

An Experience Report with Comics in a State School of Carpina, Pernambuco

Eronildo da Silva **BIONDINI***
Jonathas de Paula **CHAGURI****

*Master in Education from University of Pernambuco, *Campus* Mata Norte (UPE). Portuguese teacher at Pernambuco State Secretariat of Education. eronildobiondinni@outlook.com

**PhD in Education from State University of Maringá (UEM). Professor at Education Graduate Program (Master's and PhD levels) from University of Pernambuco, *Campus* Mata Norte (UPE). jonathas.chaguri@upe.br

Abstract

This article aims to disseminate the results of a didactic-pedagogical intervention conducted with 9th grade elementary school students in Portuguese lessons using comics. Regarding theoretical assumptions, this study is based on the work of the Bakhtin Circle (Bakhtin, 1997; Bakhtin; Volochinov, 2006) concerning comics as a speech genre. This is a qualitative action research study (Gil, 2008), as proposed by the work of (Engel, 2000; Thiollent, 2009; Tripp, 2005). Data collection was carried out through 24 Portuguese lessons, which comprised a set of activities prepared by the authors of this paper. The research locus took place in a state school in the municipality of Carpina, Zona da Mata, Pernambuco. The social insertion of the research took the form of offering 24 Portuguese lessons that enable didactic-pedagogical alternatives to strengthen the learning of 9th grade students through an intervention process in Portuguese lessons. As a culminating outcome, this project resulted in the publication of a comic book anthology created by the research participants.

Keywords: Comics; Portuguese Language; Elementary School.

An experience report with comics in a state school of Carpina, Pernambuco¹

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INTRODUCTION

The use of comics as school content in the educational context has been widely debated by researchers such as Rama and Vergueiro (2004); Ramos (2004); Cavalcante and Chaguri (2016); Brito (2020) and Schneider (2020). This is because comics tell stories, whether fictional or not, representing the achievements of humanity and presenting themes in defense of moral, civil, and social rights, from the time the comic books were created.

The combination of images, text, speech bubbles, characters' expressions, and other compositional elements created by the comic artist can facilitate the understanding of the social message conveyed by the comics. The use of comics in Portuguese lessons enables the teacher to make student-readers have fun, thus creating a humorous effect in what is read. This humor only makes sense to the students when they notice how the comics' characteristics are organized.

However, it is important to highlight that comics are not only forms of entertainment but also forms of alerting or drawing readers' attention to something. For example, they are used in community campaigns addressing diseases, illegal deforestation, water waste, problems caused by traffic, and critiques of the political or economic context, among others. For this reason, the aim of this paper is to disseminate the results of a didactic-pedagogical intervention carried out with 9th grade students of elementary school in Portuguese lessons with comics as a speech genre.

To provide a text arrangement that enables the presentation of the results of our experience, this paper is organized into five sections. In the first, we present an introductory scenario of the study to the reader. In the second, we conceptualize the constitutive aspects of comics as a speech genre. In the third, we present the methodological foundation of the research. In the fourth, we present the assumptions, results, and discussions of the intervention process. And, finally, in the fifth section, we present the final considerations and references that appear in this article.

Constitutive Aspects of Comics as a Speech Genre

The Russian researcher of human language, Mikhail Mikhailovich Bakhtin (1895-1975), at the beginning of the 20th century, held discussions in the Bakhtin Circle² that took into account both literary and non-literary genres. According to Bakhtin (1997), speech genres are present in all communicative activities. Therefore, we understand that speech genres or discursive genres are any verbal or written manifestation, whether it be a conversation in the line at the bakery, a lecture delivered at a conference, a poem written to a loved one, a note pinned to the refrigerator door or a letter written to a distant friend, speech genres are every oral or written utterance produced in a

¹ Translated by: Ibrahim Alisson Yamakawa.

² “[...] in contemporary terms, Bakhtin Circle can be understood, informally, as a multidisciplinary group focused on the problems of the constitution of language”. (Molon; Vianna, 2012, p. 163).

sphere of social circulation³ based on the use of language to meet communication needs (oral or written) between speakers.

