

The discursive topic at the service of reading comprehension in comics

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Abstract

This work, whose theoretical basis is guided by the postulates of Textual Linguistics in its interfaces, with emphasis on studies by Cavalcante and Brito (2022), with perspectives linked to the analysis of texts in use, presents a reflection on the relevance of the discursive topic for the process of reading comprehension. Considered as fundamental criteria for the hierarchization of topics, the properties of centration and organicity, which, according to Jubran *et al.* (1992) and Sá (2018), prove to be fundamental for the construction of topical tables, which reveal the global organization of the first chapter of the work *The Diary of Anne Frank*, adapted to the comic book genre. Convinced of this vision, we

assume that this framework is fundamental for the establishment of linguistic interfaces that favor the attribution of meanings in the school environment. In order for this objective to be achieved, we initially present the concept of reading comprehension, supported by theorists who deal with this phenomenon, such as Marcuschi (2008) and Oliveira-Nascimento (2014), also highlighting the multimodal character, taking into account the nature of the chosen genre – HQ. We continue the study, detailing the relationship of the discursive topic and its properties with the process of global understanding of the meanings of the opening chapter of the aforementioned comic.

Keywords: reading comprehension; discursive topic; comic; teaching.

Signum: Language Studies, Londrina, v.27, i.2, p.125-139, august. 2024
Received on: 22/04/2024
Accepted on: 24/05/2024

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INTRODUCTION

There are many ways to analytically approach a text. For Textual Linguistics (henceforth TL), all these ways involve a set of aspects that account for its coherence in context (Cavalcante; Brito, 2022). The sociocognitive and discursive conditions, as well as the argumentative motivations of the interlocutors, are unquestionably considered in works like this, which aim to reflect on how text interpretation processes can occur in Portuguese language classes in basic education. According to Oliveira-Nascimento (2014), reading is one of the fundamental instruments of learning. Reading comprehension presents itself as one of the greatest challenges in the school environment, given that many teachers complain that several students reach higher education without understanding, interpreting, that is, without attributing meaning to what they read.

In line with the author, we state that reading texts requires the reader to possess the following skills: “knowing how to understand, analyze, evaluate, and modify the situations emerging from them; inferring their intentions, forming hypotheses, and producing informed conclusions about what was said in their lines and between the lines” (Oliveira-Nascimento, 2014, p. 52). Following this, we have observed that the incorporation of multisemiotic texts in the classroom context has become more pronounced due to the constant stimuli provoked by information technology, leading to an urgent attempt to invoke different theoretical perspectives on linguistic studies to assist teachers in their teaching practices.

We see in the discursive topic (henceforth DT) an opportunity to navigate an articulation of topical properties with the activity of reading comprehension in Comics (henceforth C). Based on these considerations, our general objective is to present a reflection on the relevance of the discursive topic for the reading comprehension process, with the properties of centrality and organicity as fundamental criteria for the hierarchy of topics. To this end, in the first section of this article, we reflect on the universe of reading comprehension based on Marcuschi (2008) and Oliveira-Nascimento (2014). In the second section, we discuss the definition of centrality and organicity, topical properties of the DT proposed by Jubran *et al.* (1992) and redefined by Sá (2018), to demonstrate how they can establish themselves as important strategies for the activity of reading comprehension. Finally, we analyze the first chapter of *The Diary of Anne Frank: The Graphic Adaptation* - an adaptation by Ari Folman, illustrated by David Polonsky, and translated by Raquel Zampil - where we demonstrate a possible perspective of articulation between centrality and organicity and the reading comprehension activity for didactic purposes.

Reading Comprehension Universe

¹ Translated by: Artur Magalhães Cavalcante Pereira.

The process of teaching reading is one of the current concerns in basic education and extends to higher education. Numerous discussions address this practice, reflecting on its effectiveness regarding the role of schools and teachers in the formation of autonomous readers, who, aware of their goals, become primarily responsible for the construction of their knowledge. Thus, in the school environment, reading should be related to the social demands led by students, as reading with autonomy and reflection implies, above all, recognizing the various social contexts in which literate practices occur.

