola ocupa uma posição definidora da consagração ou do esquecimento dos livros produzidos para os potenciais leitores em formação. A ampliação da compreensão da literatura traz à tona os componentes e interesses em relação no jogo de que se disputa, muitas vezes, não percebidos pela grande maioria dos leitores.

Não se trata de decorar características prototípicas de gêneros e seus respectivos nomes, mas de transformá-lo, como *coeficiente de leitura* (Glowinski, 1995) passível de identificação pelos leitores, em experiências significativas de leituras literárias por meio das quais os gêneros se tornam familiares e reconhecíveis. Segundo Glowinski, existem diferentes níveis do que se compreende como *consciência genérica*:

Esta consciência assume diversas formas; a sua manifestação mínima consiste numa aptidão espontânea para distinguir um gênero de outro gênero, baseando-se tal distinção, na maioria dos casos, numa tradição, isto é, nos modelos aceitos por um grupo social. É este mínimo de consciência genérica que encontramos no folclore. Ela exprime-se, aí, nas relações entre os textos e as situações sociais, e por conseguinte nas práticas que levam a que este tipo de canção só possa ser cantado junto de um berço; aquele, num casamento; aqueloutro, durante um funeral. Estas relações implicam uma taxonomia que não resulta de qualquer concepção teórica mas pertence a uma prática literária. Está ligada a um certo tipo de decoro, à convicção de que dado tipo de discurso convém exclusivamente a dada situação. (Glowinski, 1995, p. 116)

Segundo este autor, em condição muito mais acentuada, encontra-se o máximo de consciência genérica, que conta com pressupostos de formulações teóricas sobre os gêneros. A discussão sobre gêneros literários para crianças e jovens como gênero discursivo tem relevância tanto para o ensino como para a pesquisa, campos que, embora apresentem diferentes formas de consciência genérica, em graus variados, estão extremamente ligados à história e aos usos dessa literatura. A história dos gêneros da literatura infantil e juvenil é, em parte, a

história da leitura desses gêneros nos espaços de leitura, sobretudo no espaço escolar.

LIJ: “gênero” de muitos gêneros

Desbravando a floresta da literatura para crianças e jovens, trabalhos precursores tiveram de lidar com categorizações de gênero, sobretudo a partir da época conhecida como a do grande boom da LIJ – fins da década de 70, início da década de 80 do século passado – favorecida por uma confluência de fatores que levaram a tal crescimento: interesse escolar pela leitura literária, sofisticação do parque gráfico brasileiro, interesse acadêmico pelo estudo da literatura infantil e juvenil, diversidade de autores, diversidade de propostas, etc.

Uma das precursoras de uma crítica especializada para a LIJ, nesse cenário, foi Nelly Novaes Coelho que tem, desde aquela época, insistido no potencial humanizador da literatura. Coelho (2000) afirma que *“é ao livro, à palavra escrita, que atribuímos a maior responsabilidade na formação da consciência de mundo das crianças e dos jovens.* (Coelho, 2000, p. 15).

Observa-se, com mais evidência a partir dos anos 70, o deslocamento de uma função predominantemente edificante da literatura destinada a esses leitores, para um outro modo de compreensão que a colocava definitivamente lado a lado da literatura para adultos e não como “um gênero” à parte. Discutindo a superação dessa condição, Coelho afirma que durante muito tempo a literatura infantil foi encarada pela crítica como gênero secundário e apenas no século XX, ela passa a ser valorizada, enquanto elemento capaz de promover o desenvolvimento, a aprendizagem. Nessa direção, e considerando as fases por que passam as crianças, Coelho (2000) estabelece algumas relações entre o leitor potencial e a produção para crianças e jovens. Segundo Coelho, a literatura é como um jogo:

não pode ser jogado por quem não lhe conheça as regras ou não as combine com os parceiros. Embora como arte que é a literatura não comporte regras fixas e imutáveis, há certos conhecimentos de sua matéria que não podem ser ignorados pelo leitor crítico. (Coelho, 2000, p. 40)

Importa perceber como, de acordo com a perspectiva de interesse por faixa etária dos leitores, as categorias de gênero presentes na proposta acima se pautam por critérios do campo da literatura e não mais por critérios escolares de leitura.

Nessa mesma direção, a discussão dos gêneros nessa fase de emancipação da literatura para crianças e da produção teórica sobre ela, ainda não compreendia a literatura infantil e juvenil como um campo autônomo mas era considerado entre esta condição e a de um gênero a mais: a literatura infantil era considerada um “gênero polêmico”.

De acordo com a teoria clássica dos gêneros, Coelho agrupa os textos literários produzidos para crianças em três grandes gêneros: poesia, ficção e teatro. Para a autora, gênero é a expressão estética de determinada experiência humana, e, assim sendo, a autora destaca que a poesia é a expressão de uma vivência lírica e não o contrário. Há também a vivência épica, cuja expressão natural é a prosa, a ficção; e a dramática, cuja expressão básica é a representação, o teatro.

No entanto, quando a autora classifica alguns subgêneros relacionados aos gêneros citados: elegia soneto, ode, hino, madrigal, referentes ao gênero poesia; a farsa, a tragédia, a ópera, comédia são subgêneros ligados ao teatro; e o conto, o romance, a novela, e *a literatura infantil*, que ela inclui como subgêneros da ficção. Coelho destaca que os subgêneros (ou formas básicas) da ficção se diversificam em diferentes categorias, dependendo da natureza do tema, da problemática, intriga, trama, da matéria ficcional. Teríamos, segundo essas diferentes propostas, romance policial, novela de aventura, romance de amor, paródia, biografia, etc.

Além desses subgêneros, observa-se uma variedade de formas narrativas que também pertencem ao gênero ficção. São elas: fábula, apólogo, parábola, alegoria, mito, lenda, saga, conto maravilhoso, conto de fada, etc. São formas simples (Jolles, 1930) que surgiram anonimamente e passaram a circular entre os povos da antiguidade. Com o tempo, transformaram-se e foram absorvidas por diferentes povos formando o que se chama de tradição popular.

Reforçando a ideia da oscilação entre uma certa autonomia e uma certa especificidade genérica da LIJ, a autora destaca que *a literatura infantil ocupa um lugar específico no âmbito do gênero ficção, visto que ela se destina a um leitor especial, a seres em formação, a seres que estão passando pelo processo de aprendizagem inicial da vida* (grifo da autora) (Coelho, 2000).

Em direção à autonomia, apresenta uma breve categorização e definição de gêneros narrativos da LIJ apresentadas a seguir:

- **Conto:** trama que gira em torno de um eixo central, um conflito, um acontecimento. A caracterização do personagem e do espaço é breve e a duração temporal é curta. A autora traz ainda o conceito de dois *subgêneros* do conto: Contos maravilhosos: apresentam uma problemática social, a busca de realização do personagem pela fortuna material; Contos de fada: a problemática é existencial, busca da realização interior pelo amor.
- **Novela:** tem um personagem que vive vários acontecimentos, que giram em torno de um acontecimento central (ou coordenador). Apresenta vários episódios, é uma narrativa longa. Nesse gênero, interessa mais o que os personagens fazem e não o que são.
- **Romance:** compreende um “*universo* organizado em torno de um sistema de valores coesos e unificados por um pensamento organizador.” (Coelho, 2000, p.73). Segundo a autora, o romance gira em torno de um único eixo dramático. Tudo o que acontece está relacionado a esse eixo. Exige

concentração e atenção. Nele, interessa mais o que os personagens são não o que fazem.

Maria Antonieta Cunha (1991), em seu livro *Literatura infantil: teoria e prática*, não propõe uma classificação dos gêneros literários da literatura infanto-juvenil. No entanto, ao discutir a qualidade literária de textos pertencentes a essa literatura, além de citar características gerais necessárias a uma boa obra, explicita outras que, segundo a autora, variam segundo o gênero. Os gêneros analisados se dividem em: narrativa (inclui o romance, o conto e as histórias em quadrinhos), poesia e teatro.

Segundo a autora, o problema maior relacionado às narrativas é a adequação da obra à idade da criança. As três fases do desenvolvimento infantil tomadas como pontos de referência são: a do mito (3/4 a 7/8 anos), a do conhecimento da realidade (7/8 a 11/12 anos) e a do pensamento racional (de 11/12 anos até a adolescência). Ela ainda adverte que os limites entre uma fase e outra são teóricos, por isso a necessidade de relativizá-los, pois cada criança tem seus próprios limites, num desenvolvimento específico determinado por diversos fatores.

A autora também destaca o conto e o romance de ação. Para ela, a criança se interessa pela ação narrativa, pelos *fatos novos e interessantes, cheios de peripécias e situações imprevistas.* (Cunha, 1991) Discute a importância do discurso direto – que dá realismo à cena -, da narrativa linear, do desfecho feliz, da caracterização plana das personagens etc., na literatura infanto-juvenil. Problematisa, por último, as duas visões extremistas que dizem respeito à ação pedagógica positiva e negativa das revistas em quadrinhos, ao se colocar no meio delas: *nem exclusão dos quadrinhos, nem exclusividade deles.* (Idem)..

Cunha (1991) afirma que talvez a parte mais sacrificada da literatura infantil seja a poesia. Há um falso conceito de que a criança não gosta de poesia. Isso se deve a uma falha na escolha dos poemas e no tratamento dado a eles em sala de aula: o valor moralizante se sobrepõe ao estético. Ainda no capítulo destinado ao gênero poema lista uma série de características que encontram maior ressonância no espírito infantil; são elas: sensibilidade e fantasia, ritmo fortemente marcado, rima, o lúdico, linguagem simples, versos curtos e poemas curtos. Tece também comentários sobre a exploração da poesia na escola – ou melhor, a falta de um trabalho sistemático e proveitoso com o gênero poema na escola.

No capítulo destinado ao teatro, Cunha analisa o gênero a partir de duas modalidades: *a que os adultos fazem para as crianças e adolescentes e que esses últimos mesmos representam*, e destaca o *poder clínico do teatro que aperfeiçoa a leitura, corrige a pronúncia, desenvolve a memória, estimula o senso crítico e artístico.* Cunha (1991) firma que a comédia é a forma dramática mais adequada à

criança e enumera pontos a serem analisados nas peças infanto-juvenis: 1) estrutura da peça; 2) articulação dos atos, 3) cenas principais e 4) caracterização das personagens. Aqui ela categoriza os tipos de peça em função da solução do problema; essa solução pode ser boa ou ruim e os tipos podem ser o drama, a comédia e a tragédia, fundamentalmente.

Aqui há também uma tentativa de ajustar os tipos das peças à idade da criança. As pantomimas, as histórias de lendas e folclore são apreciadas pelas crianças de 4 a 7 anos. Dos 8 aos 12 anos, há um interesse maior nas peças mais longas que falam sobre fatos e personagens do mundo real. Dos 12 em diante, destacam-se as adaptações das obras clássicas de Gil Vicente e Martins Pena, e autoras como Maria Clara Machado.

Cunha (1991) não tem o objetivo de sistematizar os gêneros e os possíveis subgêneros concernentes à literatura infanto-juvenil. Ela, de certa forma, segue a divisão clássica dos gêneros literários: épico (narrativa), lírico (poema) e dramático (teatro). Já a configuração desses gêneros se dá a partir da descrição das características que ela acha relevantes para a apreciação de um bom livro infanto-juvenil.

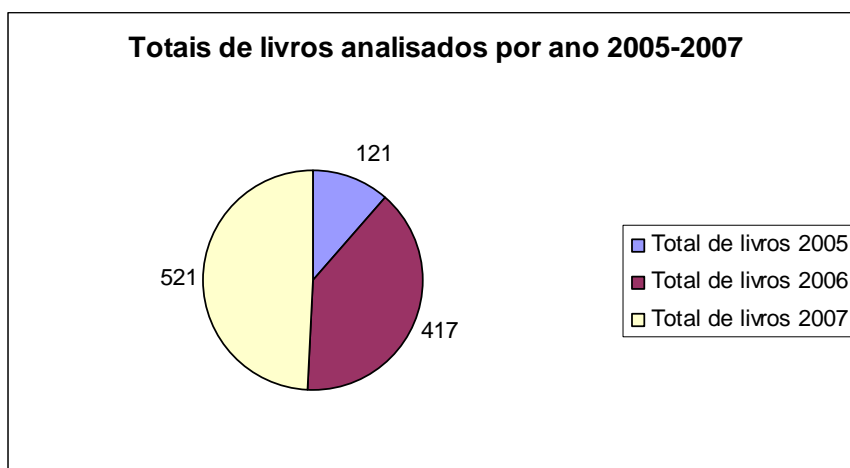
Mapeando os gêneros da LIJ: um recorte atual

A Fundação Nacional do Livro Infantil e Juvenil, da Fundação Biblioteca Nacional/MinC – Ministério da Cultura do Brasil, conduz o processo de avaliação e premiação da produção literária destinada a crianças e jovens no Brasil, que resulta na elaboração de uma lista de livros que recebem o selo “altamente recomendáveis”. Este trabalho de seleção tem servido de parâmetro da qualidade editorial e repercute positivamente nas escolhas dos livros que passam a compor acervos de bibliotecas públicas e escolares do país. O Gpell – Grupo de Pesquisa do Letramento Literário do Ceale – participa formalmente desse processo desde 1996 e, em decorrência desse envolvimento institucional, o Grupo lança, em banco de dados para a pesquisa “Produção literária para crianças e jovens no Brasil: perfil e desdobramentos textuais e para-textuais” dados dos livros lidos e analisados. Para isto, conta-se com o preenchimento de uma ficha com indicações sobre o projeto gráfico-editorial da obra, sobre o autor/ilustrador, sobre o público-alvo pretendido pela publicação, sobre o gênero, entre outras características do livro. No âmbito dessa pesquisa, interessa-nos de perto a categorização por gêneros, que, conforme as possibilidades oferecidas pela ficha, se distribuem entre as seguintes categorias:

- () crônica
- () romance/novela
- () fábula
- () poema
- () conto
- () teatro
- () outro

Há ainda, na ficha, um campo para a indicação da forma de apresentação do texto da obra analisada como poesia ou prosa.

