


## PEDAGOGICAL MEDIATION IN THE FORMATION OF THE LITERARY READER VIA DIDACTIC SEQUENCE IN HIGH SCHOOL IN MARANHNESE

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### ABSTRACT

In this article, the pedagogical mediation in the formation of the literary reader via didactic sequence, by analyzing the act of reading in high school students and the respective reading practices that characterize them as readers in training from the perspective of Freire (1988), Solé (1998) and Kleiman (2016). The role of didactic sequences in literary literacy and in the didactic-pedagogical processes that characterize it is pointed out, in different perspectives, in addition to questioning how pedagogical mediation takes place in the various reading situations. The use of Maranhão works in the school environment in the state of Maranhão is discussed and how the use of didactic sequences aligned with contemporary transversal themes as pedagogical strategies, echo in the teacher/text/reader relationship in training. It is concluded that the interaction between the student in reading training and literary reading is materialized through didactic sequences as a teaching strategy that enhances the role of mediation in the process of teaching and learning of reading.

**Keywords:** Literary Reader. Pedagogical Mediation. Didactic Sequences. Middle school.

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## INTRODUCTION

It is relevant to understand the relationship between literature and the formation of literary readers, especially in basic education, when young people begin their first contacts with literature and its respective teachings. However, even though literary study is inserted in the curricular component of the Portuguese language, there are still some questions, mainly about the insertion of literary texts in the classroom and how these young people have related to reading.

From this perspective, studying how the use of didactic sequences can favor literary literacy becomes paramount as a mediator in the formation of the literary reader within the school environment and outside it. According to Franco (2018) "The didactic sequence comes as a suggestion of pedagogical action. At any time, the teacher can intervene to improve the teaching and learning process".

In this context, didactic sequence corresponds to "a set of school activities organized, in a systematic way, around an oral or written textual genre" (Dolz; Noverraz, 2004, 97). Therefore, we can infer that the term 'sequence' corresponds to the number of consecutive events, in a period of time or space; and didactics, to the art of teaching through the development of techniques and methods to deal with scientific precepts. Therefore, didactic sequence (DS) "is nothing more than a way of organizing, methodologically, in a sequential way, the execution of activity" (Legey, Mól, 2021, p.1), for educational purposes.

In this sense, in order to improve the pedagogical practice, and link it to the subjects proposed by the BNCC, the didactic sequences serve as facilitators for the teaching/learning process and, consequently, for the literary literacy of students; well-designed didactic sequences that take into account the reality of the students, their interests and previous knowledge, and that stimulate a more active participation of these students in reading training, thus providing a greater interaction between student/teaching/teacher. A proposal that is in line with Zabala's (1998) concept of didactic sequence: "a set of ordered, structured and articulated activities for the achievement of certain educational objectives, which has as its principle the participation of both teachers and students" (p. 18).

## THE ACT OF READING AND READING PRACTICES

Conceptions and procedures about literary literacy would be pointed out here. Based on the premise that literacy means learning to read and write and is directly linked to social practices, the term literary literacy is nothing more than an expansion of this concept that is dedicated solely to the relationship between language and literature, thus obtaining reading at its highest level of complexity (De Souza, 2017)

According to Freire (1988), the act of reading means placing oneself in front of texts by adding one's cognitive capacities in order to decipher, interpret and understand the messages that the signs transmit to the receiver. Therefore, it is these skills that provide the individual not only to reflect critically on a given subject, but also to take a position on it.

Learning to read, for Solé (1998) means, above all, attributing meaning to the text, making the reader feel not only interested in the realization of this practice, but also capable of interacting and appropriating it; that is, able to act actively in the face of reading, through the search for objectives, questions and experience extracted from it. "In short, it means learning to be active, curious and to exercise control over one's own learning" (Solé, 1998, p. 231).

In this line of reasoning, we elevate the concept of the act of reading to the simple deciphering of the words of a text and understanding them. It is about interpreting, understanding, relating and reflecting on what you read. It comprises a cultural activity that operates for the formation of autonomy, freedom and emancipation; reading is "appropriating the invention and producing meanings" (Chartier, 1998, p. 44), so that this reading becomes individual to each subject based on their historical, social and existential references. (Cirino; Peres, 2016). Thus, according to Chartier (1998), reading is a social practice, which can have significant effects on the social life of young people. If it is purposefully applied, it will not only contribute to the development of reading skills, but will also have practical applications in the lives of these individuals and, consequently, changes in their own social environment.

According to Mortatti (2014), reading is a premeditated action, and any practice to be applied must be previously established and guided; otherwise, they become failures, since it ends up distancing students from the mastery of reading and consequently from reading training.

The history of reading has taught us about the diversity of practices designated by the word "reading": reading aloud to others or to oneself and reading silently,

reading intensively or extensively, reading for study or reading for pleasure, or, as Umberto Eco said, reading libri da legere and reading libri for consultation. We must take into account these various ways of reading – which have become contemporary over the centuries [...] (Mortatti, 2014, p. 22).