In this regard, many studies, such as those by Rojo (2009), Oliveira-Nascimento (2014), Geraldi (2012), and Linhares (2017), analyze how the process of teaching reading develops in schools. Generally, the authors criticize the didactic proposals implemented by teachers, who often lack the theoretical knowledge to help them conceive reading as a social interaction practice, where the reader acts as a meaning constructor (Koch; Elias, 2006). In this context, Oliveira-Nascimento (2014) highlights that teachers often find it unfeasible to achieve successful practices, given their often unfavorable working conditions – exhausting workloads, overcrowded classrooms, unsatisfactory teaching materials, lack of a multidisciplinary support team (educational psychologist, psychologist).

Saujat understands that the activity of teachers is an “entanglement of historical, cultural, technical, but also bodily, emotional, subjective, and social dimensions,” and it is in the interweaving of these “dimensions [...] condensed in such a work act that consists of 'realizing the future,' that the meaning of their activity is constructed for the teacher”, and that the teacher as a subject is constructed (Saujat, 2004, p. 69). It is in/for the complexity of this context that the teacher not only responds to prescriptions but also reworks/re-signifies them, mobilizing various sources of knowledge, gestures, instruments, collectives, in order to act in their work environment to achieve their objectives, which culminate in the students' learning, or even the teacher's own learning.

From this perspective, with an emphasis on the teaching of Portuguese Language (henceforth PL), it is up to the school to implement a pedagogical approach that treats reading as an effective object of teaching and learning, considering the language in use, in its specific socio-communicative contexts. Thus, it is imperative that teachers base their practices on what is prescribed by the reference documents on the teaching and learning of curricular content in our country, the National Curriculum Parameters – NCP (Brasil, 1998) and, more recently, the National Common Curricular Base – NCCB (Brasil, 2018).

The National Common Curricular Base (henceforth NCCB), approved in December 2017 by the Ministry of Education (MEC), guides the development of curricula and the pedagogical proposal of public and private schools in the country, at all stages of Basic Education (early childhood education, elementary school, and high school). It also guides the production of teaching materials, internal and external evaluations, and teacher training. According to this document, curricular content serves the development of interrelated competencies and skills, defining competence as “the mobilization of knowledge (concepts and procedures), skills (cognitive and socio-emotional practices), attitudes, and values to address demands of everyday life, the full exercise of citizenship, and the world of work” (Brasil, 2018, p. 8).

Among the specific reading skills for Portuguese Language defined by the NCCB for the final years of Elementary School is: (EF69LP05) “Infer and justify, in multisemiotic texts – comic strips, cartoons, memes, gifs, etc. – the effect of humor, irony, and/or criticism through the ambiguous use of words, expressions or ambiguous images, clichés, iconographic resources, punctuation, etc.” (Brasil, 2018, p. 141). In line with the NCCB, the recent Reference Documents of the Basic Education Evaluation System (SAEB) highlight the skills of “inferring “Implicit

information in different texts” and “infer effects of humor, irony, and/or criticism in multisemiotic texts” (Brasil, 2019, p. 78).

In the current context, with the high visibility of multimodal texts and alarming reading rates diagnosed by internal and external assessments, our interest in conducting this research arises. Our general objective is to reflect on the relevance of the discursive topic for the complex process of reading comprehension in a multimodal genre: comics.

The multimodal nature is also present in various everyday genres, which appear in multiple formats accessible to students from childhood in their social practices. Additionally, it cannot be ignored that large-scale assessments, such as the Permanent System for the Evaluation of Basic Education of Ceará (SPAECE), the National High School Exam (ENEM), and the Programme for International Student Assessment (PISA), have long assessed reading competence in various areas, including multimodal texts such as tables, cartoons, comic strips, infographics, comics, and advertisements. However, the results of these exams have pointed to considerable deficiencies in reading proficiency for these texts among elementary and high school students. In this perspective, regarding multimodal texts, it is necessary for teachers to encourage students to understand the discursive topic, learn about images, and recognize explicit or implicit meanings and senses.

