

The Reading of Literary Texts in the Classroom and the Short Story "A Menina de Lá" ("The Girl from There")¹

Érica de Cássia Maia Ferreira **RODRIGUES***

Naiane Vieira **DOS REIS****

* Doctoral student in the Programa de Pós-Graduação em Ensino de Língua e Literatura – PPGL/UFT with CAPES scholarship. Master in Language and Literature in the Programa de Mestrado Profissional em Letras – PROFLETRAS/UFT. Member of the Grupo de Estudos do Sentido – GESTO/UFT. E-mail: ericadecassia@mail.uft.edu.br

** Phd and Master in Language and Literature in the Programa de Pós-graduação em Letras: Ensino de Língua e Literatura, of the Universidade Federal do Tocantins – UFT. She works on the editorial board of the scientific journal *Entreletras* of Araguaína campus of Universidade Federal do Tocantins. She works as a trainer of teachers in the municipal and state basic education networks, in the scope of Portuguese Language teaching and interdisciplinary teaching practices, with a focus into reading and writing processes. E-mail: naianevieira@uft.edu.br

Abstract:

This article discusses literary formation in school, considering the curricular guidelines that converge for the formation of readers not only from a pragmatic nature, but, above all, from an aesthetic and sensitive order. It discusses the subjective reading, the development of the capacity of fruition, the pedagogical practices and the policies of access to the dimensions of art. It also analyzes how the Common National Curricular Base (BRASIL, 2018; 2019), despite allocating a field to literature, fails to give a more consistent reflection on the specificities surrounding the reading of literary text and what can be developed in practice for the formation of readers of literature. Finally, we analyze a short story by Guimarães Rosa, studying the possibilities of mediation for the teaching of literary reading.

Keywords:

Base Nacional Comum Curricular (BNCC); Teaching literature; Formation of readers.

Signum: Estudos da Linguagem, Londrina, v.24, i. 2, p. 96-109, Aug. 2021

Received on: 01/04/2021

Accepted on: 31/05/2021

¹ Article motivated by the subject "Seminaries of portuguese language literature and teaching: Guimarães Rosa: Transculturation exercises", taught by Dra. Betina Ribeiro Rodrigues da Cunha and Dr. Márcio Melo, in the Postgraduate Program of Literature and Language Teaching – PPGL, of the Federal University of Tocantins -UFT, Campus Araguaína.

The Reading of Literary Texts in the Classroom and the Short Story “A Menina de Lá” (“The Girl from There”)

Érica de Cássia Maia Ferreira Rodrigues; Naiane Vieira dos Reis

INTRODUCTION

To read, to appropriate books, is to find again the distant echo of a beloved voice in childhood, the support of its sensitive presence to cross the night, to face darkness and separation.

Michèle Petit

Reflections around literary reading presented by Michèle Petit (2009) resonate in our experiences lived in the family environment: the grandmother who read to her grandchildren always in the late afternoon to wait for the night; the mother reader who read novels to herself and fed the imaginary of her children who built fantastic narratives supposedly from an object called book, always at the head of the bed. The book was for us an object of desire because of the stories they kept and because financially it was not very accessible, and bookstores were almost non-existent.

All these memories evoke the storyteller-uncle too, who detailed the days, names, places, and dates of each narrative, always seated in his rocking chair, slippers tied to his feet and the hat on his legs. They were always stories of the place, family sagas and myths, until then, just alive in the oral tradition. We read by listening to the “beloved voices of childhood”: uncle, grandmother, mother. All these characters and reading experiences make us think about which readers were formed in this context. These reading experiences, arising from listening and careful observation in family reading circles, seem to collaborate to the formation of a possible reader, since they translate the appropriations of the text in a unique way. In addition, there is the experience of living in a rural area, the oral tradition, the telling of stories and anecdotes, of a fantastic universe that, for this group of readers, also syncretized the religious and the life story. But what kind of reader is formed from listening, from these reading circles or in formal and non-formal reading spaces?

In the educational field, specifically in the teaching of Portuguese language in basic education, the reader will be built throughout his schooling and depending on the socioeconomic context that (in) determines the access to books. This may (dis)favor the development of reading skills open and awake to the sensitivity and the aesthetic objects, which can be developed precisely by paying attention to the form, the way is constructed the text, the cross-references of readings in the reader’s repertoire, among other elements that approach the production of meanings for the sensitive dimension.

