

## THEORETICAL-PRACTICAL ASSUMPTIONS OF READING FROM THE POINT OF VIEW OF TEXTUAL LINGUISTICS



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### ABSTRACT

This work is justified by the understanding that, nowadays, students live immersed in digital culture and, therefore, the teacher needs to develop practices that involve them in an interactive process that aims at the formation of critical and participatory subjects. The interest is to present theoretical and methodological assumptions to support activities of comprehensive and interpretative reading of texts, in the classroom of the final years of elementary school. Its general objective is to provide the understanding of the discursive genre short story, in an autonomous and critical way, appropriating necessary and sufficient resources for the oral and written production of this genre and specifics, in addition to identifying the context of production and circulation, as well as the themes and textual characteristics of the discursive genre short story, recognizing the uses of the language according to the communicative situation and using them appropriately in the teaching and learning of reading. Theoretically, it is based on the principles of Textual Linguistics, and Discourse Analysis and on the assumptions of reading according to the National Common Curricular Base. It is a purposeful investigative activity with a qualitative design. As for the method, it is bibliographical. As a result, in addition to the theoretical contributions, it presents a practical activity, through a didactic sequence, for the reading of the short story "Uma galinha" by Clarice Lispector.

**Keywords:** Discourse Analysis and Textual Linguistics. Comprehensive and Interpretive Reading Practice. Genre Discursive Short Story. Elementary School.

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## INTRODUCTION

This article was developed from the partial results of the investigative activity carried out as a final work of the discipline Text and Teaching, within the scope of the Professional Master's Degree in Letters at the State University of Montes Claros - Unimontes.

Justified by the consideration that: (i) students of the twenty-first century are not passive beings in the face of knowledge, since they are immersed in digital culture; (ii) teachers also need to transform their practice, which requires the expansion of knowledge and use of theoretical and methodological resources, and (iii) consider that reading activities in the classroom should be designed with a view to the formation of critical and participatory subjects.

Theoretically, it is a work based on the propositions of Textual Linguistics (TL), Discourse Analysis (DA) and the reading assumptions provided for in the National Common Curricular Base (BNCC/BRASIL/2017).

In view of these considerations, the following proposal has as its general objective to provide the understanding of the discursive genre short story, in an autonomous and critical way, appropriating necessary and sufficient resources for the oral and written production of this genre.

And as specific objectives:

- (i) to identify the context of production and circulation of the discursive genre short story, as well as the theme and the main textual characteristics; and
- (ii) recognize the uses of the language, according to the communicative situation and use them appropriately.

Developed according to the qualitative methodology, according to (Denzin and Lincoln, 2006). As for the method, it is, according to (Gil, 2010), bibliographic research, through the consultation of books and articles and, as for the objectives, it is exploratory. It is also purposeful action research since it has as a final result, in addition to the presentation of theoretical assumptions, didactic-methodological suggestions to support reading, interpretation and comprehension activities of the short story genre in EF II, which provide students with autonomy and criticality.

## THEORETICAL FRAMEWORK

When defining competencies for the study of the Portuguese language, the BNCC

proposes among the ten specific competencies for the study of the Portuguese language in (EF II): "Read, listen and produce oral, written and multisemiotic texts that circulate in different fields of activity and media, with comprehension, autonomy, fluency and criticality, in order to express themselves and share information, experiences, ideas and feelings and keep learning." Brazil (2017, p. 87).

This proposition of the parameterizing document of teaching is in line with what is foreseen by the DA when it states that the comprehensive reading of a text comes from a work that considers not only the reading of the textual surface – what is written/said – but also the reading of the "unsaid". From this perspective, it is important that the teacher works with the reading from the discursive point of view, which implies considering the knowledge and values shared by the interagents at the time of communication, the linguistic materiality – what is on the textual surface – and also what is implied or just presupposed and that can be read, in an interactional dialogical process. through the activation of previous knowledge – of the world, textual and linguistic – of each reader, as provided for in the third phase of the TL and in the French line AD.

It must be considered, according to Brandão (2004, p. 11), "[...] language as social interaction, in which the other plays a fundamental role in the constitution of meaning, integrates every act of individual enunciation in a broader context, revealing the intrinsic relations between the linguistic and the social."

Complementary to this consideration, the third phase of the TL provides that the text must be considered in its pragmatic context. In the opinion of Bentes (2012, p. 267) "[...] the scope of the investigation extends from the text to the context, the latter understood, in general, as the set of external conditions for the production, reception and interpretation of texts." and, in the words of Fávero and Koch (2012, p.11), the working hypothesis is "[...] no longer the word or the sentence, but the text, because texts are the form of manifestation of language".

It is worth noting that such considerations are in line with the BNCC, which provides for "[...] the centrality of the text as a unit of work and the enunciative-discursive perspectives in the approach, in order to always relate the texts to their contexts of production and the development of skills for the significant use of language in activities of reading, listening and production of texts in various media and semiosis", Brasil (2017, p. 67).