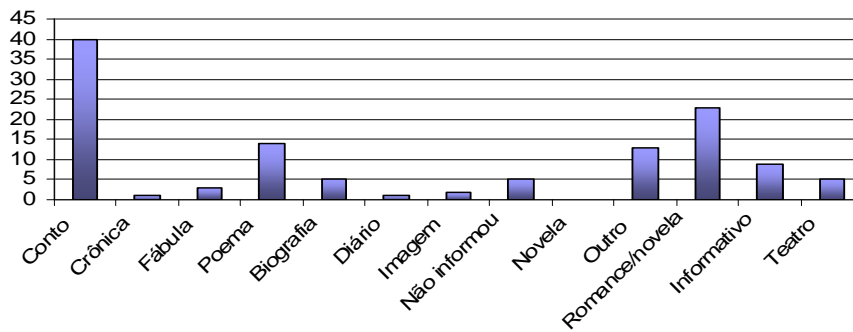
De acordo com os gêneros previamente orientados pela ficha – gêneros que foram alvo de discussão do grupo quando da sua elaboração, que considerou a experiência de anos de análises –, os gráficos e tabelas abaixo, buscamos mapear esses gêneros situados no recorte temporal dos livros recebidos pelo GPELL nos anos de 2005, 2006 e 2007.



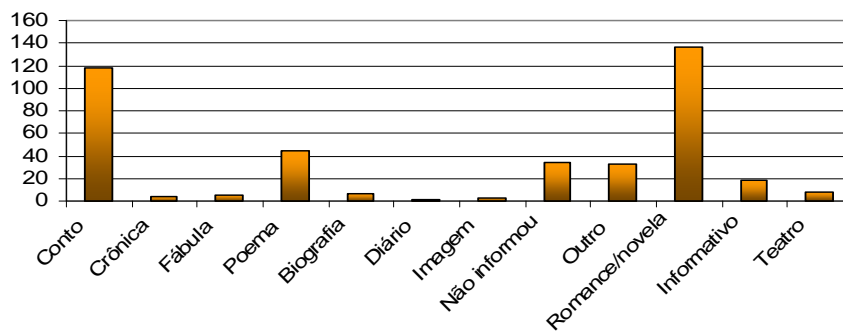
A diferença numérica dos livros analisados nos três anos corresponde não à totalidade dos livros produzidos, mas aos livros enviados pelas editoras ao Grupo de Pesquisa do Letramento Literário, como votante institucional do processo de avaliação da FNLIJ, nesses anos.

O processo de leitura e de discussão das obras enviadas segue, durante o ano, a um cronograma de indicações e paralelamente a este processo as fichas fornecem os dados para o banco de dados desta pesquisa. De acordo com os gêneros acima citados, o pesquisador indica qual o gênero literário de cada livro analisado, assinalando uma das opções e, caso não correspondam ao gênero lido, deve assinalar “Outros” com o objetivo de informar os gêneros textuais menos recorrentes ou textos marcados pelo hibridismo, difíceis de identificar. Assim sendo, os dados dos três anos do nosso recorte mostram a seguinte distribuição por gêneros da literatura para crianças e jovens:

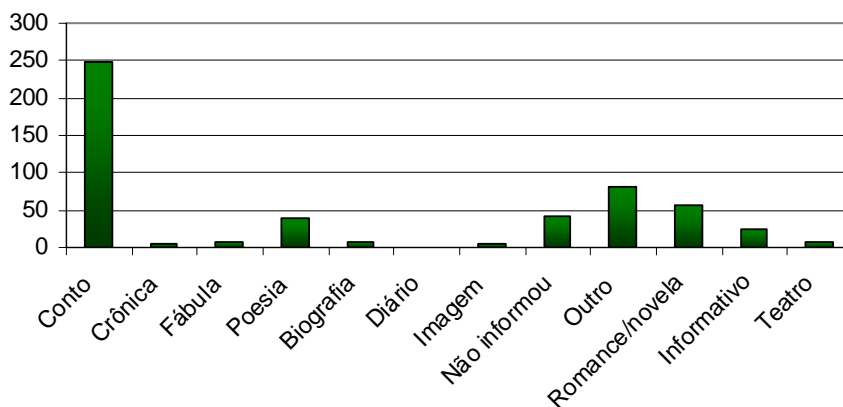
2005 - Distribuição por gêneros



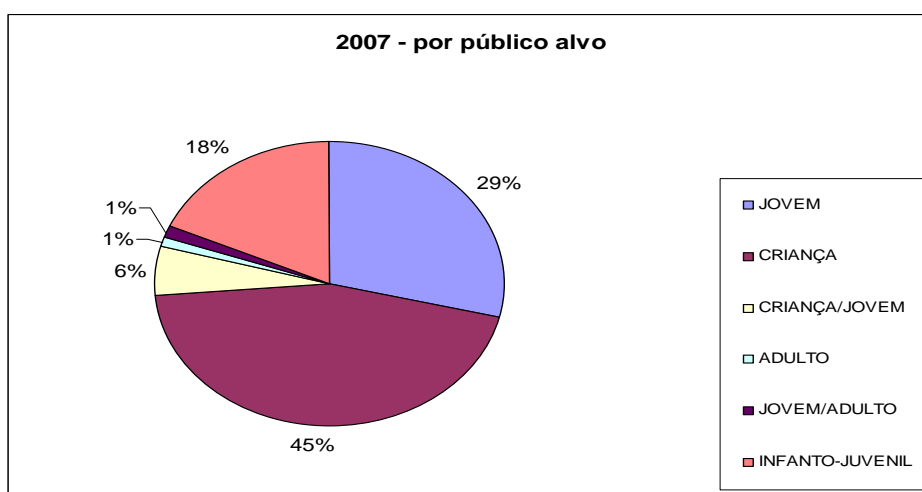
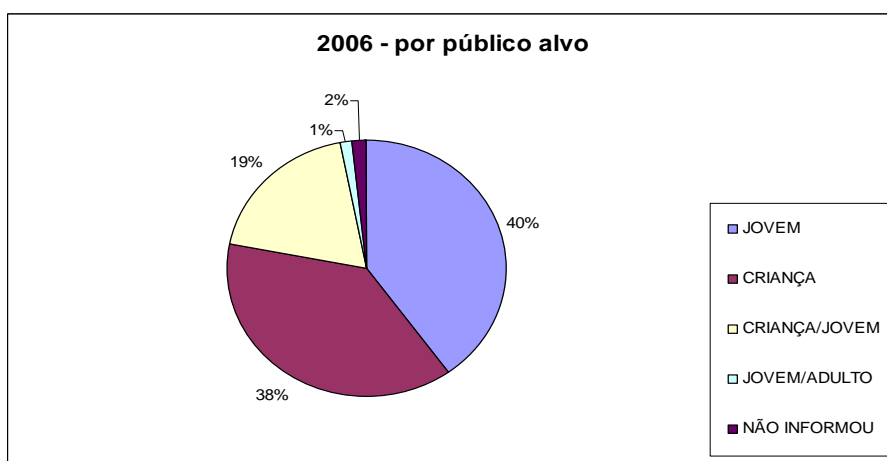
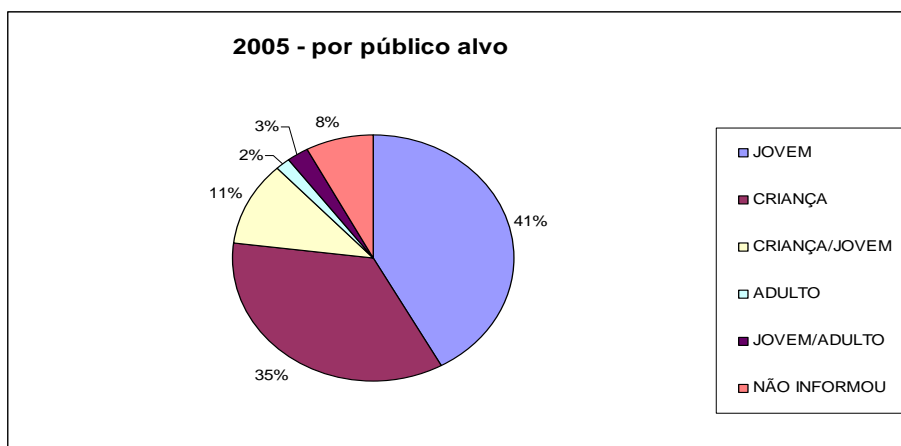
2006 - Distribuição por gêneros



2007 - Distribuição por gêneros



Os três gráficos acima indicam aqueles gêneros mais recorrentes ao longo dos anos focalizados: Conto aparece sempre no topo, seguido de Romance/Novela, Poema e “outro”. Não se considera, ainda, nos gráficos acima, as especificidades genéricas dos públicos diferenciados de leitores crianças ou de leitores jovens. Os três gráficos abaixo mostram a distribuição dos livros recebidos por público-alvo, também indicado pelo avaliador na ficha:

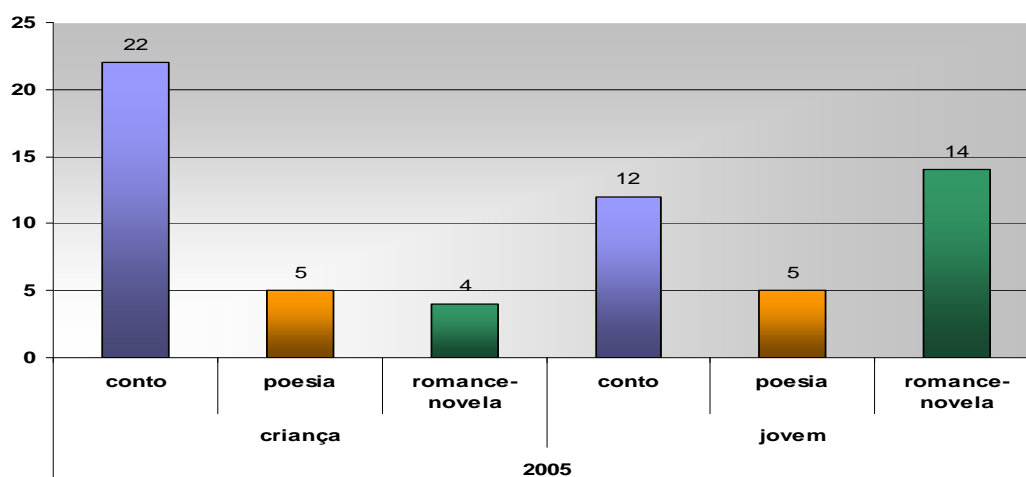


Percebe-se, na comparação dos três gráficos, um aumento gradativo das produções endereçadas a crianças em relação às destinadas aos jovens. Tal interesse editorial manifestado nesses números podem ser compreendidos no contexto mais amplo de políticas que se implementam no decorrer dos anos correspondentes, entre as quais a política de composição de acervo de bibliotecas escolares – o PNBE – Programa Nacional da Biblioteca Escolar – que orienta interesses editoriais no contexto brasileiro para determinados gêneros e públicos. Esta é uma hipótese provável para se compreender os números apresentados e

que merece um estudo que cruze esses dados aos programas em curso em cada um desses anos.

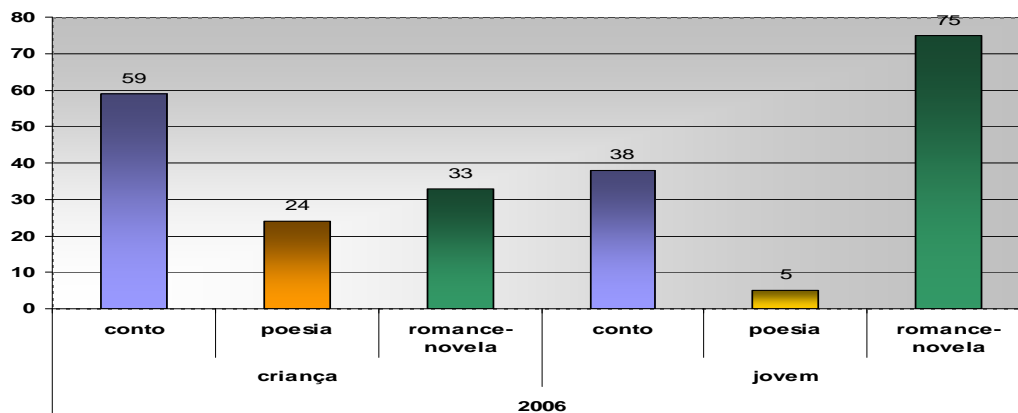
Ao se separar em tabela os gêneros mais recorrentes por público-alvo: criança ou jovem, outros elementos interessantes de análise são mostrados, conforme se constata abaixo:

Cruzamento de dados: Público-alvo e gênero – Ano: 2005					
Criança			Jovem		
conto	poesia	romance-novela	conto	poesia	romance-novela
22	5	4	12	5	14



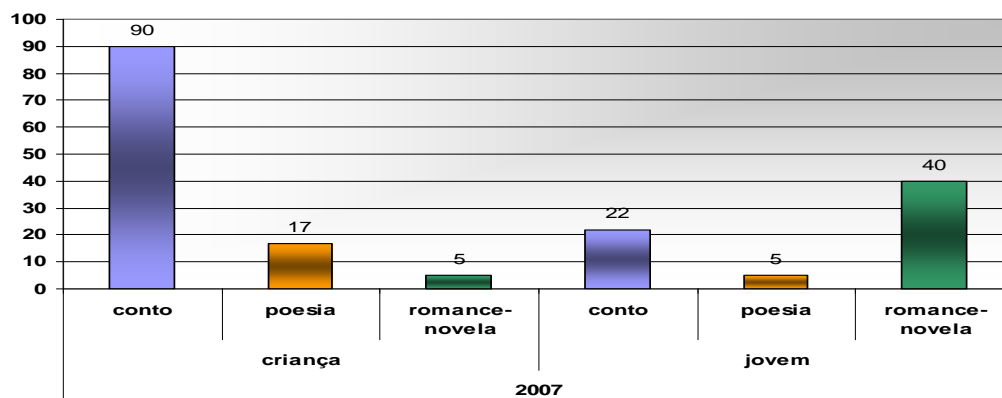
Percebe-se que, no ano de 2005, a quantidade de contos para criança é significativamente maior do que para jovem, sendo que no gênero poesia a quantidade permanece a mesma e no gênero romance/novela o número é bem maior para o público alvo jovem. Aqui já se mostra, com bastante visibilidade, diferenças genéricas entre a produção para crianças e a produção para jovens, o que reforça a impossibilidade de reunir por uma designação comum como literatura infanto-juvenil configurações tão diferenciadas. Essas diferenças se ligam a concepções de leitura e de leitor que se constroem no universo histórico e cultural mais amplo. Tais concepções consideram, entre outros aspectos, o que lêem e o que têm “capacidade” de ler crianças; o que lêem e têm “capacidade” de ler os jovens. As narrativas se orientam, assim, quanto mais se supõe um crescimento do leitor, para um quadro de gêneros de maior extensão (do conto para a novela e o romance), isto pode ser inferido pelos dados apresentados. Ao mesmo tempo em que os dados levam a essa constatação, abre-se uma outra perspectiva de abordagem, que, em fase qualitativa desta pesquisa, na leitura dos livros propriamente dita, terá por objetivo responder à questão: haveria similaridade entre o que se chama conto para criança e o que se chama conto para jovem?