Bearing in mind the implication of the reader in the act of reading, in which his repertoire isn’t only its educational formation, but also his life experiences in the understanding of what is read; we rely on Annie Rouxel (2012; 2013) to understand what presupposes the development of a reading and the place of subjectivity in the approaches to literary text. The initial paragraphs of this article expose the experiences of “daily readings” in us (children, nephews and grandchildren), as well as the possibilities of subjective meanings in the act of reading. Annie Rouxel (2013) understands that there’s a subjective reading when:

A reader built by the experiences of foundational readings - dare I say “archaic”? - readings from childhood remain active in the reading we say private (“the child who reads in us”, of which Picard speaks), readings exactly sympathetic to the interphantasmatic (*siti*) dialogue established in the works, readings of intense affective investment that are testimony to heterocyclical tastes when, according to Walter Benjamin, we “unpack [our] library” readings that bear the marks of the development of a personality, of life’s encounters [...] (ROUXEL, 2013, p. 29-30)

Growing up among stories narrated by real, sensitive subjects, and always before the eyes of girls who haven’t yet attended school, for example, could contribute to build a taste for reading? The act of listening to stories through the voice of an uncle, grandmother, or mother, in these founding moments of subjectivity, can progressively impregnate the need to construct meanings for reading? Does a reader born there, a subject seduced by what only the language is capable of producing? We venture to argue that, impregnated by the effects of what it hears, the subject can develop a taste for fabulation, which will later find, as “a *continuum*” (ROUXEL, 2012, p.16), a place in the reading of paper printed texts or others more contemporary media in which literature shelters. When speaking of a “dare to read from oneself”, Rouxel (2018, p. 22) deals with a reading practice in which the subject and the literary object are creators of meaning, the former being implicated in what is most intimate, personal, of the experience related to literature: “What is at stake is his relationship with language and with literature. The latter here is no longer to be apprehended from the outside as a monument to be admired; it becomes an active practice, an exercise of thought involved with life.

In school practices of literary reading learning, the idea of a subject constituted from the relationship with texts, from a perspective of reading as humanizing, as discussed by Antônio Candido (1995), doesn’t seem to gain much space, since the movements of sense construction should always start from the reader “in formation” who mobilizes an analytical apparatus to understand a given text. Literature, in this sense, is constituted as exteriority, outside the reader’s field of experience. Explaining about teaching literature in basic and higher education, Rouxel (2012, p. 20) refers to the challenge of teach students to “read themselves”, assuming the subjectivity in the pedagogical practices of literary reading, inspiring “the reader to go deeper into himself, in order to discover his own thinking; in the interpretative adventure, it’s necessary to have the courage to venture not only into the unknown of the text, but also into the unknown in ourselves”.

The reading experiences described initially and those mobilized for the writing of this article summoned us to “rediscover the distant echo of a resonant voice in childhood” and, from them, reflect on the (dis)continuity of these experiences as a language practice in the classroom, at school; after all: “Nobody expects one to learn to play a musical instrument if one doesn’t exercise with it (COLOMER, 2007, p. 65)”. Furthermore, not everyone has such reading experiences, especially belonging to the precariously literate brazilian society, with fathers and mothers developing other performances, such as those from working classes, specifically inserted in social dynamics that doesn’t enable literary experiences, whether through written or oral text. Having parents, grandparents, families reunited by reading, telling stories, strengthening their bonds through these practices, doesn’t represent the reality of most brazilian children and teenagers. It is, therefore, only at school that most children will have access to reading literature, and it is through the voice of the teachers they hear their first stories, their first verses.

Melo and Silva (2018), when considering the training of future literature professors, explain about the “confused reader”, which is configured by experiencing little contact with the literary and, even more, by those rare moments of mediation that could awake the sensitive taste for Literature. In contrast to these moments fostered from early childhood experiences with fantastic stories, fairy tales,

etc., who favor an aesthetic reception of the literary in the subjectivities of readers, we can point also to the “confused reader”, who can be found in teaching spaces, among students and faculty.

In this sense, thinking about an “outside the game”-reader, the one who doesn’t have books at home and little or no access to them at school, we’ll be discussing the reader’s education or formation. We’ll also focus on a reader who doesn’t need to renounce himself in search of a supposedly objective interpretation, and which “reading experiences” took place in school, in literary reading practices. Consequently, it’s necessary to conceive literary reading as a place for formation of an “active subject”, configured as an “intense experience whose phenomenological approach illuminates the fact that’s not dependent only on the affections, but engages the reader’s entire being: his psyche, his body, his intellect” (ROUXEL, 2012, p. 16-17).

Starting from these affective evocations given by the identification of the reader with the fictional work, instigated initially by the reading of Petit (2009), Rouxel (2012; 2013) and Colomer (2007), and considering the school as a place dedicated to the reading of literature, we propose to think about how it is read or can be read in school. In order to collaborate with the teacher’s practice, as well as to think systematically about ways to promote the reading of literary texts in the classroom. This paper is organized in two parts.

The first, analyzes the skills that integrate the artistic-literary field of the component “Portuguese language”, developed by students from 6th to 9th, throughout the second stage of elementary school, according to the principles of the National Common Curricular Base (BNCC, acronyms in Portuguese)² (BRASIL, 2017), with the aim to examine how these skills promote literary reading as a right to literature in the classroom and contribute to the practices of formation of readers.

In the second part, we consider the short story “A menina de lá” (“The girl over there”) by Guimarães Rosa, in an attempt to point out the possibilities of aesthetic experiences for literary fruition. The choice for this short story was due to the “complex experimentation of fictional experiences” (ROUXEL, 2012, p. 16) involved in the character of Nhinhinha, who evokes the mystical figure of healers and witchdoctors, still present in the tradition of the far north of Tocantins, in the population’s memories. Besides the identification with the character and the short story itself, “[w]e choose fiction to try to understand, to know something more about our contradictions, our miseries and our greatness, that is, about the most profoundly human” (ANDRUETTO, 2012, p. 54).