It is understood that it is at the level of discourse that it is possible to observe the

relations between the text and the socio-historical-ideological context of its production and that it is in this perspective that reading should be worked on in the classroom.

In this sense, it is relevant that the teacher understands his role in the classroom, because there was a time when society portrayed the teacher as the absolute master of knowledge, and the student, a passive being who only received it, as if it were ready and finished. However, the digital culture of this century allows the student not to be passive in the face of knowledge even if he wanted to, because there is a huge availability of instantaneous, free and easily accessible information. Thus, everything that surrounds the learning subjects is in constant transformation and change and the teacher needs to keep up with such changes and transform his practice through the expansion of his knowledge.

In view of these considerations, it is up to the teacher to act as a mediator and multiplier of knowledge, contributing to awaken the motivation that drives students towards their individual projects, awakening the feeling of satisfaction and belonging so necessary to the teaching and learning process.

It is important to understand that the teacher is a thinking being and from a very early age naturally archives knowledge, through experiences and the context of insertion, which can and should be expanded throughout life. However, all the knowledge and knowledge acquired do not make the teacher the holder and transmitter of them. It is necessary to consider that students carry intrinsic knowledge, and it is the role of the teacher to provide them with activities that lead them to reflect and activate the stored and dormant knowledge, which should be done through interpretative and comprehensive reading activities.

In this sense, Paulo Freire (2002) mentions that "There is no knowing more or knowing less: there is different knowledge". Reaffirming the voice of the aforementioned author, the BNCC (2017) proposes as one of the ten specific competencies for the study of the Portuguese language, in elementary education, the formation of the critical and participatory individual, since the text is loaded with values and ideologies. In this regard, the document Brasil (2017, p. 87) provides "Recognize the text as a place of manifestation and negotiation of meanings, values and ideologies."

In the meantime, it is important that the teacher works with the texts in the classroom from a discursive perspective, which implies working not only on linguistic materiality – what is on the textual surface – but also on what is implied or just presupposed and that can be

read in an interactionist dialogical process, through the activation of each reader's prior knowledge.

After all, according to the Reference Curriculum of Minas Gerais (2018),

We know that the utterances produced in natural languages have a material part – sounds, in the case of oral language, and forms, in the case of writing – but they also have an implied part, essential for the production of meaning in interaction. This implied part, let's say, "invisible", is in the context of the production of the utterance, in its enunciation and co-enunciation, in the knowledge of the world and in the values shared by the interlocutors. Reference Curriculum of Minas (2018, p. 209)

As the document provides, it is necessary to take into account the context of production, the enunciation, that is, "the emission of a set of signs that is the product of the interaction of socially organized individuals", according to Brandão (2004, p.106).

When it comes to the reading of short stories, some considerations about this genre must be known and considered at the time of their reading.

## BRIEF CONSIDERATIONS ABOUT THE SHORT STORY GENRE

The short story genre can be considered one of the oldest narratives in the world and has lasted until the present day, since storytelling, even today, is a recurrent practice in socio-communicative and interactionist activities (Bosi, apud Almeida, p.36, 2015). Oral narratives had the function of entertaining and amusing the audience through an intriguing plot that underwent transformations according to the unfolding of the facts and the ability of the teller to remember or reinvent them to make up for the lapse of memory.

Over the years and the need for registration and conservation for future generations, writing emerged. However, short stories are still part of both the oral and written traditions, due to the dynamism, usefulness, involvement, reflection and interaction provoked in the interlocutor. According to (Silva [n.d], apud, Almeida, p. 35, 2015) "Of all the existing forms of narratives, the tale is probably the oldest, a place that competes only with troubadour songs and epic poems".

The production of the short story in Brazil was strongly influenced by the French authors Maupassant and Chekhov, as both proposed the reflection of acts, ideologies, customs of society and the introspective being. The pioneering Brazilian writers in this type of narrative, the literary tale, were the writers: Álvares de Azevedo and Machado de Assis.

The short story can be defined as a short narrative compared to the novel and the novella, but like these, it presents in its plot: the initial situation, the conflict, the climax and

the outcome. The researcher Cortázar defines the short story as significant and important texts chosen by the short story writer, which provide the interlocutor with a delight and reflection that go beyond the textual surface.

[...] "The short story writer feels the need to choose and limit an image or event that is significant, that is not only worth in itself, but is also capable of acting on the spectator or the reader as a kind of opening, a heaven that projects intelligence and sensibility towards something that goes far beyond the visual or literary argument contained... in the short story". (Cortázar, *apud*, Almeida, 2015. p. 37).

It is noted that, for the author, at the same time that the storyteller is involved with the significance of the event told, guaranteeing its artistic and formal function, he needs to be concerned with the possibility of the interlocutor/reader transcending what is written by going beyond, according to his intelligence and sensitivity.