“Speech genres enable understanding of different enunciative-discursive configurations, as well as the understanding of repeatable, formal characteristics of language, which are converted into different meanings” (Di Fanti, 2003, p. 99). In other words, speech genres are socially constructed forms of communication that allow people to communicate with each other in specific ways in different contexts. For this reason, since they are not something fixed and since they have interchangeable characteristics, speech genres are shaped by who the proposition is intended for and the situation in which this statement is produced.

The diversity of oral or written speech genres existing in society helps us to situate and contextualize the linguistic aspects to be analyzed. These genres are directly linked to the linguistic choices made by the speakers in order to achieve their objectives. That is why linguistic study makes sense when it directs reflection beyond learning the simple rule of this or that linguistic component. The context in which the text was produced and the communicative purpose are also taken into account.

From the Bakhtinian point of view, “all manifestations that have the interference of man are themselves language, statement, text”. (Di Fanti, 2003, p. 100). Therefore, any utterance is organized in a social environment that involves the individual in the dialogical relationships which are established, through communicative conventions that are shared by a group of speakers in a particular social context.

It is fundamental to understand that speech genres are not simple forms of individual expression, but they are shaped by social relations and ideological interests that permeate society. This means that speech genres are not neutral or apolitical, but are always involved in power relations hierarchies. Therefore, forms of communication evolve and change over time, and thus speech genres are adapted to the power and ideological relations present in society.

Furthermore, Bakhtin (1997, p. 280), defines genres as “relatively stable types of utterances”. Therefore, to understand this formulation, Bakhtin (1997) formulated a concept called *utterances*. Bakhtin (1997) understands that language cannot be seen dissociated from its social and historical context. It must be analyzed in different social spheres of circulation in which people act.

We neither speak nor write in the same way we speak or write with our parents, with our aunts or uncles, with students, with friends, with neighbors, with the supermarket cashier, with a judge, and so on. Similarly, we do not write a note, a chronicle, a news story, a scientific article, or an adventure narrative in the same way all the time. Therefore, what determines what we speak or write is the social sphere in which the speaker and the listener find themselves, that is, we speak or write in the function of the other’s utterance, mediated by the social sphere in which the speakers are inserted. It is, consequently, that the utterance takes on an interchangeable characteristic between its peers.

[...] the real unit of speech communication: the utterance. For speech can exist in reality only in the form of concrete utterances of individual speaking people, speech subjects. Speech is always cast in the form of an utterance belonging to a particular speaking subject, and outside this form it cannot exist. Regardless of how varied utterances may be in terms of their length, their content, and their compositional structure, they have common structural features as units of speech communication and, above all, quite clear-cut boundaries [...] The boundaries of each concrete utterance as a unit of speech communication are determined by a change of speaking subjects, that is, a change of speakers (Bakhtin, 1997, p. 294).

³ We understand as a sphere of everyday social circulations, the literary-artistic, scientific, educational, press, publicity, political, juridical, and media production and consumption spheres.

We can therefore understand Bakhtin (1997) asserts that the utterance is not a conventional unit, but a real unit, strictly delimited by the alternation of speaking subjects. At times we are speakers of any utterance, and at other times we are listeners. Bakhtin (1997) defines speech genres as the verbal or written manifestation of utterances, forming a compositional set characterized by three key features: thematic content (the subject matter addressed by speakers as they produce utterances), compositional structure (the elements that make up a particular spoken or written utterance), and style (the type of vocabulary or linguistic resources used by speakers when producing utterances).

For example, when using comics in the classroom, a Portuguese language teacher introducing this genre to students will consider the following questions during their study: who produces comics and who is the target audience? What is the sphere of circulation for this genre? When did comics emerge? What are the key characteristics that allow us, as readers, to identify a comic book when we read it? What linguistic resources define the authorship of this genre? All these characteristics raised by the questions above contribute to what we call a text, which in this mentioned case, refers specifically to comics.

In general, Bakhtin (1997) argues that any utterance (spoken or written) is not just a string of words, phrases, or discourses. Instead, it is a communicative event that involves interaction between speakers. Initially, these speakers can be the author and the reader of the text, brought together by a shared social and cultural context. In other words, a speech genre (oral or written) is a product of social and historical interactions. It cannot be fully understood without considering the context in which it was produced and learned. Language is always full of meanings and values shaped by the social and historical interactions that surround it.