THE SCHOOL CURRICULUM AND THE RIGHT TO LITERARY READING

Reading is vital to the imaginary.
(Michèle Petit, 2009)

The act of reading is conceived as something necessary to human experience, enabling the very understanding of who we are, and what is or should be our encounter with the others. The aesthetic object invites us to think how the interaction with the world and the other(s), affects and transforms the human being, through what it evokes and how it does so, through inventions and subversions of language.

In dealing with a literary education that prepares students for the sensitive experience through reading literature, we consider the school as the space that encourages the aesthetic contact, whether by the dynamics of its teaching practices, or because it’s one of the skills to be developed in the discipline of Portuguese language. We employ the french branch of semiotic, a theory that study the meaning of texts and the way meaning is constructed and constituted, to discuss about the aesthetic experience, considering

² The acronym BNCC will be adopted as a reference to the “Base Nacional Comum Curricular”, to optimize the reading of the article.

the interaction of readers with various literary objects. Initially, when explaining the pedagogy of the reading taste, Fiorin (2004, p. 108) asserts that “sensitivity is not an innate gift, but an ability that is developed”; in other words, the reader to become a subject sensitive to the aesthetic, to the pleasure of reading, must have all the possibilities to apprehend the artistic qualities of what is read, from a formative process.

This education or formation, however, cannot rest strictly in the field of technical knowledge, when the subject is equipped with a set of linguistic and literary skills, for example, in order to recognize operations with language, styles, etc. Because as Tatit (1997) points out, the level of knowledge needs to have repercussions on the level of feeling, moving from meaning merely to the sensitive sense, with a reading competence that allows the reader to “wait for the unexpected” (GREIMAS, 2002), being that way, affected by the experience of the contact with the literary. Without this, the knowledge slipping over sensitive feelings, the technical knowledge may even obscure the aesthetic object, since the subject would submit literary objects to just a set of linguistic and literary classifications, rejecting what supposedly escapes the previously established. Although such practices and knowledge have value, when we focus on the formation of readers in school, it is necessary to integrate knowledge and feeling, between being instrumentalized with technical knowledge and putting it into operation to further unveil the literary field, with an aperture to the aesthetic taste. Without the imbrication of these dimensions of reading, the cognitive and the sensitive, there would be no room for the emergence of subjective reading, as we discussed earlier.

Back to the contributions of literary studies, Calvino (2007), discussing literary classics, reflects upon the connection between the knowing in itself and the know-how to feel. According to this theorist, “finding the explanation of the facts, doesn’t stop the facts of being wonderful” (CALVINO, 2007, p. 46). Then, the knowledge of the aesthetic aspects of literary objects, and here we are focusing on the knowledge developed during basic education, can provide readers with an even greater interest in appreciation, and sensitivity of being affected by literary texts.

Let’s now discuss some basis about the teaching of Reading in the school context, as defined in the BNCC (BRASIL, 2017), aiming to analyze the skills demanded in literary reading at schools. We’ll seek to observe whether, considering what is expressed in this document, if there are effective guidelines for teachers about the education or formation of readers during the second phase of elementary school, in basic education.

Elementary school, in the BNCC, is organized into five areas of knowledge: Languages, Mathematics, Natural Sciences, Human Sciences, and Religious Education. The entire curriculum is designed to develop the 10 generic skills, abilities or competencies, which are aligned with the one of each area of knowledge and, consequently, with the competencies of each curricular component (subject or discipline):

Throughout Basic Education, the essential learning defined in the BNCC must compete to ensure students the development of ten general competencies, which embody, in the pedagogical scope, the rights to learning and development. (BRASIL, 2017)

The essential learning of each curricular component is organized converging towards interdisciplinary teaching practices and, fundamentally, for developing the principles of equality, diversity and equity. Thus, the generic competencies of the BNCC foresees the comprehensive education or formation of students and teachers. Associated with the generic competencies, the Portuguese language component defined his own ten specific skills or abilities. We select the ones numbered 1, 3, 4, 7, 8 and 9, intending to emphasize the reading competencies. They refer to language as a cultural, historical and social phenomenon, and to literary reading as a practice of education or formation of readers, in the following terms:

1. Understand language as a cultural, historical, social, variable, heterogeneous phenomenon, sensitive to the contexts of use, recognizing it as a means of constructing the identities of its users and the community to which they belong [...]
3. Read, listen and produce oral, written and multisemiotic texts which circulate in different fields of action and media, with comprehension, autonomy, fluency and criticality, in order to express and share information, experiences, ideas and feelings, and continue learning.
4. Understand the phenomenon of linguistic variation, demonstrating a respectful attitude towards linguistic varieties and reject linguistic prejudices [...]
7. Recognize the text as a place of manifestation and negotiation of meanings, values and ideologies.
8. Select texts and books for integral reading, according to personal objectives, interests and projects (study, personal formation, entertainment, research, work, etc.).
9. Engage in literary reading practices that enable the development of the aesthetic sense for fruition, valuing literature and other artistic-cultural manifestations as forms of access to the ludic, imaginary and enchanting dimensions, recognizing the transforming and humanizing potential of the experience with literature. (BRASIL, 2017, p. 87)

In short, these competences conceive language as a “cultural, social, variable, heterogeneous and sensitive phenomenon” and the text as a “place of manifestation and negotiation of meanings, values and ideologies”. This knowledge should be developed through language practices or axis (speaking/listening, production (written and multisemiotic) and linguistic/semiotic analysis). As for the reading, it’s treated in a broad sense and supported in the “written text”, “still and moving images”, and “sound” (BRASIL, 2017). It is also understood in the dimensions interrelated to the practices of use and the reflection in reading and text production practices.