The following are considerations about the types of short stories.

### **Types of Contos**

But after all, what is a short story? A short narrative, unlike the novel, cannot be too long. Generally, the theme of the plot is real or fictional situations that involve the interlocutor and go beyond personal accounts.

In the short story, reality and fantasy mix, transforming the real into fiction and the imaginary into truth. According to Machado de Assis (1994, p.2) "Size is not what harms this genre of stories. It is of course the quality; But there is always a quality in short stories that makes them superior to great novels, if both are mediocre: it is that they are short".

About its composition, it is possible to say that it is a genre that has few characters, the facts are developed around a conflict, narrative focus in 1st person (narrator-character) or 3rd person (narrator-observer or omniscient). The plot usually presents an initial situation, the conflict, the climax and the outcome. Because it has a more direct nature with the interlocutor, the tale causes multiple distinct and/or antagonistic sensations (joy, sadness, anger, love, astonishment, etc.).

Among the main types of short stories it is possible to mention:

- Fantastic tale;
- Fairy tale;
- Modern account;
- Science fiction short story;
- Folk tale.

In addition to the traditional tale, we can find the mini-tale, micro-tale or nano-tale. The short stories are brief texts, which entrust the reader with the mission of filling in the spaces, thinking and rethinking in his discourse and in others for the construction of meaning.

Here are some examples.

Chart 1: Examples of short stories.

<p>Text 1 Alone If I knew what I'm looking for With this remote control... (Fernando Bonassi)</p>	<p>Text 2 Like this: He swore eternal love. And it filled me with children. And it disappeared there. (Luiz Ruffato)</p>	<p>Text 3 Smoke He looked at the house, the flowering ipê Everything for her. He suspended his suitcase and went. (Ronaldo Brito Correia)</p>
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Source: "Portuguese: connection and use", Dileta Delmanto and Laiz B.de Carvalho, 2018.

## READING, COMPREHENSION AND PRODUCTION OF THE SHORT STORY AT THE BNCC

The BNCC, a normative and guiding document for states and municipalities to produce their reference curriculum, also considering other social and cultural aspects, brings a list of necessary skills of national scope which are essential for the integral formation of the student.

Among the skills listed by the BNCC/Brasil (2017, p.153) for the study and understanding of the short story genre, from the sixth to the ninth grade, are the following:

(EF69LP47) - To analyze, in fictional narrative texts, the different forms of composition proper to each genre, the cohesive resources that construct the passage of time and articulate its parts, the typical lexical choice of each genre for the characterization of the scenarios and characters and the effects of meaning arising from the verb tenses, the types of discourse, of the verbs of enunciation and of the linguistic varieties (in direct speech, if any) used, identifying the plot and the narrative focus and perceiving how the narrative is structured in the different genres and the effects of meaning resulting from the typical narrative focus of each genre, the characterization of the physical and psychological spaces and the chronological and psychological tenses, the different voices in the text (the narrator, characters in direct and indirect speech), the use of expressive punctuation, connotative words and expressions and figurative processes, and the use of linguistic-grammatical resources specific to each narrative genre.

(EF89LP35) - Create short stories or chronicles (especially lyrics), visual chronicles, mini-stories, adventure and science fiction narratives, among others, with themes specific to the genre, using knowledge about the structural constituents and expressive resources typical of the intended narrative genres, and, in the case of group production, collaborative writing tools.

EF69LP44) - Infer the presence of [...], recognizing in these texts ways of establishing multiple perspectives on identities, societies and cultures and considering the authorship and the social and historical context of their production.



In this way, the study and understanding of literary texts according to the BNCC aims to lead the student to know and produce the various discursive genres that circulate in the spheres and communicative media, their particularities and characteristics, making them a conscious, critical and participatory reader of their own knowledge and choices.

In view of the skills provided for in the BNCC (2017), listed above, we produced the proposal for practice to follow for working with the short story in elementary school.

## THE TALE IN ACTION

The following activity proposal was developed considering the target audience and the objectives of this work through a Didactic Sequence (DS) for reading, interpretation, comprehension and textual production.

The text chosen for the development of the proposal was the short story "Uma Galinha" by Clarice Lispector.

### Activity 1 – Reading the biography and commentary on the characteristics of the works of the author, Clarice Lispector

Chart 3: Biography of Clarice Lispector.

Clarice Lispector (1920-1977) was one of the most important figures in Brazilian modernist literature. Author of classics such as *The Hour of the Star*, *Family Ties* or even the book of short stories *Clandestine Happiness*, Lispector built a unique work in our history, highlighting an intimate style, with a look at the everyday and, mainly, psychological issues of the human being.

Source: Brasil Escola.

Chart 4: Information on the characteristics of Clarice's works.