In the case of this paper, which is the result of an intervention process, listing comics as a speech genre, the research participants studied the characteristics that ultimately form comics⁴, in order to be able to create their own when necessary. This enabled participants to understand the social function of this speech genre, raising awareness of the events (real or fictional) depicted in comics, which can spark critical interpretations of the current historical context. In turn, this process led to the creation of utterances directed towards others, prompting the exchange of new ideas and ultimately fostering interaction between the participants through these utterances.

That said, in the next section, we address the methodological issues of the intervention process.

Methodological Approach of the Intervention Process

The didactic-pedagogical intervention employed action research as its technical procedure. Action research aims to generate new information, by producing knowledge that leads to improvements and solutions within specific educational events, components, or phenomena relevant to the professional's field.

"[...] it is conceived and carried out in close association with an action or the resolution of a collective problem in which researchers and participants representing the situation of the problem are involved in a cooperative or participatory way" (Thiollent, 2009, p.16).

Action research assumes that researchers actively participate in the situation under study. This implies a dedicated involvement in transforming the identified reality. These transformation efforts are guided by the researcher's perception, understanding, and commitment to influencing the actions of those involved in the intervention process.

"[...] opposed to traditional research, it is, on the contrary, a type of engaged participatory research. It is considered "independent", "non-reactive", and "objective". As the name implies, action research aims to combine research with action or practice" (Engel, 2000, p. 182).

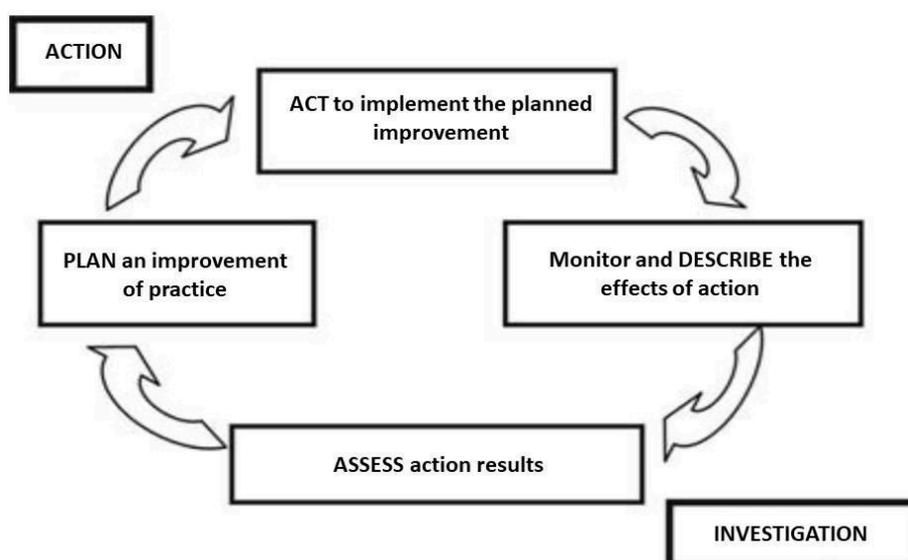
⁴ We refer to the thematic content, compositional structure, and style.

Along with action research, this paper assumes a qualitative approach. To Gil (2008), qualitative research embraces a subjective nature. This means that the results do not involve hard numbers, but rather focus on narratives, ideas, and the individual experiences of the participants. It also uses evidence and insights gleaned from verbal and/or visual data to gain a deeper understanding of the phenomenon.

Our choice of action research with a qualitative approach is due to the fact that this learning process involves all participants, using strategies that enable understanding of the situation. It also encourages the change of aspects considered unacceptable. In the face of that, “a change is planned, implemented, described, and estimated to improve its practice, by learning more, throughout the process, both about the practice and the investigation itself” (Tripp, 2005 p. 446).

Figure 01, below, allows us to understand four fundamental steps of this cycle.

Figure 01 – The basic cycle of action research



Source: Tripp (2005, p. 446).

Action research, therefore, encompasses action, knowledge construction, reflection, and educational practice transformations. Making any changes requires observation, planning, and reflection on the actions to be taken. To achieve this, it is also necessary to use a data collection tool.