Therefore, our research aims to highlight a possibility of including multimodal genres in comics in the pedagogical practices of reading comprehension by Portuguese Language teachers in basic education, focusing on the attribution of meaning in texts. We aim to promote an articulation between **topical centrality and organicity and the activity of reading comprehension**. Thus, we consider it important for language teachers, who are responsible for forming citizens and, consequently, critical readers, to also address a multimodal analysis of texts worked on in the classroom.

Regarding the studied genre, comics are highly recommended by official documents such as the NCBB. Despite their constant presence in general education, there are still many difficulties involving not only this genre but also others within the comic universe – such as cartoons and comic strips. These difficulties revolve around recognition, not only by students but also by teachers and other education professionals. According to Ramos (2017), it is common for there to be misunderstandings involving comics, strips, and cartoons. The author exemplifies that even the ENEM, a nationally relevant exam, has, in one of its items, referred to a strip from “Mafalda” by the Argentine Quino as a cartoon. According to the same author, such a mistake is quite common in the preparation of other entrance exams in the country.

Thus, just as teaching the production and comprehension of texts is possible, we believe that it is feasible to teach the comprehension of the establishment of coherence in conversational texts through the analysis of their topical organization. We also believe that teachers can help their students employ reading strategies that go beyond verbal materiality, an approach that has already been quite fruitful in the classroom. Oliveira-Nascimento (2014) noted in her research that the guidelines for the processes of teaching and learning reading, based on the development of reading strategies, are not systematized, which may cause difficulties for teachers aiming to develop learners' reading comprehension.

To demonstrate the relevance and growing prominence of multimodal text studies, we do not intend to suggest that teaching image comprehension is synonymous with a doctrine that solely transmits skills mechanically. However, we believe that any suggested pedagogical practice will only be truly effective if supported by a sociocognitive conception of language, which defines it as a form of interaction between subjects who, once engaged in the task of comprehension, intersubjectively negotiate referents, using effective reading strategies to ensure success in meaning construction. With this in mind, we will discuss how we can effectively teach the comprehension of topical hierarchy processes and analyze how they contribute to textual coherence.

Topical Properties as a Tool for Text Comprehension

Cavalcante² argues that any interpretive activity should begin with larger units that need to be connected to a whole of coherence in context. The author advocates for a hierarchy in the work of Portuguese Language (PL) teachers, which should follow these steps: a) analysis of the genre and the speaker's purposes; b) analysis of the textual sequence to which the genre belongs; and c) analysis of topic hierarchy. This section will emphasize the last aspect. The Discursive Topic (DT) is one of the central aspects of reading comprehension processes, considering that topical properties help in the hierarchy of topics. Centrality is understood in Sá (2018, p. 72) as “the axis around which the text is organized,” and organicity “refers to the relationships of superordination and subordination dependencies implied in the scope of the subject” (Sá, 2018, p. 86). Several authors³ address the notion of DT in linguistic studies and often associate it with the “subject” being discussed, i.e., this notion relates to the theme that synthesizes a discursive segment.

The DT is a theoretical notion whose conception and analytical applications have contributed to the understanding of many textual-discursive phenomena, including the establishment of coherence in conversational texts through the analysis of their topical organization. For Koch and Elias (2010, p. 173), in common language, a topic is, therefore, “what is being talked about.” However, the study of the discursive topic is no longer limited to the analysis of spoken texts and has become a topical category applicable to the analysis of both verbo-visual texts, as in Lins (2008), and verbal texts, as in Sá (2018).