Clarice Lispector's work is usually associated with Brazilian Modernism in its final phase. His books are contemporary with other authors, such as Cecília Meireles and Vinicius de Moraes. It is common to find characters created by the writer going through processes of epiphany in the face of commonplace, banal situations. The epiphany, it is worth remembering, is a kind of recognition that a character goes through, understanding the essence of something. In the short story *Love*, from the book *Family Ties*, for example, the central character, Ana, has an epiphany while going out to buy eggs and sees a blind man chewing gum. The character takes a kind of introspective journey while sitting in the Botanical Garden of Rio de Janeiro – it is worth checking out this entire tale to know what is the revelation found by the character.

Source: Brasil Escola.

Chart 5: Brief information about the author's life and works.

#### Life and death

Clarice Lispector died in Rio de Janeiro, on December 9, 1977, at the age of 56. The cause of death was ovarian cancer. The author left two children and an incalculable legacy for Brazilian literature.

#### Works

The main works of Clarice Lispector are:

*Near the Wild Heart* (1943)

*Family Ties* (1960)



The Passion According to G. H. (1961)  
The Foreign Legion (1964)  
An Apprenticeship or the Book of Pleasures (1969)  
Clandestine Happiness (1971)  
Living Water (1973)  
The Hour of the Star (1977)  
A Breath of Life (1978)  
Source: Brasil Escola.

Chart 6: Some of Clarice Lispector's phrases.

With the advent of the internet and social networks, Clarice Lispector has become one of the most shared authors among literature enthusiasts, although the authorship of many quotes should be a reason for distrust of unsuspecting users. Much of what is shared with Lispector's name was never written by the author herself, which forces us to be careful and check the sources before sending the author's phrases to virtual friends.

A famous phrase by Clarice that keeps appearing on social networks is the following: "Freedom is little. What I wish for has no name yet." This incredible excerpt really is from the author and can be known in its full context in the book *Near the Wild Heart*, the writer's first novel.

The following excerpt is also attributed to the author: "She is so free that one day she will be arrested. 'Imprisoned why?' 'By excess of freedom'. 'But is this freedom innocent?' 'yes'. 'Even naïve'. 'Then why the arrest?' 'Because freedom offends'." - From the book *A Breath of Life* (Pulsations). And "— I am not afraid of stormy rains or of great loose winds, for I too am the dark of the night." – From the novel *The Hour of the Star*."

Source: Brasil Escola.

## Objectives

- To provide the acquisition of knowledge about the life and work of Clarice Lispector.
- Understand the main characteristics that guide the author's works.

Target audience: 8th and 9th grade classes

Didactic resources: computer, *datashow*, paper, scissors, printing of texts.

Environments: classroom, library, patio, court (see the spaces available at the school).

Estimated time: 50 minutes

Methodological procedures:

- Make copies of the author's biography.
- Take students to the library or other school space (the important thing is to leave the classroom). Organize the environment to receive them. Invite the librarian to be part of this moment.
- Give each student a copy of his or her biography.
- Start the conversation by asking if you know the writer or if you've heard about her. If anyone has read any of her works or texts. If someone answers yes, ask them what caught their attention the most.

- Start reading the bio and then choose students at random to continue.
- Let them know that you will start reading and ask other students to continue.
- During the reading, if necessary, ask the students if they know the meaning of words that may be strange to them, such as those in bold in the text.
- Read again a few sentences from Clarice's works (underlined) and ask if they have heard the excerpts and then ask them about the author's intentionality when she said that freedom offends.

## Activity 2 - Reading the synopsis of the work "Family Ties" as well as the context of production

Chart 7: Synopsis: Family ties – Clarice Lispector.

The work *Family Ties*, Clarice Lispector, published in 1960, brings together 13 short stories that follow almost the same theme related to family conflicts. Most of the characters are representatives of the common people of society, doomed to the sameness of everyday life. Most of the short stories have a 3rd person narrative focus (observer narrator) and only "The Dinner" has a 1st first person narrative focus (narrator-character).

One of the striking characteristics of the author's works is the epiphany, a moment of revelation, of a snap of consciousness in which the character brings to herself a flow of memories and truths about herself and the world. Generally, the characters are feminine, which portray the concerns, the daily life and the desire for transformation of the woman of the twentieth century who feels oppressed in the face of what she desires and believes from what is imposed by the values, culture and tradition of society.

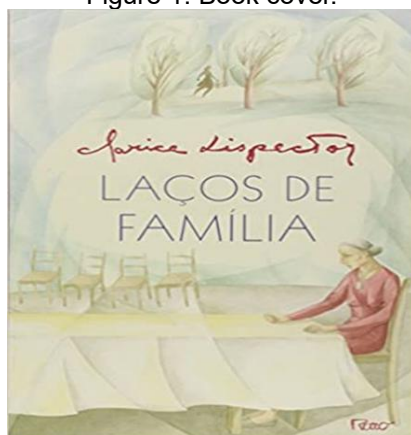
In the short stories, Clarice addresses the family routine which creates conflicts, bonds that bind the individual. There are times when he tries to free himself, but the daily routine prevented him from extricating himself.