In this research, we collected data through 24 (twenty-four) Portuguese lessons through a set of activities developed by researchers and the logbook records of the first author of this text. We chose to work with students in the 9th grade of an elementary school because the first author of this text was a Portuguese teacher in the aforesaid class in 2023.

In the Didactic-Pedagogical Activities Booklet (Biondinni, 2023a), there is a set of activities didactically organized which allowed the didactic-pedagogical intervention, the data collection, enabling the assimilation of knowledge of students of the 9th grade of an elementary school, in addition to discussing the direction of work with reading and writing based on three characteristics (thematic content, compositional structure, and style) which constitutes the study with speech genres according to Bakhtin (1997).

There were 32 (thirty-two) participants of the didactic-pedagogical intervention regularly enrolled in the 9th year of the morning shift of 2023. In the group, there were 22 (twenty-two) male

students and 10 (ten) female students. They were around 13 to 16 years old. Because of that, we considered the class as a heterogeneous group, since 34% of the students had either age or grade distortions. However, we point out that this age and grade distortion did not interfere with the work or the results of the intervention process. It is worth noting that we used pseudonyms, and fictitious names, to identify the students, when necessary, thus ensuring the anonymity of the participants. The study was approved by Comitê de Ética de Pesquisa (CEP), the Research Ethics Committee, from Universidade de Pernambuco (UPE), and underwent peer review.

The intervention process started on March 9th and ended on June 27th, 2023, with 24 (twenty-four) lessons. Every meeting had 2 (two) lessons consecutively. Each lesson lasted 50 (fifty) minutes. Every student had the Didactic-Pedagogical Activities Booklet (Biondinni, 2023b) to do the activities proposed.

The didactic-pedagogical intervention was guided by Bakhtin's 03 (three) key characteristics of working with speech genres: thematic content, compositional structure, and style. Following these principles, the intervention process designed activities that contemplated a set of knowledge aimed at students around the recognition of comics, the compositional elements that constitute comics, and the study of the enunciative aspects of comics.

Thus, we present the assumptions, the results, and the discussion, besides the set of characteristics worked on throughout the intervention process.

Assumptions, Results, and Discussions

Identifying comics (thematic content)

This stage of the intervention process deals with the social function of comics as a speech genre, enabling participants to become aware of the events (real or fictional) that can generate a critical interpretation of the current historical context. In other words, this stage, in an organized way, presents the essential characteristics of comics, starting with the thematic content, which means, the diverse subjects that constitute comics.

This stage took place from the March 13th to the March 17th, 2023. To achieve our goal, we had 9 (nine) activities within 4 (four) lessons of 50 (fifty) minutes each. During these activities, we conducted an assessment of the topics present in the comics with the students. For this purpose, we asked 10 (ten) questions that we considered relevant to present to the reader, in order to make the experience of reading this article easier. In the Chart 1, we listed these questions.

Chart 1 – Set of questions used with the participants throughout the lessons

1. What comics have you ever read?
2. What are comics for?
3. What is the importance of comics in peoples' lives?
4. Do you know the central elements of comics? If so, can you mention one?
5. Every comic narrates a current event. Can you mention an example of comics that you read lately that refers to any current event?
6. Can any comic be used to express cultural values?
7. Can comics be written by anyone and be taught at school?
8. Have you ever tried to write a comic book?
9. What draws your attention to a comic book as a reader?
10. Why should we study comic books in Portuguese lessons?

Source: Formulated by the authors (2023).

Once the students had understood the subjects addressed in the comics, the subsequent lessons unfolded in a didactic sequence, since the students expressed a desire to understand the compositional elements of comics and the universe in which this type of text is inserted. In addition to this, the students also expressed a desire to create their own comics.

To help students understand the process of creating comics, we began a research activity on the main comic books divided into three categories: around the world, in Brazil, and the Northeast of Brazil. In order to carry out this activity, the students used their smartphones and searched the internet for comic books that circulated in the different contexts required by the activity. The findings impressed the students, especially when they found out about the comics that circulated in the Northeast of Brazil. This is so because the students were unaware of them due to the limited distribution of comic books in this region of the country.