What is common to all authors who engage in this approach is the movement of centering on a subject, one of the most striking aspects of the notion of topic, which leads us to present centrality through the following characterizing traits:

- a) Concern: the relationship of semantic interdependence between the statements—whether implicative, associative, exemplificative, or of another order—by which their integration into the said set of explicit or inferable referents occurs;
- b) Relevance: the prominence of this set, resulting from the focal position assumed by its elements;
- c) Punctuation: the location of this set, considered focal, at a specific moment of the message. (Jubran *et al.*, 1992, p. 360).

We rely on Cavalcante and Brito (2022, p. 332) to argue that the DT favors the analysis of a global configuration of the text, analyzable by the properties of centrality and organicity. We also state that it is “through the continuity or reiteration of discourse objects around a central axis that the property of centrality of a text’s topics can be conceived.”

Regarding the property of organicity, it can be analyzed, according to Jubran *et al.* (1992), on two levels: the hierarchical plane and the sequential plane. As a product of this analysis, it is possible to construct topical frameworks, a “notion that indicates a methodological procedure in which the topical organization of a text is pointed out” (Sá, 2018, p. 62).

Within the scope of Protexto⁴, Sá (2018) redefined topical properties considering the genre selected for her research, the ENEM essay, and found that the DT revolves around a single central topic, which is not necessarily the case with other genres, such as informal conversations on

² Speech delivered on March 12, 2024, during the webinar launching the course " course opening unit,organized by Suelene Oliveira-Nascimento. (Lançamento [...], 2024, 41min. 44 – 2h04min.38).

³ The most prominent authors in this discussion are Brown and Yule (1983), Jubran *et al.* (1992, 1996), and Koch *et al.* (1990).

⁴ Research group led by Professor Mônica Magalhães Cavalcante (*in memoriam*) for more than two decades at the Federal University of Ceará.

WhatsApp. In her thesis, the author concluded that all referents constructed in the ENEM essay must converge toward the same central axis and therefore need to have concern with the central topic and relevance for the subtopics to be developed. Concerning organicity, in very simple terms, it refers to how subtopics can be arranged in the text. The author proposed two subcategories to explain it. Thus, the developments of the central topic can occur in two ways:

- a) By broadening: when one subtopic is associated with another in parallel, and referential sets are added to each;
- b) By deepening: when more data verticalize each subtopic, providing it with more informativeness.

Figura 1 - Quadro tópico de redação



Source: Sá (2023).

We illustrate the nomenclature of broadening and deepening DT using Fig. 1 of a topical framework (TF) from a perfect score ENEM essay from the 2022 edition. Centrality determines the text's central topic, defined as Challenges for the Valorization of Indigenous People and Fishermen. The first-order subtopics, Deficiency in Education and Lack of Sustainable Development, are hierarchically subordinated to the central topic (CT) and correspond to the two arguments selected by the candidate for addressing the theme. Both correspond to the broadening of the CT, as they are distributed in the sequential plane. We also observe that each underwent developments as the candidate invested information to defend their point of view.

For example, the first-order subtopic Lack of Sustainable Development derives from the central topic and is the moment when the candidate problematizes the market's disregard for nature preservation, focusing solely on profit. This argumentative investment triggered a new development and established the second-order subtopic: Illegal Exploitation of Natural Resources, where the candidate points out illegal mining, human contamination by mercury, river contamination, and fish deaths. Finally, another development introduces the third-order subtopic: Monitoring of Economic Activities, which proposes a solution to the addressed problem. All these

developments mark the deepening and place the subtopics in a subordinate position, thus in the hierarchical level of the topical framework.

That said, we reiterate that it is through how the topics are hierarchized by the speaker in the interaction that organicity can be conceived and that the two properties—centrality and organicity combined—allow the construction of topical frameworks, as we will see later in our analyses. In the following section, we will discuss the comics genre.