*Family Ties* belongs to the third generation of Brazilian Modernism or the generation of 1945. The main characteristics that influenced the writing of the work were:

- stream of consciousness (the transposition of thoughts and emotions into the literary text);
  - psychological probing (deep analysis of the characters' states of mind);
  - interior monologue (the narrator maintains a dialogue with himself);
- epiphany (the discovery of some transformative element which becomes comprehensible).

Source: Ebiografia/Clarice Lispector.

Figure 1: Book cover.



Source: Amazon.

### Objective

- (i) To provide the student with stylistic aspects of the literary work that brings the short story "Uma Galinha".

Estimated time: 100 minutes

### Methodological procedures:

- Use the classroom or other environment that is conducive to using a computer and *Datashow*. If the school does not have these resources, provide some copies of the cover of the book "Family Ties".
- Mirror the cover image or distribute copies of it to students.
- Ask if you have ever heard the expression "Family Ties"? What does bow or bows mean? And family ties? Address the issue of family ties (bonds) in which human beings are inserted.
- After discussions, do as in the previous class, allow some students (preferably those who have not yet read) to read the synopsis of the work "Family Ties". If you deem it necessary, comment on the meaning of the words in bold.
- Before watching the video, comment with the students on the various roles that women play today in society. After commenting and listening, ask them if they know what the role of women was in the early twentieth century until the mid-60s.
- To complement, watch the video by clicking on the link available at:  
<https://www.youtube.com/watch?v=wp6zh7yKF78>. Accessed on: May 10, 2022.

### Activity 3 – Reading the synopsis of the story: "A chicken"

Chart 8: Synopsis "A chicken", Clarice Lispector.

"It was a Sunday chicken. Still alive because it was no more than nine o'clock in the morning."  
(Excerpt taken from the short story).

After being chased and captured by her father, a chicken, in the final stage of life, is about to become the main meal of a Sunday lunch. However, before slaughter, the bird lays an egg. The girl sees it and quickly asks her mother not to kill her, because she had become a mother.

Source: Prepared by the authors.

#### Objective

- (i) To awaken the taste for reading and lead the student to understand the genre, using appropriate reading strategies so that he recognizes human and sociocultural values and different positions in literary texts.

Estimated time: 50 minutes

Procedures for gathering prior knowledge:

- The teacher reads the synopsis of the story. It is necessary that copies be made available to students or mirroring it, thus allowing students to follow and engage with the discussion.
- After reading, ask students if they usually eat a delicious free-range chicken on Sundays?

Comment on the tradition of many families eating chicken meat on Sundays. How did this come about? Try to listen to everyone and instigate them. If you deem it necessary, read the article on the subject by clicking on the link available at

(<https://super.abril.com.br/sociedade/nos-comemos-frangos-gracas-a-esse-costume-catolico>). Accessed on: May 10, 2022. It may be important to read it to the students.

- In some locations in the countryside it is customary for grandparents, uncles, godparents to give live animals (chicken, pig, etc.) to their grandchildren, nephews, godchildren. Ask the students if they have ever received a chicken as a gift. And how they would feel if she was chosen for Sunday lunch.
- If no student comments, talk about the need that some people felt to trap the bird the day before the slaughter and what the purpose of this would be.

## Activity 4 - Reading the full text

### Frame 9: A Chicken Tale - Clarice Lispector

It was a Sunday chicken. Still alive because it was no more than nine o'clock in the morning. She seemed calm. Since Saturday he had cowered in a corner of the kitchen. She didn't look at anyone, no one looked at her. Even when they chose her, feeling her intimacy with indifference, they could not tell if she was fat or thin. One would never guess a yearning in her. It was, therefore, a surprise when they saw her spread her short-flying wings, swell her chest and, in two or three flights, reach the wall of the terrace. A moment more faltered—the cook's time to scream—and soon he was on the neighbor's terrace, from where, in another clumsy flight, he reached a roof. There he remained in a displaced adornment, hesitating now on one foot, now on the other. The family was called urgently and dismayed saw lunch next to a chimney. The master of the house, remembering the double need to do some sport sporadically and to have lunch, radiantly put on a pair of swimming trunks and decided to follow the chicken's itinerary: in cautious jumps she reached the roof where she is, hesitant and trembling, she urgently chose another course. The persecution became more intense. From roof to roof, more than a block of the street was covered. Not very accustomed to a more savage struggle for life, the hen had to decide for herself the paths to take, without any help from her race. The boy, however, was a sleeping hunter. And no matter how tiny the prey was, the cry of conquest had sounded.

Alone in the world, without father or mother, she ran, panted, mute, concentrated. Sometimes, in the escape, he would hover panting on a roof eaves and while the boy climbed others with difficulty he had time to remake himself for a moment. And then it seemed so free.