Cruzamento de dados: público alvo com gênero – Ano: 2006					
criança			jovem		
conto	poesia	romance-novela	conto	poesia	romance-novela
59	24	33	38	5	75



Analisando os dados de 2006, podemos notar grande diferença quanto à quantidade de poesia para crianças em relação à quantidade de livros do gênero destinados a jovens. Esta queda só pode ser compreendida se correlacionada ao contexto de produção em estreita relação com as demandas do mercado editorial: supõe-se que a poesia para jovens, naquele momento, não oferecia bons dividendos. Os gêneros romance/novela permanecem, como se pode notar, em proporção bem maior para o público jovem. A quantidade de contos também permanece maior para o público criança, embora proporcionalmente a diferença apareça menor em 2006.

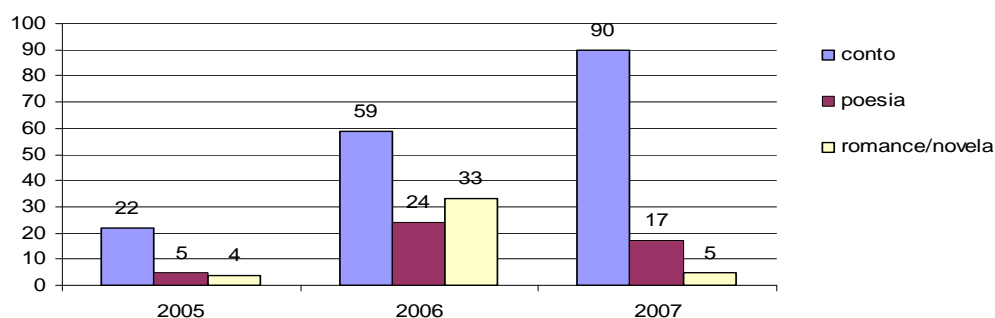
Cruzamento de dados: público alvo com gênero – Ano: 2007					
criança			Jovem		
conto	poesia	romance-novela	conto	poesia	romance-novela
90	17	5	22	5	40



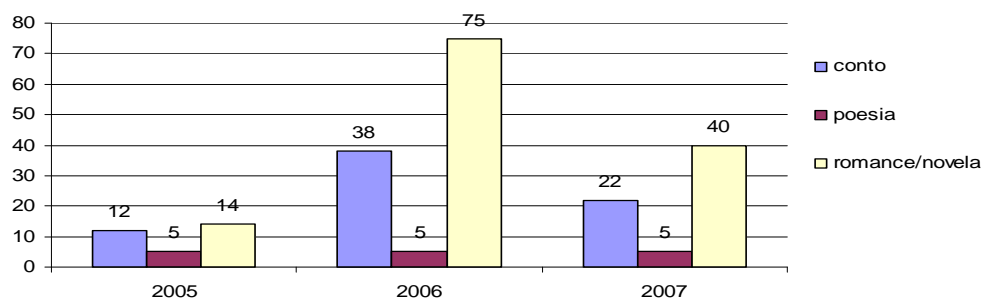
Os dados de 2007 apontam novos indicadores no que diz respeito aos gêneros romance/novela: a diferença entre a quantidade dirigida ao público criança é quase 10 vezes menor do que a quantidade destinada ao público jovem. Com relação ao

Conto, reforça-se a concentração maior do gênero nos livros destinados a crianças, com uma diferença da ordem de quase cinco vezes. Já o gênero poesia apresenta mudanças apenas para o público infantil, uma vez que seu número aumenta significativamente no terceiro ano analisado. O número de livros de poesia destinado ao público jovem permanece praticamente o mesmo nos três anos, dado a que os gráficos a seguir darão maior visibilidade.

Público alvo: Criança



Público alvo: Jovem



Dentro da categoria 'outros' presente na ficha de avaliação dos livros analisados, o grande número de livros que apresenta mistura ou indefinição de gêneros chama atenção. Isto aponta para a questão colocada por Marchuschi quando afirma a menor importância *da nomeação dos gêneros, (...) pois é comum burlarmos o cânon de um gênero fazendo uma mescla de formas e funções* (Marchuschi, 2002, p. 164). O autor destaca que a intergenericidade ou hibridismo é mais recorrente e natural do que imaginamos, uma vez que os textos convivem em interação.

É bastante comum que nos órgãos de imprensa se usem as contaminações de gêneros ou se proceda a hibridização como forma de chamar mais atenção e motivar a leitura. De algum modo, parece que essa estratégia tem o poder quase mágico de levar as pessoas a interpretarem muito mais e com mais intensidade o que ali está. (Marcuschi, 2002, p.168)

O mesmo valor produtivo do hibridismo de gênero se amplia aos gêneros literários em específico aos da literatura infantil, uma vez que a hibridização ou a intergenericidade nesses casos tem por propósito final chamar mais atenção do

leitor iniciante para os seus conhecimentos acerca dos gêneros. Em alguns casos o “hibridismo” ocorre por objetivos que se ligam à história da literatura infantil e suas ligações com a escola e com a pedagogia, imprimindo ao livro de literatura um viés também informativo – muitas vezes o texto informativo divide o espaço no projeto gráfico-editorial com o texto literário. Exploram-se também, em alguns casos, gêneros da internet tais como blogs, chats, emails em publicações para crianças e jovens, buscando uma aproximação com gêneros hoje de domínio desses públicos.

O trabalho de análise dos livros apresentado no *corpus* que compreende os anos de 2005, 2006 e 2007 numericamente aponta a necessidade de um olhar qualitativo sobre o movimento de produção editorial para os públicos crianças e jovens, que dê conta de compreender suas configurações próprias e peculiares, organizadas sob a forma de gêneros. Conhecer de perto como funcionam esses gêneros enquanto propostas de leitura literária pode ensinar muito às instituições responsáveis pela produção e circulação social dos livros, dando visibilidade à condição autônoma e complexa da produção da literatura para esses públicos, guiada por interesses variados, entre os quais se encontram, não se pode esquecer, aqueles dos leitores.

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Contribuição dos tradutores online para o desenvolvimento de competências linguísticas e cognitivas

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Contextualização

No contexto actual de ensino, verifica-se que grande parte dos nossos alunos recorre às novas tecnologias, nomeadamente à Internet, para a realização dos seus trabalhos escolares. Sabe-se que na maior parte das vezes fazem “copiar” e “colar” e dão o trabalho por terminado. Se o professor não estiver atento, obterá mais um trabalho plagiado. Sabe-se também que na internet há muito mais oferta de conteúdos em Línguas Estrangeiras, principalmente em Inglês, do que em Português.

O que fazem os nossos alunos quando lhes é pedido um trabalho em Inglês, por exemplo? Fazem-no na sua língua materna, procuram um tradutor online e o que dali obtiverem é entregue directamente ao professor, sem qualquer revisão. Recorrentemente, se lhes é pedida uma investigação de cariz científico, os alunos fazem uma pesquisa na internet, aparece-lhes tudo em Inglês, fazem a sua tradução online e entregam-na. Há casos em que o trabalho é traduzido para Português do Brasil. Isto são situações quotidianas que se passam nas nossas escolas. O fácil acesso à informação online facilita este tipo de procedimento. É necessário fazer com que os alunos saibam pesquisar, seleccionar e trabalhar a informação que obtêm na Web.

No caso dos tradutores online, é fundamental termos em conta que são apenas uma ajuda e que não são, por si só, eficazes. Mas como os alunos não o sabem, utilizam-nos constantemente, “acreditam” e “vêm-nos” como eficazes. Tornou-se portanto prioritário ensiná-los a utilizarem os tradutores online de modo a que sejam, de facto, uma ferramenta vantajosa e o mais eficaz possível, articulando esse trabalho com o desenvolvimento de capacidades de pesquisa e tratamento da informação na Web.

Na génese deste trabalho está pois, por um lado, o contacto diário com esta realidade e, por outro, a expectativa de ser possível melhorar o uso que os nossos alunos fazem das tecnologias digitais com que trabalham no seu dia-a-dia.

Este estudo centrou-se na tradução de Inglês/ Português. Foi escolhida a Língua Inglesa porque é aquela que é ministrada no nosso sistema de ensino obrigatoriamente a partir do 2ºCiclo e, em grande parte das escolas, desde o

1ºCiclo. É também a Língua considerada universal e, em termos de pesquisas online, é em Inglês que nos aparece grande parte da informação. É por isso que hoje em dia as pessoas sentem maior necessidade de aprender línguas estrangeiras bem como da tradução e isso deve-se a variados factores, desde o número crescente dos canais de televisão, a fenómenos como a globalização e o desenvolvimento tecnológico e até à própria mobilidade dos cidadãos.

Projecto de intervenção

Inicialmente foi feita uma breve apresentação e explicação ao grupo de alunos sobre esta temática, ou seja, a “ginástica mental” que é traduzir. Foi-lhes explicado que uma boa tradução deve ter em conta o contexto, as diferenças culturais, a estrutura e as regras gramaticais, o estilo, os potenciais sentidos múltiplos da palavra, os sinónimos e os jogos de palavras. Foi prioritário explicar aos alunos que os tradutores online devem ser vistos como um instrumento de trabalho à nossa disposição (tradutores humanos) mas não nos substituem. É sempre necessária uma abordagem crítica do resultado final de uma tradução automática e “a mão humana”.

Após esta introdução explicativa prosseguiu-se com o trabalho propriamente dito. Foram escolhidos três textos em Inglês para serem utilizados ao longo das sessões. Destes já havia uma tradução para Português, feita por tradutores profissionais e que foi útil para fazer um estudo comparativo final. O primeiro texto era um texto técnico e pequeno, as instruções de funcionamento de uma máquina de café. O segundo era um texto literário (um excerto da obra “The Pearl” de John Steinbeck) que considerei de tamanho médio. O terceiro, um excerto da obra “ The Blackboard jungle” de Evan Hunter, descritivo, bem maior do que os anteriores e mais complexo em termos de vocabulário.

Desses textos em Inglês, o primeiro foi fornecido aos alunos no início do estudo, o segundo a meio do estudo e o terceiro no final do mesmo. Tivemos, portanto, três fases de estudo. Pedi aos alunos que traduzissem os textos para Português com a ajuda dos tradutores online escolhidos por eles e que fizessem uma análise da tradução obtida com a ajuda, se necessário, de outras ferramentas tais como dicionários, gramáticas, etc., antes de darem por terminada a tarefa e o entregarem.

Em cada uma das fases foi feita uma análise com os alunos, em mesa redonda, dos vários produtos obtidos por eles. Verificou-se o que foi “perdido” ou “acrescentado” ou simplesmente “mal traduzido” pelos tradutores online e não detectado pelos alunos. Foi feito um estudo comparativo com os textos obtidos e o texto “bem traduzido” que lhes foi apresentado só no final. Foram detectadas as

“falhas” e foi incentivado o espírito crítico dos alunos. Estes fizeram sempre reflexões escritas no final de cada tradução.

No final dos três textos surgiu a ideia de voltar a dar aos alunos o primeiro texto, pedir-lhes um trabalho semelhante e verificar se tinha havido alguma evolução relativamente à primeira tradução, o que se revelou pertinente porque os alunos nunca tinham levado consigo os textos nem os trabalhos realizados em laboratório.

Forneci novamente o primeiro texto, que era o mais simples e curto, e expliquei-lhes o que pretendia. Pedi ainda que, no final, avaliassem o grau de dificuldade da tradução comparativamente à primeira vez que o tinham traduzido.

Ao longo das sessões fui-lhes fornecendo também alguns conteúdos relacionados com a problemática da tradução bem como trabalhos anónimos apresentados por alunos, em contexto de sala de aula, muito mal traduzidos, como forma de sensibilização.

Através de uma observação participante do desempenho dos alunos, bem como de entrevistas conversacionais tentei, de uma forma interpretativa, descobrir de que forma o trabalho desenvolvido no âmbito do presente estudo se reflectiu no desenvolvimento do pensamento reflexivo operacionalizado no uso crítico do tradutor online por parte dos alunos - alvo. Segundo as linhas de pensamento de Lessart-Hébert *et al.*(1990), a preocupação pela objectividade, validade e fiabilidade é importantíssima neste tipo de investigação pelo que esta foi também uma preocupação minha ao longo do presente estudo.

Conclusões

Deste estudo de caso poder-se-á concluir que se torna imperativo ajudar os alunos a utilizar correctamente os tradutores online visto que não nos é possível “fugir” nem da globalização nem do desenvolvimento tecnológico. E estes dois fenómenos tornam a tradução numa necessidade. A implementação do uso das novas tecnologias nas escolas, nomeadamente no ensino das línguas estrangeiras é urgente. Segundo Vygotsky (1985) na sua teoria sócio-interaccionista, ao explicar o desenvolvimento da fala e o desenvolvimento cognitivo do ser humano, este apresenta como base sólida das recentes tendências na linguística a aplicação de metodologias de ensino de línguas estrangeiras menos planificadas e mais naturais e humanas, mais comunicativas e baseadas na experiência prática em ambientes multiculturais de convívio. Isso aconteceu com este grupo de alunos quando trabalharam em laboratório de línguas para o presente estudo. E talvez tenha servido de factor motivador para, de alguma forma, se expressarem sem medos, aumentando a sua auto-estima e adquirindo uma atitude mais crítica e criativa

perante a resolução de problemas. Os alunos aprenderam com a tecnologia (*learning with*). Neste caso, aprenderam usando as tecnologias como ferramentas que os apoiam no processo de reflexão e de construção do conhecimento (*ferramentas cognitivas*). Aqui, a questão determinante não é a tecnologia em si mesmo, mas a forma de encarar essa mesma tecnologia, usando-a sobretudo como estratégia cognitiva de aprendizagem. (Jonassen, 1996).