In this stage of the intervention process, students found out interesting facts, conducted research on the main comic books (from around the world, Brazil and the Northeast), learned about the history of comics in Brazil, wrote a biography about Maurício de Sousa, watched a video tutorial on how to create comic books, learned about the character creation process, and refined the sketch of their character based on the theme (subject) they want to address in their comics. All these activities were important for the students to get to know the universe of comics.

In addition to that, by the end of these activities, students were able to become aware of the events (real or fictional) within the comics. Thus, they were able to read comics critically, which means, they began to perceive the critical discussions that comics make about politics, economy, and culture.

In the next section, we will address a set of activities related to the second characteristic, the work of the speech genre based on Bakhtinian assumptions. Therefore, we will deal with the compositional elements of comics.

Compositional Elements of Comics (compositional construction)

In this stage, the intervention process deals with the way the compositional structure of comics is organized. Students learned the recognition of the compositional characteristics that configure comics so that they can produce them, thus respecting their form of organization. In order to achieve our goal, we had 20 (twenty) activities within 9 (nine) lessons of 50 (fifty) minutes each. These activities took place from April 28th to May 22nd, 2023.

Through engaging reading activities, students delved deeper into the world of comics. They learned that the first American comic book, featuring the hero Superman, was published in 1939 in the United States. This hero was seen as a symbol of good for the American people, as he represented a *superhuman* with two faces (Clark Kent and *Superman*), both of whom were well-regarded socially for revealing American values.

Next, we moved on to an activity called *Curiosity*. In this activity, students were led to discover that the first comic book of the Kryptonian superhero, *Superman*, was sold for almost 15 million reais. To close this step, we prepared an activity called *Research Time*. In this activity, it was facilitated research using the online school dictionary Michaelis⁵, so that students could research the definitions of onomatopoeia, balloons, comic strips, and comics. These three activities were planned and designed to students build their world knowledge around comics.

Continuing the activities, we move on to the *Deepening Knowledge*. This activity enabled the students to begin their study journey on the compositional characteristics of comics. In this activity, the students were able to learn about the different types of speech balloons and the appropriate situations for their use, as Iannone and Iannone (1998, p. 69) point out “[...] it is a peculiar element of comics”.

⁵ Available on: <https://michaelis.uol.com.br>

Then, in the activity *Now it's up to you*, the students had the opportunity to know a comic book with no speech balloons in it. This sort of activity was planned so that they could experience the appropriate form of speech balloons from the author's perspective. The wrong choice of speech balloons impacts, for instance, the entire process of reading comprehension. Therefore, it is important to know which type of speech balloon can be used according to the story of the comic book.

Throughout this process, the students reported not knowing how to use balloons with multiple tails⁶ and electric balloons⁷. In light of that, the teacher explained and presented several situations in which these balloons can be used. To give an example, the teacher had taken several comic books to the classroom so that the students could read them and identify the compositional characteristics that form the comics, as well as how comic artists use these resources.

Then, students learned about onomatopoeias through the activity *Onomatopoeia or Mimologism*. This activity consists of the graphic representation of sounds in the most diverse sound representation, which means, we can represent sounds emitted by animals, objects, and or natural phenomena. Concerning the onomatopoeias Iannone e Iannone (1998, p. 74) added that "[...] through it, the author aims to express a specific sound. [...] It is usually associated with a specific figure or situation, providing an easy interpretation".

In the following meeting, we conducted activities on visual metaphors and kinetic lines. In this stage of the process, Jéssica Mondes⁸, one of the participants, driven by a spontaneous and participatory action in the class, interrupts the teacher to express she is excited about what she has just discovered through a quick search in online application stores. On the occasion, Jéssica Mondes says:

I searched for apps related to comic books and I found one called BANCA. In this app, we can read several comic books such as Monica and Friends and Monica Teen. I am hooked on reading comic books on my smartphone before going to sleep. I chose a comic book and read it for hours before sleeping (Excerpt from the logbook of the first author of this text, 2023).

At this point, students ask for permission to use their smartphones and download the application mentioned by Jéssica Mondes. The application is available for *Android* and *iOS*. Figure 02 shows the screenshots of the application icon in the *iOS* store, showing its main screen with a comic book. The screenshots were taken randomly to illustrate, in this paper, the application reported by Jéssica Mondes.