The Analyzed Genre

Positioning the examined text, we highlight that *The Diary of Anne Frank* was first published in 1947 and is part of the Holocaust literary canon. *The Diary of Anne Frank: The Graphic Adaptation* brings to light the thoughts of a teenager who became a spokesperson against the horrors of World War II. The author and illustrator visually represent Anne Frank's contemporary historical document, translating the context of the era in which it was written. Based on the definitive edition of the diary, authorized by Otto Frank, Anne's father, this graphic version narrates the fate of the eight inhabitants of the Annex during their days in hiding.

We also draw attention to the fact that this comic book is part of the National Program for Textbooks and Teaching Materials (PNLD), and it is an edition that piques adolescents' interest in reading, promoting important reflections on historical events in a manner suitable for this age group.

Following the steps previously pointed out (Lançamento [...], 2024) as a suggested hierarchy for the work of the PL teacher: a) analysis of the genre and the speaker's purposes; b) analysis of the textual sequence to which the genre belongs; and c) analysis of the hierarchy of topics. Regarding this movement, comics, according to the genre grouping proposed by Scheneuwly and Dolz (2004), belong to the narrative textual sequence genre category. By recounting stories, they position themselves in the fictional domain. In this sense, comic books fall within the realm of literature through their narrative structure and elements such as character, narrator, setting, time, and plot.

In comics, two signs are observed: the linguistic and the iconic, which complement each other for the reading of the comics. However, at times, one language may predominate over the other. The communication in comics is made through the resources of drawings and texts that are inserted into speech balloons or captions. The characteristic feature of comics is the balloons which, in addition to the characters' dialogues and thoughts, include onomatopoeias. According to Silva (2002, p. 45), onomatopoeias are "words, letters, signs, and drawings that try to reproduce sounds, noises, ideas, etc.; any element of reality that finds difficulty in being exposed can be represented by onomatopoeias."

The images in comics are static, without movement. The idea of movement and action is given by illustrators suggestively through the transition from one panel to another. "Their narrative space only exists to the extent that it articulates with the cuts—spaces that exist between one panel and another" (Cirne, 2000, p. 37).

Some concepts used in the structure of comics are derived from cinema. Comics are a sequence of vignettes, just as cinema is. "Thus, it is necessary to constantly refer to cinematic resources such as shots, narrative (whether linear or not), graphic resources used by the author, the rhythm of the narrative, and the sketching of the lines" (Silva, 2002, p. 46).

In comics, the images are two-dimensional, unlike those in cinema which are three-dimensional. This leads illustrators to use spatial planes that represent framing, divided into six types:

- General shot: A framing where the entire environment in which the action takes place can be observed.
- Full shot: A framing that brings the dimensions of the space close to the characters.
- American shot: A framing that depicts characters from the knees up.
- Medium shot: A framing that shows the character from the waist up.
- Close-up: A framing that limits the space to the shoulders.
- Detail shot: A framing that shows only part of a body or any object.

Having presented the genre, we will discuss the relationship between DT and reading comprehension in the construction of meaning in the following subsection.

Discursive Topic in Service of Reading Comprehension Activities

In the context of this article, we attribute to the DT a fundamental strategy for the process of reading comprehension of texts. We argue that this process should follow three movements: analysis of the genre and possible purposes of the speaker, analysis of the textual sequence, and hierarchy of topics (Lançamento [...], 2024). We will follow this methodology through the analysis of Chapter 1 of *The Diary of Anne Frank: The Graphic Adaptation*, starting with Fig. 2, which depicts the protagonist Anne's birthday, up to the descriptions of societal changes in the Netherlands with the German invasion.

Figure 2 – *The Diary of Anne Frank: The Graphic Adaptation*



Source: Ari Folman and David Polonsky (2017, p. 10).