Não posso deixar de lembrar a importância do professor como agente que serve não apenas para corrigir e avaliar os contributos dos alunos, mas desenvolver neles novas formas de pensar, analisar e estudar. Digamos que, neste estudo, o professor/investigador teve uma participação do tipo “trabalho de andaime” (proposto originalmente pelo psicólogo americano Jerome Bruner com base na teoria vigotskyana) em que (segundo Cazden, citada por Bortini-Ricardo, S. M., 2008, p.45) “ há uma diferença crucial entre ajudar um aluno a dar uma resposta e ajudá-lo a atingir uma compreensão conceitual que lhe permitirá produzir respostas correctas e pertinentes em situações semelhantes”. Neste estudo, os alunos, através de actividades construtivistas reflectiram sobre conhecimentos gramaticais, lexicais, culturais, consultaram dicionários, gramáticas, criaram textos, leram-nos, releeram-nos, comentaram-nos e reescreveram-nos. Este contexto em que se sentiram envolvidos estimulou neles um processo de aprendizagem mútua criando uma situação de troca generalizada de saberes tanto durante as sessões ao longo deste estudo como no final do mesmo. Com efeito, o presente estudo saiu do espaço “laboratório”, através de aplicações *PowerPoint* elaboradas pelos alunos para divulgar nas suas turmas o trabalho realizado e do qual resultou uma nova forma de agir, pensar, analisar, criticar e de não aceitar de ânimo leve tudo o que é fornecido pelo tradutor. Durante todo o projecto foi salientado que a necessidade de análise e reflexão aplica-se não só ao tradutor, mas a toda a informação que é disponibilizada online. Poder-se-á, portanto, concluir que a capacidade de reflexão crítica adquirida por estes alunos neste estudo servir-lhes-á também para futuras pesquisas online. A construção do conhecimento que caracterizou o seu trabalho insere-se numa perspectiva construtivista proposta por Jonassen (1996,1999), em que o aprendiz participa activamente na construção do seu saber, tornando-se, por isso mesmo, mais responsável pela sua própria aprendizagem. A autonomia passa também pela capacidade de reflexão crítica, de tomada de decisões e de acções independentes.

Perante este “cenário” coloca-se a seguinte questão: “Poderão as TIC, nomeadamente o uso de recursos online, potencializar acções crítico-reflexivas nas nossas crianças/alunos?” Segundo este estudo, a resposta a esta questão é afirmativa. Isto deveu-se ao facto de ter sido implementado um processo de

investigação no qual a professora/investigadora teve que questionar e reflectir numa permanente auto-análise (com consciência, abertura de espírito e análise rigorosa), tornando-se numa professora reflexiva. Cabe portanto ao “professor reflexivo” ajudar os alunos a “aprender a pensar”, a “criar o hábito do pensar reflexivo”, para que se proporcione um modelo de fundamentação do processo de ensino, em vez de uma visão tecnicista da prática profissional.

Durante este projecto os alunos:

- aprenderam a fazer pesquisa e a usar com espírito crítico o tradutor online recorrendo não só aos tradutores mas também a dicionários, gramáticas, prontuários e enciclopédias;

- descobriram que os tradutores online não são eficazes: desconhecem muitas palavras e traduzem mal muitas outras (pois desconhecem o contexto em que se inserem bem como os binómios e as expressões idiomáticas);

- deram-se conta de que podem ser “Falantes Ingénuos” (Fillmore, 1979) quer como aprendizes de uma língua estrangeira quer como, em determinadas circunstâncias, na própria língua materna;

- aprenderam que há palavras que, quando “acompanhadas por outras” adquirem novos significados (expressões idiomáticas);

- enriqueceram o vocabulário;

- aprenderam que é mais fácil dividir o texto que se pretende traduzir em frases/segmentos (unidades de tradução).

- assumiram uma postura crítica perante o texto fornecido pelo tradutor, que já não consideravam “produto final”, nem davam o trabalho por concluído, sem, eles próprios, analisarem construtivamente e fazerem as devidas correcções e alterações.

Em suma, e com base nas reflexões feitas quer pelos alunos intervenientes como pelos professores envolvidos, concluo que se tratou de uma experiência enriquecedora e que as habilidades linguísticas e cognitivas recém-adquiridas lhes será útil ao longo do seu percurso escolar.

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Literacia Multimodal: o contributo da semiótica social para as multiliteracias

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Introdução

Neste artigo, ancorada na teoria do Letramento (TL) e na Teoria Multimodal do Discurso (TMD), pretendo discutir as novas perspectivas para os textos multimodais presentes nos eventos e nas práticas sociais de letramento de sala de aula.

Ressalto que a composição textual multimodal tem alimentado as práticas sociais, cuja riqueza de modos de representação utilizados, incluem desde imagens, até cores, movimento, som e escrita, haja vista a existência frequente de eventos híbridos de letramentos, constituídos por composições com linguagem verbal, com linguagem visual e com linguagem corporal, marcas do discurso contemporâneo.

Ora, esta posição teórica abre possibilidades para a realização de estudos de letramento, direcionados a outros gêneros multimodais que contemplem diferentes modalidades discursivas que não aquelas presentes na leitura e na escrita tradicional. O argumento forte em defesa desse ponto de vista é o de que ser iletrado em linguagem visual denuncia vulnerabilidade social e baixo *empowerment* do sujeito.

Suporte teórico para a discussão

Nesse intuito, usaremos como suporte teórico para a discussão a Teoria do Letramento, TL, defendida por Street (1993,1995); Kress (1996) e a Teoria da Multimodalidade do Discurso, TMD, com a proposta de Kress e van Leeuwen (1996, 2006, 2001) e de van Leeuwen (2005), cujo projeto teórico sustenta a Teoria Multimodal do Discurso. Essa proposta se baseia em estudos das semioses sociais, que envolvem tanto as teorias lingüísticas quanto as teorias sociais, em uma perspectiva transdisciplinar, para tratar do Gênero Multimodal como um processo decorrente de migrações midiáticas do discurso.

Pois, como se posicionam Kress, Leite - Garcia e van Leeuwen (2000), se os seres humanos produzem e comunicam significações em vários modos semióticos, então, somente a linguagem verbal se torna insuficiente para concentrar a atenção de quem está interessado na produção e na reprodução social de significados.

Logo, se em essência os textos são multimodais, será impossível ler o significado transmitido apenas pelo modo linguístico.

Desse modo, a Teoria do Letramento Visual, associada à Teoria Multimodal do Discurso, constitui relevante abordagem sociossemiótica das comunicações visuais e dos novos gêneros multimodais que poderão ser utilizadas na sala de aula. A esta altura da discussão, caberia perguntar qual o interesse da teoria da multimodalidade em desenvolver estudos sociais do uso da linguagem? A principal resposta da TMD é de que as investigações no campo da multimodalidade integram os estudos da Semiótica Social e da Teoria Crítica, sendo um de seus objetivos principais desenvolver o *empowerment*, o *fortalecimento* das pessoas comuns, pois, como defende van Leeuwen (2005), — *todos os sistemas semióticos são sistemas semióticos sociais*. E como tal desempenham relevante papel na sociedade já que a descrição e os estudos derivados da Teoria Social contribuem para que o sujeito possa incorporar maior poder de discernimento a respeito do mundo multimodal, manifesto principalmente pelos gêneros multimodais, veiculados pelos meios midiáticos circundantes.

Na sequência, examinaremos o modo como devemos proceder para efetivar uma análise multimodal. Neste ponto, seguiremos os passos de Kress e van Leeuwen (1996, 2006).

A análise multimodal em ação

Para levar a efeito a análise multimodal, é necessário que tratemos da modalidade e dos modos semióticos (Linguística Funcional (Halliday, 1994)), que descrevem como as semioses podem representar a verdade do mundo real; como as imagens constroem a realidade; como elas recortam o mundo e como intencionalmente podem omitir detalhes.

Pois, só o gênero humano é capaz de criar mundos simbólicos, modificando-os por meio do discurso. Decerto a posição ocupada pela humanidade é de destaque em relação às demais espécies.

Assim, em contextos multimodais, as imagens transformam-se em referências diretas ou indiretas da realidade física e social, sendo necessário uma escolha seletiva, dado que as sociedades usam imagens como um modo de legitimar argumentos e fatos relatados e descritos, entretanto não podemos ignorar que as imagens usadas pelas diversas mídias contribuem com a identificação das formações ideológicas construídas nesses diferentes espaços midiáticos e também podem revelar a manipulação de ideologias que pode ocorrer na seleção das imagens mostradas e também naquelas que foram expurgadas ou ocultadas.

Então, para a análise de discursos multimodais, carecemos iniciar pelo 'modo', que, na Teoria Multimodal do Discurso (Kress & Van Leeuwen, 2001) constitui parte dos estudos que são focados na Linguística Funcional (Halliday, 1994). A categoria 'modo' identifica a participação dos atores nos processos discursivos. Assim, um enunciado como *Maria comprou uma camisola* constrói um sentido diferente do que em *Maria deve ter comprado uma camisola*, que, por sua vez, será diferente de *Maria deve comprar uma camisola*. E, mesmo que os sujeitos ou atores do discurso sejam idênticos nos três enunciados, a relação de participação e de comprometimento entre anunciar o fato de que Maria, o agente, e o objeto, a camisola, é modalizada de modos diferentes. A essa maneira especial de enunciar o discurso é que Halliday trata como modalidade gramatical, cujo preenchimento categorial pode se dar pelo uso de recursos discursivos, como adjetivos e verbos auxiliares modalizadores.

Já no discurso multimodal, principalmente quando há imagens, a modalização realiza-se pela combinação das cores entre si, pelos usos de tons claros e escuros, pela escolha de sombra e luz, ou ainda pelo uso de alto e baixo relevo, pela escolha do tipo de tipografia, iconografia, ou modo de combinação, ou arranjo.

Em face da discussão, cabe uma pergunta: como as imagens são distribuídas e combinadas para marcar a modalidade? Há alguma regra pré estabelecida? É possível responder a essas e a outras questões com base nos estudos de Kress e van Leeuwen (1996, 2006), que nos oferecem uma gramática do design visual, na qual descrevem critérios que podem nos ajudar a classificar taxionomicamente o que eles denominam de escalas, dividindo-as em escalas de detalhes, de plano de frente e de fundo, de dimensionalidade, de sombra e luz, de matizes, de intensidade de cores, de brilho, de cores puras ou híbridas, de quantidade de cores, de luminosidade e, por último, escala de elementos tipográficos. Passaremos, a seguir, a detalhar mais essas escalas.

Escala de detalhes

Com relação à escala de detalhes, cabe à pergunta: há um número específico de semioses para a composição de textos multimodais? O produtor do texto deve se submeter ao uso de um certo número de detalhes ou pode usá-los livremente? Já quanto ao plano de frente e ao plano de fundo, a pergunta a ser feita é: estes dois planos estão combinados entre si para a produção do sentido ou não há articulação entre eles? Para investigar a escala de dimensionalidade, deve-se examinar se as imagens estão representadas em mais de uma dimensão. Quantas? Em duas ou em três?

Por sua vez, na análise da escala de sombra e luz, devemos observar como são representados os contornos dos objetos quanto ao uso da sombra e da luz. A pergunta a ser feita é: a luz foca o quê? O ponto mais iluminado é efetivamente o mais relevante na informação a ser dada? Já com referência à escala de matizes, o pesquisador multimodal deve se preocupar com o exame das gradações de cores presentes na composição da imagem, examinar se há muitas cores. Com relação ao exame da escala de intensidade das cores, devemos investigar se as cores utilizadas são opacas ou intensas, frias ou quentes. Os pesquisadores de composições multimodais concentrar-se-ão em buscar o motivo de envolver determinada informação em cores frias e outras em cores extremamente quentes.

No que toca ao exame da escala de brilho no texto multimodal, devemos nos ater ao estudo do uso das cores com o propósito de identificar não só se há cores brilhantes ou foscas, mas também para perceber que tipo de informação merece o uso de uma cor brilhante ou fosca. No que tange ao estudo da escala de cores puras ou híbridas, devemos analisar se as cores usadas nos textos multimodais são puras ou se resultam de combinações cromáticas. Além disso, devemos identificar o propósito subjacente a essas escolhas...

Já na análise da quantidade de cores, o que deve ser examinado é: as cores utilizadas são monocromáticas ou policromáticas? Por que motivo? Para o estudo da escala de luminosidade, devemos observar como se apresentam os ambientes representados nos textos multimodais. Pendem para o claro ou para o escuro? Por fim, no exame da escala de tipografias, é o momento de analisar detalhadamente as fontes e os tamanhos dos elementos tipográficos utilizados na composição do texto. Por que certas informações estão em caixa alta e outras em baixa? Qual a razão para que algumas delas sejam veiculadas em fontes extremamente grandes e outras em fontes pequenas? Como os aspectos tipográficos ocupam lugar relevante nas composições multimodais, pretendemos aprofundá-los mais no item a seguir.

A ação dos elementos tipográficos na construção do sentido

Da mesma forma que Kress e van Leeuwen investigam as cores nas composições multimodais, a escolha tipográfica também pode ser estudada nesse tipo de composição segundo as funções da linguagem de Halliday (1994). A seleção do desenho, do tamanho e da cor das letras pode ser analisada com base nas funções ideacional, interpessoal e textual. Desse modo, o tamanho, o tipo e a cor das letras selecionadas para a composição do texto multimodal desempenham relevante papel na construção do significado potencial do texto.

Nesse sentido, no estudo do papel dos elementos tipográficos no plano multimodal, a tipografia agrega um componente diferencial. O sentido é visualizado no âmbito da lógica tipográfica principalmente pela mediação do uso das formas da letra, que estabelece, juntamente com a cultura, a possibilidade de leitura potencial das formas linguísticas de um texto multimodal. Desse modo, o nome de um jornal ou de uma revista escrito em cores ou em preto e branco; em letras grandes ou pequenas, é identificado inicialmente pela perspectiva ideacional, trazendo sinais multimodais para que o leitor possa fazer uma leitura de significado a respeito da mídia referida. É moderna? É mais tradicional?

Logo, o estudo das dimensões da letra, sob a ótica da função interpessoal, pode significar muitas coisas, entre elas, audácia para convencer o leitor sobre a verdade, sobre as injustiças...A bem da da construção do sentido, o design das letras, de um jornal, de uma revista ou de documento impresso, revela demasiado sobre o significado potencial do texto que será lido. Então, os elementos tipográficos selecionados para a escrita de um texto exercem papel relevante na leitura do sentido final a ser construído pelo leitor.

Também as diferentes formações dadas a determinados textos multimodais estabelecem elos entre o sentido das palavras e a intencionalidade do sujeito-autor. Conforme Kress e van Leeuwen (2006), os elementos tipográficos podem ser classificados também quanto ao peso, à expansão, à curvatura, à conectividade, à orientação, à regularidade e aos floreamentos.

Outra característica da tipografia passível de análise é a expansão, aspecto que trata da distribuição das letras no espaço do texto multimodal. A Inclinação tipográfica, por sua vez, diz respeito ao desenho da letra, podendo se aproximar mais da escrita manuscrita ou da letra impressa. O uso de letras manuscritas na composição do texto multimodal favorece a leitura para os sujeitos iniciados no letramento com escrita manuscrita...Já os sujeitos-leitores da era informatizada terão mais dificuldades para a leitura desses padrões tipográficos...