The reading practices, according the BNCC, implies: the reconstruction and reflection on the conditions of production and reception of texts belonging to different genres, that circulate in different media and spheres/fields of human activity; the dialogue and relationship between texts; the reconstruction of textuality, recovery and analysis of textual organization, thematic progression and establishment of relationships between the parts of the text; critical reflection on the themes addressed and validity of information; understanding the effects of meaning caused by the use of linguistic and multisemiotic resources in texts of different genres; strategies and reading procedures; adherence to reading practices. The practices of text production should consider and reflect on the following aspects: the conditions of production that regulate the circulation of diverse genres in different media and fields of human activity; dialogicity and relationship between texts; the thematic feed, construction of textuality, notational and grammatical aspects, and production strategies (BRASIL, 2017, p. 72-80).

These aspects constitute an attempt to outline, in a more didactic way, what is proposed for the teaching of reading, especially literature reading in the BNCC. Now let’s see what is projected for the language practice/axis “reading”:

The Reading Axis comprises the language practices resulting from the active interaction of the reader/listener/spectator with written, oral and multisemiotic texts and their interpretation. **The readings should be examples for aesthetic enjoyment of texts and literary works** [our emphasis]. Also include the research and theorizations of school and academic work; performance of procedures; the knowledge, discussion and debate on relevant social issues; support the claim of something in the context of public life performance; have more knowledge that allows the development of personal projects, among other possibilities. (BRASIL, 2017, p. 71)

The conceptual foundations of the component Portuguese language indicate the active participation of the students in the reading practice as an aesthetic experience. They bring the literary work as object/support for language practices within the artistic-literary field, related to the set of practices focused on formative dimensions and uses of language, which bring together the skills to be developed progressively throughout basic education. We need to point out that although the BNCC contemplates reading as “an aesthetic enjoyment of texts and literary works,” contact with the aesthetic objects is strictly related to the production of meaning for what is read. So, here we notice an overshadowing of the sensitive aspect and the subjective reading, since it relates the aesthetic enjoyment with the ability to unveil the modes in which texts are constituted and signify. If the way of interacting with literary texts is restricted to the evocation of allegedly objective categories of meaning, learned and apprehended through a school education, it may not facilitate the formation of a “subject able to elect their own categories of text analysis, to launch a subjective look, to bring out new meanings for what is read” (REIS; AMORIM; MELO, 2017, p. 77).

The skills that integrate the Portuguese language component to be developed during the final years, add up to 181 abilities. Among them, only 13 explicitly include the literary texts, either as reading/listening practice or as text production or linguistic/semiotic analysis. It's about this overshadowing of literature or its timid expression in the curriculum, we intend to reflect upon from now on. To analyze all the abilities would demand a more extensive and long-term article; therefore, we will focus on three skills that should be mobilized in the analysis of the short story “A menina de lá”, presented in the next session of this paper.

Of the skills 33, 44, and 53, the first two are developed in 8th and 9th grades; the latter, through grades 6th through 9th grades:

(EF89LP33)³ Read, autonomously, and understand - selecting reading procedures and strategies appropriate to different objectives and taking into account characteristics of genres and media - novels, contemporary short stories, microfiction, contemporary fables, juvenile novels, novels, novellas, visual chronicles, science fiction narratives, suspense narratives, free form and fixed form poems (such as haiku), concrete poem, cyber poem, among others, expressing evaluations on the text read and establishing preferences for genres, themes, authors. (BRAZIL, 2017, p. 187)

(EF69LP44) Infer the presence of social, cultural and human values and different worldviews in literary texts, recognizing in these texts ways of establishing multiple views on identities, societies and cultures, considering the authorship and the social and historical context of their production. (BRAZIL, 2017, p. 157)

(EF69LP53) Read aloud diverse literary texts-such as tales of love, humor, suspense, horror; lyrical, humorous, critical chronicles; as well as oral chapter readings (shared or not with the teacher) of longer books, such as novels, riddle narratives, adventure narratives, children's and teenage literature, - tell/recount stories both from the oral tradition (folk tales, tales of wit, animal tales, love tales, tales of enchantment, jokes among others) and of the written literary tradition, expressing comprehension and interpretation of the text by means of expressive and fluent reading or speaking, respecting the rhythm, pauses, hesitations, and intonation indicated both by punctuation and other graphic and editorial resources, such as bold, italic, capital letters, illustrations, etc. , recording this reading or short story, either for later analysis or for the production of audiobooks of various literary texts or podcasts of dramatic readings with or without special effects and read and/or recite various poems, both free form