Stupid, shy and free. Not victorious as a rooster would be on the run. What was it about her guts that made her a being? The chicken is a being. It is true that she could not be counted on for anything. Nor did she count on herself, as the rooster believes in its crest. Its only advantage is that there were so many chickens that if one died it would appear at the same time, another as equal as if it had been the same.

After all, one of the times he stopped to enjoy his escape, the boy caught up with it. Amid screams and feathers, she was arrested. Then carried in triumph by a wing through the tiles and perched on the kitchen floor with some violence. Still dizzy, she shook herself a little, in hoarse and indecisive clucks.

It was then that it happened. Out of sheer excitement, the hen laid an egg. Surprised, exhausted. Perhaps it was premature. But soon after, born as she had gone to the maternity ward, she looked like an old mother who was used to it. He sat on the egg and thus kept breathing, buttoning and unbuttoning his eyes.

His heart, so small on a plate, raised and lowered its feathers, filling with tepidity what would never be more than an egg. Only the girl was close and watched everything in horror. As soon as he managed to extricate himself from the event, he detached himself from the ground and left screaming:

"Mommy, mommy, don't kill the chicken anymore, she laid an egg!" She wants our good!

Everyone ran back to the kitchen and surrounded the young woman in labor mute. Warming her son, she was neither soft nor skittish, nor happy nor sad, she was nothing, she was a chicken.

Which didn't suggest any special feelings. The father, mother and daughter had been looking for some time, without exactly a thought. No one has ever caressed a chicken's head. The father finally decided with some abruptness:

"If you have this chicken killed, I will never eat a chicken again in my life!"

"Me too!" swore the girl with ardor.

The mother, tired, shrugged.

Unaware of the life that had been given to her, the chicken went to live with her family. The girl, back from school, threw the briefcase away without interrupting the race to the kitchen. Her father would still remember from time to time: "And to say that I forced her to run in that state!" The hen had become the queen of the house. Everyone but her knew it. He continued between the kitchen and the back terrace, using his two capacities: that of apathy and that of startle.

But when everyone was quiet in the house and seemed to have forgotten it, she was filled with a little courage, remnants of the great escape—and she circled the tile, her body advancing behind her head, paused as in a field, though the little head betrayed her: moving quickly and vibrantly, with the old fright of her kind already mechanized.

Once in a while, always more rarely, he recalled again the chicken that had cut itself against the air on the edge of the roof, about to announce. At such times she filled her lungs with the impure air of the kitchen, and if the females were given to sing, she would not sing, but would be much happier.

Although not even in those moments did the expression of his empty head change. On the run, in rest, when she gave birth or pecking corn — it was a chicken's head, the same one that had been drawn at the beginning of the centuries.

Until one day they killed her, ate her and years passed.

Source: Nova Fronteira, 1983, pp. 33-36.

## Objective

- (i) To awaken the taste for reading and lead the student to understand the genre, using appropriate reading strategies so that he recognizes human and sociocultural values and different positions in literary texts.

Estimated time: 100 minutes

Reading methodology: initially, it is necessary to make copies of the text so that students have it in hand and can follow the reading made by the teacher. Then ask the students to make a circle, so that they can also read the story. During the reading of the story by the students, ask each one to read an excerpt or paragraphs.

## Procedures

- Fragment the short story: "A chicken". Distribute the numbered fragments according to the plot of the base text. Each student receives a fragment.

### Chart 10: A Chicken Tale – Fragmented text (suggestion)

#### Excerpt 1

It was a Sunday chicken. Still alive because it was no more than nine o'clock in the morning. She seemed calm. Since Saturday he had cowered in a corner of the kitchen. She didn't look at anyone, no one looked at her. Even when they chose her, feeling her intimacy with indifference, they could not tell if she was fat or thin. One would never guess a yearning in her.

#### Excerpt 2

It was, therefore, a surprise when they saw her spread her short-flying wings, swell her chest and, in two or three flights, reach the wall of the terrace. A moment more faltered—the cook's time to scream—and soon he was on the neighbor's terrace, from where, in another clumsy flight, he reached a roof. There he remained in a displaced adornment, hesitating now on one foot, now on the other. The family was called urgently and dismayed saw lunch next to a chimney.

#### Excerpt 3

The master of the house, remembering the double need to do some sport sporadically and to have lunch, radiantly put on a pair of swimming trunks and decided to follow the chicken's itinerary: in cautious jumps she reached the roof where she is, hesitant and trembling, she urgently chose another course. The persecution became more intense. From roof to roof, more than a block of the street was covered. Not very accustomed to a more savage struggle for life, the hen had to decide for herself the paths to take, without any help from her race.

#### Excerpt 4



The boy, however, was a sleeping hunter. And no matter how tiny the prey was, the cry of conquest had sounded.

Alone in the world, without father or mother, she ran, panted, mute, concentrated. Sometimes, in the escape, he would hover panting on a roof eaves and while the boy climbed others with difficulty he had time to remake himself for a moment. And then it seemed so free.