Figura 1 – Primeira página do New York Times de 2 de setembro de 2001, com o título em tipo característico que capitaliza a tradição do jornal, fundado em 1851.

A análise da curvatura também pode trazer contribuições para a leitura dos significados nos textos multimodais. Quanto à conectividade, o olhar do pesquisador deverá se fixar no exame da conexão ou da distribuição das letras no espaço. Esse é o caso de certos poemas em que as letras, na impressão tipográfica, assumem conexão particular, característica do gênero poesia.

Pretendemos ainda examinar outra característica da tipografia — a orientação —, responsável pelo estudo da altura e da largura da letra. Quanto mais alongada e larga a letra, maior perceptibilidade multimodal no momento da leitura. Estão elas padronizadas para compor determinada palavra? Com referência à padronização, um exemplo pertinente é do nome de Collor de Mello, ex-Presidente do Brasil, retirado do poder após campanha nacional levada a cabo por estudantes universitários. No auge da crise, foram distribuídos milhares de decalques para colocar nos carros nos quais se lia: CO//OR, sendo que as duas letras “eles” foram colocadas inclinadas em milhares de decalques para significar a queda do Presidente. Além disso, as duas letras foram coloridas em verde e amarelo, as cores da bandeira nacional do Brasil.



Figura 2 – Capa do livro de Chico Caruso (1993), coletânea de discursos de materialidade não verbal (charges) sobre o processo de queda do Presidente Collor

Por último, encontramos, no floreamento da letra, a possibilidade de analisá-la quanto ao rebuscamento da escrita das palavras. Dependendo da época a ser retratada no texto multimodal, o uso desse tipo de letra pode contribuir para a construção de marcas de temporalidade. Para a descrição de uma época antiga, com reis e rainhas, basta que as letras sejam floreadas para que os *viewers* (leitores multimodais) sejam transportados no tempo...



Figura 3 – Cartaz do filme As Crônicas de Narnia, em tipo que evoca uma época antiga de fadas, bruxas, reis e rainhas

Afora essas questões tipográficas, o leitor carece observar igualmente o alinhamento das palavras no texto. As palavras podem ser alinhadas à esquerda ou à direita, podem também ser justificadas, centralizadas, ou distribuídas livremente sem nenhum um tipo de regra gráfica. O que importa isso à discussão? Importa muito. Segundo a cultura do leitor, esse aspecto pode ser valioso na leitura de textos multimodais. Lembro-me de um orientando de doutoramento que não se sentia confortável ao ler textos acadêmicos americanos com alinhamento livre. Dizia que o texto não lhe passava credibilidade. A questão cultural no exame da questão tipográfica, portanto, não deve ser ignorada, pois todos esses fatores poderão ajudar ou não na construção de significados potenciais na leitura de textos multimodais.

O valor multimodal da impressão

Pensemos nas possibilidades de impressão de determinado texto. Podemos usar papel simples, papel de linho, papel brilhante, opaco, colorido, com ilustrações... Bem, a quem importa o papel da impressão? A todos nós porque também a gramatura e a qualidade do papel, bem como a sua beleza ou não, participam da construção multimodal do sentido potencial a ser construído pelo *viewer* (Kress e Van Leeuwen, 1996). Se imaginarmos a cena de duas pessoas sendo apresentadas. Uma delas entregaria um cartão de visitas à pessoa que lhe foi apresentada, esta agradece-lhe, mas mesmo de relance, não ignora a apresentação grosseira do cartão, com impressão sem qualidade, no modo económico, com papel comum ... Como podemos ver, um cartão em papel de linho, com design adequado, com impressão apurada certamente seria um diferenciador positivo na apresentação.

Por esse motivo, ao estudarmos a multimodalidade (Kress e Van Leeuwen, 2002), devemos considerar os aspectos da cultura do país, sem ignorar a sua extensão territorial e as nuances culturais regionais, um mundo de cores e de formas a ser identificado e descrito.



Figura 4 – Exemplos de cartões de visita. À esquerda, em papel reciclado, o cartão comunica simplicidade e preocupação ecológica. À direita, sofisticado cartão de um advogado especializado em divórcio

O discurso das cores e a questão cultural

O discurso das cores liga-se a modos culturais específicos. o que faz com que o sujeito do discurso interprete culturalmente o discurso da cor primeiro, para depois racionalizar o pensamento em um discurso. Portanto, se não fosse mais permitido nem o uso de cores, nem o de imagens, repentinamente o mundo tornar-se-ia cinza e com outro significado, pois as sociedades apresentam características multimodais particulares, consoante a cultura nacional. E, ainda que existam diferenças nas preferências multimodais segundo o país, é inegável a existência de preferências nacionais. Em intento ilustrativo, relato a primeira impressão multimodal que tive de Paris. Chamou-me particularmente a atenção o tom cinza e preto do vestuário das parisienses, em contraste com alguns países africanos visitados, em que as cores fortes e vibrantes marcavam as vestimentas femininas.



Figura 5 – Modelos vestindo moda africana ao lado de modelos desfilando moda parisiense.

A representação multimodal dos atores sociais

Neste ponto, cabe uma reflexão sobre os atores sociais representados pelas imagens, pois a investigação desse aspecto é extremamente relevante para o estudo da identidade dos atores sociais e também para o exame da construção da identidade social, realizada principalmente pela interação social com os demais atores e pelo modo de representá-los em textos multimodais, tanto em imagens isoladas, quanto em interação com outras imagens. Obviamente, o modo como representamos os atores sociais nas imagens explicita a maneira como o produtor do texto multimodal lida e trata das imagens dos atores sociais. Para isso, Kress e van Leeuwen (1996; 2006) legam-nos três categorias possíveis para análises multimodais: 1- com relação ao olhar; 2- quanto ao ângulo; 3 com referência a distância.

O estudo analítico do modo de representar o olhar nas imagens dos atores pode ser bastante revelador e, ao mesmo tempo, trazer contribuições à construção do sentido sensorial, tendo em vista que o leitor do texto multimodal estará inclinado a acreditar nas informações sobre o ator como resultado da interação ou da quase interação estabelecida pelo olhar representado na imagem, já que os olhares representados podem tanto oferecer informações quanto solicitá-las. Quando os atores representados nas imagens não direcionam seus olhos diretamente ao leitor, não estabelecem interação direta com ele. Nessas circunstâncias, a postura do leitor é de observador (Kress & Van Leeuwen, 1996).



Figura 6 – O olhar pode estabelecer interação direta com o ator ou apenas convidá-lo à observação

Ao contrário, quando o olhar do ator representado na imagem interpela o leitor, torna-o co-participante da ação multimodal. Logo, essa modalidade de representação do olhar será mais adequada às propagandas que envolvem vendas, oferta de serviços ou solicitação de apoio. A direção do olhar, entretanto, nem sempre se enquadra nessas categorias. Um olhar perdido no horizonte, pode levar à conclusão de que o ator social representado está introspectivo ou em estado de

momentânea melancolia. De qualquer modo, o exame do olhar no texto multimodal será de muita valia para a construção do sentido.

A Sintaxe Visual: dando forma à composição

A composição trata do modo como as semioses se articulam no texto visual como resultado da combinação de semioses verbais com semioses visuais, representadas pelas formas de linguagem e de imagens, articuladas com os atores presentes na composição multimodal e também com a modalidade, com o plano de frente e fundo e com as cores utilizadas no texto visual. O estudo da composição compreende, portanto, a investigação do modo como as múltiplas semioses se articulam na sintaxe visual, com o intuito de revelar as ideologias e as relações de poder ocultas nas ingênuas posições ocupadas pelas semioses na composição multimodal.

Vale lembrar que a classificação de sintaxe visual atribuída à combinação de imagens nos textos multimodais não obedece a princípios de linearidade, como os seguidos pela escrita, porquanto a sintaxe visual ora articula-se por processos associativos ou metafóricos, ora por padrões metonímicos, que estabelecem certa relação de sentido pela posição de contiguidade ocupada pelas imagens. Se certo anúncio está tratando de louças para banheiros, é provável que utilize lado a lado, para compor o anúncio, certos objetos usados em banheiros: uma pia, ao lado de uma banheira, próxima a um vaso sanitário Os objetos serão distribuídos, obedecendo às posições de contiguidade. Já se o reclame estiver tratando de toalhas felpudas e macias, o processo para construir o sentido será o associativo, devendo evocar algo macio que não deverá necessariamente estar presente na composição, mas que, por meio de processo associativo, trará à lembrança o objeto usado como referência à ideia de maciez.

A gramática do design visual de Kress e van Leeuwen (1996) dá-nos três critérios para analisar a sintaxe visual dos textos multimodais: saliência, valor da informação e enquadramento.

Saliência, conforme a definição da gramática do design visual de Kress e van Leeuwen (1996), é o aspecto visível ao primeiro olhar do leitor para o texto. Portanto, a saliência da composição é vista em primeiro plano e participa ativamente da construção da sintaxe visual. Serve também como ponto de partida para o estabelecimento de articulações secundárias com outros componentes composicionais. A saliência pode ser construída de diversas modos: pelo uso de cores, de ícones, do tamanho das letras ou das imagens; pela posição do texto verbal e pelo plano de frente. Todos esses aspectos da saliência desempenham papel relevante na determinação do significado complexo e no significado potencial

da composição. Por fim, a categoria de saliência faz com que haja projeção de certos elementos, chamando a atenção para determinadas partes da composição. Os elementos utilizados têm o claro intuito de atrair a atenção do espectador para diferentes aspectos da composição, como a localização em primeiro ou segundo plano; o tamanho relativo da imagem; o contraste em cores; as diferenças de nitidez entre outros aspectos.

O critério referente ao valor da informação trata especificamente da leitura do texto visual com base primeiramente no contexto social, no mundo externo, para só depois se concentrar nos aspectos internos do texto. O ato de localizar os valores da informação na composição contribuem para a articulação nos vários espaços da composição, por essa razão, é impossível ignorar a relevância para a leitura do texto visual da relação do contexto social com as práticas sociais.

Já o critério do enquadramento busca estudar o direcionamento do foco da lente ao captar a imagem que pode tanto ser dado pela saliência quanto pelo jogo de sombra e luz ou ainda pela captação do ângulo do olhar dos atores representados no texto visual, pois o elemento que antecede deve combinar-se com o que sucede, estabelecendo uma relação contínua de construção de significado. Então, se o enquadramento é tido como um critério de sintaxe visual, é indispensável que possamos perceber o que é mostrado na sintaxe do texto. O enquadramento, denominado como *framing* por Kress e van Leeuwen (1996, 2006) significa a presença ou a ausência de estratégias de enquadramento, criadas com o propósito de estabelecer divisões que podem facilitar ou dificultar a articulação no espaço destinado à composição.

Afora os critérios já discutidos, Kress e van Leeuwen (1996) levantam ainda quatro outras modalidades de análise para a composição multimodal: a localização direita e esquerda na página (dado e novo). Essa orientação direita-esquerda mostra a expectativa do que é esperado que o leitor leia. A informação dada, já conhecida, deve aparecer ao lado esquerdo do texto e a informação nova deve se situar à direita, conforme Halliday (1995). Essa é a regra, mas quando examinamos o emprego dessa categoria em propagandas em revistas e em outras fontes midiáticas, logo nos damos conta quão inconsistente é o seu uso pelas agências de publicidade, sendo frequente a presença de anúncios que fazem exatamente o oposto do que recomenda a gramática visual.

Na categoria topo e pé de página (ideal-real), a orientação de cima para baixo mostra o que pode ser tomado como real. Aquilo que aparece ao pé da página, embaixo, é o que deve ser tomado como real e o que aparece acima, no topo, deve ser considerado como o ideal. O eixo vertical trata, portanto, do real e do ideal. A parte inferior da página (*bottom*) comumente é a parte mais informativa e prática,

colocando em evidência o real; a parte superior (*top*) costuma fazer um apelo às emoções e mostra, de modo geral, o ideal. As relações dado-novo e real-ideal mostram-se altamente produtivas já que podem estruturar tanto as composições textuais, concebidas somente com semiose verbal, como composições com diferentes semioses que incluem texto verbal e imagem.



Figura 7 - Propaganda de xampu, explorando a conhecida imagem de um cantor e seu conjunto musical (Secos & Molhados)

Quanto à análise da categoria centro e periferia, deve ser identificada a organização hierárquica das imagens que compõem o texto multimodal, as semioses e a direção em que a composição modulada é apresentada em segmentos (*trptych*), comumente usados em murais, panteões e trípticos... Essa categoria, que distribui as semioses no centro-periferia da composição, mais a composição *trptych*, mostram as relações de importância nessa modalidade composicional, principalmente com relação ao movimento do olhar. Desse modo, concluímos o exame das principais categoriais de análise das composições multimodais dadas por Kress e van Leeuwen (1996).

Conclusões

O propósito deste artigo foi apresentar aspectos teóricos que possam auxiliar o estudo do texto multimodal na sala de aula e, desse modo, contribuir com o ensino. À luz da discussão levada a efeito, fazemos algumas considerações que reforçam as posições teóricas e práticas defendidas sobre o uso dos textos multimodais em sala de aula..

Assim, é impossível relegar a segundo plano o que Kress e van Leeuwen (1996) dizem ao afirmar que qualquer texto escrito é multimodal, composto por mais de um modo de representação. Normalmente, todo o texto carrega outras formas de representação, além do modo verbal, que não podem ser ignoradas porque desempenham relevante papel na construção do sentido. Por fim, nenhum modo semiótico deve ser visto isoladamente, pois eles complementam-se na composição

do significado, fazendo com que o discurso participe da construção das representações da realidade, estabeleça relações sociais, crie e reforce as identidades sociais (Fairclough, 1992).

Por fim, não podemos ignorar que o sentido do texto é estabelecido pelas diferenças existentes entre a imagem e o contexto social e que todas as dimensões semióticas carecem ser desenvolvidas em práticas textuais multimodais em todos os níveis de Ensino.

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Leitores de hoje: há esperança, é preciso ser otimista

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Há esperança

Estimular a leitura é preciso! Livros virtuais, por exemplo, são uma boa iniciativa para tentar resgatar a atenção dos jovens. Tudo é válido para tentar lhes mostrar que um livro pode levá-los, através da imaginação, a um universo tão conflitante, mutante e interessante como o que eles vêem na tela de um computador (máscara 2528).