³ Each letter and number locate the teaching stage, year/grade, curricular component and skill number. It can be read from back to front, to give more meaning to the code or to facilitate its memorization. For example, we read in this one: Skill 33, referring to the component Portuguese language in the 6th and 7th grades of Elementary school (Ensino Fundamental, in portuguese) (EF67LP33).

and fixed form (such as quatrains, sonnets, lyrics, haikus, etc.), using the linguistic resources of the language.), using the linguistic, paralinguistic and kinesthetic resources necessary for the intended effects of meaning, such as rhythm and intonation, the use of pauses and prolongations, tone and timbre, as well as any resources of gesture and pantomime that are appropriate to the poetic genre and the sharing situation in question. (BRAZIL, 2017, p. 161).

Always introduced by verbs like analyze, infer, position, engage, elaborate, read and create, these skills call on students and teachers to the “reconstruction of the conditions of production, circulation and reception”; the “appreciation and replication”; the “reconstruction of textuality and understanding of the effects of meaning caused by the use of linguistic and multisemiotic resources”; the “consideration of the conditions of production”; the “production strategies: planning, textualization and revision/editing”. Without invalidating the importance of these practices of language uses and reflections, we emphasize here the fact that, although the literary text is the object/support of some practices, the literary fruition, the sensitive taste, seems to have an imprecise or almost non-existent place. In our appreciation, these practices just focus on decoding, on the formation of a subject with the ability to read the written language, and not accurately on the education of a competent reader. Such objectives are valid and necessary for formal education and for the teaching of language and literature, but there must be room also for the sensitive, for the production of subjective meaning through reading. Addressing about “literary education”, Teresa Colomer (2017) highlights the need for an approximation between a technical, formal knowledge who allow children and adolescents to know and recognize the literary and cultural productions of their communities, and an aesthetic ability for sensitive appreciation of what is read, in order to educate the readers.

From this perspective, learning situations should promote experiences that mobilize knowledge in its various forms without suppressing subjectivity, the sensitive taste. In Colomer (2007), this requirement is evident when she affirms the indissolubility between forming subjects from the active coexistence sustained in the interaction among people, and between people and texts. After all,

To the poetic and secret power of a book is added another interest, which is the hope to understand how the meanings imposed by reading are transgressed, or even, how invention - from the author or the reader - is always restrained of what is imposed by capacities, norms and genres. Against the simplistic view that assumes the servitude of the readers regarding the imposed (or read!) messages, one can remember that reception is creation; and consumption, production, leading to insist that all creation, all appropriation of senses, are related to historically variable and socially unequal conditions of possibilities [...] (CUNHA, 2014, p. 43).

For many people, school is the only place to access literature. Thus, conceiving the teaching of literary reading in school as a place for the formation of readers is beyond instrumentalized reading. It is necessary to form subjects capable of codifying and decoding, but, above all, of transgress, as Cunha (2014) states, even in the face of the socially unequal conditions to which we are subjected. For many students, the textbook is the only book available and accessible. Additionally, the school library, if exists, might have a shy collection and/or little space for reading practices. Given this panorama, the classroom becomes the privileged place for reading. That's why the need of reading to promote “productivity”, the possibility brought by the text to the students to exercise their abilities (CUNHA, 2014, p. 45).

A BRIEF LOOK AT “A MENINA DE LÁ” (“THE GIRL OVER THERE”)

The short story “A menina de lá” is part of the book *Primeiras estórias* (First Short Stories) (2005), by João Guimarães Rosa. We selected this narrative text as a literary object for analysis for the value of its regional features, the images built from each character, as well as for the singularity of its narrative space: the mythical relationship of rural characters with the spiritual and religious universe. In that work, the writer mobilizes terms like “uruicuiana”, which situates the reader in the space of the narrative, since the term refers to those who are born in or live in the city of Urucuía, Minas Gerais. Besides, the short story creates and recreates words in a process of (de)construction of forms, especially oral forms, playing with orality in the writing. But what is the story of “A menina de lá”?

As the title suggests, it is about an almost 4-year-old girl named Maria, Nhinhinha, who seemed not to belong to this world of ordinary and more “earthly” sensibilities. Nhinhinha lived in a place called “Temor-de-De-Deus” and “Her house was placed behind the Serra do Mim”. The short story’s protagonist was not even four years old and “was born very young, big-headed, and with huge eyes” (ROSA, p. 65). The girl can see beyond what anyone could see, constituting herself entirely as a presence and sensible perception of the phenomena around her. Maria had no toys and made imaginary characters out of animals and other elements of nature, with whom she interacted and maintained a symmetrical relationship with nature.

Nhinhinha began to make miracles and her father feared the church would confine her in a convent, taking her away from the family and community. The theme of the short story is about childhood and, in a way, illustrates how children can build symbols and imagine, in their sensitive presence in the world, which is usually mediated by the more pragmatic and less affectionate look and interactions of adults.