In light of this, it is understood that reading is an act of dialogue between the author, the text and the reader. This reading process organized by Freire (2003) called "act of reading" means perceiving, interpreting and critically "rewriting" what has been read. This approach shows that what was previously developed and implemented in an authoritarian way is now perceived as an "act of knowledge". (Santos, 2023, p.12)

For a long time, in traditional societies, reading was limited to deciphering the text, and it was done in two ways: silent reading and oral reading aloud. The two are distinguished not only by their mode, but by their own sociocultural nature. While the first, dedicated to the elite class, consisted of a more intimate practice; the second was common to the wealthy and less privileged classes. These ways of reading, although they have repercussions in contemporary times, have helped to make the practice of reading increasingly plural, considering that, as society itself modifies its way of dealing with reading, it starts to be "constantly recreated from the relationships between author, text and reader". (Castellanos, 2007, p. 57).

According to Soares (2009), among the various concepts of reading, we have the conception of reading that ranges from simple decoding syllables or words to understanding more complex works. However, this definition leaves a gap regarding the term literate. From this point of view, it is understood that reading is considered the ability to read a note, even if this same individual is not able to understand a novel or an editorial, therefore, the need arises for a concept that raises the level of reading, which we call literacy.

In this sense, there is a need to detach reading from practices devoid of meaning; that is, those that do not arouse interest in students and that distance them from reading as a cultural practice. This technique, despite seeming to be a way doomed to failure, is commonly used in the classroom, only as a curricular fulfillment, as requested by official documents, such as the BNCC (2017), the PCN's (1998), and the LDB (1996) which guarantees in article 32 of the LDB (9394/96):

Article 32. Compulsory elementary education, lasting nine (9) years, free of charge in public schools, starting at six (6) years of age, will have as its objective the basic education of the citizen, through: (Text given by Law No. 11,274, of 2006)  
I - The development of the ability to learn, having as basic means the full mastery of reading, writing and arithmetic;

Even provided for by law, the act of reading by itself does not guarantee this citizen his full mastery, hence the need to reflect on his practices and mobilizing conditions for his development, with the teacher having the role of mediator between the text/student interaction and, later, reading/reader. Therefore, it is essential to use the most varied methods to bring the student closer to these activities, in order to improve their vocabulary, improve their skills with the most diverse texts, and provide a broader knowledge from the reading of more complex texts (Soares, 1998).

According to Freire (2005), one only learns what one practices. Therefore, discussing the theme of reading in the classroom and the way it manifests itself are fundamental for the formation of a reader capable of reflecting, recreating and reliving what he reads. "Reading means being questioned by the world and by oneself, it means that certain answers can be found in writing" (Foucambert, 1994, p.5).

According to the Ceale Glossary of UFMG, Batista (2017), reading practice is the creation in the school environment of reading situations that point to the understanding of meanings granted by the learners themselves, according to the most varied genres. Furthermore, it should be taken into account that the act of reading is not limited to the reader's contact with the work, or the action he exerts on it, since "teaching a social group that until then was illiterate to read is to present it to the power, with infinite right, of the book" (Hébrard, 2001, p. 36).

In light of this, there is a need for a pedagogical practice that seeks not only the teaching of reading, but also a reading that makes sense to the student, and that recognizes the need to develop strategies that overcome problems related to the practice of reading" (Roazzi, et al., 1996, p. 14). From the need to insert a more meaningful reading, literacy practices emerge, which correspond to the ways in which reading and writing relate to specific cultural modes and contexts (Barton; Hamilton, 2000); that is, taking into account values, feelings, ideologies, identities, and the relationship of individuals with reading practice. Literacy practices that "are things that people do and think about what they do with reading and writing in specific contexts" (Lêdo, 2013, p. 61),

Linked to pedagogical practices and reading practices, reading strategies are mechanisms, observable or not, that the reader uses to help him understand the text. (Leffa, 1996). In other words, reading strategies are the ways that are used to absorb information or to facilitate the apprehension of reading, and these mechanisms are flexible and must be adapted according to situations (Catalice, 2004). Therefore, reading strategies

can be considered absolute, but rather as methods that can be used in multiple situations and depend on the situation, understanding and intended purpose from the act of reading (Solé, 1998).

Thus, there is a need to teach not only how to read through reading practices, but also the respective strategies for this student to read and understand autonomously. Thus, it seeks to enable students to develop the conceptual, procedural and attitudinal structures performed in the very act of reading (Cantalice, 2004). Under this logic, we understand that when we practice the suggested reading in the classroom, intensively or extensively, students also learn the methods used for such action; therefore, they are conditioned to apply them both inside and outside the school environment.

According to Solé (1998) and Kleiman (2016), these facilitating strategies are divided into two: cognitive and metacognitive strategies. The first consists of an activity in which the reader unconsciously asks to achieve the goal of reading without reflective action, developed at the beginning of the reading acquisition; the second, in reference to the metacognitive, would be actions carried out consciously, through which the reader can evaluate his comprehension and say why he reads the text, establishing reading goals for himself (Kleiman, 2016). Therefore, in order for the reading process to be effective, it is necessary to anoint these two strategies.