⁶ It indicates when more than one character speaks at the same time.

⁷ It indicates when there are sounds from TV, radios, phones, robots, or other electronic devices.

⁸ A pseudonym was created to maintain the anonymity of the participant.

Figure 02 – Screenshots of the Banca app



Source: Private collection of the first author of this text (2023).

In the following classes, students encountered something new that they had never heard of before. Although they have already seen this discursive aspect in comics, they refer to the manifestation of the evaluative intonation. According to Dahlet (1997, p. 264), it is the “semantic-social memory placed in the word”. The reader, during the process of constructing meaning, conceives and creates the image resulting from materiality. Through it, the word is shaped according to its relationship with speech, and influenced by the countless social interactions it has undergone throughout its existence.

Bezerra and Menegassi (2022, p. 195) go further to affirm that the manifestation of evaluative intonation is configured “[...] as an inherent element in the production of meaning in reading”. In other words, to be understood, it is necessary to recognize that the utterance is produced and received in specific social and historical interactions, as its comprehension requires a connection with the concrete reality in which it was created and received.

For this reason, we created a set of activities that work with evaluative intonation in comics. Through these activities, students were able to understand that this enunciative aspect can significantly influence their reading experience. Since this linguistic resource refers to the way the character’s speeches are presented in comics, students should now be attentive, therefore, to the different types of speech balloons, colors, and other techniques used to indicate the emotional tone in the character’s speech.

The set of activities led the students to realize that the utterance is produced and received through social interactions, as its comprehension requires a connection with the concrete reality in which it is created, and received by the reader. During this lesson, Jonathan Maurer⁹, one of the participants, when came across this activity that explored evaluative intonation, spontaneously made the following comment:

I have never imagined comic books could have so many aspects to be studied. I have already known about the presence of speech balloons, but I could have never imagined they are so expressive, especially, when we link them to other narrative elements. This is the way we understand the real context of the situation (Excerpt from the logbook of the first author of this text, 2023).

⁹ A pseudonym was created to maintain the anonymity of the participant.

In light of the above, we notice that the student expresses surprise and enthusiasm about the amount of content that can be studied in comics. This shows that he was able to perceive the elements contained in comics, especially in the study of evaluative intonation expressed in the speech balloon, recognizing that this linguistic resource conveys meanings for the understanding of the narrative. All this reveals his deep understanding of the narrative techniques learned.

It is noticeable that the student, at the time of reading comics, comprehends the importance of understanding the real context of the situation when appreciating this speech genre, making it clear that the ideas present in the ninth art¹⁰, lead the student to make a critical reading about society, culture, and time in which they were created, raising their level of reading and textual comprehension beyond the superficial level.

In the following class, we move forward with our studies. For that occasion, we did the activity called *The Elements of Narrative*. This activity deals with the elements of narrative, such as types of characters; time; space, and plot. After doing the planned activities and the teacher's explanation, the students were excited about the narratives of the activities, especially those that dealt with time.

Continuing with the activities, this time, we discussed the plot of comics. Through this discussion, we noticed students gradually became interested in the activities that deal with the systematization of plots in comics. They were unaware that comics had constituent elements (initial situation, development, and outcome), so that, the first panel, presents the initial situation, the following panels, contain the development, and the last panels depict the outcome.

Having this critical awareness is necessary to elicit students' cognitive insight (ability to understand a cause and/or effect within a specific context) to help them in the moment of making their own comics. It is expected that students apply much of what they learned throughout this stage of the process (study of the compositional elements of comics) in their creations.

In the last class, the students once again dealt with the *Let's do it!* section. On the occasion, the activity required them to put into practice all or only part of the elements of the narrative, starting with the elaboration of their own comics. However, before starting their production, students had made a draft of the plot in previous lessons that explored the construction of the personality of the characters in comics.

In these 10 (ten) lessons, the set of 20 (twenty) activities planned for the interventive process provided students with the opportunity to identify speech balloons, onomatopoeia, the manifestation of evaluative intonation, and the elements of narrative. All these elements end up forming the compositional plan, which means, according to Bakhtin (1997) all the characteristics that constitute a speech genre.