After this brief introductory reading of “A menina de lá”, we highlight that there are other approaches deserving to be considered, which evaluate the short story from the perspective of childhood development. Guimarães Rosa thematizes childhood and, if we look at it from a Piagetian perspective, for example, we will notice that Nhinhinha presents behaviors typical of her age, the pre-logical phase. A 4-year-old child needs to communicate and, in this process, builds symbols, places for the manifestation of fantasy. Playing and interacting are part of these representative activities, in other words, the child needs and has the right “to experience forms of thought through imitation, the symbolic and cognitive representations (SILVA, 2016, p.4)”.

We could discuss here the unusual on this short story⁴, as well as the difficulties Nhinhinha demonstrates in her interactions through language⁵; however, our purpose is to examine the teaching of literature in the classroom of the final years of elementary school. That’s why we emphasize in the *continuum* of everyday reading and the status of literary reading, a more open reading in which the students express their creativity, their dialogue with the world of the past and the present, and could (re)significate the reading.

DIDACTIC TRANSPOSITION OF THE SHORT STORY “A MENINA DE LÁ” (“THE GIRL OVER THERE”): PROBLEMATIZATIONS AND PERSPECTIVES

The proposal consists in produce a reading activity based on the skills EF89LP33, EF69LP44, EF69LP53, systematized from the component Portuguese language of the BNCC, in the reading axis,

⁴ SILVA, Tânia Regina Silva da Silva. **O insólito no conto “A menina de lá”, de Guimarães Rosa**. XII Semana de Extensão, Pesquisa e Pós-Graduação SEPesq, Out. 2016, Centro Universitário Ritter dos Reis.

⁵ CARNIAL, Luciana. **A palavra transformadora em “A menina de lá”**. *Kaliopé*, São Paulo, ano 4, n. 2, p.25-35. jul./dez., 2008.

mobilizing the short story “A menina de lá” (“The girl over there”), by Guimarães Rosa. The first skill developed in the 8th and 9th grades of Elementary school, integrates the experience of the “artistic-literary”, “reading” axis, and has the “Reading strategies” and the “Appreciation and response” as objects of knowledge. The skill seeks that the student reads with autonomy and be able to understand the text using “reading procedures and strategies appropriate to different objectives and taking into account characteristics of genres and media [...]” (BRAZIL, 2017, p. 171). Taking this competence in its entirety, we realize the accent is on the formation of a “model reader”, who has linguistic knowledge and awareness and mastery of the strategies and procedures of text construction. A reader who is able to hold on to the text for the text’s sake, apprehending it and, based on what is expressed there, understand its content. Appreciation, in this case, doesn’t refer to an experience that also focuses on the feeling, but rests strictly in the field of knowing how to read, in other words, the cognitive is superimposed on the sensitive, without translating them into a necessary complementary relationship, as some processes of teaching of reading seem to indicate (the hypothesis that knowing how to read invariably leads to liking to read).

The second skill is also part of the “artistic-literary” field, “Reading” axis, and brings as objects of knowledge the “Reconstruction of the conditions of production, circulation, and reception” and “Appreciation and replication”. This skill advises that the student could be able to infer, from the literary object, “social, cultural, and human values and different worldviews [...]”, recognizing forms of establishing multiple looks about identities, societies and cultures and considering the authorship and the social and historical context of its production” (BRASIL, 2017, 157). In this competence, the literary text seems to collaborate for immersions regarding human existence, social logic, and the construction of individual and collective identity based on values. Still, it doesn’t point out literary reading as a *continuum* of students’ reading experiences.

The third and last skill selected also composes the “artistic-literary” field, in the “Orality” axis, and brings as objects of knowledge the “Production of oral texts” and “Oralization”. This skill foresees the reading aloud of various texts (short stories, novels, adventure narratives, etc.) and the “understanding and interpretation of the text, which respects the rhythm, pauses...employing linguistic, paralinguistic and kinesthetic resources[...].” (BRAZIL, 2017, p. 161).

Orality, a human activity which many think is the birth of storytelling, was and still is the first contact with reading. This “accumulation of social practices” that children gather and carry to school needs to find a place in a continuous movement and, from this, form himself as a person (COLOMER, 2007, p. 52). However, in the focused skills, the literary text is treated in a “dimension of the cognizable”, which can lead to a way of teaching that just underline the reader for “subtracts from the text only what matters to achieve a given end [...] the use of the text as a pretext for teaching genre, or grammar, or literary currents, or for the teaching of history, etc.” (SILVA; MELO, 2015, p. 128). This being said, the question arises: what is the purpose of literary education?