Solé (1998) adds, regarding reading strategies, the constructivist perspective of the act of reading, which should be associated with three ideas: the first, reading being considered as a joint construction, in which students and teachers share knowledge about what has been read, taking into account the reality and perceptions of each one; in the second, the teacher is seen as a guide between the student and reading learning. And, finally, silent reading will be put into practice, in an individualized and pleasant way. Leading us to understand that "reading is much more than having a rich stock of strategies and techniques. Reading should be, above all, a voluntary and pleasurable activity" (Solé, 1998, p. 121)

From the above, we can understand that strategically mediated reading practices can enable greater student involvement, with the teacher playing a mediating role in these actions. In this way, is studying literacy and its conceptions enough for literacy to actually occur? And based on studies on the subject, is it possible to reach a single conclusion about what literacy is or how to apply it in the classroom?

## CONCEPTIONS OF LITERACY AND PEDAGOGICAL MEDIATION

Literacy is a term widely discussed in the modern and contemporary eras (Graff, 2016), being a relatively new concept in the Portuguese language, which has been the object of study in the most diverse areas: linguistics, sociology and education, which is why its concept is not definitive, being subject to various conceptions, which among them, for Graff (2016) "in the popular imagination, literacy is seen as a *sine qua non*<sup>3</sup> condition for the achievement of culture and progress, whether by individuals, societies and nations" (Graff, 2016, p. 236). By interconnecting literacy to the idea of national, economic and cultural elevation, what the author calls the *myth of literacy was created*.

This concept consists of a theory that questions the relationship between literacy and social phenomena. For the author, social mobility and economic development have no direct and universal relationship with the acquisition of writing (Mendes, 2005), since studies on literacy must be understood taking into account where and how it manifests itself, whether in the intellectual or sociocultural field and not only as a method of national prosperity (Graff, 2016). "Literacy became the center of the educational process, which encompassed social attitudes, control, civic morality, alongside intellectual practice and the training of skills that would bring productive contributions to the economy, politics, and society" (Graff, 2016, p. 240).

For Soares (2010), the concept of literacy is even more "[...] new and, therefore, fluid and susceptible to various interpretations". Therefore, we cannot think of literacy as a single concept or an isolated fact. Just as words change, and can be interpreted differently based on sociocultural phenomena, the same dynamism serves for the concept of literacy, since it is variable and molds itself to the context (Graff, 2016).

For a long time, the great concern of researchers was literacy, due to the large number of people who were not educated and the worrying number of illiterates in the country. With educational advancement, and with accessible schooling, this concern gains another focus: the teaching of reading and writing for the social insertion of the individual. And it was from these studies that the distinction between literate and illiterate resulted.

Even though literacy includes the ability to read and write, literacy alone does not give the individual the appropriate appropriations for his social practice. "In Brazil, the concepts of literacy and illiteracy are mixed, overlapped and often confused" (Soares, 2003,

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<sup>3</sup> Term originating from Latin, which means "that which is indispensable, essential, basic"



p. 5 *apud* Carvalho 2011); however, for Soares (2004), literacy is literacy, teaching the student the alphabetic code, disregarding its use as a social practice.

However, this concept of literacy detached from social practice goes against the conception established by Paulo Freire (1991), who already defined the term as beyond the simple decoding of letters, but as something more comprehensive that, today, by new scholars and with a new name, we know as literacy:

The concept of literacy for Paulo Freire has a broader meaning, insofar as it goes beyond the domain of the written code, because, as a discursive practice, "it enables a critical reading of reality, constitutes an important instrument for the rescue of citizenship and reinforces the engagement of citizens in social movements that fight for the improvement of the quality of life and for social transformation" (Freire, 1991, p. 68 *apud* Gadotti, 2010)

Therefore, it is clear that the term literacy is new in its etymology, however, it was already something studied and desired by scholars in the educational field who saw, through reading and writing, the possibility of a tool for social change based on the engagement of citizens in social practices. Etymologically, this term was, in fact, used for the first time in Brazil, in the studies of Kato (1986), in which he states that it is the function of the school to introduce the student to the world of writing capable of making him a "functionally literate" citizen, that is, capable of using language as an object of cognitive elevation in order to meet the demands of society. In addition, the standard norm is seen as a consequence of this literacy (Kato, 1986), and not as a priority, as some grammarians believe<sup>4</sup>

From this perspective, from the understanding of literacy, many other conceptions emerged, such as seeing literacy as an expansion of the concept of literacy itself, but elevated to a new dimension of written culture (Soares, 2004), since literacy corresponds to the "set of knowledge, attitudes and skills involved in the use of language in social practices and necessary for an active and competent participation in written culture" (Soares, 2003, p. 50).

In view of this information, it can be inferred that, when it comes to the conceptions of literacy, the rudimentary concept of simple learning to read and write is overturned, and a

<sup>4</sup> LIMA, Rocha, 1915-1991. L71g. Normative grammar of the Portuguese language / Rocha Lima. 49th ed. - 49th ed - Rio de Janeiro: José Olympio, 2011; BECHARA, Evanildo. Modern Portuguese Grammar. 36 ed., SP: Companhia Editora Nacional, 1997; SACCONI, Luiz A. Nossa gramática: teoria [Our grammar: theory]. 14th ed. São Paulo: Atual, 2010; CUNHA, Celso & CINTRA, Lindley. New Grammar of Portuguese. Contemporary. Rio de Janeiro: Nova Fronteira, 3rd ed.. 2001



grouping of ideas and practices is necessary to achieve literacy in its entirety. It is at this moment, therefore, that the school emerges as a fundamental element for the appropriation of these skills. However, when it is tied to the process of acquiring codes and ignoring reading as a social practice, it fails to construct this knowledge. (Kleiman, 1995).