Uma análise minuciosa dos textos sobre a importância do ato de ler, que foram produzidos por candidatos ao cargo de analista do Ministério da Ciência e Tecnologia no Brasil, me levou a verificar que, embora sejam feitas severas críticas à falta de incentivo à leitura nas escolas e nas famílias, na realidade lê-se muito, das mais variadas formas, utilizando-se todos os meios e sentidos. E esta comunicação quer demonstrar isto: nossos jovens estão lendo, muitas crianças estão lendo, a produção editorial brasileira está num crescente andamento e projetos de leitura surgem constantemente em pontos diversos do país, de norte a sul. Em suma, pode-se afirmar que há uma atmosfera de otimismo cercando a questão da leitura.

Ao lado de algumas considerações, quero também apresentar uma seleção de mensagens positivas retiradas das redações desses concursandos. O que eles disseram precisa ser conhecido, pois eles fazem parte de uma parcela da população que busca o serviço público e, quando estiverem atuando, se transformarão em agentes promotores de cidadania, pois estarão a serviço do governo brasileiro. Os tópicos retirados pertencem a candidatos que foram considerados de desempenho médio, isto é, aqueles cujas menções situaram-se entre seis e sete numa escala de zero a dez. Para resguardar suas identidades é usada a palavra *máscara*, devidamente numerada. Em cada um dos tópicos selecionados, buscarei salientar o que está implícito no dizer do autor do texto. Farei a ponte entre tais pronunciamentos e as teorias do ato de ler.

Todos nós sabemos da importância da leitura. Mesmo aqueles que não labutam diretamente com as letras conhecem tal necessidade no dia-a-dia e em todas as situações. Nós sabemos quão valiosa ela é em nossa vida. Micheletti (2006) em um de seus artigos afirma que

Ler um texto qualquer, uma notícia, uma narrativa ficcional ou um poema nos leva a entrar em contato com uma outra experiência, reconstruí-la e reconstruímo-nos. E construir-se significa, sobretudo, inscrever-se na experiência, no real. Uma leitura profunda conduz a uma espécie de imersão no universo das palavras e, quando o leitor volta à tona, se encontra numa terceira margem. Nela, ele pode rever-se, ampliando seu conhecimento de si e do mundo (p. 16).

No afã de incentivar a leitura, a escola, muitas vezes, usa de procedimentos pedagógicos que, ao contrário do que esperam os professores, afastam os alunos dos livros. Um exemplo é a ficha de leitura, que deve ser preenchida para nota. Daniel Pennac (1996), em sua obra *Como um romance*, condena essa ficha com veemência, pois, segundo ele, isso mata a lembrança boa que as crianças guardam das histórias contadas por seus pais, sem cobrança de nenhuma espécie. Diz-nos, ainda, que o prazer pela leitura pelo imaginável, pelo mistério, forma-se ao pé da cama, ouvindo, bebendo as palavras das histórias encantadas que os pais lêem para os filhos. O gosto pela leitura é formado na escola, ouvindo-se, bebendo-se as histórias que professores-leitores apaixonados contam com entusiasmo, provocando em seus alunos a vontade de ler.

Nossas crianças não estão ficando “tolas”, elas estão nos mostrando que existem outras formas de aprender e de ensinar. Os livros continuarão a existir e a ensinar, mas agora irão dividir as atenções com a internet e os filmes (másc. 0928).

É importante que os professores acompanhem os avanços tecnológicos e procurem desenvolver em seus alunos a capacidade de fazer diversos tipos de leituras, seja de textos escritos, de gestos, de sons e de cores. Isso significa trabalhar em suas aulas a linguagem multimodal, analisando esses tipos de textos tão atuais. Assim, a criança e/ou jovem terão somente a ganhar, pois sua percepção de imagens e conseqüente leitura do implícito estarão apurados. Muitos de nossos mestres já descobriram essas *outras formas de aprender e ensinar* a ler e com elas encantam seus alunos, levando-os também a apaixonar-se pelos livros e a amar a literatura.

O exemplo dos pais, o estímulo da escola, o apelo de livros bem acabados e com histórias inteligentes parecem traçar o caminho mais correto e também o mais simples para a recuperação do hábito da leitura, basta começar a percorrê-lo (masc.239).

A escritora argentina, Etherline Mikëska (2007), no Congresso Internacional de Lectura: *Para Leer el XXI*, realizado em Cuba, transmitiu sua experiência para a recuperação e instauração do hábito de ler, em uma escola na Região da Patagônia, dizendo-nos que

es conveniente crear hábitos y ámbitos, que estimulen en la primera infancia el interés por lectura, permitiendo ese contacto amado con el objeto libro. A posteriori, muchos alumnos lo tienen entre sus mejores recuerdos. Hay que

criar juegos y fortalecerlos com um disparador anexando otros atractivos como marionetas, mimos (p.35).

Devemos dizer, também, que não apenas professores, mas há um sem número de agentes voluntários empenhados em divulgar o amor aos livros, em muitos projetos pelo mundo afora. No Brasil, a *Revista Nova Escola*, em edição especial de abril/2008, publicou uma seleção de vinte e oito projetos que estão sendo realizados em diferentes Estados brasileiros, exemplos concretos levados ao conhecimento do público. Mas nós sabemos que muitos outros estão acontecendo sem a oportunidade de divulgação pela mídia, porém com o empenho de educadores voluntários e anônimos. Diz ainda a reportagem que

Felizmente, nem tudo são trevas quando o assunto é o despertar da leitura no Brasil. Nos últimos anos, algumas ações capitaneadas pelo poder público, pela iniciativa privada e por entidades do terceiro setor – ONGs, institutos ou associações sem fins lucrativos – vem ajudando a reverter a situação. Entre elas, o Plano Nacional do Livro Leitura (PNLL), um conjunto de projetos, programas, atividades e eventos implementados pelo governo federal, com a participação da sociedade civil, que tem como objetivo levar a leitura para o dia-a-dia do brasileiro. Também contribuem as badaladas feiras literárias espalhadas pelo Brasil.(...) Elas atraem milhares de visitantes todos os anos e mobilizam a mídia em torno da importância do livro (Revista Nova Escola p.9).

É preciso considerar que

Aquele que aprende a gostar da leitura buscará, a seu tempo, as literaturas clássicas, naturalmente, como forma de aumentar as suas experiências pessoais (masc. 2467).

Interessante nesses textos é o fato de pessoas, aparentemente fora do universo literário, ainda que por força de um tema de concurso, refletirem de modo tão consciente e esclarecido sobre o ato de ler, traz esperança para os professores que, por força do ofício, têm a ação educativa voltada para a compreensão da leitura e o objetivo de formar leitores literários.

Ensinar a ler é diferente de ensinar a gostar de ler. Ensinar a ler não é apresentar as letras à criança, alfabetizá-la, mas sim ensiná-la a desvendar os mistérios de um texto escrito e levá-la, mais ainda, introduzi-la, no encantamento pela leitura e pela descoberta do mundo. Para isto, nós também temos de ser encantados pela leitura e assim, entusiasmados pelos livros que lemos, transformados pelos livros que lemos, conseguiremos contagiar os alunos à nossa volta.

Construindo cidadania

A formação e a educação do nosso povo poderão estreitar as distâncias entre os padrões de vida de amplos setores da sociedade brasileira e diminuir o injusto fosso que nos separa das nações mais desenvolvidas; a leitura é instrumento essencial para isto (másc. 3521).

Esse texto configura uma pessoa que reflete e busca as razões da injustiça social, alguém preocupado com horizontes maiores, distante dos lugares-comuns fabricados e alimentados por uma sociedade consumista e cruel. Traz uma sensação de alegria essa afirmação. Afinal nem tudo está perdido. Não são apenas cientistas políticos e sociólogos que têm essa dimensão social, mas também gente do povo, gente que procura o mercado de trabalho, juventude que sonha e que demonstra ter visão de mundo e das necessidades prementes da sociedade.

Maria Helena Martins (2006), em sua obra, *O que é leitura* diz que é necessário aprender a ler o mundo à nossa volta e discernir o significado das coisas, dos fatos e das situações que nos cercam. Para isto é imprescindível uma percepção acurada, pois o aprendizado através da leitura é solitário, conquanto precisemos de orientação para desenvolvê-lo. *Ler é um processo de descoberta de um universo desconhecido e maravilhoso...* (p. 15) Estamos fazendo uma leitura eficaz quando utilizamos os conhecimentos adquiridos e os relacionamos com a realidade em que vivemos e tentamos modificá-la. A isto Martins chama de lado otimista da leitura, otimista e prazeroso.

A leitura é uma maneira de formar o indivíduo integralmente. E quando digo isto, estou me referindo a todo o tipo de leitura: a do cotidiano, a de situações nas quais se está mergulhado, mas, primordialmente, por força de formação docente, a de livros, a literária. E é a esse tipo de leitura que o candidato em questão se refere. Não apenas este, mas muitos concursandos se referiram assim aos livros como caminho de libertação para uma vida mais digna, maneira de ampliar os horizontes, sair da miséria intelectual e partir para uma formação integral.

Em razão do lido é que entendemos que, para esses jovens, a leitura é uma questão de cidadania. É mola propulsora para a formação de uma consciência cidadã e instrumental valioso que desperta indivíduos adormecidos e entorpecidos pela fantástica, no seu sentido primeiro de terrível, máquina de criação de robôs alienados em que, muitas vezes, a mídia se transforma. Ouvir que a *leitura é essencial* para diminuir as distâncias entre a pobreza e um *mundo possível* traz alento e esperança aos que se dedicam de corpo e alma à difusão do livro, ao mesmo tempo em que traz mais disposição para continuar na jornada.

Um país que tem uma população com o hábito de ler possui um povo culto que estará atento aos seus problemas, apto a fornecer as soluções para os mesmos, contribuindo para a evolução e fortalecimento da nação (másc. 0443).

Obviamente que as coisas não são assim tão fáceis, nem que esse raciocínio lógico prevaleça, como se tudo dependesse da leitura, como se num passe de mágica a instrução e a formação de um povo acabasse com suas agruras. Se assim fosse, sociedades que têm um grande índice de letrados não passariam por

adversidades. O que quero ressaltar, no entanto, é a noção cidadã que emana do texto. *Estar atento aos problemas, apto a fornecer soluções* significa ter entendimento do que acontece à sua volta, não se deixar levar por imagens ilusórias, possuir um olhar crítico que vê além das aparências. O otimismo do mentor dessa frase demonstra, sobremaneira, uma preocupação com o social, ao colocar a leitura como mola propulsora de crescimento de uma nação.

Construindo o futuro

Passa pela democratização da leitura, na verdade, a possibilidade de formar cidadãos comprometidos com a liberdade e com a tolerância, afastando de nosso futuro o risco da radicalização dos regimes, dos fanáticos, e caminhando na direção de uma comunidade globalizada, mas fraterna. (másc. 2057).

Relembrando novamente o Congresso de Leitura, em Cuba, quero trazer presente as palavras da professora Hilda Lontra que proferiu essas palavras naquela ocasião: “Nesse início de terceiro milênio ecoa no consciente coletivo das pessoas que pensam a realidade contemporânea um desejo universal: que a humanidade seja melhor”. Sim, realmente esse é o desejo universal, desde que a humanidade se constituiu. Se pesquisássemos a literatura mítica de todas as culturas, acerca do início e do caminhar das civilizações, constataríamos que o desejo de paz e justiça sempre esteve latente no homem. E a construção desses valores requer liberdade e tolerância como afirma o texto co candidato.

E o que significa *democratização da leitura*? Magda Soares (2004) atribui à palavra democracia, no texto *Leitura e democracia cultural*, o sentido de distribuição eqüitativa de bens materiais e simbólicos e, afirmando que a leitura é um bem simbólico, considera o acesso à leitura condição para a existência de uma plena democracia.

Não vou aqui levantar questionamentos sobre quanto ainda falta para atingirmos esse estágio de plena democracia. Meu objetivo, com essa comunicação, é salientar a esperança imanente nos textos apresentados. É constatar que utopia não é algo inatingível e sim um objetivo a ser alcançado. É verificar que jovens, desse tipo, têm bem delineado em sua mente os riscos de radicalismos exacerbados que dividem a humanidade. É acreditar que existem milhares de outros que têm também a consciência de que vivemos num mundo globalizado e que a construção do bem comum passa pela fraternidade.

Ler é sinal de progresso, avanço, é algo que melhora o convívio social, que leva ao conhecimento do mundo e até mesmo do nosso interior como pessoa (másc. 0289).

Ao ler este tópico deparamo-nos, à primeira vista, com uma incongruência: o autor se refere primeiro ao social, ao mundo e só depois é que se reporta a si mesmo. Seria, talvez, mais claro, ter apresentado o tópico numa ordem mais lógica; não obstante, preferi deixá-lo tal qual foi escrito para salientar que, muitas vezes, em razão da vida atribulada que levamos, somos um mistério para nós mesmos. A leitura literária permite ao indivíduo encontrar-se e refletir a respeito de seus vazios existenciais ao se deparar com os conflitos de um personagem. A leitura literária abre possibilidades de pausa, reflexão e lazer diante do ritmo desenfreado da vida moderna, ao mesmo tempo em que nos traz crescimento interior.

Conclusão? Não!

Naturalmente que não se pode dar uma conclusão a esse tema. A utilização de tópicos de concursandos, sobre o ato de ler, constitui apenas um mote para fazermos algumas reflexões sobre o assunto, muitas vezes tratado de forma tão negativa. Não se devem fechar os olhos para as dificuldades que cercam a questão da leitura, mas tem-se de acompanhar o que está sendo feito pelos governos, por instituições - ONGs e inúmeros agentes voluntários - e também por nós, educadores

As nações usufruirão, futuramente, a felicidade de terem oferecido recursos e estímulos aos seus jovens leitores. Serão eles melhores governantes, mais sábios, mais conhecedores de suas responsabilidades sociais. Os cidadãos serão ciosos de seus direitos e deveres, respeitadores e solidários, criadores de um mundo mais justo, humano e pacífico (másc. 1604).

Esse discurso tem um quê de bíblico. Lembra a passagem do profeta Isaías quando diz “Vou criar novos céus e uma nova terra; o passado já não será lembrado, já não volverá ao espírito, mas será experimentada a alegria e a felicidade eterna” (Is. 65,17) A utopia sonhada pelo concursando objetiva o que deveria ser a meta daqueles que têm responsabilidade pelas políticas públicas em todos os países. E ao, mesmo tempo, é um chamado ao ato reflexivo da leitura, não apenas de qualquer texto, utilitário, informativo, de estudo, mas, principalmente, do texto literário.