[...]is, first of all, to contribute to the *formation of the person*, an education indissolubly linked to the construction of sociability and realized through the confrontation with texts that make explicit the way in which previous and contemporary generations have approached the evaluation of human activity through language. (COLOMER, 2007, p. 31)

To think about the didactic transposition of short stories based on the ideal reader is to reinforce restricted practices regarding the formation of readers. It is necessary to arouse interest in the student, foreseeing his/her participation and the possibilities to advance in this process of literary reading development. The construction of meaning as a continuous practice to be promoted in school doesn’t

depend on a given moment to “enjoy the literary experience. Rather, it is their participation in a complete act of literary communication that allows students to advance along this path” (COLOMER, 2007, p. 60). So, to promote reading practices in a linear way, hierarchizing just the levels of comprehension and interpretation, excludes the possibility of construction of meaning in the reader-text/literary object relationship to which it addresses. Rouxel suggests:

Even more open and closer to reality, the literary culture we wish to encourage is this symbolic space, composed at the same time of personal and common references configured by the reader’s subjectivity. More liberal and more empirical, this conception of literary culture cannot be assessed through legitimate and quantifiable references; it reveals a less external gaze, being based on three recently theorized notions: the reader’s text, the inter-reading, and the inner library. (ROUXEL, 2012, p. 18).

All these reflections on the reading skills systematized in the BNCC, within the reading and speaking axis problematized in the theoretical framework explained here, allowed us to outline what we consider relevant in the teaching of literary reading. We affiliate ourselves to these concepts because we believe that, in fact, the teaching of literature convokes us to shelter the “personal references” added to the “common references configured by the subjectivity of the reader”. The notions of “reader-text,” “inter-reading,” and “inner library,” pointed out in the theoretical debate on subjectivity, provide guidance to encourage literary reading in the classroom, because, together, they reveal the high point we must reach in this process: to promote a practice that permits students to become readers, leading them to express their reading experiences in a relationship with the world (past and present).

For all these reasons, the implementation of the skills from the short story “A menina de lá” became a challenge, since, besides not being a didactic document in itself, the BNCC neither foresees possible problems in teacher formation, either in initial or continuing education, as well as their probable difficulties in unfolding the objects of knowledge set in a generic mode. Some proposals are applicable and can converge to enrich practices in the development of literary reading, especially in the work with the short story genre, as the example of the didactic sequence⁶. Beforehand, the didactic sequence has been a common option for basic education schools, due to the contribution of this methodology for the reading and interdisciplinary projects at school.

In this sense, we chose to bring, as a proposal, the reflections of Annie Rouxel (2012a; 2012b; 2013; 2018), who suggest the formation of a “subjective” reader. This theorist defined three priorities for the formation of a literary culture in school consisting in “a less formal and more sensitive approach to texts”; to “privilege reading as an act rather than the result of reading” and the “preference of the notion of intersubjective space to the concept of archi-reader”. From these priorities, we derive the following steps:

1. Organize the room in a circle preferably, to allow better integration between students and teacher;
2. Make available the complete short story “A menina de lá” to all the students;
3. Read the story with or to the students, in an unhurried way, and let them be captivated by the reading;

⁶ COSSON, Rildo. *Letramento literário: teoria e prática*. São Paulo: Contexto, 2006.

4. After the reading, “make room for the students’ texts”. The idea is that they can expose orally their impressions about the text, about *Nhininha*, or aspects not foreseen by the teacher, whether they are consistent or not. The teacher should manage the students’ speaking time and listen carefully to what they say about the story;
5. Encourage as much as possible the active participation of the students, mediating their speeches whenever necessary. If needed, questions that focus on the voices of the narrative form can help in the reading process: Who (characters)? Where (space)? When (time)? Or, even, can ask them to make citations of the text to contextualize their speech. It’s also essential to “accept the idea of misunderstanding” and recognize the student’s effort as part of the interpretive procedure;
6. Still in the circle formation, promote interactions through the literary object, since this practice let the reading to be expanded in features not observed by the students during the act of reading;
7. Adopt the metacognition procedure: “the knowledge that the subject has about its own knowledge”, and mediate if any “reading error” occurs;
8. Make the classroom a space where students can get involved and articulate their individual readings, thus favoring the “collective reflection”. In this relationship of intersubjective expressions, they can incorporate new readings or maintain the ones done through the story “*A menina de lá*”;
9. Discuss the motivations for interpretations that are not supported by the textual materiality with the students. This moment of mediation is important because it favors the development of reading skills based on their own misinterpretations. It’s significant not reject certain ways of reading, since the sensitive gaze of each individual can lead to different directions, even outside the text;
10. Allow students to narrate their reading experiences through the text read;
11. Appreciate and value the students’ reading experiences;
12. Encourage students to produce a “reading journal” as a way to record their journey as literary readers, ask them to keep track of their impressions in the journal, and whether they build associations in the form of intertextualities or interleading;
13. If students ask and show interest about the author, introduce the author and his work.

CONCLUSIONS

Born from our concerns arising from the teaching experiences and as instructors of teachers in the process of appropriation of the BNCC, this article is presented as an initial experience in the path we want to build around the reflections on teaching of literary reading in school. The BNCC took almost 10 years to be approved. It’s a document born out of the need and expectation of professional teachers to have a common national curriculum in order to enable all brazilian students access and develop their learning rights.

However, due to the political conflicts in the country over the past four years, the national teacher formation policy has been severely compromised, leaving teachers on the margins when it comes to the appropriation and transposition of the BNCC into pedagogical practice. Aware of the disinvestment in national public education, we set ourselves the challenge of collaborating with the professors who work in the teaching of literature at schools, making a theoretical framework to contribute to the formation of the literary readers. In this effort, nevertheless, we focus on some limits regarding the theme selected, in view of the curricular guidelines in vogue. In addition, we chose the short story “A menina de lá”, by Guimarães Rosa because it includes aspects that meet the students’ life and reading experiences.