Still on literacy, one must also take into account the various developments. Confirm Graff, "Today more than a hundred varieties of literacy can be identified. At the same time, literacy seems to reside in a supposed universal transmission" (2016, p. 236). This makes it clear that, despite the divisions regarding their typologies, they all start from the same premise, and seem to seek the same essence.

Among them, academic literacy that encompasses all the pedagogical, formative and methodological principles of research, as well as interaction analogous to that of the school environment, since despite being limited to higher education, taking into account the etymology of the word, this literacy encompasses all levels of basic and higher education, involving the teaching of reading, of writing and technologies linked to literacy theories and articulating teaching and student practices in the teaching of reading and writing (Komesu; Fischer, 2014).

School literacy, in turn, refers to the teaching of reading and writing based on school practices (or even outside of it). In this model, teachers and those involved in the educational environment are the agents of the process, being responsible for the actions performed in the acquisition of reading and writing. In Zabala's (2010) concept of school literacy, students are at a disadvantage, since the knowledge of minority groups is not valued, most of the time, in the education system. Thus resulting in a close relationship between school practices and social contexts, being "[...] school literacy is just a way of using language as part of a social practice that has gained legitimacy for ideological reasons that fall within power relations" (Zabala, 2010, p. 73)

It is also worth noting the literacy of the teacher, who understands not only the teacher as an educational instrument, but as a developer and participant in his or her workspace. Here, he is seen as a trainer of readers, and needs a reflective look at his own practice. According to Kleiman (2009), research on teacher literacy "was designed in such a way as to divert the gaze from classroom events, as this focus often ends up holding the teacher responsible for school failure" (Kleiman, 2009 p. 21). Thus, it is known that, even though the teacher has an essential participation in the formation of the student reader, the failure of this process is not only up to him, since many other factors involve this action.

The newest conception of literacy is digital literacy, which involves in the contemporary world a language measured by digital information and communication technologies (DICTs). It is now a very common practice used at various levels of education, both in graduate and undergraduate and even in basic education. Thus, digital literacy is the ability to use technology effectively, critically, and responsibly to acquire, produce, process, and share information and knowledge through digital means. This skill becomes increasingly prestigious, taking into account that society is increasingly technological.

This basic knowledge of digital technologies (ICTs) includes the ability to navigate and interact in a virtual environment, understand digital languages, identify and evaluate sources of information, understand and follow network security rules and protocols, use technologies to create and collaborate productively. In addition to being an important tool for the formation of a citizen capable of acting consciously in relation to the use of the internet and evaluating the veracity of the information contained in it.

Still on literacy, there are those who return their studies to literary initiation, calling themselves literary literacy. In times of traditional education, Literature occupied the same space as the teaching of reading and writing and was present in the classroom as the subject that contributed to the connection between school, language and society, being the very essence of a humanist education, however, today this conception has been distorted.

Literature occupies a distinct role in the reading process, unlike the other skills; The literary text works directly with the perception of the world by transforming colors, flavors, gestures and feelings through words. Therefore, literary literacy aims to make the student understand, interpret and perceive literary art, also adding its particularities; that is: "A reader capable of inserting himself in a community, manipulating his cultural instruments and constructing with them a meaning for himself and for the world in which he lives" (Cosson, 2010). From this perspective, there is a wide variety of concepts about literary literacy, among them, we focus on the one that does not limit literary literacy to only the act of reading texts of this genre linked to school practice, but rather on the reader's immersion in the literary universe in a pleasant and independent way.

It is understood, therefore, that literacy goes far beyond the simple act of knowing how to read, and that the teaching of reading is essential for the cognitive and intellectual development of an individual. Reading broadens their horizons and enriches their perspectives, giving people access to a wide variety of knowledge, experiences, and cultures. Effective teaching of reading comprehension requires the use of appropriate

methodologies that take into account the characteristics and needs of students. It is essential that the teaching of reading is comprehensive and accessible to everyone, regardless of their abilities or limitations. Thus, it is in school that most of the teaching/learning process is expanded, as it is in this space that literary literacy begins. Thus, the school, as the student's main portal to learning, must prepare itself to promote an attractive space for reading (Oliveira *et al.*, 2011).

Considering that literacy is the main means of initiation to reading, it is in the study of this that the development of society is examined. Thus, research on the teaching of reading as a social practice, capable of transforming the student and remodeling the society in which one lives, becomes crucial. In this sense, what is the role of the teacher in this process of inserting the act of reading in the classroom of basic education? And how can your role as a mediator awaken in students the skills necessary for the formation of literary readers?

In the educational process, teachers have a fundamental role as facilitators of student/learning interaction. It is up to them to provide the teaching of school knowledge, since they have the necessary skills to transmit information, in a clear and understandable way to students, through methods and practices that must take into account the individual needs of each one, respecting the way each one learns.