In the case of comics, students learned that the aforesaid elements are present in all comics. In the next section, we deal with a set of activities related to enunciative aspects of comics.

Enunciative aspects of comics (style)

The last stage of this interventive process deals with the enunciative aspects studied in comics. At this moment, students did 25 (twenty-five) activities within 11 (eleven) lessons of 50 (fifty) minutes each. Of these 11 (eleven) lessons, 5 (five) were set aside to work exclusively with activities related to enunciative aspects with reviewing and rewriting comics. The other 6 (six) lessons were set aside for the process of planning the layout of the comics. This set of activities ran from June 1st to July 7th, 2023.

In general, the set of 25 (twenty-five) activities designed for the intervention process provided students with the opportunity to recognize the importance of interjections, visual metaphors, and linguistic variation in comics. Interjections were used to express feelings and

¹⁰ The ninth art is a term coined to refer to comics that possess any artistic value, when they are acknowledged by their visual art and narrative complexity.

emotions, such as fear, pain, desire, surprise, and doubt, as well as, to understand that this word class can be used to draw the attention of the interlocutor in the text. Visual metaphors, on the other hand, enable them to recognize that the graphic elements, colors, and arrangement of other elements convey meaning. Linguistic variation, in turn, led students to understand that the narrative presents different ways of speaking, depending on the geographical region, schooling, economic, social, and cultural background in which the speaker is inserted.

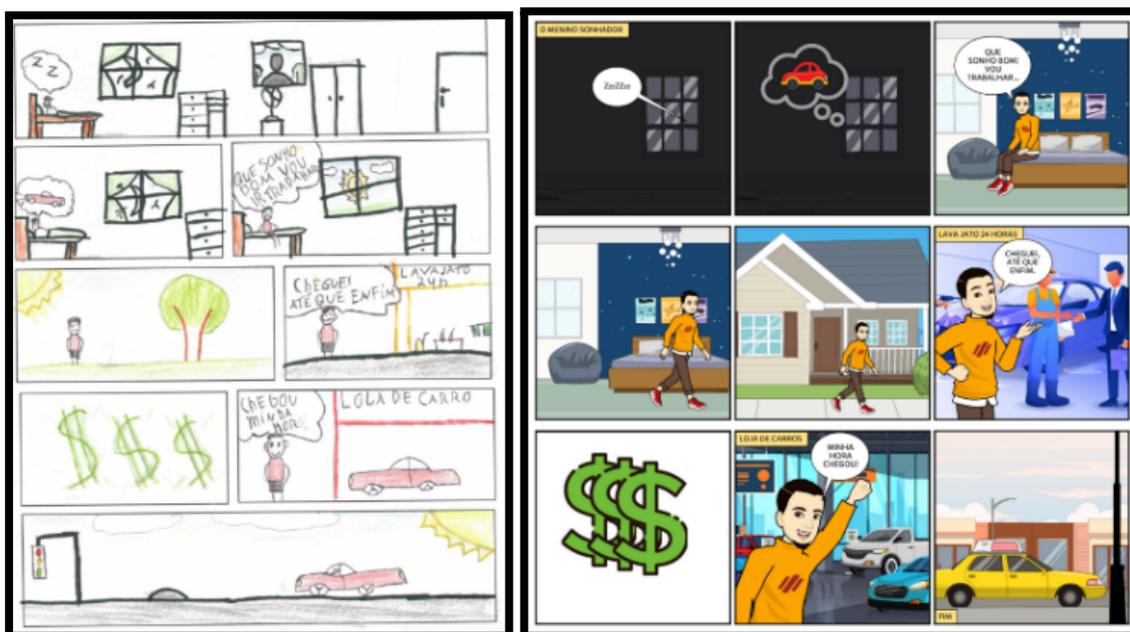
Therefore, we understand that the students came to perceive that the enunciative aspects (interjections, nouns, adjectives, visual metaphors, and linguistic variation) function according to the meaning effects that the comic expresses to the reader. This occurs when the characters in a comic make use of different uses of language, thus considering the social and historical context in which the characters are inserted in the narrative of the comics.