We found support in Annie Rouxel, who summons other important theorists who contribute from various perspectives to the literary reading practice in the classroom. It is worth pointing out that our proposal doesn’t translate the whole essence of what Rouxel suggests, but represents an effort in attempt to understand and promote literary culture in school, which is to encourage active participation, the free expressions of the student’s subjectivities and to welcome, recognize and value the students’ reading experiences.

REFERENCES

ANDRUETTO, Maria Teresa. *Por uma literatura sem adjetivos*. Trad: Carmem Cacciacarro. São Paulo: Editora Pulo do Gato, 2012.

BRASIL. *Base Nacional Comum Curricular*. Brasília: MEC, 2017. Disponível em: http://basenacionalcomum.mec.gov.br/images/BNCC_20dez_site.pdf. Acesso em: 12 de abril de 2020.

CALVINO, Italo. *Por que ler os clássicos*. Trad. Nilson Moulin. São Paulo: Companhia das Letras, 2007.

CANDIDO, Antonio. Direito à literatura. In: *Vários escritos*. São Paulo: Duas Cidades, 1995.

CARNIAL, Luciana. A palavra transformadora em “A menina de lá”. *Kaliópe*, São Paulo, ano 4, n. 2, p. jul./dez., 2008.

COLOMER, Tereza. *Andar entre livros: a leitura literária na escola*. Trad. Laura Sandroni. São Paulo: Global, 2007.

COSSON, Rildo. *Letramento literário: teoria e prática*. São Paulo: Contexto, 2006.

CUNHA, Betina. Leitura e Literatura no Mundo da Escola. **Revista Literatura em Debate**. V. 8, n. 15, p. 42-51, dez. 2014.

FIORIN, José Luiz. Linguística e pedagogia da leitura. *Scripta*, v. 7, n. 14, 2004, p. 107-117.

GREMIAS, Algirdas Julien. *Da Imperfeição*. Trad. Ana Claudia de Oliveira. São Paulo: Hacker Editores, 2002.

HOUAISS. *Dicionário Eletrônico Houaiss da Língua Portuguesa*. Rio de Janeiro: Objetiva, 2009.

MELO, Márcio Araújo de; SILVA, Luiza Helena Oliveira da. O leitor atrapalhado e a formação docente. *Revista Brasileira de Literatura Comparada*, n. 35, 2018, p. 63-75.

PETTT, Michèle. *A arte de ler ou como resistir à diversidade*. Trad.: Arthur Bueno e Camila Boldroni. São Paulo: Ed. 34, 2009.

- REIS, Naiane Vieira; AMORIN, Eduardo; MELO, Márcio Araújo de. Entre Leitores e Literatura: formação literária em *As palavras*, de Jean-Paul Sartre. *Revista Entreletras* (Araguaína), v.8, n.1, p. 76-88). jan./jun. 2017.
- ROSA, João Guimarães. *Primeiras estórias*. Especial. Rio de Janeiro: Nova Fronteira, 2005. P. 65-69.
- ROUXEL, Annie. Mutações epistemológicas e o ensino da literatura: o advento do sujeito leitor. *Revista Criação & Crítica* (USP), n. 9, p. 13-24, 2012a. Disponível em <http://www.revistas.usp.br/criacaoecritica/article/view/46858>. Acesso em: 23 de abril de 2020.
- ROUXEL, Annie. Práticas de leitura: quais rumos para favorecer a expressão do sujeito leitor? Trad. Neide L. de Rezende e Gabriela R. de Oliveira. *Cadernos de pesquisa*, v. 42, n. 145, 2012b.
- ROUXEL, Annie; LANGLADE, Gérard; REZENDE, Neide Luzia de (org.). *Leitura Subjetiva e ensino de literatura*. São Paulo: Alameda, 2013.
- ROUXEL, Annie. Ousar ler a partir de si: desafios epistemológicos, éticos e didáticos da leitura subjetiva. Trad. Rosiane Xypas. *Revista Brasileira de Literatura Comparada*, n. 35, 2018.
- SILVA, Luiza Helena de Oliveira. *Leitura subjetiva e a formação do leitor na escola*. Mimeo, 2020.
- SILVA, Luiza Helena Oliveira da. MELO, Márcio Araújo de. O que pode o leitor?. *Revista Entreletras* (Araguaína/TO), v. 6, n. 2, jul/dez. 2015.
- SILVA, Tânia Regina Silva da Silva. O insólito no conto “A menina de lá”, de Guimarães Rosa. *XII Semana de Extensão, Pesquisa e Pós-Graduação SEPesq*, Out. 2016, Centro Universitário Ritter dos Reis.
- TATTT, Luiz. Questões do gosto no *Banquete* de Mário de Andrade. In: LANDOWSKI, Eric; FIORIN, José Luiz (Orgs.). *O gosto da gente, o gosto das coisas: abordagem semiótica*. São Paulo: EDUC, 1997, p. 47-60.