However, this traditional view of the transmission of knowledge ends up confusing "the role of the teacher as the possessor of knowledge" (Dios, 2000, p. 151), which results in a conception of teaching based on the transfer of teachings; an approach strongly criticized by Freire (1996), who believes in a dynamic and dialectical education, based on doing and thinking about doing, which enables the production and construction of knowledge.

In this way, we realize that education based on a teacher-student-teacher relationship in a horizontal way, in which both are in the same hierarchical teaching position, provides liberating learning, based on dialogicity, discussion and reflection (Freire, 1989), whose main mission is to free these students to be active and protagonists of the process, giving them access not only to school education, but also to science and historical knowledge in a democratic and collective way, providing conditions for humanization, participation and change in society. This result can be seen as this individual starts to perform his social role objectively, critically and reflectively.

In this same line of reasoning, when it comes to reading, Portuguese language teachers have the role of presenting texts and exploring them in the classroom, and they are often the only interceptors of this contact between the student and the act of reading. Therefore, it is evident that the role of the educator in basic education is to teach reading skills, from their initiation with literacy (decoding), starting with comprehension, and finally, taking them to more complex knowledge through reflection and criticality (Silva, 2015).

According to Petit (2008), the teacher, as a mediator, should be responsible for the students' contact with the books, that is, for starting the reading, legitimizing it and following their path for the construction of this reader. It is his function of choices, methods and strategies for this student/book interaction. Therefore, it is necessary to constantly study and reflect on their practice, because depending on their choices, this action can bring these young people closer or further away from reading (Domingues, 2015).

In this way, it is clear how the teacher's action in front of reading is capable of changing an entire course of the teaching/learning process. According to Freire (1988), teachers are agents of the pedagogical process, and must also be enthusiastic, unveiling a world of knowledge for the student to read in a meaningful way, since "there is no teaching without research and research without teaching" (Freire, 2006, p. 29). The teacher's goal is to arouse the interest of young people in reading without this act being seen as a mere obligation. Reading should be seen as artistic education, and not as a lesson, or task. In this way, such a poorly elaborated practice ends up "vaccinating the child against reading forever" as Monteiro Lobato states (Rocha, 1983, p. 91).

In this sense, it can be inferred that the teacher's action results directly in the formation of the student-reader, and it is necessary to focus on studies on reading, and on its practice in the classroom and, above all, on the strategies that enable the student to have the reading experience. All this with the objective of changing the entire retrograde conception of the teacher as the holder of knowledge and applicator of methods who, many times, leave his work limited to a previously defined didactics, with the function only of transmitting the content provided for in the curricular document. Thus, opposing this old teaching proposal, the teacher is now seen as a facilitator of teaching, and the school becomes an environment for the exchange of knowledge, in addition to providing the student with the power to express himself about his own learning.

Reinforcing these new relationships between teacher and reading practice, Soares (2006, p.14) states that it is up to the teacher to provide the student with access to "the

wonderful world of writing", making books available to them and putting reading experiences into practice, with the aim of leading these young people to interact with "all the culture that has been preserved by writing, over the centuries" (2006, p.14). In addition, this practice must contain previously defined and intentionally planned objectives, in order to make the student capable of questioning his own reading comprehension, establishing a relationship between reading and doing, and transferring what has been learned to different contexts (Solé, 1998).

For Solé (1998), the reader is an active subject who absorbs knowledge from the text, attributing meaning to it. And the latter, whom the author calls the apprentice reader, "needs the information, support, encouragement and challenges provided by the teacher" so that in this way the "incipient reader" (Solé, 1998, p. 54) can progress in reading activities, which were previously inaccessible. Thus, it is his role to seek to awaken in the student the pleasure of reading, so that it becomes a habit, and he becomes a reading reference. The teacher should be seen as a reading model, who awakens the student's interest in books and gives these young people the opportunity to contact literary works in the most pleasurable way possible. "In this way, students will feel familiar and confident with the texts and will end up finding those who will say something special to them." (Solé, 2015, p. 37).

From this awakening, there is the reading formation, which treats reading as a moment of leisure and appreciation, and the reader is able to understand the text from his subjectivity, learn from it and be able to question himself about his own reading practice. That is, an autonomous reader, one who reads, understands and learns through independent reading, perceiving his protagonism in front of the text; the one who assimilates the knowledge acquired in reading to his previous knowledge (Solé, 1998). According to Freire (2018, p. 68), an individual capable of "understanding what has been read, making predictions and elaborating and answering questions".

On the other hand, educating readers that goes beyond the use of appropriate techniques for the execution of reading, constitutes a way of thinking in teaching that seeks the formation of subjects capable of interfering in the society in which they are inserted. The PCN's (1997) themselves defend an education in which students become citizens capable of acting in the environment, and of actively participating in decision-making in a clear and conscious way, resulting in the realization of an increasingly democratic society.

We can infer that the role of teachers in educating students to read is crucial, playing several roles in this process, from inspiration and motivation to the development of comprehension and reflection of the text. According to Silva (2009, p. 28) two requirements are fundamental for reading education: "the motivation to read and the availability of books suitable for the target reader". Therefore, teachers are assigned the function of inspiring and motivating students to read, recommend books, tell inspiring stories and create an environment that encourages reading; that is, selecting materials appropriate to the age and skill level. This includes a selection of books, magazines, articles and other resources, which can be both stimulating and accessible for developing reading skills. (Rauen, 2010).