#### Excerpt 5

Stupid, shy and free. Not victorious as a rooster would be on the run. What was it about her guts that made her a being? The chicken is a being. It is true that she could not be counted on for anything. Nor did she count on herself, as the rooster believes in its crest. Its only advantage is that there were so many chickens that if one died it would appear at the same time, another as equal as if it had been the same.

#### Fragmento 6

After all, one of the times he stopped to enjoy his escape, the boy caught up with it. Amid screams and feathers, she was arrested. Then carried in triumph by a wing through the tiles and perched on the kitchen floor with some violence. Still dizzy, she shook herself a little, in hoarse and indecisive clucks.

It was then that it happened. Out of sheer excitement, the hen laid an egg. Surprised, exhausted. Perhaps it was premature. But soon after, when she was born to the maternity ward, she looked like an old mother who was used to it. He sat on the egg and thus kept breathing, buttoning and unbuttoning his eyes.

#### Excerpt 7

His heart, so small on a plate, raised and lowered its feathers, filling with tepidity what would never be more than an egg. Only the girl was close and watched everything in horror. As soon as he managed to extricate himself from the event, he detached himself from the ground and left screaming:

"Mommy, mommy, don't kill the chicken anymore, she laid an egg!" She wants our good!

#### Excerpt 8

Everyone ran back to the kitchen and surrounded the young woman in labor mute. Warming her son, she was neither soft nor skittish, nor happy nor sad, she was nothing, she was a chicken. Which didn't suggest any special feelings. The father, mother and daughter had been looking for some time, without exactly a thought. No one has ever caressed a chicken's head. The father finally decided with some abruptness:

"If you have this chicken killed, I will never eat a chicken again in my life!"

"Me too!" The girl swore with ardor.

The mother, tired, shrugged.

#### Excerpt 9

Unaware of the life that had been given to her, the chicken went to live with her family. The girl, back from school, threw the briefcase away without interrupting the race to the kitchen. Her father would still remember from time to time: "And to say that I forced her to run in that state!" The hen had become the queen of the house. Everyone but her knew it. He continued between the kitchen and the back terrace, using his two capacities: that of apathy and that of startle.

#### Excerpt 10

But when everyone was quiet in the house and seemed to have forgotten it, she was filled with a little courage, remnants of the great escape—and she circled the tile, her body advancing behind her head, paused as in a field, though the little head betrayed her: moving quickly and vibrantly, with the old fright of her kind already mechanized.



Excerpt 11

Once in a while, always more rarely, he recalled again the chicken that had cut itself against the air on the edge of the roof, about to announce. At such times she filled her lungs with the impure air of the kitchen, and if the females were given to sing, she would not sing, but would be much happier. Although not even in those moments did the expression of his empty head change. On the run, in rest, when she gave birth or pecking corn — it was a chicken's head, the same one that had been drawn at the beginning of the centuries.

Until one day they killed her, ate her and years passed.

Source: Nova Fronteira, 1983, pp. 33-36.

- Before starting the sliced reading, make students aware to listen carefully to their classmates.
- Comment on the meaning of the unknown words in the text. If necessary, ask the students to underline the words and look it up in the dictionary.
- The teacher will do a third dramatized reading of the story and for this ask the students to close their eyes. Invite them to transport themselves to the world of imagination by creating the scenes of the story during the reading made by the teacher.
- Ask the students what impression they had of the text. If they were able to understand it and if there is an event that caught their attention.
- Comment with the students on the need that human beings feel to fulfill their desires, which are directly linked to what they believe in and make them exist.
- At this point, it is important to provide students with the following questions: Who are the characters? Are they ordinary people? Are there usually conflicts within a family? What factors cause these disagreements?
- In view of the above, can it be concluded that the daily routine of a family is the villain of the conflicts that arise? Does it weaken or strengthen family bonds? Is it possible to free yourself from the family routine?
- Go back to the 10th. paragraph and read it again to the class. Ask students about their father's attitude. At this point, can we infer that he tried to get out of a rut?

### Activity 5- Discursive and linguistic analysis

#### Objective

- (i) To provide knowledge and understanding of the characteristics of the short story genre.
- (ii) Stimulate the pleasure of reading.

- (iii) Understand the discourse present in written texts from different times.

Estimated time: 50 minutes

#### Procedures

- From the readings and study provided, students will solve the following activities, referring to the tale "A chicken".
- Propose the activities in pairs or groups, providing dialogue between students.