After teaching about the function and the use of comics, we move on to the final stage of the didactic-pedagogical intervention, aiming to “transform a social reality in the face of a problem that we identified” (Thürler, 2019, p. 10). In other words, we aimed to promote the improvement of elementary school education, as the students did not know the elements that constitute a comic book, including the thematic content (the subject), the compositional plan (text structure), and style (enunciative aspects of the language).

With this intervention, students came to understand all the particularities of comics, as well as, they understood the element of humor present in this type of speech genre. In addition, they comprehended the social function of the comics. They began to understand the problems that affect contemporary society such as poverty, unemployment, inequality of opportunities, social pressure, racism, and malnutrition among others.

After finalizing the process of reviewing and rewriting the comics with the students, the teacher presented to everyone a tool called Pixton. All the students explored the various resources of this tool to start the layout of their comics. Pixton is available for use on *Android*, *iOS* and, desktop at <www.pixton.com>. This tool has a free version. However, the resources are limited to use in a free version. Because of that, we chose to subscribe to it, so that the students had contact with all the tools offered by the application. The costs of subscription were paid by the first author of this text himself. Next, we present an excerpt from the students’ final productions, showing two moments, before and after of layout made through Pixton. Figure 03 displays these results.

Figure 03 – Before and after layout



Source: Private collection of the first author of this text (2023).

After completing the layout work with the students, we observed their ability to grasp the entire world of comics, and experiment, through their narratives, with the entire compositional process that goes from the creation of the plot, through the development of the characters, to the use of enunciative aspects in the elaboration of the language in comics.

Finally, we highlight that the students had their comics published in a collection organized by the authors of this article. This collection is available for sale on the website of the distributor AgBook¹¹. The publication of the collection launch took place at the school where the intervention process occurred, with the participation of students' parents, and educational authorities from the municipality of Carpina and the Pernambuco State Department of Education.

CONCLUSION

In general, the didactic-pedagogical intervention achieved the development of social impacts¹², outlined in Coordenação de Aperfeiçoamento de Pessoal de Nível Superior-CAPES guidelines (Ribeiro, 2007). Regarding the technological impact, it resulted in the implementation of a computer lab to maximize the school's resources and improve pedagogical practice. It allowed students to use technology in interactive classes, promoting the production of speech genres in digital environments and respecting the editing standard of comics. The economic impact contributes to regional development, as students acquire specialized knowledge in comics, and understand how economic issues affect social relations. In addition, the family economy benefited, as it was not necessary to take a private course to study comics, promoting critical awareness about economic issues.

In terms of educational impact, it contributed to the strengthening of learning, allowing students to become authors of their own comics. The production of these comics was written, reviewed, and laid out to form a collection that circulates socially, reaching various readers who appreciate the art of comics in Brazil. The social impact involves the training of qualified human resources that promote equity and strengthen social values. The research valued underrepresented groups and promoted diversity and inclusion, encouraging students to be active and conscientious in education. The cultural impact involves the preservation of local popular cultures. By studying comics, students realize they reflect the knowledge, traditions, and customs of a society, being a culture passed down through generations by various means, including comics.

In conclusion, we found that this didactic-pedagogical intervention enabled students to develop their social practices, as they had to create a comic book that went beyond the school walls, considering a real audience and objectives defined in the comic book's narrative. In addition, we consider the strengthening of discursive practices (orality, reading, and writing), because, throughout the intervention process, students had activities that worked on the aforementioned discursive practices.

Another factor that we consider relevant to point out is that the study of comics to recognize political, economic, and social issues in the world. Students came to realize that a comic book can use humor, for example, Mafalda's comic strips, to discuss questions of contemporary society. To conclude, the intervention process allowed students to publish their own comics in a collection organized by the authors of this article.

In light of this context, we highlight that this experience report does not close with the writings that are the responsibility of this enunciative space. On the contrary, this work, added to other research, whether professional or academic, generates new discussions so that subsequent research projects, and new statements regarding the interventionist study for the promotion of speech genres in the classroom.

¹¹ Available at: <http://www.agbook.com.br/>

¹² We refer to the technological, economic, social, and cultural impacts (Ribeiro, 2007).

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