It is concluded, therefore, that it is the teacher's role, through strategies selected by him, not only to encourage students to discuss and analyze the texts they read, but also to promote a deeper understanding, encouraging critical thinking and helping students to form their own points of view and opinions on the topics presented in the texts. since it makes the student uneasy in front of a text, it is also a way of providing learning (Bajour, 2012).

## **LITERARY LITERACY AND DIDACTIC SEQUENCES**

Here we will present the didactic sequences based on the findings of the experiences in the classroom, in collaboration with the teacher, following the proposal of the Program that aims at an intervention in the educational field. Thus, the experiences, together with the reflections on our object of study, helped us to align the research questions in search of mitigating the problems encountered. All this could be done through observations, interviews, questionnaires and, mainly, the experience with these students, in order to contribute to the development of literary literacy within the school reality.

We must also remember that the didactic sequences produced here were constructed in such a way as to detach the teaching of literature from the traditional practice of study. Therefore, we will not discuss excerpts from literary works in isolation, we will not work with technical sheets, we are not only concerned with studies of the characteristics of literary schools, lists of authors and their respective characteristics. On the other hand, we are concerned with bringing transversal contemporary themes to be discussed in the classroom from literary works. According to the National Common Curriculum Base (BRASIL, 2018, p. 7):

The Contemporary Cross-Cutting Themes (TCTs) seek a contextualization of what is taught, bringing topics that are of interest to students and relevant to their



development as citizens. The main objective is that the student does not finish his formal education having seen only abstract and decontextualized content, but that he also recognizes and learns about the topics that are relevant to his performance in society. Thus, it is expected that TCTs allow students to better understand: how to use their money, how to take care of their health, how to use new digital technologies, how to take care of the planet on which they live, how to understand and respect those who are different and what their rights and duties are, subjects that give TCTs the attribute of contemporaneity.

From these observations, and from the questions and needs presented by the teacher, we set out to produce didactic sequences aimed at mitigating some problems in the teaching of literature, especially Maranhão literature, commonly left aside by school curricula and official documents that govern them. Remembering that the National Curriculum Parameters for the teaching of Portuguese Language discuss the importance of reading for the formation of a competent reader; However, when it comes specifically to literary reading, there is a gap related to this training. According to Nunes, "it is perceived, in a specific view, the need to give precise relevance to the teaching of literature in high school, due to the quality and specificity of the literary text, since it overlaps the limits of the use of the word" (2016, p. 229).

It should be made clear here that the activities proposed in this research were not imposed on the teacher and the students, but rather, made in common agreement based on the needs of the students, with the active participation of the teacher, aiming at a teaching/learning practice that contemplates all those involved in this process, in addition to the dialogue between teacher, student and school. The four didactic sequences, together with the support material, are arranged in the guidelines booklet<sup>5</sup>.

Taking into account that the "approximation of students with local literature is fundamental for the recognition of their own culture", (De Oliveira; Castellanos, 2024, p.14), we focus on reducing this abyss between the teaching of literature in Maranhão and students. Therefore, we started the production of didactic sequence 1 with: The *intertextuality between the Maranhão authors Josué Montello and Aluisio Azevedo: the racial question in two voices*. Thus, we started the sequence by bringing relevant themes known to the student, since it is "recommended that the activities proposed in a didactic sequence enable the recognition of the students' previous knowledge as a starting point for the exposition, and involve significant and functional content" (Pereira, Castellanos, 2022, p. 7).

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<sup>5</sup> Oliveira, B R C, Literary Literacy: the works of Maranhão in the formation of the student-reader in High School, 2024.

And so, in order to bring a diachronic connection of the present with the literary works, we begin a brief summary of the historical context in which both authors were inserted and at the time in which these works were produced, so that students can situate themselves in the new reality proposed, and from the reading of these texts they can understand a new type of language, which brings relevant and current themes, but in new contexts and new perspectives.

CHART 1: Didactic sequence 1

LANGUAGE PRACTICES/ READING		Number of classrooms: 6
THE INTERTEXTUALITY BETWEEN THE MARANHÃO AUTHORS JOSUÉ MONTELO AND ALUISIO AZEVEDO: the racial question in two voices		
TEACHING OBJECTS	METHODOLOGY	
Perception of context and assimilation of reality Strategies for reading procedures Intertextuality Forms of expression	<b>Before reading</b> -Initiation of conversation with students about the racial issue and knowledge that is on the rise on the subject. -Use of existing knowledge to question laws and historical facts -Questions about how the racial issue was discussed in past centuries. -Questions about the role of literary works in our culture -Clarification on the importance of literary reading for the maintenance of culture -Presentation of the main characteristics of the poetic genre and the novel -Explanation of the difference between romance genre and romantic text -Research with students where literary works can be manifested in addition to books and ebooks -Elaboration of speculations and forecasts around the topic	
	<b>During the presentation of the first work</b> Video available on page 42 of the support material, with a review of the work Os Tambores de São Luís with all the aspects and themes addressed in the text. - Encouragement to student readers to highlight information that is pertinent to the topic discussed -Pause for students to ask questions or discuss the object read	
	<b>After the performance</b>	
DESCRIPTORS AND SKILLS		

D20 – Recognize different ways of treating information in the comparison of texts that deal with the same theme, depending on the conditions in which it was produced and those in which it will be received.