We know that it is through *genres*, realized as texts, that we interact to achieve various purposes, such as narrating in the case of the comic book (HQ) under discussion. The formal aspects of this genre include visual signs—such as the 13th birthday party of the protagonist Anne—and linguistic signs—such as the description of the time interval to which the records refer. Regarding multimodal aspects, balloons, font size, resource size, character clothing to facilitate reader identification, colors, planes, and angles are considered. As for linguistic aspects, they manifest through titles, subtitles, dialogues, ideas, and thoughts that occur within balloons or equivalent visual resources. According to the characters' expressed *purposes*, these elements receive various formats and classifications, along with captions that convey the narrators' voices when present (Cirne, 1977 *apud* Silvério; Rezende, 2012, p. 218).

In the process of understanding Fig. 2, readers observe the images that configure the entire scene through the interactive use of language, transcending the material limits of the textual surface. Readers have likely participated in a birthday party, which usually includes some common elements: people around a table with a cake containing candles, cutlery, and framed by gift boxes. The character Anne Frank's figure already reveals her prominence in the scene. In this process, various types of reader knowledge come into play, including the multiple semioses that guide textualization, establishing relationships between imagetic and linguistic elements and social components. It is worth noting that these interpretations are cultural constructions, meaning they can evolve and vary according to societal use.

At this point, we highlight that the signs play a complementary role in constructing meaning; therefore, it is impossible to speak of a hierarchy between the modalities. As an example, we cite the *centrality* of the protagonist Anne Frank, her location in the comic panels (Figs. 2 and 3), and throughout the narrative. Her diary, already among the presents received in Fig. 2, gains relevance throughout the plot, eventually being personalized as Kitty and earning an entire page, as we will see next.

Figure 3 – *The Diary of Anne Frank: The Graphic Adaptation*



Source: Ari Folman and David Polonsky (2017, p. 13).

By observing Fig. 3, readers can infer, from the emphasis on Anne Frank's image, that she is the protagonist of the story. The image of Anne speaking to her shadow refers to her diary, Kitty, whose recipient is typically the author herself. The scene presented in Fig. 2 also revealed that she had no one to interact with, hence she decided to write a diary with her memories, which links to the title of the work, *The Diary of Anne Frank*. The appearance of the protagonist and her actions certainly contribute to readers making predictions throughout the reading, continually recategorizing the referent as the text progresses.

According to Oliveira-Nascimento (2014, p. 58),

The proficient reader does not use only visual information to obtain information, but rather the knowledge they possess, with the purpose of achieving a goal, that is, understanding the text. If the reader does not seek the appropriate non-visual information, they will be able to predict very little about the text.

The final movement to achieve reading comprehension is the **hierarchy of topics**, and this is the perspective we will focus on from now on.

DT in Service of Reading Comprehension Activities

As mentioned, the continuity or *reiteration* of discourse objects around a central axis is the realization of the property of *centrality* in a text's topics. In our view, the first chapter's central

topic is *The Beginning of the Friendship Between Anne and Kitty*, considering that it "evidences the axis around which the text is organized" (Sá, 2018, p. 72).

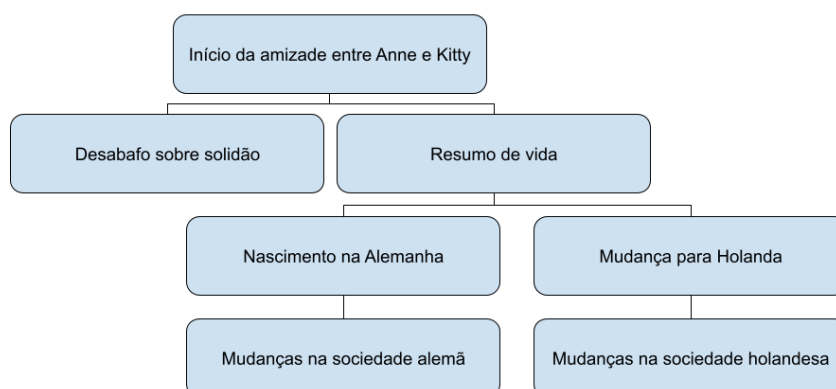
Referring to Figures 2 and 3, we affirm that the discourse objects **Anne** and her diary **Kitty** are introduced and reiterated throughout the entire text of the chapter under analysis, both through written references and images that add data to them, recategorizing them. Figures 2 and 3 mark the beginning and end of the first-order subtopic *Confession of Loneliness*, where Anne confides that she “feels completely alone in the world” (Folman; Polonsky, 2017, p. 11), despite having parents, a sister, friends, and admirers.