Desejar ser uma nação de leitores significa, dentre outras coisas, aprender a valorizar a cultura do iletrado, a desenvolver a capacidade de análise e reflexão diante da linguagem multimodal que nos cerca, a interagir com o diferente e refletir acerca de idéias e valores. Aproximar-se do outro para se encontrar. E quem é esse outro? Onde está esse outro? Segundo Pacheco (*Democratizando a leitura, 2004*) o outro está fora de mim, não sou eu, mas que tem papel fundamental na formação daquilo que eu sou.

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A construção da escrita acadêmica: um constante desafio

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1. Introdução

Este trabalho discute questões relacionadas ao letramento acadêmico, investigando como as práticas de leitura e escrita desenvolvidas no contexto universitário contribuem para a constituição da escrita acadêmica. Está integrado ao Programa de Pós-Graduação em Educação da UFF (pós-doutorado), vinculado ao projeto, coordenado pela professora Dra. Cecília Goulart: “Uma abordagem discursiva do processo de alfabetização: como a criança aprende a escrever”, ampliado para todas as séries até a universidade.

Em trabalhos anteriores (Wilson, 2008a, 2008b, 2009), salientei alguns aspectos relativos ao modo de apropriação da escrita acadêmica, analisando artigos produzidos por alunos de graduação de Letras do oitavo período, na ocasião em que cursavam a disciplina Técnicas de Comunicação e Expressão.

Os resultados das análises realizadas apontavam para a falta de familiaridade dos alunos com o saber e o dizer institucional, que a academia consagra e legitima, tais como a atenção ao rigor formal, à adequação ao gêneros e ao domínio da variante culta da língua, levando-os a um tipo de produção textual que, embora já fosse revelador de certas propriedades formais quanto ao modo de elaborar (fazer) textos acadêmicos, ainda reforçavam um dizer da ordem do cotidiano.

A constatação do distanciamento entre a produção do saber científico e sua (re) produção ou mediação como conhecimento (pedagógico? acadêmico?) pelos alunos mais do que a aproximação com as “habilidades” esperadas pela academia, levou-me, afinal, à reformulação de meu próprio pensar e fazer.

Nessa perspectiva, pensarei os textos produzidos pelos alunos a partir das concepções de Bakhtin (1993) sobre *palavra autoritária* e *palavra interiormente persuasiva*; entendendo a linguagem escrita sempre permeada por um sentido: que escrita esses alunos aprendem na academia para escrever o que escrevem e do modo como o escrevem? Ou seja, partirei da posição de que todos procuram fazer sentido naquilo que fazem a fim de perceber nos movimentos dessa escrita que formas de conhecimento estão sendo construídas.

O letramento acadêmico, no caso, será considerado como o lugar do conflito, da tensão e da ruptura; do ajuste e do acolhimento; das regularidades e irregularidades, espaço de construção do conhecimento, de transformação do

conhecimento comum em conhecimento intelectual, acadêmico ou científico, considerando aquilo que antes soava como falta ou desvio, relativamente às normas do contexto, como constituintes da escrita (Corrêa, 2004) e do conhecimento (Lopes, 1999).

As reflexões de Lopes (1999) sobre conhecimento escolar, científico e conhecimento cotidiano contribuirão também para a discussão sobre a natureza dos saberes e sua legitimidade (“toda ciência é um saber, mas nem todo saber é científico”), quanto à necessidade de se aceitarem os saberes dentro de um contexto de heterogeneidade, o que implica admitir que as formas de conhecimento são múltiplas e oriundas de práticas diferenciadas, constituindo diferentes instâncias de saber, que podem ou não adquirir estatuto científico (Lopes, 1999, pp. 96-7).

Repensar a legitimidade desses textos na interação e nas fronteiras entre o saber científico e o saber cotidiano talvez seja esse o desafio para entender a construção da escrita acadêmica por estudantes universitários em termos das escolhas linguísticas realizadas e das relações entre o modo de dizer e o modo de fazer que caracterizam o gênero acadêmico, numa perspectiva que ultrapasse as barreiras funcionais e tecnicistas que tem caracterizado certo tipo de abordagem sobre o letramento. A orientação metodológica de base discursiva conduzirá a um modo de olhar menos em termos da aquisição de padrões de comportamento e mais para a compreensão do modo como o conhecimento é (re)produzido pelos alunos por meio da escrita com suporte no método indiciário de Ginzburg (1989), para que se possam ler as pistas, indícios e sinais.

2. A pesquisa e o seu contexto

A pesquisa está situada num contexto de formação de professores de uma faculdade vinculada à Universidade do Estado do Rio de Janeiro, no município de São Gonçalo.

Os alunos, graduandos do curso de Letras, são oriundos do próprio município ou de municípios adjacentes, urbanizados, mas de origem rural como também se caracteriza São Gonçalo. Embora a pesquisa não tenha caráter etnográfico, é importante situar o cenário onde a pesquisa se desenvolve.

São Gonçalo é um município populoso (960 mil e 631 habitantes, população estimada pelo IBGE, em 2007), voltado para o comércio e bens e serviços, com uma indústria pesqueira e têxtil, com grande concentração urbana, cuja mão-de-obra, porém, em sua maioria, desloca-se para os municípios vizinhos como Niterói e Rio de Janeiro, caracterizando a cidade como cidade-satélite. A Faculdade de Formação de Professores é a única instituição pública de nível universitário e

constituiu-se como uma referência importante no município, praticamente desprovido de livrarias, cinemas, centros culturais e bibliotecas.

O material de pesquisa é composto de textos coletados por bolsistas, durante as aulas de Técnicas de Comunicação e Expressão (TCE), disciplina do Departamento de Letras da unidade cujo foco está direcionado para a escrita de gêneros acadêmicos em linguagem formal na norma culta da língua. Na época da coleta dos dados, a disciplina era ministrada no último período do curso de Letras, com uma carga horária semanal de 2 horas e 30 minutos. Poucos alunos tinham uma tradição em pesquisa naquela época; portanto, no caso da escrita de artigos, era necessário que muitas situações fossem inventadas ou recriadas com base em trabalho realizado em outra disciplina ou em artigos científicos de consulta. Cabia aos alunos reproduzirem modelos de textos apresentados e comentados pela professora que iam sendo corrigidos durante as aulas até ganharem a versão final para correção e nota. As condições de produção estavam voltadas basicamente para a aprendizagem dos modos de dizer e fazer, ou seja, às habilidades operacionais, já que a disciplina estava orientada para esse fim.

Mesmo projetados para as expectativas do contexto, na reprodução da “palavra autoritária”, do discurso instituído, os textos produzidos não se configuram apenas como o resultado de apropriações do instituído social e do uso repetitivo de enunciados. Por essa razão, os discursos que circulam apresentam naturezas diversas e estão sempre marcados pela sua singularidade, trazendo marcas de sua interioridade (“a palavra interiormente persuasiva”) ao mesmo tempo que refletem as marcas do discurso social/instituído. Nesse sentido, o estudo de Smolka (2000, p. 71) sobre a escrita inicial das crianças traz contribuições importantes na medida em que revela o quanto no processo da elaboração da escrita em sua gênese a criança transita (dialoga) entre a palavra interior e a apreensão do código convencional.

3. A articulação da palavra própria: a palavra autoritária e a palavra interiormente persuasiva

Para este trabalho, selecionei apenas um texto por considerá-lo significativo em relação aos tipos de conhecimento que são postos em relevo e aos valores que lá se manifestam. Trata-se de um artigo intitulado *A importância do profissional de Letras* produzido como tarefa final das aulas de TCE. Com um número insuficiente de páginas (tomando por parâmetro os artigos acadêmicos), encontra-se formalmente dividido em quatro partes, assim discriminadas:

a. Proposição geral (introdução);

b. Desenvolvimento (dividido em duas partes, justificando e confirmando a proposta):

1. "O profissional de Letras e a pesquisa que comprova o seu valor na sociedade"
 - e
 2. Rubem Alves discute, em seu livro, o tema da educação, ressaltando a importância do educador";
- c. Conclusão (síntese mínima de retomada e reforço da proposta);
- d. Bibliografia

A introdução apresenta traços formais que caracterizam os artigos, ressaltando a proposta de trabalho e a metodologia que será empregada. Determinei no primeiro parágrafo, chamando a atenção para o tipo de ato de fala empregado:

A sociedade, em geral, não se dá conta da relevância que tem o profissional de letras para o desenvolvimento cultural do indivíduo. Contudo, é oportuno ressaltar que o curso de letras requer muito esforço e aplicação nos estudos para que se tenha aptidões necessárias para atuar nessa área.

Trata-se de um ato declarativo em que se nega uma premissa a partir de um pressuposto, muito difundido na sociedade brasileira: a importância dos professores na formação dos indivíduos; porém, a prática revela o contrário: a desqualificação constante desse profissional: os baixos salários e o descaso de sucessivos governos e lideranças públicas só acentuam a desvalorização desses profissionais. Ao escolher uma premissa negativa, a autora desloca o foco a fim de atrair a adesão do leitor sobre a verdadeira importância que deve ser atribuída a esse profissional.

A argumentação é reforçada com o emprego de contudo que tanto assume uma função anafórica, na recuperação do pressuposto ("a sociedade não se dá conta da relevância") e do subentendido (ênfase na valorização que deve ser dada pela sociedade ao professor), quanto a função catafórica, na ênfase das habilidades e aptidões que devem ser adquiridas por esse profissional ao longo de sua qualificação: Contudo, é oportuno ressaltar que o curso de letras requer muito esforço e aplicação nos estudos para que se tenha aptidões necessárias para atuar nessa área.

Contudo, operador argumentativo, adquire valor expressivo na proposição, por realçar o ponto de vista da autora do texto, mais do que ponto de vista, uma visão de mundo que começa a delinear-se desde então. Ressalte-se com Koch (1987) que operadores de natureza adversativa, seguidos de uma negativa, levam a uma inversão argumentativa o que terá implicações na construção do sentido do texto como será explorado adiante.

Além disso, esse operador estabelece no interior do parágrafo relações dialógicas internas ao próprio discurso (reflexão sobre o dizer que está sendo construído) e externas, com o leitor, enfatizando a informação que será oferecida:

“contudo, é oportuno ressaltar que...). De fato, a informação principal (que precisa ser ressaltada) é a que ocorre em seguida, na função de sujeito, o que é bastante significativo, porque, em termos de ordenação, essa informação não ocupa o primeiro lugar na sequência linear do enunciado: “o curso de letras requer muito esforço e aplicação nos estudos para que se tenha aptidões necessárias para atuar nessa área”. Segundo a análise tradicional, é principal a primeira oração; no entanto, o deslocamento para o segundo plano sintático da informação principal é indicador de que a primeira oração tem a função de modalizar a segunda proposição para antecipar *uma certa atitude responsiva* do destinatário: “é oportuno ressaltar” produz um efeito performativo, de caráter subjetivo, assinalando a força ilocucional em é oportuno marcada pela modalização deôntica (de caráter obrigatório aqui atenuado) que transita entre as fronteiras de um pedido, uma intenção, ou de uma advertência ou um alerta para o destinatário. A delimitação argumentativa busca com a inversão a adesão do destinatário, além de projetar uma situação enunciativa concreta.

No item (b), relativo ao desenvolvimento, encontramos exemplificações e argumentos de autoridade que já sugerem a interlocução com outros textos, além de contribuírem para a sustentação e credibilidade da argumentação. Nesse sentido, a articulação do artigo com outros textos orienta-se para a representação do código institucionalizado, evidenciando, segundo Corrêa (2004, p.166) “a imagem por meio da qual [a autora-aprendiz] representa a (sua) escrita, seu interlocutor e a si mesmo.”

No item (2) do desenvolvimento do artigo, a aluna reproduz entrevistas a duas professoras universitárias. Não há informações relevantes quanto ao contexto das entrevistas, apenas uns fragmentos chamando a atenção para a valorização do curso de Letras e dos profissionais da área. Introduce-se aqui o conceito de polifonia proposto por Bakhtin, uma vez que a expressão da voz “viva” das entrevistadas caracteriza-se como argumento de autoridade, responsável pelo que se desencadeará ao longo do artigo. A autoridade polifônica, como sugere Koch (1987), é uma necessidade consitutiva da fala; no caso, do gênero acadêmico, mais do que necessidade, determinação institucionalizada, uma vez que a interlocução com outros textos, outras vozes, articuladas teórica e conceptualmente, possam fazer valer seu modo de dizer e fazer como texto legítimo no contexto universitário: estabelece-se o jogo entre a *palavra autoritária* (palavra encontrada de antemão, já unida à autoridade) e a *interiormente persuaviva* (que será construída como réplica, fronteira, diálogo com a palavra autoritária), conforme designação de Bakhtin (1993), como processo de elaboração e suporte para as reflexões que se seguem às entrevistas. O ato particular de apropriação da escrita, afirma Corrêa

(2004, p. 229), “ao estabelecer-se na ligação de um discurso com outro(s) discurso(s), mostra sua vinculação a uma prática social.”

Os parágrafos que se seguem no texto contribuem para reforçar a “palavra autoritária”, pois a seleção lexical, ao projetar imagens construídas com base nas palavras alheias, acentua o modo como “o enunciado do outro está voltado não só para o seu objeto, mas também para o discurso do outro acerca desse objeto” (Bakhtin, 1993, pp. 320). A ligação de um discurso a outros discursos pode ser evidenciada também quando a autora-aprendiz faz a apropriação de uma terminologia que se identifica com o discurso acadêmico, momento em que se percebe o diálogo com o instituído.

(a) Essa pesquisa comprova que as pessoas estão valorizando mais o curso de letras e percebendo a importância do profissional de letras não é somente formar cidadãos aptos a atuar no mercado de trabalho, mas sim desenvolver a consciência crítica nos alunos, levando-os, por meio do conhecimento, a refletir e ter suas próprias decisões, fazendo-os “pensar por si mesmos”.

(b) Além disso, tal importância reside, também, no fato de que, por intermédio do professor de português, o aluno desenvolve a linguagem, aperfeiçoa o conhecimento, melhora sua forma de expressão oral e escrita, permitindo, desta forma, sua ascensão no mercado de trabalho e a melhoria no relacionamento com as pessoas.

(c) Um fato que comprova o comentário citado é que uma pessoa que não consegue desenvolver suas idéias, (...), perde a vaga para a outra pessoa que já conseguiu desenvolver melhor sua capacidade comunicativa, bem como a expressão de suas idéias por escrito.

(d) Sendo assim, este tema foi escolhido com o intuito de levar o profissional de letras a uma reflexão, de como sua atuação pode contribuir para o progresso e o crescimento intelectual dos cidadãos. (...)