EM13LP01 Relate the text, both in production and in reading/listening, with its conditions of production and its socio-historical context of circulation

or

#### MATERIALS NEEDED

- Discussion about the object studied
- Inquiry about the language of the text and expressions used by the author
- Conversation about the historical context in which the work is inserted
- Analysis of the relationship between author, work and the social and cultural context of the nineteenth century

#### Before the presentation of the second work

- Presentation of the work *O Mulato* by Aluísio Azevedo, through the exhibition of the physical book, as well as in PDF so that everyone has access to the material available in the support material page 11.
- Explanation about the author and the historical context in which he is inserted, in addition to the literary school belonging to
- Elaboration of predictions about the novel and how it deals with the racial issue in view of the new form of cultural manifestation of the naturalist movement

#### During the presentation of the work

- Presentation of the video *O mulatto* by Aluísio Azevedo, found on the YouTube site in the channel "Ler antes de morrer" available in the support material page 11.
- Pauses for additional information about the plot, context of the period, and about the author himself

#### After the performance

- Initiation of the conversation about the history reported and how it deals with the racial issue in the nineteenth century
- Invitation to students to express their opinions on the text presented
- Explanation to students about the social reality of Maranhão in 1881, the year of publication of the work
- Highlighting of some characteristics about the period and the relationship of blacks with society in the period of abolition
- Problematization of the end of the book, and how it impacts the reader. Video available in the support material page 30.

#### Moment of intertextuality

- Request for comment, comparing the work *Os Tambores de São Luís* with the work *O Mulato*
- Differentiation found in the ways of working on the same theme
- Explanation of the purpose of literary works during Romanticism and Naturalism
- Mediation of the dialogue on:  
Which work had the most impact on the racial issue?  
Which reading achieves a greater approximation with the reader? How did literary works raise questions about your positions in relation to the theme?
- Invitation to students to read the work in its entirety

<p>Data Show Computer Supporting material: records and interactions</p>	<p>- Systematization and synthesis of the works -Sharing of new readings on the subject -Through interdisciplinarity, the writing of a text that brings the works worked as a sociocultural repertoire</p>
<p><b>Learning assessment</b></p> <p>Evaluation will take place in the course and in the process of development of the didactic sequence from the observation of the following items:</p> <ul style="list-style-type: none"> <li>▪ Prior and active knowledge</li> <li>▪ Participation and development during the course and discussions triggered <ul style="list-style-type: none"> <li>▪ Students' perception of the texts worked on</li> </ul> </li> <li>▪ Ability to discuss, interpret and dialogue with the texts worked on</li> </ul>	

In didactic sequence 1, *'The intertextuality between the Maranhão authors Josué Montello and Aluisio Azevedo: the racial issue in two voices'*, before the act of reading is carried out, the 'Perception of context and assimilation of reality' is necessary for the student to discuss relevant social themes, highlighting their previous knowledge, questions and perceptions about the theme, with the purpose of bringing the literary text to the student already in a contextualized way, demonstrating its integrating and transforming function of reality, since literature acts in an indiscriminate and humanizing way, according to Cândido (1972).

Regarding the second object of study - *Perception of Context* - it is necessary, from the dialogue on the theme that involves the works studied, a moment of contextualization, not only of the period in which the literary works were produced, but also to relate them to contemporaneity, considering that the central theme of both works address timeless subjects. Therefore, the objective is to transform the students' previous knowledge into scientific knowledge from the presentation of literary works interconnected to their current historical/cultural knowledge. Thus, it is crucial to take into account the needs and interests of students, based on the assumption that caring about development is challenging them to think and develop a critical and reflective sense about nature in which it is inserted (Collares, 2003), being fundamental for their teaching process and reading training.

Therefore, bringing relevant themes from the student's daily life becomes a way to carry out an effective activity, in which students create their own structures and learning mechanisms. As Silva (2003) states, "it is the institutional role of the school to bring to light the demands and sociocultural issues of the students in order to strengthen their relations with the teaching/learning process. Thus, the racial issue discussed in both texts serves as an object of discussion in the classroom, since it is a relevant subject for the students.

In this logic, and from observations and dialogues with the teacher, it was found that the theme would have substantial value in the classroom, since there are quilombola villages in the city, and, through conversations with the teacher, it was reported, around the 80s, there was still racial segregation in the place. In this way, the school being a space that should favor discussions about the appreciation of local culture according to the DCTMA, which "reiterates that integrating themes, themes of social relevance that are related to human life on a local, regional and global scale, should compose the diversified part with themes that arise from the context and local history" (Castellanos; Pereira, 2024, p. 795)

In addition, it is in this space that problematizations about social ills are propitiated, making it crucial to develop in the classroom the literary works "*Os Tambores de São Luís*" by Josué Montello, and "*O mulato*" by Aluísio Azevedo, of great relevance to national culture aiming to "break the school curricula that insist on presenting Eurocentric culture with a lot of valid knowledge" (Santos, 2001, p.106) and breaks[r] with traditional teaching that seems to perpetuate social problems.