Another first-order subtopic that gains relevance is *Summary of Life*, initiated by the passage “I better give you a brief sketch of my life” (Folman; Polonsky, 2017, p. 14), a common behavior for someone getting to know someone. Clearly, this introduction also marks an interlocution with the reader and not just with Kitty.

The detailing of her origin marks the unfolding of *Summary of Life* into third-order subtopics *Birth in Germany* and *Move to the Netherlands*. In *Birth in Germany*, the protagonist narrates her parents' marriage, Otto Frank and Edith Frank, as well as the births of her sister Margot Frank and herself. Following this, we witness the deepening into the fourth-order subtopic *Changes in German Society*, where the conditions of the Nazi occupation and the objective to eliminate Jews are detailed. In *Move to the Netherlands*, Anne narrates the supposed safety that the Netherlands offered to Jews, which was short-lived due to the Nazi invasion of the country. For this reason, we observe the deepening into the fourth-order subtopic *Changes in Dutch Society*.

Based on the above, we can see that the topical framework representing the global comprehension of the first chapter of the graphic novel *The Diary of Anne Frank: The Graphic Adaptation* can be represented as follows:

Figure 4 – Topical Framework of the First Chapter of the Graphic Novel *The Diary of Anne Frank; The Graphic Adaptation*



Source: Own elaboration.

In Figure 4, we observe that the ordering of subtopics involves the property known as organicity, which is responsible for the relationships of interdependence between the superordination and subordination of (sub)topics throughout the text. We aim to demonstrate these relationships by showing how the unfolding of the central topic *Beginning of the Friendship Between Anne and Kitty* serves as the starting point for configuring the topical framework. Thus, the unfolding of the central topic inaugurates the second hierarchical level, where the first-order subtopics *Confession of Loneliness* and *Summary of Life* are found. *Summary of Life* undergoes another process of unfolding, inaugurating a third hierarchical level and establishing the second-order subtopics *Birth in Germany* and *Move to the Netherlands*. Both undergo further deepening, establishing a fourth hierarchical level in the topical framework through the subtopics *Changes in German Society* and *Changes in Dutch Society*.

CONCLUSION

Language production in a contemporary and visual world occurs in various forms, including verbal (oral or written), imagetic, sound, gestural, among others. The association of these forms in a single discourse is what we call multimodality. These different forms of producing language, however, are not self-sufficient. In the same social situation or text, the overall interpretation depends on the association of these modalities. According to Oliveira-Nascimento (2014), readers construct meaning through the integration and contribution of each modality, as none of them can be completely studied in isolation since they work together in the production of meaning.

Regarding topical organization, we have demonstrated that the discursive topic is responsible for establishing the informational focus of the text through the categories of centrality and organicity. These properties, in the textual dynamic, act in favor of highlighting the discursive topic corresponding to the **property of centrality**. The processes that contribute to the relationship between this topic and the overall content of the text, ensured through unfoldings and deepenings, correspond to the **property of organicity**.

Based on these considerations, we can affirm that an important contribution of our study lies in the possibility of recognizing, anchored in the sociointeractionist conception of language, the relevance of another perspective on the multimodal text, which does not focus solely on verbal expression. This perspective provides a significant role for Textual Linguistics (TL) in constructing study proposals (Cavalcante; Brito, 2022) and can assist Portuguese language teachers in basic education for the final years of elementary and high school in constructing meanings from multimodal texts.

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