#### Chart 11: Comprehension and textual interpretation activities

- 01- In the second paragraph, the chicken remains in the corner of the kitchen motionless and calm; "It seemed calm. Since Saturday he had cowered in a corner of the kitchen. She didn't look at anyone, no one looked at her." Considering the approaches made so far about the characteristics and themes that permeate the author's literary style, what relationship can be inferred from this image and the theme addressed in the text?
- 02- Read the excerpt: "Even when they chose her, feeling her intimacy with indifference, they could not tell if she was fat or thin". As we discussed earlier, twentieth-century women had no voice. She was dominated by her father and when she married by her husband. Raised from a young age to perform household chores. She married without knowing her husband and after marriage, even though she was unhappy, she remained in that relationship. In view of the above and considering the chicken an allegorical representation of the woman, explain the meaning of the phrase taken from the tale above.
- 03- The conflict of a narrative represents the challenges that the character needs to solve to achieve his goals. In the short story "Uma galinha" when the conflict begins. Answer using the text fragment.
- 04- The chicken escape analyzed in the author's ideological plane has the representativeness of the desires of the submissive woman of the twentieth century.
- 05- Read the excerpt: "Not victorious as a rooster would be on the run". [...] "The chicken is a being. It is true that she could not be counted on for anything. Not even she counted on herself, as the rooster believes in its crest." If the chicken is the representation of the female figure of the last century, who would be the "rooster" according to the theme and peculiarities of Clarice's literary style? Comment.
- 06- Considering the climax the culminating and most tense point in the solution of the conflict. Underline in the text the sentence that represents that moment. Go back to the text and read carefully.
- 07- In the sentence: "The mother, tired, shrugged." In your opinion, considering the context, the position that the mother occupied in that family and the conflict generated, why did she feel tired? Observe the meanings of the expression "shrugged" below and answer which is the most coherent according to the text and justify it?  
*"Shrug: V. shrug. Shrugging: a) showing disdain, boredom or indifference; shrugging, raising the shoulders; b) enduring something unpleasant with tolerance and resignation; shrug, shrug your shoulders. I told him the whole problem, but he shrugged. Source: Michaelis.*
- 08- In the 15th paragraph, the father shows regret for the persecution he did to the chicken, she had become an important member of that family. According to the outcome of the story, can this be concluded? Address your point of view.
- 09- In a narrative, direct speech is the faithful representation of the character's speech, marked by the use of dashes or quotation marks. Indirect speech is the reproduction of the character's speech through the narrator, characterized by the use of the 3rd person. The free indirect speech, the narrator's voice, mixes with the character's voice. Observe the following examples and remove from the text a sentence or excerpt that exemplifies each speech.  
 Direct speech: I will not be going to class today. - said the boy.  
 Indirect speech: The boy said he would not go to class.  
 Free indirect discursive: The alarm clock will not ring. I'm not going to class today.

10- In a textual genre it is common to mix the types of discourse, but there is always one that predominates in the text. Considering the predominant discourse in the short story "A Chicken", answer what is the narrative focus of the text? Is the narrator a character or an observer?

Source: Produced by the authors themselves.

## RESULTS AND DISCUSSIONS

The theories of AD and TL, as well as the principles provided for in the BNCC/BRASIL/2017, provided the presentation of theoretical and methodological assumptions for reading activities in EF. Among others, we highlight the following:

- 1- The meanings of a text depend on its linguistic (formal) and extralinguistic (historical-social, ideological) materiality, which instantiate the discourse;
- 2- Understood from the discursive point of view, language is interaction and, therefore, a privileged place for ideological manifestation and constitution of subjects;
- 3- The subject of discourse is not the one who decides on the meanings and enunciative possibilities of the discourse itself, but the one who occupies a social place and, based on it, enunciates, always inserted in the historical process that allows him certain insertions and not others;
- 4- An approach to reading from a discursive perspective foresees, according to Orlandi (2015): (i) the understanding of language as a result of materiality and ideology; (ii) discourse is a necessary mediation between man and natural and social reality; (iii) the language is that of the world/of life, which provides the production of meanings/senses by real speakers, not only as individual subjects, but also as members of a given society; and (iv) everyday language is a living entity and, like everything that is alive, undergoes modifications;
- 5- Approach to different and varied texts considering not only the context of production and circulation, but also the purpose, the recipients, the spaces of circulation and supports, as well as the discursive, compositional and linguistic aspects, as foreseen (BRASIL, 2017);
- 6- From a methodological point of view, prioritize the development of reading strategies and skills as diverse as possible.

## CONCLUSION

We conclude that there are many theoretical and methodological assumptions to be taken into account for the development of reading activities in EF II when discursive theories are taken into account.

Regarding the discursive genre short story, we have seen that it can be studied autonomously and critically. For this, it is important to identify its context of production and circulation, as well as its themes and structural characteristics, in order not only to recognize the uses of the language according to the communicative situation, but also to use them appropriately in the teaching and learning of reading. The important thing is to provide students with the appropriation of necessary and sufficient resources for the oral and written production of this and other genres.

Thus, without wanting to exhaust the theories and didactic resources, we present a sample and hope that the readers of this article can not only feel subsidized in their practices, but, above all, interested in deepening the knowledge announced here.

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