At the same time that Brazilian literature is discussed as fundamental for critical development, it also brings the use of our third and fourth objects of study -*Intertextuality and Form of Expression*-, in which authors from different times, and from different spaces, debate the same subject, in different perspectives, in addition to the dialogue of our students, who, because they are in another time, debate the theme in three realities. As stated by Araújo and Lobo-Sousa (2009), intertextuality consists of a set of texts, often unconscious, that can create relationships between them, which can be easily retrievable or perceptible, or diluted in the form of ideas.

The term intertextuality, commonly used in academic practices, has been used in the school context since the 70s, registered in official documents as national curriculum parameters of the Portuguese language, in which it was already found, to define any text that had relations between them (Brasil, 1998, p.21). Initiated through Kristeva's work, as stated by Fiorin (2006, p. 161): "The word intertextuality was one of the first, considered as

Bakhtinian, to gain prestige in the West. This was thanks to the work of Júlia Kristeva. He obtained academic citizenship, even before terms such as dialogism achieved notoriety in linguistic and literary research".

However, for the intertextual phenomenon to happen, it is necessary for the reader to have contact with other works so that only then can he perceive the marks singularized in other texts, functioning as a potentiating agent of the construction of knowledge (Fávero, 2002), in which it is possible to perceive the "resumption of concepts and themes of aesthetics already consolidated in canons of literature in contemporary literary works" (Da Silva Oliveira, 2021, p. 385-397) or in different contexts. Therefore, as this intertextuality helps in the formation of critical readers, when related to the insertion of literary works in high school, it can be seen that such dialogical associations between the texts make the student create a bond with literary art, thus seeking the taste for reading, evidenced through texts that dialogue with the daily life of these students, in order to create a link between teacher, teaching, student and literary work. (Palm; Rossi and Souza, 2017, p. 07). Thus, and from this perspective, the didactic sequence in question aims to promote the reading of literary texts, in this case, initially, with debates, summaries and videos about the selected works that can be found in the support notebook in order to optimize the teacher's time and work.

Regarding the themes found in the text, we know the relevance of discussing cross-cutting themes in the classroom, seeking greater student interaction with content, such as the racial issue. In addition, we also perceive the need to search for subjects already studied by students in other disciplines through interdisciplinarity, seeking directly useful and usable knowledge to solve contemporary social issues and problems (PCN, 2002, p.32), bringing dynamism between disciplines, resulting in a permanent dialogue between all knowledge acquired in the school environment. As stated by the National Curriculum Parameters:

(...) It is important to emphasize that interdisciplinarity supposes an integrating axis, which can be the object of knowledge, a research project, an intervention plan. In this sense, it must start from the need felt by schools, teachers and students to explain, understand, intervene, change, predict, something that challenges an isolated discipline and attracts the attention of more than one look, perhaps several. Explanation, comprehension, intervention are processes that require knowledge that goes beyond the description of reality and mobilizes cognitive skills to deduce, draw inferences or make predictions from the observed fact (Parâmetros Curriculares Nacionais – Ensino Médio. Brasília: MEC, 2002, p. 88 and 89).



After the study and presentation of both works, we dedicate a moment of dialogue between the texts, in which the students themselves will make a comparison between the works, highlighting the main characteristics of each of them. In addition, in a moment of sharing ideas, it will be suggested that students bring to present in class other types of artistic works that deal with this theme, be it music, film, books, among others, so that the student realizes its importance in the construction of teaching, validating their knowledge of the theme. Thus, making the educator not only the one who transmits knowledge, but who, while educating, is educated, through a democratic education and mutual respect (Freire, 2006).

## CONCLUSION

Thus, we conclude that the use of didactic sequences contributed to the teaching/learning process of reading and to literary literacy. The development of SD's in basic education classes of high school is capable of promoting, from pedagogical mediation, the formation of the literary reader, since it fosters the participation of students in the proposed activities if it activates and reifies. On the other hand, even though the use of didactic sequences has become something habitual among educators, we should not treat it as a mere content-based school document, similar to the school plan, but rather as a facilitator for the teaching process. This is an instrument of constant reformulation aligned with new contexts and different school realities.

In this sense, this work also points to the need for new strategies that improve teaching practice and the results that can be obtained through it. It also deals with the relationship between student and reading of literary works, which is becoming increasingly rare in high school classrooms, with didactic sequences being a possibility of change and progress in the teaching/learning process.

Thus, orbiting around pedagogical mediation in the formation of the literary reader via didactic sequence becomes primordial, since it focuses on a well-defined educational intention based on theories of teaching and learning. In this way, it provides a perspective that links educational goals, practical activities, and assessments in a logical and continuous way. In this way, DS becomes a comprehensive theoretical-methodological set, promoting the creation of a deeper, more reflective and engaging learning process, since through this structuring, educators can implement pedagogical practices that effectively

favor a more elaborate and critical learning, which prepares students to use their knowledge in various situations.

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