Interessante notar como cada parágrafo é introduzido por meio de nominalizações: (a) essa pesquisa comprova; (b) tal importância reside; (c) um fato que comprova; (d) este tema foi escolhido. Tal estratégia produz um efeito de distanciamento do locutor em relação ao seu próprio discurso, uma vez que a informação está centrada no objeto: pesquisa, importância, fato, tema, o que reitera traços comuns ao discurso acadêmico, realçando com isso o poder atribuído à palavra autoritária. Para Corrêa, o efeito da nominalização “advém da tentativa de produzir um texto apropriado ao interlocutor, projetado este último ao campo do conhecimento formal, lugar em que localiza o código institucionalizado” (Corrêa, *op. cit.* p. 190). No entanto, ainda que a palavra autoritária (código institucionalizado) se imponha “a nós independentemente do grau de sua persuasão interior” (Bakhtin, 1993, p. 143), é no interior do próprio fazer–dizer que a autora oculta sua voz para fazer sobressair a voz do outro num movimento a tornar mais forte a autoridade polifônica.

Esse modelo se repete na seção três do desenvolvimento do texto, em que a aluna traz a palavra de Rubem Alves, como discurso instituído e legitimado. Segundo Bakhtin (1993), a palavra de outrem está associada aos processos de

formação ideológica do homem no sentido de definir “as próprias bases de nossa atitude ideológica em relação ao mundo e de nosso comportamento”. É no embate e no conflito entre as duas palavras (a autoritária e a interiormente persuasiva) que a história ideológica é determinada. Raramente, segundo Bakhtin, pode haver uma unificação entre essas duas palavras.

No entanto, no texto de um aprendiz e no que toca aos textos científicos e acadêmicos, não raro há uma coincidência ou correspondência entre essas duas palavras, sobretudo nas ciências humanas, em que as citações são empregadas para refutar ou confirmar ou ainda completar nossas opiniões, estabelecendo com esse processo um caso de interrelação dialógica entre palavras significativas dentro de um contexto. O fato de a autora-aprendiz preferir o alinhamento ao refutamento das vozes selecionadas mostra o quanto “cada escrevente pode ser visto no diálogo que estabelece com o que julga ser o modo de constituição da escrita” (Corrêa, *op.cit.*, p.126), modo esse que tenta a reprodução das convenções acadêmicas. Ao incluir palavras alheias, por meio de entrevistas ou citações, a autora-aprendiz propõe um alinhamento com essas palavras de modo que suas intenções se manifestem de forma mais autônoma. E por que não legítima?

A palavra autoritária, nesse artigo, parece encarnar o discurso oficial, o modelo instituído e pré-construído do qual lançamos mão para validar a nossa própria palavra. Nesse texto, unida à palavra autoritária, a palavra interiormente persuasiva projeta uma visão idealizadora e ufanista do profissional de Letras. O artigo apresenta uma realidade – invisível aos olhos da sociedade – e trabalha com a idealização e a mistificação que envolvem a cultura letrada: ser letrado significa ter prestígio social, sobretudo em países “emergentes” como o Brasil. Ao trazer à tona um conjunto de máximas em torno do professor, o texto acaba neutralizando as contradições, inerentes à própria condição e função de ser professor, apagando e bloqueando outras vozes capazes de desfazer estereótipos e convenções pré-estabelecidas, reproduzindo um modelo de aprendizagem centrado “na aquisição de comportamento e submissão aos valores do senso comum” (Britto, 2007), como meio, provavelmente, “do que supõe como institucionalizado para a sua escrita.” (Corrêa, *op.cit.*, p. 61)

Os excertos abaixo podem ilustrar esses aspectos que salientam as qualidades e os valores positivos atribuídos aos professores:

(a) *“Essa asserção reforça ainda mais o valor do educador (profissional de letras) para a sociedade contemporânea, no sentido de criar um mundo novo de possibilidades, cultura e saber.”*

(b) *“percebendo a importância do profissional de letras não é somente formar cidadãos aptos a atuar no mercado de trabalho, mas sim desenvolver a consciência crítica nos alunos, levando-os, por meio do conhecimento, a refletir e ter suas próprias decisões, fazendo-os “pensar por si mesmos”;*

(c) “por intermédio do professor de português, o aluno desenvolve a linguagem, aperfeiçoa o conhecimento, melhora sua forma de expressão oral e escrita, permitindo, desta forma, sua ascensão no mercado de trabalho e a melhoria no relacionamento com as pessoas.”

(d) uma pessoa que não consegue desenvolver suas idéias, seja por meio da comunicação oral ou pela escrita, ao passar por uma entrevista de emprego, por exemplo, ou até mesmo um concurso público, perde a vaga para a outra pessoa que já conseguiu desenvolver melhor sua capacidade comunicativa, bem como a expressão de suas idéias por escrito.

(e) de como sua atuação [do professor] pode contribuir para o progresso e o crescimento intelectual dos cidadãos.

Todo discurso revela-se, em parte, pelas suas marcas, seus indícios; compreende um repertório de normas e valores sociais e linguísticos. São as marcas do discurso social internalizado, conforme destaca Smolka (2000, p. 75). O que o artigo silencia ao dizer o que se pode e deve dizer?

Se tomarmos as pistas lançadas no início do artigo, poderemos recuperar o arcabouço do texto, sustentado entre o pressuposto e o subentendido. Entendendo o pressuposto como a informação que não é tomada como a orientação argumentativa principal ou a que deve ser seguida, mas que é parte integrante do sentido dos enunciados; e o subentendido como a informação cujo sentido deve ser interpretado pelo destinatário, o que se nega e é tomado como pressuposto é o que a sociedade não consegue ou não quer ver, reconhecer; o que se afirma – o subentendido – emerge do eco dos atributos sociais positivos dispensados ao profissional de Letras, conforme podemos ler nos excertos acima destacados.

Diante desse movimento textual, alinhava-se um discurso duplo. O primeiro enraizado em conceitos ideais e utópicos, respaldados pela palavra autoritária em que os conflitos são neutralizados; um modelo homogêneo de professor, de aluno, de ensino, também, conforme sintetiza a conclusão:

Fica claro, por tudo o que foi exposto, que o professor, mais especificamente o profissional de letras, tem grande importância para o progresso da sociedade, pois ele contribui ativamente na formação dos alunos, assim como na sua ascensão intelectual e profissional, despertando o senso crítico e a criatividade, garantindo à sociedade todo o conhecimento que traz a sabedoria indispensável para a sua efetiva libertação. (grifos meus)

Pela seleção lexical destacada, revela-se a atitude do locutor como marcas de um discurso social internalizado que pode estar relacionado “à expectativa do escrevente de reconstituir integralmente a situação real de interação, revelando como ele representa a (sua) escrita em sua gênese” (Corrêa, *op.cit.*, pp.130-1).

Os indicadores modais singularizam o enunciado, marcando a posição da autora; funcionam como índices avaliativos ou atitudinais, conforme Kock (1987): fica claro expressa uma modalização do tipo epistêmica; contribui ativamente, o advérbio de modo tem como escopo o verbo, porém atua como modalizador,

indicando a crença do locutor sobre o argumento, projetando assim a voz da autora; em efetiva libertação, o adjetivo exprime a necessidade de se ter garantida a libertação, expandindo o significado do substantivo por meio de sua particularização; os verbos como contribuir, despertar e garantir, se já revelam, semanticamente, valores positivos, têm sua força ilocucional intensificada em forma da eficácia e produtividade de seus resultados, na possibilidade de gerar transformação e produzir comportamentos.

Para Lopes (1999, p. 227), “o conhecimento escolar, terreno fértil de embate entre esses saberes [o científico e o cotidiano], expressa nitidamente as dificuldades de se conviver com essas rupturas no conhecimento, mesmo porque, o discurso dominante se impõe com um discurso homogêneo e uniforme, campo de verdades estabelecidas para todo o sempre.”

O segundo movimento, considerando o modelo ideológico de letramento (Street, 2003), a heterogeneidade da escrita (Corrêa, 2004) e dos saberes (Lopes, 1999), sugere uma outra reflexão, em que é preciso deslocar o olhar para assumir a premissa de que práticas variáveis de letramento são sempre enraizadas em relações de poder, e que as aparentes inocência e neutralidade das “regras” atuam para disfarçar as maneiras de manter esse poder através do letramento. (Street, 2003)

O que aparece como pressuposto, como informação secundária, é o eixo que precisa ser revitalizado para se tornar efetivamente real nas formas em que o enunciado se manifesta. O processo de construção do artigo dialoga com o pressuposto e o subentendido, na fronteira entre a palavra autoritária e a palavra interiormente persuasiva, num exercício de sobrevivência ao contexto. O que esse discurso interior nos fala traduz-se como manifestação de desejos e anseios na tentativa de produzir ações transformadoras, mesmo que ancoradas em papéis estereotipados de uma escrita institucional.

O subentendido traz à tona a existência das contradições e dissonâncias, da divisão de classes. À sombra da homogeneidade e uniformidade de gestos e palavras, cultiva-se uma intenção, vislumbra-se um objetivo, constitui-se uma meta. Se “o currículo é produto dinâmico de lutas contínuas entre grupos dominantes e dominados, fruto de acordos, conflitos, concessões e alianças” (Lopes, 1999, p.86), “fornecer um tipo de letramento formalizado não levará à atribuição de poder, não facilitará novos empregos, e não gerará mobilidade social (Street, 2003). O que deve fazer então a autora-aprendiz em seu processo de construção da escrita? Como discurso-resposta-futuro, projetado para as expectativas do contexto como “discurso que foi solicitado a surgir e que já era esperado” (Bakhtin), aliar-se à tradição escolar/acadêmica sem explicitar os conflitos na esperança de cumprir

satisfatoriamente a tarefa? O que resta então ao professor, ao profissional de Letras em particular, objeto de seu trabalho/ sujeito de sua escrita? Encarar a dura realidade e escrever a própria sentença? Ou, como “discurso-resposta-futuro”, dialogar com as duas esferas?

Se a língua passa a integrar a vida através dos enunciados concretos que a realizam, conforme propõe Bakhtin, não teria sido essa uma forma de a aluna fazer a vida emergir através de sua escrita?

Ainda que o texto elaborado pela aluna possa se distanciar dos modelos mais complexos de construção de artigos acadêmicos e de espelhar os papéis estereotipados da escrita institucional, reflito sobre a importância de assumir um ponto de vista científico que possa defender a ideia, como Luke (1995, *apud* Street, 2003), de que *não existem* ‘gêneros de poder’ como tais, e sim apenas formas com bases culturais de saber e de comunicar que tenham sido privilegiadas em detrimento de outras”; ou ainda como Lopes (1999, pp.96-7):

existem diferentes formas de conhecer, capazes de constituir diferentes instâncias de saber, frutos de diferentes práticas, que podem ou não adquirir um estatuto científico (...) As ciências são apenas algumas das possíveis formas de se conhecer, com suas necessidades próprias. Outros saberes se constituem a partir de outras racionalidades.

4. Reflexões finais

Considerando o modelo ideológico de letramento no interior do contexto onde a escrita foi praticada, algumas reflexões se insinuam:

(i) se o que o letramento “é depende essencialmente do como a leitura e a escrita são concebidas e praticadas em determinado contexto social” (Lankshear, *apud* Soares, *op.cit.*, p. 75), a escrita revela o modo como a autora-aprendiz imagina a escrita institucional com os valores a ela associados; a busca de um modelo representa o jogo de expectativas do contexto, levando os alunos, muitas vezes, conforme Corrêa (*op.cit.*, p. 166), a se excederem numa caracterização ou estilização da escrita, reproduzindo uma visão “escolarizada do código institucionalmente reconhecido”. Sabe-se que o contexto acadêmico é atravessado por convenções sociais e linguísticas, essas últimas relacionadas às competências, acentuando o caráter funcional e instrumental do letramento a que não se pode romper sobretudo quando se ocupa o lugar de aluno e não de especialista na hierarquia social. A reprodução de um modelo parece traduzir um estereótipo formal diante da dificuldade de manipular a tarefa que lhe é exigida. (Lemos, 1988, *apud* Corrêa, *op.cit.*, p. 175).

(ii) Se o letramento está associado à produção de conhecimento (Britto, 2008), a escrita da autora-aprendiz parece indicar, em termos do conhecimento produzido, um decalque de lugares-comuns e de conceitos estereotipados e

fetichizados sobre o profissional de Letras. Para Lopes, é preciso manter os saberes do cotidiano nos limites de sua concepção para, assim, romper com o senso comum e produzir ciência, filosofia ou arte. Romper com o senso comum implica, no processo de leitura e escrita, aprender os conhecimentos relevantes da história humana, segundo Britto (2007).

(iii) Se o letramento está associado a processos sociais mais amplos, definidos em termos de valores, crenças, tradições e formas de distribuição de poder, a escrita produzida estabelece-se no reforço de padrões e crenças, no consenso e na neutralização das diferenças, já que se encaminha para: (a) a acomodação das expectativas do contexto; (b) para o desejo de ser valorizado socialmente; (c) para a afirmação de uma identidade profissional em consonância com as demandas sociais, articuladas ao mercado, que supervalorizam a qualificação profissional, mesmo que estejam associadas à promoção do conhecimento.

(iv) Se no processo de aquisição da escrita, espelham-se as formas desiguais de sua apropriação: (a posse da escrita, na sociedade de classes, está desigualmente distribuída, Britto, 2007), então, a escrita da autora-aprendiz encarna essa desigualdade exatamente por reforçá-la de modo exagerado. A neutralização das diferenças, a acomodação ao contexto, a supervalorização do profissional não estariam denunciando a falta, a lacuna histórica que precisa ser, finalmente, preenchida, levada a sério?

No afã de repetir e respeitar as regras do contexto, a autora-aprendiz ficaria condenada a ocupar a posição – “posição de onde enunciaria porque, de fato, não lhe pertenceria o enunciado produzido”?, de acordo com as palavras de Voese (2004, p. 19). Ou “o que pode parecer submetimento não poderia, sob um outro viés de leitura, ser considerado como essencial na individuação dos homens para torná-los sujeitos”, retomando o mesmo autor?

Percebo, nas palavras da autora-aprendiz, um gesto que parece traduzir a relação entre o sujeito e a linguagem; um movimento discursivo, um apelo para aqueles que desconsideram o trabalho docente, o curso de Letras e os professores de língua.

Parece-me que esse artigo traz à tona um sujeito real com sua história, história também da relação desse sujeito com sua escrita como “marcas do discurso social internalizado.” Escrita possível, história possível. Afinal destinada para quem, além do professor-leitor? Onde mais essa história circulará? A quem ela irá tocar, transformar?

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